

SOME SOCIAL AND ECONOMIC CONDITIONS IN AMERICA FROM 1945 TO
1948 AND THEIR REFLECTION IN THE DRESS OF THE PERIOD

by

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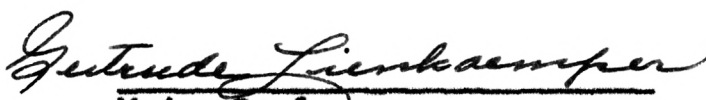
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CHAPTER I

THE PROBLEM, OBJECTIVES, JUSTIFICATION, AND DEFINITION OF TERMS USED

I. THE PROBLEM, OBJECTIVES, AND JUSTIFICATION

Fashion reflects the ideals and ideas of the times. The thoughts, values, morals, economic prosperity, social behavior, relative position of the sexes, and the influences of other lands are all reflected and permanently recorded in the fashions worn throughout the ages. The purpose of this paper is to show how the clothes of the period 1945 to 1948 reflected some of the social and economic conditions in America of that time. The objectives were (1) to ascertain some of the social conditions, (2) to ascertain some of the economic conditions, (3) to analyze the dress worn by men and women, and (4) to determine some relationships between clothing and the social and economic conditions of the period from 1945 to 1948.

Many experts in the field of dress have expressed their opinions concerning the relationship between events and clothing of a given time. James Laver, who has been called "today's most celebrated fashion historian," has written, "Fashion sums up all the subterranean tendencies, the social trends, the economic conditions of the times.

It can't help doing this whatever fashion designers may intend or women may think they want to wear (43, Laver, p. 18)." Marietta Kettunen has written in her book, Fundamentals of Dress, "Fashion is in step with the spirit and ideals of the times, it is a mirror that reflects the social organization, the religious spirit, the economic and industrial systems and the aesthetic activities of the period (13, Kettunen, p. 220)." Elizabeth Hurlock states in The Psychology of Dress, "Fashion clearly shows the general trend of thought and feeling of the times (12, Hurlock, p. 213)."

World War II involved all major countries in a severe struggle for human rights. During this period and the post-war era, America experienced great changes. The economic and social orders were altered by the conversion of the country to a wartime economy and the reversion back to a peacetime economy. The period between 1945 and 1948 is an important and interesting one and has not yet been extensively written about. Because of the importance of this era and the scarcity of analytical material concerning the relationship between social and economic conditions and the dress of the times, this paper should serve as a resource for future students of history of costume.

II. DEFINITION OF TERMS USED

Dress to be studied. This paper will consider the fashions of men and women during the period from 1945 to 1948. Because of mass production techniques and mass communication, current clothing styles were available to members of all social classes. For this reason, no class distinction will be made.

Economic. Of, relating to, or concerned with the production, distribution, and consumption of commodities.

Social. Of or pertaining to society, especially to society as an organism or as a group of interrelated, interdependent persons, hence, of or pertaining to human relationships in general.

CHAPTER II

REVIEW OF LITERATURE

Chapter II will concern itself with a brief discussion of some of the social and economic conditions in America from 1945 to 1948.

I. ECONOMIC CONDITIONS FROM 1945 TO 1948

Wartime America had changed vitally from an earlier, peacetime America. When the United States entered the war, the federal government assumed control of many facets of the economy. Production and distribution of some goods and services were regulated, price controls were imposed and partial rationing was required. Huge sums were needed for defense and foreign aid, taxes were high and prices began to rise. Five offices were established by the government to provide for control of these activities.

1. The War Production Board was established in June, 1942. It directed the conversion of industry to wartime production, operated priorities, and allocated scarce materials and products (21, Soule, p. 556).
2. The Office of Price Administration was established in January of 1942 to control the

cost of living and to administer rationing. It froze all prices in March, 1942 (21, Soule, p. 556 & 557).

