A STUDY OF SOCIAL AND ECONOMIC INFLUENCES REFLECTED IN AMERICAN WOMEN'S UNDERGARMENTS, 1900-1925

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Purpose

The purpose of this study is to show the relationship existing between some social and economic influences of the first quarter of the twentieth century and the undergarments worn by American women during that period.

Introduction

There have been written many social histories of the American people. Also, there has been considerable analysis of the American system of economy. Studies have been made concerning apparel in the United States as related to social events and to the social, political, and historical influences. A survey of relevant literature revealed the lack of a study on undergarments as an element in the study of costume. It may be here noted that there have been only brief studies made which dealt with the more usually indirect relationship existing between major social and economic influences and clothing in fashion, especially undergarments. It is this relationship which the student has attempted to study. It is felt that research of this nature will help to shift general reader interest to this rather neglected area of costume history, provide data to be used in a study of costume history, and serve as a stimulus to increasing understanding of underclothing as related to social and economic influences.

In approaching the problem, it was decided that a detailed study should be made of the undergarments actually worn by the middle-class (typical) American woman,

during the chronological period being studied as evidenced by some publications of the period which were read by these women, namely, Good Housekeeping and the Ladies' Home Journal. Following, a detailed study was made of some selected social and economic factors which may have influenced fashion changes in undergarments during the period being studied. Finally, an attempt has been made to explain the relationship existing between clothing, especially underclothing, and parallel social and economic influences through analysis and interpretation of the findings.

The term "undergarments" as applicable to this study includes all articles worn by women, which were completely or almost concealed from the onlooker by the external costume and all garments worn in bed and for private lounging.

For purposes of convenience, the period being studied has been divided into four chronological periods, namely: 1900-1908, 1909-1914, 1915-1918, 1919-1925.

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A STUDY OF SOCIAL AND [illegible] REFLECTED IN AMERICAN WOMEN'S UNDERGARMENTS, 1900-1925

"In every age, some ideal is developed which predominates over all others. No matter what it is or from what cause it has sprung, its influence is felt largely in the dress of the time.

The question is often raised as to whether the ideals of the age influence dress or whether the style of dress is responsible for the ideals. History points to the former solution of the problem. An ideal must be established in the minds of the people and take root in their lives before it begins to manifest itself in their behavior. They must have accepted the ideal as their own before they are willing to guide their actions by it."[1]

"Morality, that close companion to religion, shows its presence or absence in the life of the nation through dress. Morality is a variable thing, depend nt upon the time and the people among whom this ideal originated."[2]

1900-1925

At the turn of the century, America was in the midst of a period of great change in many phases of activity. There had been evolving, new ways of life, new standards in art, a new motivation in literature, new inventions in machinery and new styles in clothing. The machine-made device was taking the place of the hand-made. Farmers

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[1] Elizabeth B. Hurlock, The Psychology of Dress. (New York: The Ronald Press Company, 1929), p. 213.

[2] Ibid., pp. 220-221.

were leaving their fields to enter the factory. An interest in science had resulted in the weakening of Greek and Latin ideals of education.

Urban commercialization was rapidly developing, one result being the crowded and prosperous theaters, which, during the nineties had profited by the organization of a centralized "booking" organization and highly advertised "star system that gave fabulous salaries to some and security and regularized employment to many. A reflection of the trend toward greater commercialization is seen in the lack of intimate relation of the stage to actual everyday happenings.

The greatest changes in American life during this period were in the realm of sports and athletics. Since 1870, the movement for health and "bodily improvement" had been getting under way. Even women were being encouraged to improve their physique. Certain definite influences contributed to the motivation for women participating in games and other activities of a muscular nature. Baseball and football were well established by 1879. Croquet was predominating over lawn tennis and golf as well as basketball were attaining strong footholds. Horseback riding had been considered a vogue since 1870.

Even in the nineties, women as well as men were paddling canoes, ice skating, roller skating, and participating in archery contests. The vogue for bicycling came in the nineties, being very enthusiastically received.

Even before 1900, women were demonstrating their gradual elevation of status. The past had found women spending much time doing traditional fancy work and the decoration of objects. Even in this phase of women's activity, new occupations had shown themselves. The teaching of china painting and even painting china for sale gave a new assurance to women. The painting of decorative objects, pyrography, and crochet had become strong competitors of the traditional needlework.

The feminist movement was not new in this period, but it was in the seventies, eighties, and nineties that it gained so many loyal workers. In part, this movement accounted for the gradually rising status of women. In 1870, Ellington, in his <u>Puritan's Progress</u>, commented on the increasing number of feminists:

"Strong-minded women are a modern institution, and a dozen years ago hardly one female could be found in the city of New York who would openly acknowledge that she was strong-minded -- using that word in its popular sense. But there are large numbers at the present time who would not only acknowledge that they were such, but glory in it.

The term "strong-minded" was then applied to those females who are anxious to vote and take an active part in the politics of the period."[3]

It is well known that this movement was not graciously received. One writer expressed the typical reaction of contemporaries of the period to the leaders of the movement:

"One class of old maids revenge themselves upon society in general, by becoming strenuous advocates of some foolish fancy or another. Some will go in for Bloomerism or free love."[4]

The establishment of women's suffrage was the most highly prized attainment of the whole feminist movement. Susan B. Anthony was the organizer and leader of the movement for women's suffrage. She was supported by many other "reformers" such as Elizabeth Cady Stanton and Lucy Stone. It should be recalled that the suffrage movement was part of a trend common to all countries emerging the Industrial Revolution and its concomitant process of urbanization. It became a literary spirit through the highly publicized play of Henrik Ibsen, A Doll's House (1879) in which the rebellion of wives in a man-made society is the leading theme.

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[3] Margaret L. Drew, "American Clothing Consumption, 1879-1909," (unpublished Doctoral dissertation, The University of Chicago, Chicago, 1945), pp. 51-52.

[4] Loc. Cit.

The initial gains of the suffrage movement took the form of obtaining the vote in school elections and sometimes also in regard to municipal or taxation questions.

The Women's Christian Temperance Union was founded in Cleveland in 1874. The significance of this organization, led by Frances Willard, was seen not only in its propaganda aid at introducing liquors, but also in its well-integrated state units which could be used as a weapon for women's suffrage, labor reforms, international peace organizations, and various moral causes. In spite of its nonsectarian philosophy, the backbone of the W.C.T.U. was the Methodist church.

A new militant organization, the Universal Peace Union, was organized in 1866 under the leadership of Alfred Love and Adin Ballou. It campaigned for immediate disarmament, anti-imperialism, and the abolition of military training in schools and colleges. Feeling in large numbers, including Frances Willard of the W.C.T.U., joined the Universal Peace Movement. Outstanding in the American faith in progress was the idea that the moral sense of man would eventually advance to an altruistic level and thus eliminate wars.

The suffragettes gained many adherents, mainly by the Grangers, Populists, and labor leaders. Four of the west ern states had adopted universal suffrage by 1896 but following this, progress was slow until well in the twentieth century. It is interesting to note that the territory of Wyoming, which was then very few women, was the first to grant them suffrage.

Even in Illinois, which is the author's own put forth considerable effort toward destroying the double standard of morality for men and women. The campaign for sex parity was but another phase of the struggle for woman's emancipation. The notion that man had an exclusive right to a double moral code was challenged in addition by social theorists - all male - from Montaigne to Immanuel Kant. There have been numerous instances where jurors have openly, literally expressed the opinion that the question of adultery is a matter "right and to be decided on the right to a woman's unlimited control of her own wife." While the Saints attacked the double moral standard by advocating marriage and divorce laws, the W.C.T.U. stressed moral purity. They wished to publicize the sault crime in the press, and when papers were on trial, the W.C.T.U. women appeared in court to see

that the sexual mores were heavily penalized.

The W.C.T.U. introduced the police-woman into the prison system, to shield the female morality and to protect the modesty of the women prisoner. Unmarried mothers and prostitutes were sent to "rescue homes" operated by the temperance women or the Salvation Army.

The loosening of economic and religious bonds resulting from rapid urbanization, an increase in careers open to women, and too many unhappy marriages, was reflected in the growing number of divorces. The growing insistence on a single moral standard led legislatures to relax the requirements to establish adultery, desertion, and cruelty as grounds for divorce. The waiting period for divorces was usually a year, though by 1900, in Reno, Nevada, the period was six months. Divorces occurred most frequently in the newer sections of the country and in large cities. Conservative churches such as the Roman Catholic and Lutheran tried to combat the official divorce rate in the cities, but they could not halt the great increase of desertion, which was, in actuality, the "poor man's divorce." Desertion was at least four times as common as divorce and seemed to thrive in areas where there were unemployed or migratory factory workers and high immigrant homes.

The fact that divorce increased from 37 to 76 per cent per 100,000 population during 1867-1906 reflected the liberalization of divorce laws insisted upon by feminists like Miss Anthony and Mrs. Stanton. There were less than ten thousand divorces altogether in 1867, when divorce aroused social ostracism. By 1906, over 72,000 divorces had been granted in the United States alone.

During this period, married women were slowly gaining control in their property and legal rights. In 1862 New York courts allowed married women wider rights of property owners hip and declared that they might sue their husbands for damages in the event of brutality.

Another aspect of the feminist movement was dress reform. The female wardrobe consisted of more functional clothing but opposition came particularly from leaders of the feminist movement. It was even hinted that this issue involved woman's rights. Frances Willard wrote a pamphlet in the 1860's protesting the unnatural figure of the dress of the period, with a plea for rational dress. In opposition to Miss Willard were Julia Ward Howe and Elizabeth Stuart Phelps who looked upon rational dress as restricting the intellectual development of women. The dress reform phase of the feminist movement received much support.

Prior to the turn of the century, there was a great increase in the number and circulation of magazines and newspapers. Many new publications appeared which were designed to appeal to women primarily. Godey's Lady's Book and Magazine and Peterson's Ladies' National Magazine had been prominent in the middle of the nineteenth century. Much of the material printed was full of sentiment and of little literary value, though the chief content of these magazines being fashion notes and illustrations. Harper's Bazar and Demorest's Monthly Magazine had been introduced during the sixties. They were also concerned primarily with fashion in dress and valueless literary writings. With the beginning of the publication of Good Housekeeping in 1885, there may be noticed a shift in emphasis of content. This magazine included not only material on fashion and "Intellectual Reading for the Home" but also advice on home decoration, recipes, and cooking methods. The appeal was definitely to the middle class. The evidence of a changing mode of living is seen in the fact that women in the middle class bought this magazine.

Magazines, reflecting technical advances in reproducing illustrations, became a more attractive literary

form, notably among such leaders as the big three of the late nineteenth century: Harper's Monthly, Century Magazine, and Scribner's. The enhanced status of women, especially women in a high social class, was signified by the shift from Godey's Lady's Book, to the more civic-minded Ladies' Home Journal. This was founded in 1883 and brought to national leadership after 1889 by Edward W. Bok, its editor.

Since one of the primary concerns of this study is underclothing, it is interesting to note some problems encountered in the advertising of undergarments in the "women's magazines."

Advertisements of people in underclothing was then a risky act. Magazines drew a strict line in this matter, and censors were appointed to pass upon underwear pictures. In some advertising agencies, however, there was an effort to merchandize underwear increasingly by printed salesmanship. The camera was used in such a manner as to produce a "camouflage effect. Lights and shadows were used so that men or women in underwear could not be plainly seen.

Around 1900, Henry Adams and other observers were insisting that women made up the novelreading class,

thus inferring that the relatively "sheltered life" of the middle-class woman determined the standards of the novel. By this time, technological changes had cut the price of printing and paper drastically and made the cheap-backed novel available for ten or twenty cents.

In 1895, the Sears, Roebuck catalog had been expanded to cover almost everything from

"perfect fitting corsets" and spring buggies to lurid dime novels and cures for the tobacco and narcotic habits.[5]

During the winter, in isolated farm homes, families read and reread the Sears, Roebuck catalog for its literary value.

Typical of the articles to be found in magazines read by women at the turn of the century is the following:

It is not enough for a man to say, "I give my wife everything she asks for, so far as my means will allow." She should not have to ask for it. It should be hers without the asking. How would some of our men like it if every time they wanted some little thing they had to ask their wives for it, or for the money with which to purchase it? Yet many a wife is placed, unconsciously, I am willing to believe, in precisely that position by her husband. Wives, as a rule, get what they want: no one will deny that. But they have to ask for it, whereas they are just as much entitled to their feminine furbelows as men are to purchase their cigars. And they should be able to purchase these things with equal freedom by making her financially independent of him.[6]

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5 Harvey Wish, Society and Thought in Modern America (New York: Longmans, Green & Company, 1952), p. 105.

6 "The Wife and Her Money," Ladies' Home Journal, 18:16, March, 1901.

It may clearly be seen that women's magazines were used as a weapon during the time when women were still struggling for complete emancipation.

Perhaps most outstanding of all was the change in attitude toward the education of women. Julia Ward Howe had written in 1871:

> The reason why education is usually so poor among women of fashion is, that it is not needed for the life which they elect to lead. With a good figure, good clothes, and a handsome equipage, with a little reading of the daily papers, and of the fashionable reviews, and above all, with the happy tact which often enables women to make a large display of very small acquirements, the woman of fashion may never feel the need of true education.[7]

However, even then, many womens' colleges had been opened and coeducation was taken up in some of the mid-western state universities. In 1882, after a visit to the University of Michigan, Emily Faithful stated:

> The President assured me that none of the ladies had found the curriculum too heavy for their physical endurance, adding emphatically, "any woman who can endure the strain that modern dress and modern society make upon her, can certainly endure any college course of instruction."[8]

During the two decades following 1870, women attendance in colleges became a common occurrence. Even in women's magazines of the early 1900's, the college wardrobe

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

[8] Ibid.

and the still persistent concern over the health of the college woman were common topics of discussion.

During the early twentieth century, the very rapid increase in enrollment of women students at colleges and coeducational universities for the twenty year period 1890-1910, was shown in the Report of the Commissioner of Education for 1910. In women's colleges, the rate of increase was 346.4 per cent, while in coeducational institutions the rate was even higher - 476 per cent.

A very controversial issue during this period was the relation of college women to the marriage rate. Two important factors must be considered in observing this issue. First, that the individualism of women was in part the result of social circumstance and in part the consequence of their higher education. This led many college graduates to desire an outlet in skilled work which had great significance and value. Among these educated women, a considerable number found much satisfaction upon the entrance into a profession. Second, the idea was rapidly gaining acceptance in public mind, that unmarried women should not settle back into a state of eternal dependence upon their families. The situation was further complicated by the fact that the marriage

rate was declining among college men, especially those from the "well-to-do middle class." The system of the day -that women must play a passive and sometimes waiting role- created many problems.

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

> The college, be it remembered, takes the girl for four years out of family life in which this kind of training would be given her. Its controllers, in their anxiety to develop her brain as fully as that of a man, forget the woman's life which is inexorably placed before her, and do not fit her for its inevitable work.[9]

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9 "Is a College Education the Best For Our Girls?," Ladies' Home Journal, 17:15, July, 1900.

Some consolation concerning the issue was received from college women who did marry. It was a well established fact that divorces among college women were rare. Also, the figures of the Census of College Women revealed that of 4,696 children born to women college graduates of the classes 1900-1910, only 4.6 per cent had died in 1915. These were low child mortality rates when compared to similar rates on a national scale. The education of women remained a highly controversial issue throughout the period.

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

It was the inclusion of women in the membership of the Grange that was the cause for the addition, to that organization, of social activities, "festivals" and picnics, general lectures, and the provision of libraries.

By the early part of the twentieth century, the American theater had reached a high peak in dollars and numbers of performances. The growth of cities, improved transportation and increased leisure time had turned the American public into a "theater-going" group.

Also, around 1900, the automobile became a luxury for only the wealthy. It was well past 1920 before cars became common possessions of the middle class. Naturally, fashions for motoring were only for the "just fashionable" women. It is often that the need for "a lady's proper carriage wrap" was seen in fashion journals as late as 1907.

Birth control was another result of the fast moving process of urbanization. It became increasingly clear that modern cities were not reproducing themselves, but the migration of rural people as well as immigrants, to the city, tended to conceal this fact.

In noting some of the technological developments of the period, there was the washing machine, turned by a crank, which had been introduced during the nineteenth century. A few electric washers and wringers were introduced during the period.

The widespread introduction of electricity into city homes with the resulting labor-saving devices occured after the turn of the century.

In an article on electric flat-irons which was printed in the March 2nd issue of the New York Tribune for 1906 statements were made concerning the rapid acceptance of electric irons. However, electric equipment waited upon the installation of electric power lines, which, in 1909, were pretty largely confined to the larger cities. Many homemakers, particularly those living in rural districts and small towns, suffered with less efficient equipment. Gas irons were available at this time and, while not as satisfactory as the electric ones, were a great improvement over the type that had to be heated on top of a stove.[10]

An obstacle to industrial development in the years just prior to the twentieth century was the financial situation. Commodity prices had fallen continuously until 1896. Also, there had been two severe depressions, those of 1873 and 1893 and two lesser ones in 1883 and 1907. During these times, the purchasing power of people was greatly reduced. The result of this was the failure of many industries.

There were many factors accounting for the acceptance of women in business and industry. The development of the telephone and typewriter created a demand for

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[10] Brew, op. cit., pp. 30-31.

workers requiring no great technical skill or muscular strength . Many opportunities for women office workers were the result of a rising industrial production and an increase in trade. Also, one reason for the great demand for women workers, particularly in the textile and garment trades was the fact that women would work for lower wages than men.

It may be noted that during the recurring depressions, women were increasingly forced to contribute to the family income. In 1908, of nearly a million women who were working in cities, about 700,000 of them lived at home in families where there were other "breadwinners."

There was a definite increase of women engaged in gainful occupations from 1880 to 1910.[11] Between 1900 and 1910, the employment of women almost doubled from 4,000,000 to 8,000,000, engaged in 313 different occupations. In addition to the increase in the proportion of all women who were employed, women have almost consistently made headway in their place among all occupied persons. From 1900 tp 1910, their advance was so spec-

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11 See TABLE I, p. 24.

TABLE I[12]

PER CENT OF WOMEN ENGAGED IN GAINFUL OCCUPATIONS
1880-1910

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

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

tacular that they receded slightly in the decade following. Since census figures on married women do not include those widowed or divorced, the great increase shown in the proportion of married women gainfully employment since the census of 1890 is of great significance. There were reported in 1890, over 515,000 married women in gaingul employment, this number being between four or five per cent of all married women.[13]

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

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[13] See TABLE II, p. 26.

TABLE II[14]

MARITAL CONDITION OF GAINFULLY-OCCUPIED WOMEN, 1890-1910

Census Year and Marital Condition	Women 15 Years of Age and Over		
	Total Number	Engaged in Gainful Occupations	
		Number	Per Cent
1890			
Aggregate.....	19,602,178	3,712,144	18.9
Married.....	11,124,735	515,260	4.6
Single, widowed, divorced, and unknown.....	8,477,393	3,196,884	37.7
1900			
Aggregate.....	24,249,191	4,997,415	20.6
Married.....	13,810,057	769,477	5.6
Single, widowed, divorced, and unknown.....	10,439,134	4,227,938	40.5
1910			
Aggregate.....	30,047,325	7,639,828	25.4
Married.....	17,684,637	1,890,661	10.7
Single, widowed, divorced, and unknown.....	12,362,688	5,749,167	46.5

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

Even prior to the turn of the century, there was great interest in limiting work hours of women.

Although Massachusetts and New York manufacturers bowed to the popular demand for reform, Illinois industrialists [illegible] to challenge the validity of the factory law forbidding women to work more than eight-hour day. They held their victory in the state supreme court in Ritchie vs. Illinois (1895). The conservative court declared that it was not [illegible] government's arguments regarding the effect of long hours upon the health of women. Instead, the judges accepted the Spencerian argument that the individual's freedom of contract, guaranteed by the Fourteenth Amendment, had been violated by the restriction on women's right to bargain freely for her services.[15]

In 1908, the United States Supreme Court upheld Oregon's law of 1903 prohibiting industry to hire women for more than ten hours a day. Oregon's counsel, Louis D. Brandeis, with the help of sociological and historical data, convinced the Court that long work hours had a direct bearing on the health of women and the stability of the family. This was the beginning of the power of the state to legislate for health, safety, morals, and the well-being of its citizens. The fact was gaining recognition that a contract between a powerful corporation and a prospective worker employee was not one drawn

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[15] Wish, op. cit., pp. 134-135.

up between employers and did involve important community interests.

In spite of women's wage-raising law, the working girl had to have some legislative power of the lower income groups resulting in the raising of living standards.

A survey made in 1907 by the Russell Sage Foundation showed that sixty per cent of women employed in industry averaged less than $7.00 a week; twenty per cent got $6.00 a week; only seventeen per cent received more. The remaining three per cent were listed as apprentices and were paid a maximum of $3.00 a week and often less. Men in comparable trades and industries got only $10 to $12 a week.

During the early years of the twentieth century, various church groups formed welfare organizations and adopted certain social principles which resulted in the famous "Social Creed" of May 1908, issued by the Methodist Episcopal Church. It included the following principles:

> . . . industrial conciliation and arbitration, elimination of factory hazards to life and health; the abolition of the wage slave; the "gradual and reasonable reduction of the hours of labor to the lowest practical point, with work for all"; and the acquisition of "that

degree of leisure for all which is the condition of the highest human life.[16]

These church groups advocated one holiday per week and payment of the highest wage that each industry could afford.

Prices of underwear were not found frequently enough in the literature reviewed for typical ones for this period to be determined. However, there were several instances where significant prices were noted.[17] One source[18] stated that "Prices were moderate. For $100, the Chicago Tribune reported, a lady could buy a complete and elegant wardrobe in the Chicago department stores" with expenditures of $3.95 for a silk petticoat, $2.00 for two corsets, $1.00 for three pairs of stockings, and $3.00 for "underthings".

In noting the family budgets, suggested and actual, found in women's magazines during the first decade of the twentieth century, the percentage of the yearly family

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16 Wish, op. cit., p. 166.

17 See TABLE III, p.30

18 Lloyd Wendt and Herman Kogan, Give the Lady What She Wants (Chicago: Rand McNally & Company, 1952), pp. 278-279.

TABLE III

PRICE RANGES OF WOMEN'S UNDERGARMENTS, 1900-1905

Garments	Typical Low	Typical High	Atypical
Chemises	$ .25	$1.90	
Corset Covers	.25	1.40	
Vests	.09	.39	
Union Suits	.39	2.00	
Drawers	.37	1.75	
Corsets	1.00	4.00	$35.00
Nightgowns	1.00	2.00	13.50
Hose	.10	1.25	75.00
Lisle	.25	.50	
Silk	.75	1.25	
Hose Supporters	.60	1.25	

income allowed for clothing averaged from one-tenth to one-twentieth of the total income.[19]

It is interesting to compare the woman typical of the period just prior to the turn of the century with the evidently changed woman of 1907. One writer has very picturesquely summed up the pre-twentieth century woman:

> If the Modern Girl Married her life is but little altered. She drifts here and there like rags of seaweed on the heaving waves. She does not want a home unless she has money enough to have two or three, in which, with a corps of servants and an English house-keeper in command, she can give house parties the year round. If she have money she lives in a huge hotel; if poor, in a cheap boarding-house. Her children are brought up on the stairs. There is not much of the cachet of the elder about that home for them.
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> Presently she, too, goes abroad. She tells her friends that she is on the verge of nerve-prostration, which is usually true, and that Europe is the only chance of cure, which is not true. Her husband stays at home to drudge for the money which she spends. The boys' schooling, one daughter's studio in Paris, and another's art-work in Dresden, are the excuses which she offers for remaining abroad year after year.[20]

The American woman of 1907 was no longer the helpless, sheltered type. She was healthier, more athletic, taller, stronger, and displayed much self confidence. She had

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[19] See issues of Good Housekeeping for January 1907 (p. 69), May 1907 (pl 599), and March 1909 (p. 303).