3. The War Labor Board was organized to mediate labor-management relations. In October of 1942, a wage freeze was authorized to aid the price control programs (21, Soule, p. 557).
4. The Office of Scientific Research and Development headed the mobilization of scientific endeavors (21, Soule, p. 557).
5. The Office of War Mobilization coordinated production and distribution of civilian goods after 1943 (68, Colliers Encyclopedia, 1962, p. 735).

During the war, the economy entered a period of expansion with government spending accounting for about forty-five per cent of everything that was bought (21, Soule, p. 554). New factories were built with government money, many in undeveloped areas. Unemployment was eliminated as retired people, women, and younger people entered the labor force to replace the men needed for war activities. Farmers benefited by wartime demand for produce. The wages of the industrial worker increased and overtime pay augmented

their incomes. The nation was prosperous and the people began to save.

Monopolies related to war production expanded under the wartime and postwar economy. In the time of war, the government turned to the companies best able to produce goods. The government suspended anti-trust prosecutions and concentrated large contracts in the hands of a few large corporations. They built plants with government money and acquired scientific discoveries made in government laboratories (19, Shannon, p. 854). After the war, many government controls were lifted. The government began to sell factories and equipment and large businesses snapped them up. Big business made large profits from 1940 to 1950 and acquired new plants for very small amounts (19, Shannon, p. 846).

Although facilities for war production increased, equipment for making many civilian goods did not grow and in many cases, it was not adequately maintained (20, Soule). There was an insatiable market, however production fell far short of demand. To purchase various items, one had to wait for months (4, Blake). Production of automobiles nearly stopped during the war. Consumption increased in the amounts of food and clothing bought, particularly in the lower income brackets because of expanded employment (20, Soule, p. 511).

The nation entered the postwar era of 1945 with a cost of living about thirty per cent above that of the previous peacetime years (20, Soule, p. 512). A decade of high level prosperity was in sight. The factors most essential for economic growth such as raw material, technology, labor, transportation, enterprising leadership and a stable government were available (68, Colliers Encyclopedia, p. 669).

There were two ideas of domestic policy concerning reconversion that could be followed.

(1) A postwar economy in which the government would promote the utilization of all the nation's resources for full production, full employment, and increasing prosperity or (2) a continuation of the New Deal ... and return to a complete reliance upon individualism and private enterprise in economic life (6, Dumond, p. 663).

Truman's "Fair Deal" administration chose the second alternative.

The Truman administration was faced with the problem of reconversion to a peacetime economy, which included labor troubles, civil rights, and political bitterness (1, Barack, p. 60). The major economic problem confronting postwar America was reconversion, the process of shifting the nation's economy back from war to peacetime production (9, Goldman). The government was pressured from three sides concerning policies for reconversion. Organized labor

wanted to continue price controls without wage controls. Industry wanted continued wage controls but no price controls. Agriculturalists wanted the purchasing power of the farmer kept at a high peak (9, Goldman, p. 20). Every faction wanted to continue the level of prosperity obtained during the war.

Demobilization resulted in many more people, especially men, becoming available for the employment and consumer markets. On V-J day, there were about eleven million men in the army. By 1947, the number had been reduced to about one and one half million. Several government backed programs were initiated to prevent a depression as a result of the sudden overload of available labor. Veterans could draw unemployment compensation while looking for a job and thus remain consumers. Many veterans were given educational grants and returned to or entered college. Government backed bank loans were given to veterans to set up businesses or to buy homes (20, Soule, p. 516).

There were acute shortages of many commodities. Housing was very difficult to acquire and building was almost out of the question because of the high cost of materials (4, Blake, p. 743). The clothing situation was similar. It was practically impossible for men to find even the everyday articles. The reasons for this were

twofold: (1) the demobilization brought many men home as consumers, and (2) because of the regulations imposed by the government, manufacturers did not attempt to meet the demand. They did not want to release goods until they could sell them without penalty for excess profits (19, Shannon, p. 847).

The public had billions of dollars saved in war bonds and savings accounts and was eager to replace worn-out things and to push to a higher standard of living. "The American buying public faced the postwar world like a thirsty desert traveler in sight of Niagara Falls (46, Life, September 3, 1945, p. 32)." They found themselves lining up for everything and began to demand the removal of wartime restrictions. All means were used to make their wants known: radio, letters, press, and even the halls of congress (19, Shannon).