[20] "The American Woman in the Market Place," Ladies' Home Journal, 17:19, April, 1900.

the right, opportunity and ability to earn her own money. She enjoyed franchise rights in only the most limited way, but, according to the Department of Commerce estimates, she spent eight per cent of the consumer dollar. As one observer described her,

> She was celebrated in song, famous artists idealized her for the popular publication, newspapers devoted entire sections to her interests, her exploits, and her escapades. Color pages in the Sunday supplements glamorized not only the leading actresses, such as Lillian Russell and Fritzi Scheff, but shopgirls and factory workers and especially the new clerk and stenographers. The papers were packed with feminine style news, household hints, profiles of society leaders, professional women, and girl athletes. The [Chicago] Daily News told bachelor girls how to build and equip their homes illustrating with photographs of Chicago working girls who had accomplished it this feat.[21]

The ideal model of this period was the mature woman. "Her wardrobe was the straight-fronted corset and the flounced petticoat."[22] Dr. Edna Walker, in an article in the Ladies' Home Journal in 1909, gave measurements of the "ideal" figure as 65 inches in height and 27 inches around the waist, but 153 pounds in weight.

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[21] Wandt, op. cit., pp. 279-280.

[22] C. Willett and Phillis Cunington, The History of Underclothes (London: Michael Joseph, 1951), p. 201.

"Fashion decreed large hips, a great expanse of figure, and a distinctly diminutive waist."[23] This fashionable figure of the early 1900's has also been described as the "Kangaroo Form" -a full bust, straight front, wasp waist, and distended hips.

The first few years of the twentieth century saw skirts shortened so that they cleared the ground, and the popularity of the Edwardian silhouette gave way to a soft lingerie-type dress.

Corsets were lightly boned down the front to give a straight front line and were trimmed with lace and ribbons. A great deal of padding was used to achieve desired curves for inadequate figures. An advertisement of 1901 tells of push-up bust forms -"bust distenders." "Bust improvers" which were wire-type perforated metal discs weighing less than two ounces were advertised during the first five years of the new century.

A "bust holder" leading at center front, was worn over the corset in 1903, evolving in 1904 into a "bust girdle" which was the forerunner of the brassiere. A

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23 Cunnington, op. cit., p. 211.

worn in her youth at the turn of the century gives the following description of the origin of the bolero brassiere:

> About the beginning of this century some certain groups of girls it was a question to wear a frill garment, cut like a corset-cover but fitted very tightly to the body, fulfilling the purpose of what is now known as a brassiere. It is high, among the girls I know, for use under bathing suits but it proved so satisfactory that it gradually extended its use to everyday wear. The garment had, so far as I now, no official name at that time, but I have heard it lightly referred to as a "strait-jacket." The girls, naturally, had no need for more a piece of clothing, but more frequently a short panel of white material with rows of ruffles about 2 inches in depth. This bib-like creation was pinned under the corset cover or tied around the body just under the arms.[24]

Other terms used to designate the bust bodice were "petticoat bodices" and "corset covers". These different forms of bust bodices gradually replaced the "slip bodice" of the 1890's which usually extended from the chest to hip level.

The chemise was a garment worn primarily to cover the upper part of the body. It was worn in different ways. If a knitted vest or union suit was used, the corset was worn on top of it, and the chemise served to cover both, thus taking the place of a corset cover. However,

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24 Robert Cortes Holliday, Unmentionables, (From Fig Leaves to Crinolines) (New York: Boy Lang [illegible] R. Smith, 1933), pp. 272-273.

if a limited ground was contacted, the chemise was worn under the corset. In warm weather, both the knitted underguarment and the corset were not worn, and the chemise was the single undergarment for the upper part of the body. In 1901, the chemise in an Empire style, sloped at the waist and tied with colored bows at the shoulders, was widely used.

The divided skirt was an innovation at the turn of the century and probably was the forerunner of the "open drawers" of the early 1900's. It consisted of two separate "skirts," one for each leg, fastened to a waistband. Drawers with flounces and embroidery as well as wide-leg bloomers were used.

Around 1904, the combination came into wide use. It had the advantage of giving a closer fit over the large hips of Edwardian fashions. In 1906, combinations began to disappear, replaced by a short knickerbocker that were fastened on a deep band. Their disappearance was caused by a revival of the Empire style of dress which required close-fitting knickers.

Petticoats have never been more elaborate than they were during the first decade of the twentieth century. The Edwardian petticoat was always flimsy. Not more than

two were worn at one time. If the top one was colored, it was referred to as an underskirt. A flounced petticoat with its border stiffened with horsehair or steel, served as a foundation for the yoked and fully gored day skirt of 1903. With the revival of the Empire mode, there was no room for elaborate petticoats. Some women, during this time, even dispensed with the wearing of petticoats. It is a definite fact that during warm weather, when semi-transparent dresses were worn, the Directoire knickers were serving the purpose of the petticoat. By 1903, the petticoat was, of necessity, extremely narrow.

It was the evening petticoat of 1903 that was very elaborate. It was distinguished by a pocket at the foot, just above the bottom flounce.

Note should be made that in addition to all the types of undergarments previously mentionned, the union suit was usually worn, next to the skin, as a foundation for all other undergarments. Around 1900, the union suit, which was usually knitted, was typically knee length, with a high neck, and sleeves extending to the elbow.

At the turn of the century, when skirts reached nearly to the floor and shoes were high, there remained the fashion of gay-colored striped hosiery. At this time,

because hosiery could not be seen due to the above mentioned factors, it mattered not whether hosiery was of cotton, lisle, or the sheerest silk. As soon as skirts became shorter and shoes lower, hosiery took on a more transparent appearance in varied hues.

Garter belts, or hose supporters, were worn over the corset. The garter belts of 1900 had the supporters close together in the front to help accentuate the straight line of the silhouette. In the issue of the Ladies' Home Journal for Feburary 1902 were advertised "Foster Hose Supporters,"

> The only supporters with a pad large enough and supporting bands strong enough to hold back the entire abdomen, ensuring the wearer a correct standing position and the much desired straight front. It has a waist band which presses on the side of the waist, making it round, and has no metal parts to mar or tear the corset. [The garment described had four supporters, all of which were in the front.]

Nightgowns of this period were floor length, usually with a low round neck. There was almost always a yoke supporting very full gathers. Sleeves were often three-quarter length and the low neckline was frequently emphasized with a ribbon drawn through it's edge. Kimonos and negligees worn during the period were always floor length, with high or V necks, three-quarter or

long sleeves, and usually very fully flared, being often described as in "one-piece."

As for fabrics used for undergarments, many of the vests or union suits were made of wool, worn all year round. Miller's theory on fibers used in undergarments shows the current attitude in the latter part of the nineteenth century:[25]

> . . . . there is a deeply scientific truth in the claim of the wool enthusiast that woolen fabrics are best suited to all-of-the-year-round wear next to the skin. The only exception, if indeed there is any, is in the case of silk, worn for rheumatic affections because of the tendency which it has to excite electrical conditions peculiarly beneficial to all gouty, neuralgic and rheumatic conditions.
>
> Linen is the worst possible material that could be worn next to the skin; cotton is better, but by no means equal to wool for winter wearing, and it is wholly unsuited to winter wear. The softest and most delicate of wool materials should be chosen for all-of-the-year-round clothing next to the skin; a very light weight fabric for summer, a thicker quality for spring and autumn, and still thicker for winter.

There were different weights of vests, namely, the "gauze," the "paper-gossamer," the "winter-weight wools," and the "silk flannels." In undergarments other than vests and union suits, about everything was of cotton, with silk later attaining importance.[26]

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[25] Drew, <u>op. cit.</u>, pp. 165-166.

[26] See TABLE IV, p. 39.

TABLE IV

FABRICS USED FOR WOMEN'S UNDERGARMENTS, 1900-1909

Garments	Fabrics
Petticoat bodices, corset covers, camisoles	thin silk, sateen, muslin
Union suits and vests	ribbed elastic, coutil, fine cotton knitting, silk
Drawers	nainsook, muslin, washing silk, fine flannel, alpaca, India longcloth, satin, merino
Chemises	Day- fine linen, batiste, lawn Evening- lawn, silk
Combinations	nainsook, wool, silk, flannelette Trimmings- Valenciennes lace, imitation torchon lace, baby ribbon
Petticoats	cambric, lawn, batiste, glace silk, mulmette, satin, Teddyblossom (a copyrighted name for cotton satin) muslin, percale, silk foulard, crepe
Dancing sacques	wool, crepe de Chine, dotted swiss, silk, chellis
Nightgowns	muslin, nainsook

TABLE IV (continued)

FABRICS USED FOR WOMEN'S UNDERWEAR ITEMS
1900-1903

Garments	Fabrics
Negligees	cashmere, flannel, silk, challis, [illegible] silk and crepe
Hose	cotton, silk
Hose supporters	cotton, silk

For day wear, lingerie was often finished with fine button-hole stitching and lots of different sizes. Monograms were simply but artistically embroidered on the garments. Fancy garments were trimmed with Valenciennes work and baby ribbons. There were also, many double frills of white spotted net, ruffled, or with satin ribbon stitched in rows and deep flounces of white net around the bottom of petticoats. Much of the lingerie was trimmed with lace, either Valenciennes, Irish crochet, or tatting, beading, and entre deux. Silk was an essential, run through the eyelets in varying widths.

Prior to 1900, red underwear had been extremely popular. Two reasons were given for its general popularity, - the fact that it did not show on the white underwear, and that physicians recommended its use to "delicate" persons, especially invalids. By 1901, the demand for colored and polishing lingerie disappeared. For a time, most lingerie, at this time, was white, black being a popular color for silk lingerie. The ribbons run through the eyelets in undergarments were frequently blue or pink. Another exception to the predominance of white in undergarments was the taffeta petticoat, worn in all colors. For bed jackets, pale shades as well as black or gray were pre-

[illegible] colors as white, green, black, pink, and blue. Corset covers in black and white were worn. The "Gibson petticoat" could be had in white, black, red, pink, blue, scarlet, and gray. With the new figure [illegible] revived, there appeared the use of rose tints and other soft colors for petticoats.

There are several fashion pictures which may be very definitely attributed to particular social and economic influences. In 1905, the "Gibson Girl" as portrayed by Miss Camille Clifford, established an ideal. Charles Dana Gibson, the famous creator of the "Gibson Girl," had successfully popularized the American concept of beauty on paper. The Gibson Girl's great variety in costume and the detail with which they were drawn, reflected the attitudes and interests current at the time. The Gibson Girl fad lasted at the height of their popularity by 1905. The silhouette then obtained a little softer line. The hat was less outsized, the waistline not quite so pinched in, and the hips became slightly slimmer. With the establishment of the ideal, the corset became longer and the waist shorter.

Another example of fashion's control directly by some social and economic influence was the event of the conquering, by the United States, of the Phillipines in 1900. With this came interest in the skilled needle workers from an Oriental empire. The result was a growing consumption of Phillipine cotton underwear, most of which was very elaborately embroidered.

From the time of the Russo-Japan war (1904-1905), there had been a growing interest in the orient. During the period, there was a great demand for Japanese kimonos. Lounging garments of Japanese silk were frequently advertised in women's magazines. Embroidery was the characteristic trimming for these garments imported from Japan.

At the turn of the century, when women were more increasingly concerned with displaying their talents, there was a great increase in fancy needlework, sewing, embroidery, crocheting, and knitting. Bed jackets were easy to make and gave women an opportunity to use their talents.

1909-1914

In the year 1909, there may clearly be seen the slow but sure progression of a change of social attitudes. Criticism of the change in women's behavior was a feature of the press. The American woman was the victim of her desire for new experiences in the tango and the foxtrot.

A forecast of laxity of morals in this period was to be seen in the early movies where almost any vulgarity passed. Some cities established censorship. In 1913, in Cleveland, the censors reported that they had censored approximately ten per cent of the movie reels that they had seen for such things as scanty costumes, details of a jail break, portrayals of police graft, prize fights, and scenes devoted to crime.

Women were gradually gaining more and more legal and property rights. During this period, nine in three-fourths of the states were given the right to own and control their personal property. Two-thirds of the states permitted wives to retain their earnings, and in most states, wives were allowed to sue on their own contracts.

The change in morals during this period was also reflected in the revival of the Hart-Control Movement in 1914. When Margaret Sanger, a New York nurse, tried to

distribute her pamphlet on birth control, Family Limitation, she was thrown in jail, this only resulting in the strengthening of her cause. In 1914, she organized the National Birth Control League, which expanded through branches in various states. This movement advanced rapidly through propaganda and legislation despite organized opposition by religious groups.

Women's clubs were becoming increasingly significant. The club movement had been chief source of educational, philanthropic, and civic activities. One outstanding accomplishment of women's clubs was the teaching of women "how to co-operate, to sink individual preferences and prejudices for the common good, to be less personal in their attitude on general questions -to agree to disagree with equanimity and good nature, to differ as to methods and policy without a rupture of friendly relations." 27

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

Some club might do American an immense service by devoting itself to the honest study of the pros and cons of woman suffrage. The subject gets almost no dispassionate treatment. Each side selects the facts that fit it seriously, and it has often been that those opposed to suffrage for women won't

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27 Mary E. Woolley, "The Woman's Club Woman," Good Housekeeping, 50:559-561, May 1910.

speak out for fear of seeming unchivalrous. Yet it is certainly a live issue, a test, or a hope.[25]

At the meeting of the General Federation of Women's Clubs in 1914, a resolution favoring more sensible clothing for women was received with enthusiasm. There was much protest against the current styles of dress—especially the slit skirts, transparent waists, and [illegible] hats—and the phrase of a civilizing term of "indecent dressing."

In 1917, the American farm woman constituted the largest class of economically productive women. This was true by the fact that marriage was regarded as a bondage by the poor women in the city, but the right of as a necessity for the poor women on the farm. At this time, the poultry products of the nation were equal, in value, to the cotton crop. They exceeded the wheat crop probably by four hundred thousand dollars and were worth more than the combined values of [illegible], rye, barley, and potato crops. The American farm woman of 1917 was responsible for nine-tenths of the poultry products of the entire nation.

The increasing drift of employed women away from domestic and personal service may be attributed to more attractive working conditions, greater freedom and higher pay of

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[25] Mary Ernesson Heath, "Work for Women: Who to Do," Good Housekeeping, 49:245-247, September, 1909.

the factory worker over [illegible] of the [illegible] servant. This shifting of [illegible] from [illegible] to [illegible] is not shown by [illegible] individual [illegible] of [illegible]. In 1910, there were 803 occupations in [illegible] employed. Many of the large increases in [illegible] were in [illegible] manufacturing and [illegible] industries and in the professions. During the period from 1[illegible]0 to 1920, there was an increase of [illegible] than 10,000 [illegible] workers in jobs such as office clerks, stenographers and typists, bookkeepers and accountants, teachers, salesmen, telephone operators, trained nurses, and clerks in stores. Conversely, during the same period, there was a decrease of [illegible] than 10,000 [illegible] workers, in such jobs as farm laborers, [illegible] and milking out, cooks, general servants, laundresses, janitors, [illegible], and [illegible] out in factories, and [illegible] and [illegible] dealers.[29]

The year 1[illegible] witnessed a change of [illegible] social attitudes regarding clothing. In the early years of the twentieth century, the prevailing idea was that a lady should be covered completely. By 1[illegible], such social attitudes were clearly changing. Another significant factor was the growing inclination to relax the [illegible] of clothing which covered the body. It was being clearly realized that in the

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[29] See TABLE V, p. 48.

TABLE V[illegible]

OCCUPATIONAL DISTRIBUTION OF [illegible], BY SEX,
1910 AND 1920

Occupational Divisions	Census Year	All Employees	Women		Men	
			Number	Per Cent	Number	Per Cent
All occupations.....	1910	[illegible]	[illegible]	21.2	30,021,564	78.8
	1920	41,614,248	[illegible]	20.5	33,064,737	79.5
Agriculture.....	1910	12,[illegible]	1,[illegible]	14.3	10,[illegible]	85.7
	1920	10,[illegible]	1,[illegible]	9.9	[illegible]	90.1
Mining.....	1910	[illegible]	1,[illegible]	0.1	[illegible]	[illegible]
	1920	1,[illegible]	[illegible]	0.3	1,[illegible]	[illegible]
Manufacturing and mechanical.....	1910	10,[illegible]	1,[illegible]	17.1	[illegible]	[illegible]
	1920	12,[illegible]	1,[illegible]	15.1	10,[illegible]	[illegible]
Transportation.....	1910	[illegible]	10,[illegible]	4.0	[illegible]	[illegible]
	1920	[illegible]	[illegible]	7.0	[illegible]	[illegible]
Trade.....	1910	[illegible]	[illegible]	12.9	[illegible]	[illegible]
	1920	4,[illegible]	[illegible]	11.7	[illegible]	[illegible]
Public service (not elsewhere classified).....	1910	[illegible]	[illegible]	[illegible]	[illegible]	97.0
	1920	[illegible]	21,[illegible]	[illegible]	743,[illegible]	[illegible]
Professional.....	1910	1,[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
	1920	[illegible]	1,[illegible]	[illegible]	1,[illegible]	[illegible]
Domestic and personal.....	1910	[illegible]	[illegible]	27.1	1,[illegible]	[illegible]
	1920	[illegible]	[illegible]	[illegible]	1,217,[illegible]	[illegible]
Clerical.....	1910	1,[illegible]	[illegible]	34.2	1,[illegible]	[illegible]
	1920	[illegible]	1,[illegible]	45.[illegible]	1,[illegible]	[illegible]

active life of the modern world, many layers of clothing were unnecessary.

At the time, fashion became very serious. Prospects of war and increased taxation caused a halt to extravagance in clothing. Underclothing was reduced in amount and the natural outlines of the body were no longer disguised by complex lingerie.

The ideal figure of this period was small waisted and slim hipped. The demand by the average woman, for some sort of artificial control was very great. In 1910, corsets were shorter at the hip, but extended lower over the hips. They were still very straight in front and laced together in front and laced in back. Many bones, usually steyel, produced the small-waisted effect. The corset extended several inches above the waist and a minimum of eight inches below it. It was designed primarily for the normal figure -thus, the slim girl went without stays, being in possession of a natural upright figure.

Corset covers were varied in style. Most of them had high necks which were either round or square. None had sleeves, but some had sleeve caps extending just over the shoulder. All of them had much fullness across the

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30 Alice Rogers Hager, "Occupations and Earnings of Women in Industry," Women in the Modern World. Philadelphia: The American Academy of Political and Social Science, 1929, p. 68.

bust serving to "fill out the bosom." Most styles opened down the center front, some fastening with buttons and others with ribbons.

The chemise of the period was in Empire style usually with square-cut narrow shoulder straps. However, at the time, the chemise was not considered a necessary part of underclothing. A combination garment of this period was the chemise combined with a skirt.

Knickers worn at this time were of two types- the French, with wide frilled legs, and the close-fitting Directoire type. In 1913, as a result of wide acceptance of the fashion of the hobble skirt and the tango dance, appeared a completely new form of skirt knickers. This new style garment consisted of one length of material falling from the waist in front to the knees, and up again to the waist, at the back, with slits at the sides for the legs.

It should be noted that a fashion of this period was to replace the chemise and skirt knickers with close-fitting combinations and silk pantalettes. This was just one of the few instances when fashion was completely ignored.

During these pre-war years the Princess petticoat was in high favor. Deep accordian pleated ruffles or flounces on the bottomes of petticoats were very typical. Some petticoats had hip yokes. As the outer skirts narrowedm the petticoat became almost tubular.

In 1909, the slip, a long-skirted garment that fitted the body snugly through the waist and bust, was used mainly under transparent dresses.

By 1915, the knitted union suit was not being used extensively by women. However, knitted garments of varying weights were available at this time. Separate vests and drawers were in use and seemed to hold the lead in use of knitted garments. In warm weather, loose-fitting knitted drawers were commonly worn.

In 1909, nightgowns corresponded in style to a daytime dress minus the fitted waistline. In winter, they were typically long sleeved and high necked. The summer gowns had short sleeves and low round necks. Some buttoned down the front while others were the "slip-over" style. Many tucks and ruffles and much embroidery characterized the 1909 nightgown.

Bathrobes and lounging robes were similar to those of the past. They had long full sweeping skirts and fitted waists. Kimonos with a short, unfitted sleeve, were loose at the waist.

Fabrics for underganments were varied, although crepe de Chine was slowly approaching the role of leadership. Corsets were made of firmly-woven cotton, though their major constituent at this time was rust-resistant steel. In the October 1917 issue of Good Housekeeping, Gossard Corsets were advertised in "sterling cloth, mercerized batiste, and figured mercerized broche." In 1918, the first all-elastic step-in was made, termed the "ventilated corset." Batiste and **coutil** were the most popular fabrics for corsets, though, knoodle were also high in popularity, but costly. Coutille was the strongest and heaviest corset fabric in use.

Corset covers, shirts, drawers and chemises were to be found in longcloth for everyday use, as well as in the thinner nainsook, batiste and lawn.

Petticoats were to be found in the more sensible but less durable silk taffeta, as well as in cotton taffeta, China silk, liberty satin, washing silk, nainsook, and crepe de Chine.

The slip, worn principally under transparent dresses, was usually of a fine silk fabric.

Most knitted garments were made of cotton. However, for winter-wear, wool, part-wool, or flecked-cotton garments were popular. Knitted garments of pure silk were available, but these were primarily fashion items.

Hosiery worn during this period was either of cotton, lisle, or silk, or a combination of these three, the proportion of fabrics depended to an extent upon the length of the skirt worn.

Most underpinnings were white, but diversed decorations were pink or blue satin with lace. The most popular color for available lingerie was white silk crepe de chine with pink, blue, yellow and flesh were extremely popular. Lastly, pastels were chosen to match the dress in color. The most popular petticoat color for winter-wear was black. With the advent of the flare skirt, which, at times, had very much lift upon from the hemline to the knee, there was an opportunity for the use of the bright color petticoat.

Most hosiery was black in color. Some black stockings had white repeat patterns. However, hosiery of other colors was being used, especially with sandal shoes. While hosiery

[illegible] style, there were [illegible] colors [illegible], [illegible], [illegible], pink, and green.

Some instances [illegible] of the effects upon fashionable undergarments, of parallel [illegible] and corsets to [illegible].

The [illegible], [illegible], [illegible] in 1909, [illegible] the [illegible] "Modern Art" movement. With it was born a new kind of artistic expression, characterized by simplicity of line and plane, [illegible] strong color areas, and less detail. One of the [illegible] on fashionable clothes was [illegible] toward simpler lines, more natural body contours, and less detail in construction.

In 1913, the wife of a Y.M.C.A. secretary, upon her arrival in [illegible], noticed the [illegible] clothing done by the natives. After presenting [illegible] white instead of colored [illegible] in [illegible], a trade was developed, which was soon to emerge into a profitable retail venture. The [illegible] for these garments [illegible] the United States [illegible] duty-free, the [illegible] price for the merchandise. Thus [illegible] and nightgowns sold in America just prior to the [illegible] for [illegible] retail.

1915-1919

The most outstanding event of this period was the first World War. America had very suddenly awaken to a generous state of prosperity. Wealth had come into the nation from war profits derived from supplies sent to other war-torn nations. Americans assumed an all day job of just "making money." Jobs and high wages existed for everyone in an atmosphere of great excitement.

During this period, the family was at the height of disintegration. An increasing division of labor, the invention of the typewriter, [illegible] and prospering businesses offered high school opportunity to the "emancipated woman." Women's colleges offered advanced training, trade unions were open to female laborers, and women's clubs were channels for social protest and reform. City life and labor-saving inventions resulted in a home which was more individualistic- one in which the bond was less economical or religious, but more affectional in nature. Birth control had limited the size of the middle-class family to one relieving many women from the responsibilities concerned with large families. Women's emancipation was further reflected in the continuing battle against the double moral standard and the passage of laws protecting

women's rights in marriage and divorce.

The automobile had become a major form of recreation, resulting in a series of urban changes. Neighborhoods became noticeably mobile, resulting in problems of education, crime, traffic, and recreation. The great division of labor was reflected in the emergence of new cities developing in a metropolitan framework. Suburbs sprang up rapidly and the city planning movement was further stimulated by the need to restore order and balance to the haphazardly growing streets, neighborhoods, and urban institutions. As the speed of the automobile increased, vast highway projects entered into planning minds, these highways, becoming a major instrument for the spread of urban culture.

New ideas regarding personality and its reactions to society received much attention by the general public, during this period, the ideas being nurtured by the excitement and hysteria of war. Freud's theories concerning psychological behavior and personality, though at times not fully understood, were taking on much color and excitement, especially in the minds of the then younger generation who were first re leaders of society. Several years prior to 1914, Freud, a Viennese physician, had

introduced his theories which tended to discredit all the romantic traditions and standards of sentimental love and religion. Freud had divided personality into two divisions, the conscious and the sub-conscious, these two being at constant variance with each other. The conscious was surrounded by all the conventions and traditions that society had built regarding high standards of conduct. The sub-conscious, as Dreskwy describes it, was "the primitive man bound by no inhibitions and seeking an outlet for its desires which the conscious mind was constantly called upon to check, and often only partially successful in doing. The primitive man was driven, according to Freud, by the great biological urge to perpetuate the race, the natural drive that was at the bottom of all emotion, all impulses and all ambition."[31] Freud's theories had received much attention in American medical journals and even Mr. Freud himself came to the United States to deliver lectures on the subject. However, the whole theory was repellent to many people, especially older men and women, who because of their religious views, were reluctant to speak of such intimate family relationships. Mr. Freud and his theories had received much attention

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[31] D. J. Dreskwy, "Social, Political and Historical Influences Reflected in Twentieth Century Costume," (unpublished Master's thesis, the University of Washington, Seattle, 1939), pp. 79-80.

also from the press and the pulpit, as well as in conversations at clubs and at dinner tables. The medical profession had said that Freud was fifty per cent correct, but such generalizations were overruled by an outraged public.

The presence of war brought about great changes in the character of jobs for women. The war resulted in a demand for greater efficiency in the home. Also, women were being called in greater numbers to render public services which could not be combined with household routine.

Women were in high demand by employers, not only to fill up the gaps left by the dead and wounded soldiers, but also to meet the demand of increased industry in competition with German and Australian products in the world-wide markets. Employment was practically guaranteed to the great majority of women workers.

For every American man in khaki, there was an American girl in industry. Besides the firms all over the country that were employing women in filling government contracts, the Government itself was employing many thousands of women. The Women's Committee of the United States Council of National Defense even approved a design for an official button to identify women as active war workers.

The character of jobs held by women during this period of war is thus noted. The need of women at the front to replace manpower resulted in a great increase of nurses, stretcher bearers, ambulance drivers, and workers in ammunition plants and factories. Women were trained as statisticians, for nutrition mycologists, bacteriologists, code clerks in the War Department, finger-print experts, training as policemen, housing directors, welfare workers, cafeteria managers, ship draftsmen, yeo-women in the Navy, supervisors in ordnance works, physicians, workers on gas masks, airplane workers, messengers, college registrars, deputy shipping commissioners, and printing press feeders.

There were over four million women doing Red Cross work. The Y.W.C.A. provided boarding houses for factory workers, opened recreation houses for girls, and provided lectures by women physicians on wartime social standards.

Club women were very important during the war period. With the ending of the war, a definite change in their activities may be noted. The club became a supply channel for employers, especially the Government. The result was high regard for the "club woman" who so willfully gave all her spare time to so much-needed service.

The "barrel silhouette" was predominant during this period. There was no attempt to define the waistline, and garments fitted very loosely. The "Grecian shape" was quite popular.

Shortly after World War I, Paul Poiret, then a designer for the French Sisters, had introduced a new silhouette, with natural bust and waistline, flat back, and shorter skirt. The waist was placed just below the breast, worn lower, and set on Empire lines. As the waist went lower, hemlines were generally worn. In August, 1916, Harper's Bazaar stated that credit was due to Paul Poiret and Georges Lepape, for an unrestricted figure, the fashion of hips, and the quest of pliability of pose and movement which wraps and drapes.[72]

The tempo of jazz and the entrance of America into World War I ushered in the lighting of the Twenties Age. The release of steel for home construction, during the war totaled 24,000 tons- enough for two battleships. For several years prior to 1917, the "Turned correct and dry" maintained an average level for a total value of manufactured products totalling $70,000,000. Much to nevertheless

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[72] Lansdowne, op. cit., p. 111.

age came into vogue, underwear manufacturers had to have one-half of their corset estates written off. Another factor affecting the corset industry was the increasing costliness of labor. In many cases, large auxiliary factories were established near four to the corset factories and absorbed all the latter's employees by offering highly increased salaries.

In spite of the advent of the "O particular Age" many women continued to wear corsets to bring out the curve. Several factors may have accounted for this. Inasmuch as corsets had been designed with the duty of giving support to the figure, the muscular tone of women was not for only wear corsets, was not sufficient to maintain good posture. The non-use of corsets would have resulted in sagging stomachs and this was the reason why many women were children of war-time families. Advertisements in women's magazines constantly emphasized the importance of corsets for war workers.

Patriotic women, who are so wholeheartedly assuming war work and labors that are taking their strength to the utmost, are happily wear the brightest colors and styles for their support of the corset guards their health and that all-day comfort they insure their efficiency.[33]

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[33] Advertisement of Warner corsets. Good Housekeeping, September, 1918, p. 10[illegible].

Throughout the war, there was slight boning in corsets, especially those designed for slender figures.

In 1915, the "tango" was introduced, which was simply a dance with a gyrating pelvis. "The dance of 1917 had a great effect on other garments. The prevailing corset was supplanted by a girdle of twist and vulcanized rubber and a foundation of the large type was used with this girdle."[34]

In 1916, a version of combinations appeared which received the name "semi-bandeaux." These were actually underslips, worn over the corset. A button and a loop were put at the bust to match the skirt together in "divided skirt fashion." This garment was also referred to as "chemi-bandeaux."

In 1916, the uniform slip appeared for evening wear, then, usually cut on the straight.

The ideas spurred by Poiret and the Russian Ballet resulted in a drastic reduction in the number and elaboration of petticoats. There was no need for elaborate petticoats to underscore the then fashionable tight skirt.

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[34] Maria Calderone Murray, "The Development of French and American Designers in Fashion Culture of American Women of the Twentieth Century," (unpublished Master's thesis, Syracuse University, Syracuse, New York, 1949), p. 67.

However, [illegible] brought back the use of several petticoats, necessary to support these skirts, and underneath the petticoats, there was worn, [illegible] of short-waisted bloomers, very full and wide, gathered on a band with ribbon, with an elastic band at the waist to keep them in place. The grimness of the war brought to fore a petticoat of simpler form, and by the end of the war, it had lengthened slightly and had a straight-hanging flounce.

The bloomer disappeared [illegible] this time in 1911. It was described as "the [illegible] undergarment which takes the place of the old-fashioned petticoat."[35]

Note is here made of some observations resulting from the trend toward the use of less and less layers of clothing.

So very closely does it [underwear] concern us that Dr. Ralph Oakley Cheek, of the American Public Health Association, once said: "All that sanitarians really ask for is full control over the underwear." This is an overwelcome end, but it shows the importance of the question- a question on which doctors fully agree, while manufacturers range a lawsuit from their disagreement. Union suits it should be in winter- that point, at least is fairly agreed.[36]

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35 Dunnington, op. cit., p. 229.

36 Sarah Comstock, "Tommy's Schoolgirl," Good Housekeeping, 64:72-73, October, 1916.

As for the women's underwear, Dr. [illegible] (member of the Bellevue Medical Faculty, and the Bureau of Educational Hygiene of New York City) recommends a long shirt modeled much on the lines of the athletic shirt, reaching to the knees, with a low-cut neck, and sleeveless.[37]

Miss Lillian Drew, instructor in corrective gymnastics in Teachers' College considers the corset-waist, from the side buttons of which hangs a pair of bloomers, a most satisfactory type of underwear for the girl in her teens. Bloomers are largely replacing the petticoat nowadays. . . . and they encourage freedom of outdoor exercise.[38]

In 1910, [illegible] from "attempting for a [illegible] to practical tailored sleeping garments."[39]

Then, at World War I, [illegible] interest in the Orient, which had [illegible] at the time of the Russo-Japanese War, continued to be seen, through the high fashion of the Japanese kimono. By 1917, a draped silhouette was seen in these very popular kimonos.

In the [illegible] the years of the war, [illegible] were only [illegible], and a revival of flounces and frills in underwear. However, [illegible] progressed, underwear became, of necessity, more practical. Shortages of labor and laundry services meant [illegible] girls needing children's washing

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37 Ibid.,p. 73.

38 Ibid.,p. 194.

39 Broadway, op. cit., p. 116.

[illegible] luxury.

By 1917, lingerie had [illegible] to silk and [illegible] fabrics. [illegible] unknown [illegible] disappeared. Prior [illegible] 1917, [illegible] of delicate [illegible] from Switzerland, France and Belgium would have been very cut off this supply to France [illegible]. Lyons, [illegible] center of the silk industry, [illegible] prosperity all during the war. Thus the lingerie [illegible] turned to Lyons for a [illegible] place of cotton and linens formerly used. [illegible] of lingerie had been very [illegible] over the nonessential lines, but [illegible] satisfactory [illegible] the work of [illegible].

During this period, [illegible] available in [illegible] fabrics. [illegible] knitted material, affording [illegible], [illegible] around the high [illegible] of the war. [illegible] the [illegible] elastic inserts, but for the most part [illegible] such as nainsook, cotton broadcloth, batiste, batiste, and voile [illegible].

introduced his theories which tended to discredit all the romantic traditions and stumbles of sentimental love and religion. Freud had divided personality into two divisions, the conscious and the sub-conscious, these two being at constant variance with each other. The conscious was surrounded by all the conventions and traditions that society had built regarding high standards of conduct. The sub-conscious, as Drechwry describes it, was "the primitive and bound by no inhibitions and seeking an outlet for its desires which the conscious mind was constantly called upon to check, and often only partially successful in doing. The primitive man was driven, according to Freud, by the great biological urge to perpetuate the race, the natural drive that was at the bottom of all emotion, all pulses and all ambition."[31] Freud's theories had received much attention in American medical journals and even Mr. Freud himself came to the United States to deliver lectures on the subject. However, the whole theory was repellent to many people, especially older men and women, who because of their religious views, were reluctant to speak of such intimate family relationships. Mr. Freud and his theories had received much attention

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[31] D. J. Drechwry, "Social, Political and Historical Influences Reflected in Twentieth Century Costume," (unpublished Master's thesis, the University of Washington, Seattle, 1939), pp. 39-40.

also from the press and the pulpit, as well as in conversations at clubs and at dinner tables. The radical professional had said that Freud was fifty per cent correct, but such conversations were overwhelmingly an extra-professional pastime.

The presence of women produced great changes in the character of jobs for women. The war resulted in jobs and for greater efficiency in the home. Also, women were being called in greater numbers to render public services which could not be combined with household routine.

Women were in high demand by employers, not only to fill up the gaps left by the double hundred soldiers, but also to meet the demand of American industry in competition with German and Australian products in the world-wide markets. Employment was practically guaranteed to the great majority of women workers.

For over my American year in Delhi, there was an American girl in industry. Dealers the firm all over the country that were employing women in filling government contracts, the government itself was employing many thousands of women. The Women's Bureau of the United States Council of National Defense even approved a design for an official button to identify women as active war workers.

The character of jobs held by women during this period of war is thus noted. The need of women at the front to replace manpower resulted in a great increase of nurses, stretcher bearers, ambulance drivers, and workers in ammunition plants and factories. Women were trained as statisticians, for nutrition mycologists, bacteriologists, code clerks in the War Department, finger-print experts, training as policemen, housing directors, welfare workers, cafeteria managers, ship draftsmen, yeo-women in the Navy, supervisors in ordnance works, physicians, workers on gas masks, airplane workers, passengers, college registrars, deputy shipping commissioners, and printing press feeders.

There were over four million women doing Red Cross work. The Y.W.C.A. provided boarding houses for factory workers, opened recreation houses for girls, and provided lectures by women physicians on wartime social standards.

Club women were very busy at during the war period. With the ending of the war, a definite change in their activities may be noted. The club became a supply channel for employers, especially the Government. The result was high regard for the "club woman" who so willfully gave all her spare time to some social service.

The "barrel silhouette" was predominant during this period. There was no attempt to define the waistline, and garments fitted very loosely. The "debutante sleeve" was quite popular.

Shortly after World War I, Paul Poiret, then a designer for the French Opera, had introduced a new silhouette, with natural bust and waistline, flat back, and slender skirt. The corset inspired by this trend was shorter, worn lower, and put on diagonal lines. As the corset went lower, hose became garters generally worn. In August, 1916, Harper's Bazaar at that time credited Poiret and Georges Lepape, for the uncorsetted figure, the freedom of the hips, and the great variety of pose and movement which were then favorable.[32]

The end of jazz and the entrance of America into World War I marked the beginning of the Corsetless Age. The release of steel for some other construction, during the war totaled 25,000 tons- enough for two battleships. For several years prior to 1917, the "corset corset industry" maintained an even level for its total value of manufactured products totaling $70,000,000. When the corsetless

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[32] Bradbury, op. cit., p. 111.

[illegible] came into vogue, [illegible] had to have one-half of their corset estates written off. Another factor affecting the corset industry was the increasing costliness of labor. In many cases, large manufacturing factories were established near them to the corset factories and absorbed all the latter's employees by offering highly increased salaries.

In spite of the outcrying of the "Corseless Age" many women continued to wear corsets throughout the war. Several factors may have accounted for this. Inasmuch as corsets had been assigned the duty of giving support to the figure, the peculiar type of [illegible] for only wear corsets, was not sufficient to maintain good posture. The non-use of corsets would result in protruding stomachs and this was the [illegible] many women who followed the war-time fashions. Advertisements in women's magazines constantly emphasized the importance of corsets for war workers.

Patriotic women, who were so unofficially assuming such customed labors that are taxing their strength to the utmost, are depending upon the individual corsets for the [illegible] support to safeguard their health and that all-day comfort that increases their efficiency.[33]

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[33] Advertisement of Lasting corsets. Good Housekeeping, September, 1918, p. 104.

Throughout the war, there was slight change in corsets, especially those designed for larger figures.

In 1915, the "Gossard" was introduced, which was simply a chemise with a corseting yoke. "The chemise of 1917 had a great effect on other garments. The prevailing corset was superseded by a girdle of tricot or velvetine and/or a combination of the brassiere and this girdle."[34]

In 1916, a version of overalls appeared which received the name "one-piece dress." These were actually underslips, worn over the corset. A button and a loop were put at the waist to attach the skirt together in "divided skirt fashion." This garment was also referred to as "chemise dress."

In 1916, the modern slip appeared for evening wear, then, usually cut on the straight.

The fibers produced by Poiret for the Russian Ballet resulted in a drastic reduction in the number and elaboration of petticoats. There was no need for elaborate petticoats to underscore the then fashionable tight skirt.

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[34] Maria Calderone Murray, "The Development of French and American Designers in Dress, Costume of American Women of the Twentieth Century," (unpublished Master's thesis, Syracuse University, Syracuse, New York, 1949), p. 67.

However, [illegible] kinds of [illegible] naturally brought back the use of several petticoats, necessary to support these skirts, and underneath the petticoats, there was worn, over [illegible] of short-drawers, very full and wide, scalloped and edged with ribbon, with an elastic band at the waist to keep them in place. The privations of the war brought to fore a petticoat of simpler form, and by the end of the war, it had lengthened slightly and had a straight-hanging flounce.

The brassiere appeared [illegible] this time in 1913. It was described as "[illegible] garment which takes the place of the old-fashioned corsets."[35]

Note the here much of more observations resulting from the trend toward the use of less and less layers of clothing.

So very closely does it [underwear] concern us that Dr. Ralph Oakley Black, of the American Public Health Association, once said: "All that sanitarians really ask for is full control over the underwear." This is an overstatement, of course, but it shows the importance of the question- a question on which Southern Belle, while manufacturers reap a harvest from their disagreement. Union suits it would be in winter- that point, at least is fairly agreed.[36]

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35 Sumington, op. cit., p. 229.

36 Sarah Comstock, "Today's Schoolgirl," Good Housekeeping, 64:72-77, October, 1916.

As for the women's underwear, Dr. Goldberger (member of the Bellevue Medical Faculty, and the Bureau of Educational Hygiene of New York City) recommends a long shirt modeled much on the lines of the athletic shirt, reaching to the knees, with a low-cut neck, and sleeveless.[37]

Miss Lillian Drew, instructor in corrective gymnastics in Teachers' College, combines the corset-waist, from the side buttons of which hangs a pair of knee jeans, a most satisfactory type of underwear for the girl in her teens. Bloomers are largely replaced, but not short nightdresses. . . . and they enjoy a great freedom of outdoor exercise.[38]

In 1919, [illegible] from "attempts for a [illegible] time were to practical tailored sleeping garments."[39]

Throughout World War I, [illegible] in the Orient, which [illegible] at the time of the Russo-Japanese War, continued to be seen, though [illegible] high [illegible] for Japanese kimonos. By 1917, a draped silhouette was seen in these very popular kimonos.

The [illegible] the years of the war, [illegible] only [illegible], saw a revival of bloomers and frills in underwear. However, [illegible] underwear became, of necessity, very practical. Shortages of labor and laundry services meant [illegible] girls needing elaborate washing

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37 Ibid., p. 73.

38 Ibid., p. 194.

39 Broadway, op. cit., p. 116.

[illegible] luxury.

By 1.1[illegible], lingerie [illegible] to s[illegible] silk [illegible]. [illegible] war [illegible]. Prior [illegible], [illegible] Belgium [illegible] northern France and Belgium [illegible] supply to Paris [illegible]. Lyons, [illegible] silk [illegible], [illegible] prosperity all [illegible] war. Thus [illegible] turned to Lyons for [illegible] silk [illegible] and linens for [illegible]. [illegible] lingerie [illegible] been very [illegible], but [illegible] such a satisfactory [illegible] of [illegible].

During this period, [illegible] available in [illegible] fabrics. [illegible] knitted [illegible], affording [illegible], [illegible] around the [illegible] war. [illegible] elastic [illegible], but for the most part [illegible] such as [illegible], cotton [illegible], [illegible], [illegible], and [illegible].

[illegible] were available in [illegible] crepe de Chine and were available in satin, crepe de Chine, [illegible], Georgette crepe, and lace. Kitchen [illegible] and were worn but in 1917, the silk crepe de Chine dresses became very popular. Blouses of [illegible] were also worn at this time.

Petticoats were of taffeta, or the silk, and of lace for [illegible]. Chiffon was [illegible] at this time.

Corsetieres or "boudoirs" [illegible] were made of silk brocade, silk damask, crepe de Chine, [illegible], lace, and [illegible].

Night gowns were of [illegible], Georgette crepe, and flannel.

[illegible] were also [illegible] with lace, ribbons, embroidery, and [illegible].

The shapes of [illegible] were varied than in this period. Hats were still extremely [illegible], but were being highly embellished in fur of ivory, sky-blue, pink, red, green, black, and [illegible].

In [illegible] the [illegible] of different undergarments [illegible], [illegible] the [illegible] fifty stitch in [illegible]. In 1914 a pattern for the ladies' [illegible] [illegible] appears

[illegible] [illegible]

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[40] [illegible] Van [illegible], "[illegible] [illegible] Head," [illegible], 15:30, [illegible], 1[illegible].

1919-1935

[illegible] of World War I found a nation-wide state of hysteria prevailing. Collective [illegible], letting down [illegible], leaving the people of the United States restless, uneasy, [illegible]. [illegible] received the [illegible] of [illegible] to [illegible] up with [illegible]. [illegible] to produce, [illegible] to the belief in [illegible]. Immoral [illegible] mounted in [illegible]. Gradually [illegible], a sense of values was lacking, [illegible] of [illegible] groups [illegible] to [illegible] by [illegible]. [illegible] be [illegible] formidable [illegible] of man. The young [illegible] was being affected by an "anti-[illegible]-[illegible]-[illegible]-[illegible]" spirit and [illegible] [illegible] [illegible]. Following, was a [illegible], as [illegible] by [illegible] [illegible]. The [illegible] [illegible] [illegible], [illegible] to [illegible] life, [illegible]. [illegible] [illegible] of the people [illegible] was [illegible] to [illegible]. The [illegible] [illegible] a futile [illegible] to [illegible] "[illegible] itself."

[illegible] of primary importance. It felt [illegible] of personal [illegible] highly desired qualities, [illegible] it vulnerably stepped to [illegible] older, conservative group of society. [illegible] the pro-war ideal of [illegible] to the opposite sex, but put in a polite [illegible], lighthearted playfulness.

The vague [illegible] gladness, flirtatiousness, the undefined [illegible] [illegible] effect of [illegible] symbolic [illegible] slants [illegible] of [illegible] to an "enriched [illegible]."

In 1, [illegible] the [illegible] of equal suffrage. Finally, [illegible] established. [illegible] on the [illegible] grounds: first, as [illegible] to one-half of the people, [illegible] of adding women's point of view [illegible] government. Then, women's vote was not to [illegible] on. [illegible] that if [illegible] political representation, [illegible] get on the job [illegible] to permit [illegible] poli-

tical leaders to [illegible] the ground. Also, they were then in the position to [illegible] property which would make it impossible for [illegible] women and men to be taken [illegible] by [illegible] men.

With the new privilege granted the fairer sex, there arose many problems. It may be noted that when women were campaigning for suffrage, the step-by-step progress included such acquisitions as the right to make wills, to own their own clothes and collect their own wages, to testify in court, to be heirs, to speak in public, to go to college, to enter professions, to hold office, and to be able to vote. Still with the attainment of equal suffrage, two schools of thought existed as to the meaning of equal suffrage.

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

So says the League of Women Voters with its schools for better citizenship. So says the General Federation of Women's Clubs with its campaigns for community service. So says the Consumers' League with its desire for better conditions for working women. So says the National Federation of Business and Professional Women with its higher standards for women in business and the professions. So says the Association of University Women with its aim to protect girls at colleges in this and other countries. So

says the Woman's Trade Union League with its effort for better hours, conditions of labor and wages for working women.

But there are other women, restless, irritated women, who ask, "Is what we have today freedom? If this is what women fought for, it was not worth while. We want more. We want our names in marriage." Some even say, "We want the right to be mothers without the restrictions of marriage." or "We want careers with none of the fetters which motherhood and housewifery impose."[41]

Some women even complained that the vote was being used as an instrument to class distinction. One writer expresses the prevailing attitude of some toward the emancipated woman-

The extreme feminist is about the worst snob the world has yet produced. She thinks of herself only as a superwoman. She conceives the biological impossibility of sexlessness. Where there is the greatest freedom in the world for womankind, she finds slavery and degradation. Where there is new freedom for women on an even, expanding scale, she strains a morbid fancy to raise bogies and banshees of man tyranny that have been buried since the dawn of the nineteenth century.[42]

It is interesting to note that during this first period, when women were in possession of so many more rights than formerly, there was a strong tendency among women, to rely on the husband's political judgment. However, many more women's clubs began to appear on the scene

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

[42] Barton Currie, "The Wrecking of Sexless Sense," Ladies' Home Journal, 38:24, May, 1921.

to challenge the politician and to initiate valuable social legislation.

It was not until after [illegible] different organizations had come to Washington and established their permanent camps and headquarters for the close-up war on invisible government and other phases of the regime of things as they were that the women fully learned that in reality they were all aiming at the same goal, that their goals were converging no matter how far apart they seemed in the beginning, no matter how little in common their organization titles seemed to suggest. Women agents of various causes had simply come, while waiting together in the lobbies of Senate and House, to acquire not only to learn that they were [illegible] same fundamental purpose. [illegible] circle of the Capitol's dome they all saw the same power whence must come ere fully the adequate protection of motherhood [illegible] childhood, and the freedom [illegible] for the [illegible] of the [illegible]tion.

With this realization, they joined their moral, political, and social forces in the present organization of the Women's Joint Congressional Committee. The committee describes itself as "the outcome of a movement on the part of [illegible] national organizations of women to pool their resources in cooperation for the support of Federal legislation which affects the interest of women in particular and which [illegible] good government in general."[43]

The organizations [illegible] represented in this committee were: the National League of Women Voters, the General Federation of Women's Clubs, the Women's Christian Temperance Union, the National Congress of Mothers and Parent Teachers Associations, the National Women's Trade Union League, the Daughters of the American Revolution, the

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[43] Charles S. Ides, "The Most Powerful Lobby in Washington," [illegible], 39:97, April, 1922.

[illegible] for [illegible], the National [illegible]'s' League, the American Association of University Women, the National [illegible] of Jewish Women, [illegible] Friendly Society, the Young Women's [illegible], the National Federation of Business and Professional Women, and the Women's League for Peace and Freedom.

In 1921, the Women's Joint Congressional Committee was [illegible] a program of the following laws: the Sheppard-Towner Bill for [illegible] of maternity and infancy in the several states, particularly in the [illegible], where [illegible] of complete [illegible]. Being the [illegible], it was, so it was [illegible] [illegible] in and [illegible]; the [illegible] bill [illegible] [illegible] in the District of Columbia. [illegible] a purely local [illegible], it was [illegible] [illegible] the population of [illegible]; the Cooper Bill for independent citizenship of women, providing that A [illegible] should not forfeit [illegible] citizenship [illegible] citizenship [illegible] American; and the [illegible] Bill, enlarging the scope of the women active [illegible] [illegible]

universities would [illegible] work in [illegible] economics [illegible] spent [illegible] work in [illegible].

Many factors contributed to the [illegible] of this period. The "[illegible]" [illegible] had been an actuality. At first, Americans [illegible] the law [illegible], but [illegible] "[illegible]" to [illegible] moral and legal laws, [illegible] frequently broken. "Cocktail parties" became [illegible] of social life, with women [illegible] a [illegible] of socializing. The prohibition issue [illegible] a class issue. "The fashional [illegible] their [illegible] in liquor was class privilege."[14]

Jazz [illegible] the "[illegible] of degradation." The [illegible] popularized the art of dancing. The [illegible] of society [illegible] overshadowed even what [illegible], [illegible] younger generation, [illegible].

A[illegible] [illegible] for [illegible] [illegible] [illegible] or [illegible]. [illegible] admitted [illegible] [illegible] in [illegible] [illegible] in

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[14] [illegible], "Soft [illegible]," [illegible], 40:92, [illegible], 1927.

[illegible]

"Don'ts" [illegible]:

> Don't permit [illegible] grass music; don't let [illegible] in [illegible]; do not [illegible] as which [illegible]; [illegible]; [illegible]; [illegible]; do not [illegible]; [illegible] "[illegible]; [illegible]; [illegible]; don't [illegible] to [illegible] from.[45]

[illegible] this [illegible] "[illegible]."

[illegible] "sensational problems of the "[illegible]" in all kinds of [illegible] and [illegible]. [illegible] magazines, [illegible] often described as "bad," "vile," "[illegible]," "indecent,", "unfit," and "[illegible]." However, movie [illegible] continued to [illegible] movie [illegible] [illegible]. It was [illegible] that the "modern photoplay" was [illegible].

[illegible] took steps to [illegible] the [illegible] of the period.

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[45] John R. McKinney, "[illegible] Do?," Ladies' Home Journal, 38:115, [illegible], 1921.

So far as actions in the village are concerned, where the offender is obvious, either in a [illegible] of dress or in the [illegible] of the so-called police, and where the [illegible] to be seen as it [illegible] moral and physical undertone, of [illegible] performance, the police would, under the law, have a right to arrest practically everything, all concerned not [illegible] a public nuisance.[46]

There were only [illegible] places in social structure. Briefly, [illegible] were the only [illegible], common activities for married couples. There was a general lack of moral orientation [illegible] among couples. Divorce had increased from [illegible] for every [illegible] in 1877 to one for every six in 1924. Dorothy Dix, the newspaper columnist, who advised at least half of all the married women of the [illegible] expressed this viewpoint:

Probably [illegible] good husbands [illegible] were, but [illegible] to [illegible], form a [illegible] moral [illegible] of [illegible] to good society . . . . We see [illegible] no good purpose [illegible] two people together who [illegible] to hate each other.[47]

Eminent jurists of the period declared that the basic cause of the five hundred [illegible] divorces over this twenty-five year period [illegible] to be found in the

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[46] William M. Albo, "Immoral Plays and the Law," Law Journal, 42:26, May, 1925.

[47] Wish, op. cit., p. 446.

"evolution of women from the slave class into that of the individual."

It is interesting to note the range of appeals used to advertise women's underwear. Prior to 1920, magazine advertising of undergarments had been confined to "merchandising talk." This had told of the comfort and utility of underwear, and the range of materials. In 1920, the first "voluptuous copy" appeared in underwear advertisements. Some details of the period are clearly reflected in the themes of appeals encountered by underwear advertisers. In these advertisements, the romantic atmosphere had to be greatly emphasized.

> As illustrated by depicting a thoroughly happy mother and her two children in union suits so loved such earnestness of emphasis on chastity that it became an advertising classic.[48]

In addition to consideration for the required "romantic atmosphere," the underwear scenes had to be restricted to bedrooms, and the bedroom had to be labeled a bedroom by the use of background properties. Underwear sketches had to be "in the boudoir" and copy in was not entirely directed toward the garments being advertised. Sales talk

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[48] Holliday, op. cit., p. 265.

of a "chatty, breezy flavor" played the role of importance in the copy of the underwear ads.

Many forces were [illegible] at work to protect female modesty.

An "epidemic of nudity" in the [illegible] was thought to be [illegible] by a group of businessmen in New York who proposed [illegible] end.

Certain schools [illegible] girls must be [illegible] inches or more below the knee, [illegible] with all light shirts, and [illegible] must [illegible] the wearing of [illegible], or rolled [illegible].[49]

One [illegible] result of women's [illegible] freedom was to be seen in the [illegible] of women around a college education, as [illegible] by Susan Lenox Martin, [illegible] of the [illegible] of 1926.

. . . . one of the unfortunate things about the modern young woman is that she insists on being interested at the [illegible] in everything that she touches. The [illegible] college today is unwilling to dig into a subject to learn [illegible] is [illegible] about it. But meanwhile Montessori [illegible], like a child. She is willing to throw her whole [illegible] open to [illegible] people, but [illegible] that [illegible] into it all the [illegible] she consider [illegible] or [illegible]. Her [illegible] forward required subjects in [illegible] they don't be interesting, so let's get rid of them . . . [illegible] about [illegible] of subjects [illegible] by the author-[illegible], [illegible] who were [illegible] their pro[illegible] were, [illegible], [illegible] students who were [illegible] listening to.[50]

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49 Holliday, op. cit., pp. 270, 276.

50 Sinclair Lewis, "Why Colleges Are Different," [illegible], 42:74, August, 1925.

[illegible] the war. [illegible] during the war. The first official broadcasting station was opened on November 2, 1920 in East Pittsburgh. This [illegible] industrial progress caused a change in the [illegible] of many people which resulted in a [illegible] of living [illegible]. A surplus of farmers was [illegible] to the city to enter war industries resulted in a serious housing shortage which was partially [illegible] by the employment of army [illegible] women. With the speed [illegible] solid [illegible] for women who [illegible] a light job. These women were [illegible] electrical [illegible], electrical [illegible], [illegible] cooking equipment [illegible] waffle iron. [illegible] increased the output [illegible] during the [illegible] period, commercial [illegible] had [illegible] fifty-seven per cent.

A [illegible] period was [illegible] the war. Mary Pickford, [illegible], made an [illegible] of [illegible].

. . . . [illegible] first [illegible] suffered one. It [illegible] to earn, [illegible] of [illegible] own [illegible] origin of [illegible] ted. It [illegible], however, [illegible] this. [illegible], [illegible] by an [illegible] within, [illegible] alter of [illegible] self [illegible], [illegible] by [illegible] with [illegible]. [illegible] it is full of [illegible]; [illegible] it [illegible] [illegible], that it [illegible], selfish, and egotistic; [illegible] of [illegible] welfare. [illegible], it [illegible] . . . . It is [illegible] would to [illegible] of [illegible] time [illegible]. [illegible] attitude of society, [illegible], [illegible] view of [illegible] families [illegible]. The family pride suffered. It reflected on the pride of [illegible] of it, [illegible] their failure to support [illegible]. It reflected on the generosity of [illegible] daughter. [illegible] strange survival of [illegible] of aristocracy, an [illegible] feelings [illegible] America to [illegible], [illegible] for [illegible] all for [illegible].

A [illegible] choice [illegible]: To [illegible] love; [illegible] without love; to [illegible] in family [illegible], only to find [illegible] French "[illegible]"; or [illegible] lightly to defy [illegible] pride, [illegible] and scorn.

[illegible] of [illegible], but [illegible] influence: [illegible] longer [illegible] without love [illegible]; [illegible] loves [illegible], [illegible] her living.[51]

Before the war, there were about eight million women gainfully employed in the United States, of whom two and one half million were engaged in manufactories, trade,

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[51] Mary [illegible], "A [illegible]," *Ladies' Home Journal*, 38:[illegible], April, 1921.

[illegible] ing of [illegible] percent [illegible] tons. Of the 3,000,000 [illegible] work, only five in every [illegible] employed. Of the ninety-five [illegible] employed, ninety-five per cent [illegible] twenty-five per cent [illegible], and five per cent [illegible]. During the war, the United States [illegible] percentage of domestics and [illegible] stenographers, file clerks, etc. During the war, [illegible] open [illegible] all.

Following the war, [illegible] to [illegible]. [illegible] in such jobs as [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible].

One [illegible] of the [illegible] women [illegible] in the United States [illegible]. In 1900, [illegible] percent of all married women in the United States were [illegible]. In 1950, only four per cent of married women had been employed, thirteen and seven-tenths of married women were employed twenty-one [illegible] in 1920.

The withdrawal of wage-earners into military service and the rising cost of living during and following the war made women's wages more important than ever. Women's wages had become the important factor in the family's standard of living. Coupled with the family's great dependence upon women's wages was the business depression of 1921. However, toward the end of the summer of 1921, businesses had begun to revise their organizations and eliminate waste in production and the cost of manufacturing. By 1923, employment again reached a normal level.

Following World War I, the United States entered a careless, extravagant, and frivolous age of dress. Women did their best to deny femininity- skirts were raised above the knees, breasts were unnoticed, and hips were minimized by lowering the waistline. Women's desire for extreme fashionness in manner, habits, and speech, and a lack of modesty, was reflected in the extremely low necks, short tight sleeves, or in many instances, no sleeves at all. This costume resulted in a "combination of bare arms, bare knees, bare necks, and sheer dresses without petticoats."[52]

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[52] Annette Laverne Mayo, "A Study of Fashion in Women's Clothing From 1910 to 1941," (unpublished Master's thesis, The University of Iowa, 1948), p. 29.

In 1920, it was considered immoral to wear lipstick and rouge- and if they were used, this was done with an attempt to conceal the fact. However, by 1922, beauty aids were being applied without any attempt to disguise the fact. Eyebrows began to assume a high arch. Bobbed hair was creating a new problem for beauty parlors.

There was great critical interest in fashion at this time and protests to the new fashions were many.

A fashion writer reporting for the New York Times in July, 1920, stated that the "American woman has lifted her skirts far beyond any modest limitations," young girls wore flimsy, transparent dresses with very short sleeves or sleeveless; some of the more "daring" young things even rolled their stockings below their knees. A few were visibly using cosmetics now with no attempt to hide the fact. . . . The Y.W.C.A. conducted a national campaign against immodest dress. Legislators in several states introduced bills to reform dress, some of which were as follows: Utah's provided fine and imprisonment for those who wore skirts higher than three inches above the ankle on the streets. Virginia put a ban on shirt-waists or evening gowns that displayed "more than three inches of her throat." Ohio desired to prevent the sale of garments which unduly displayed or accentuated the lines of the figure and to prohibit any "female of fourteen years of age" from wearing a "skirt which does not reach that part of the foot known as the instep." [None of these actually became laws] In June, 1925, the Detroit Free Press was moved to remark, "Give feminine fashions time enough and they will starve all the moths to death."[53]

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[53] Brockway, op. cit., pp. 122, 144-147.

The foundation garment of this new silhouette was extremely important. The post-war corset was a straight tube which compressed only the bust and formed a straight line at the hips. In order to achieve the "flapper silhouette" many women were forced to wear "correctors" or "flatteners." The corselet or combination brassieres and corset, was developed at this time, for heaviest figures. Steel instead of whalebone was used for boning and paneled diaphragm control was used extensively in corset design. Corset construction had really become an art.

Gossard artistry leaves nothing to chance. Every type of figure, from Obstinate to Matron, is studied as a special problem. Perhaps you say your problem is so different. It is; it is an individual need that has been anticipated in models that will seem to have been created for you alone. Kindly, worldly wise, unobtrusive corsets that "join amazing pliability with healthful support—smoothing to slimness where smoothing is necessary and gracefully supplementing where there is need of it."[54]

Another feature of modern corsetry is the corset that is designed for a definite purpose. The dancing corset may be very much lighter and more pliable than perhaps it is wise to wear for general use, and the sports corset again will present its special features, perhaps one type for riding and another for the golfer.[55]

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[54] Advertisement of Gossard Corsets, Good Housekeeping, September, 1921, p. 103.

[55] Anon, "Corsets and the Mode," Good Housekeeping, 74:48, October, 1922.

For slim figures, the girdle became a substitute for corsets. With the decline of the flapper, the brassiere almost universally replaced the corset cover. The chemise became the "vest" in 1924.

There were many varied combinations of garments in use during this period. The "Corselo-silhouette" was a combination of a vest bodice, hip belt, and knickers. The "Corselo-pantalon-chemise" consisted of an chemise, corset, and knickers in one, with suspenders attached to the inner side. "Semi-bockers" consisted of a semi-bole and a pair of directoire knickers. The "bocker" usually fastened behind with three buttons on the waist, the side of the flap being closed by "poppers" (studs). In 1920, semi-knickers, which had appeared during the war, became backless. In 1924, during the vogue for strapless lingerie, semi-knickers, also, became strapless.

While a very limited period were the so-called French knickers with open legs. However, the legal directoire knickers, persisted until 1924 when they were shortened into "panties." "Scanties", which were slim-fitting knickers, were worn under heavy dresses and skirts in the place of petticoats and chemises.

Following the war, "Princess slips" became very popular. However, with the long waists of 1924, the petticoat was again worn.

Knitted underwear had changed very little in style, with their straight up and down, close-fitting, knee-length dresses.

Nightgowns followed the general trend of luxurious lingerie, becoming sheer and delicate.

It was during this period that the nightgown came to be worn for the boudoir and dining, taking the place of the dressing gown and house dresses.

Negligees followed the trend toward gaiety and the tailored, in the sports negligee.

There was a significant change in corset style, beginning in 1925. Until this time, they were usually form-fitting one-piece styles, and it was important that the garments be very smooth. One-piece elastic girdles were worn, incorporating the brassiere, and were laced at the bottom to make the place of garters.

Feminine wear for underwear had never been as fine and sheer as it was in this period. With the no longer

slightly to market, [illegible] found in taffeta voile, [illegible], [illegible], [illegible]. Brocade, [illegible], and velvet [illegible] poplin fabrics, especially for lounging pajamas, and even [illegible] were made of [illegible]. [illegible] as poplin, crepe, [illegible] silk twill were used for garments designed to [illegible] the figure, such as girdles and [illegible].

During [illegible] year, silk [illegible] appeared on the market. Only the lower half or three-fourths of the length of the stocking was silk and the foot was lisle. The proportion of silk to lisle [illegible] the choice of [illegible], and by 1925, the entire stocking was usually silk. However, some of the [illegible] of lisle by continued to have a little [illegible].

The period [illegible] was [illegible] of color in [illegible]. Pastels predominated [illegible] [illegible] of colors such as [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible].

[illegible] made of a [illegible], of [illegible] price, [illegible] fashions and [illegible]. The combined [illegible] of [illegible], with [illegible] systems, and the growth [illegible] of [illegible], were important influences [illegible] of [illegible] lisle [illegible].

A social factor which seemed high pressure in relation to undergarments, was the new freedom possessed by women, through legislation and employment as well as increase of property. This finally contributing also to a decrease in the amount of underclothing worn, and the sheer fabrics and supporting panel slides fitted in so well with the environment of the "new woman."

In the Cost of Living Index compiled by the Bureau of Labor Statistics for the years 1914-1921,[56] there is noted a tremendous increase in the cost of living. Assuming July, 1914 as a base ($1.00 = 100), the cost of clothing had increased to 221.8 by 1921, the dollar being then worth less than 50¢. The increase in clothing costs may be noted in a comparison of typical prices at the beginning of the war period with those of the post-war period.[57]

With the wide fluctuations in dresses of women women, the varying styles of living, and variance in the needs of women, it would be impossible to determine any typical percentage of income expended for underclothing. However, in keeping abreast of the business and professional women, about twenty-five per cent of the

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[56] Bureau of Home Statistics, and Home Economics in cooperation with Bureau of Agricultural Economics, U.S. Department of Agriculture, 1947 Outlook Charts, "Rural Family Living," October, 1946, p. 8-2a.

[57] See TABLE VI, p.89.

TABLE VI[55]

TYPICAL PRICES FOR UNDERGARMENTS, 1915, 1921

Garments	Prices	
	1915	1921
Corsets, girdles	$2.50	$3.50
Chemises	1.25	2.25
Brassieres	1.00	1.50
Petticoats	4.95	6.95
Nightgowns	2.95	3.95

[55] Many undergarments have been omitted from this listing because prices were not found frequently enough for typical prices to be determined.

[illegible] monthly salary [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] to the per cent of [illegible] monthly salary [illegible] [illegible] [illegible] [illegible] [illegible].[5]

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[5] See TABLE VII, p.91.

TABLE VII[60]

Clothing Budget for the Business Girl
1923

[illegible] $250 a year, $1250 for the three-year period.
Monthly salary- $27.00
Per cent Expenditure of Monthly Salary

25%	Clothing	15%	Recreation, Advancement, and Health
50%	Living Expenses	10%	Savings and Emergency

Clothing Budget includes:		8%	Blouses, sweaters, skirts
50%	Coats, suits, and dresses	17%	Underwear and hosiery
20%	Hats, footwear, and gloves	5%	Accessories

17% for Underwear and Hosiery - $178.50

Underwear total- $129.75	1st year	2nd year	3rd year
3 vests @ 50¢	$ 1.50	$ 1.50	$ 1.50
3 Paris corsets @ $5	10.00	10.00	10.00
3 brassieres @ 75¢	2.25	2.25	2.25
12 [illegible] @ $2			
5 [illegible] @ $5	15.00	15.00	15.00
3 satteen petticoats @ $2			
OR			
6 petticoats @ $1			
3 pairs [illegible] @ $3			
3 [illegible] @ $1			
1 [illegible] @ $3			
12 [illegible] @ $2	6.00	6.00	6.00
10 [illegible]	----	7.50	----
2 [illegible]	6.00	----	6.00
Hosiery			
12 pairs silk @ $2	6.00	6.00	6.00
3 pairs wool @ $1.65	4.95	4.95	4.95
3 pairs silk [illegible] 1 @ $1.60	4.80	4.80	4.80

[60] Margaret Matlack, "Solving the Clothing Problem for the Business Girl," Ladies' Home Journal, 40:65, June, 1923.

Conclusions

As a result of this study, several conclusions seem permissible:

1. There is a definite, though more usually indirect relationship existing between some social and economic influences of the different periods of the twentieth century and the underwear and outerwear worn during that period.

2. The needs of the earlier twentieth century were reflected in design of outer and inner clothing worn.

3. The emphasis of women in the twentieth century have influence to cause changes in the material and design of underclothing in use.

4. Fashions have a relationship to prices of underclothing.

5. Some instances of direct relationship of social and economic influences to clothing may be cited.

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