The Office of Price Administration's price controls expired on June 30, 1946. By July 1, 1946, supplies were available at exorbitant prices (9, Goldman). For automobiles and clothing, the public knew no limits except those imposed by the finance companies. "Only when the buyers' cash and credit failed did they stop (19, Shannon, p. 849)." Economists had predicted a continuation of the policy of saving but the consumer ran to the market. After the first

ten months, wholesale prices rose about thirty per cent and the cost of living shot skyward (21, Soule, p. 520). Inflation was one of the most troublesome problems and by 1946, the prewar dollar was worth only sixty nine cents (11, Gunther, p. 26).

The greatest reconversion problem proved to be labor unrest. Labor unions were stronger than ever before with a membership of fourteen and one half million by 1945 (17, Pegg, p. 425). Union membership encompassed about twenty eight per cent of the total civilian labor force (20, Soule, p. 367).

Postwar industry saw a renewal of labor strikes on a large scale. During the war, union membership had received heavy earnings through overtime pay and bonuses. With demobilization, union workers saw a cut in take home pay coming and began to protest through strikes. These strikes were usually settled by raising the price of the product to the consumer. After a strike in 1946 which seriously impeded production, a fury of anti-labor feeling swept the country and resulted in the Taft-Hartly Act of 1947 that placed restraints on unions (1, Barack, p. 364).

Plotches of unemployment began to appear with the first cancellation of war contracts. By 1946, unemployment had reached its peak and had begun to decline (14, Lambi).

After 1946, the unemployment rate was about two or two and one half per cent of the labor force (20, Soule, p. 526).

A cycle was becoming evident. Certain economic conditions, especially inflation, produced strikes. These strikes were being settled by increases in wages which were quickly made up by further price increases. These strikes were evidence that economic affairs were somewhat confused (9, Goldman, p. 28).

After the war, the nation's economy was largely supported by several programs. The government had to allocate large amounts of the nation's resources to maintain a national security. Production and employment were high in an effort to fill the backlog of demand for housing and other durable goods. Because of the high employment rate, there was a gradual feeling of security with respect to employment (8, Freeman).

Postwar America found itself one of the greatest powers in the world. Despite predictions that postwar depression was inevitable, none developed. The cost of living rose but so did salaries and wages. Spending continued to soar and employment remained at a high level. The forecasters underestimated the rapidity of industrial reconversion and the number of persons who would quit their jobs to resume housekeeping, retirement, or schooling.

The economy was forced to rely on the leadership of its largest industries even as it tried to foster competition.

By the end of reconversion, the United States began to realize that it could no longer remain an isolationist country. In 1946, the United Nations met for the first time with the United States a charter member and a firm backer of the institution (67, Colliers Encyclopedia, p. 640). America assumed leadership of the non-communist countries and had begun to give aid to underdeveloped countries, Europe and Asia. The threat of communism reared its ugly head and the first of the East-West clashes began.

America from 1945 to 1948 was an economically prosperous nation. Unemployment was generally erased in 1945 and after a brief climb, remained at a low level from 1946 through 1947. Labor had achieved a powerful hold and after price controls expired, pushed prices and wages skyward. The public had saved billions of dollars during the war and was eager to spend it. America assumed economic responsibility for other nations and assumed leadership of the free world.

II. SOCIAL CONDITIONS FROM 1945 TO 1948

Life in wartime America underwent numerous changes. The restrictions placed by the government were many and confining. Travel was limited because of gas rationing and the priorities of transportation for military forces and supplies. People became accustomed to walking, bicycling, or using streetcars to reach their destinations. Store deliveries were limited, therefore, many more women had to carry their own bundles (5, Bradley). Greater interest was developed in home activities and amusements.

During the war period, the role of the homemaker began to enlarge. Domestic help was almost impossible to secure because of the higher wages offered in factory work. The housewife had to extend her job to include homemaking chores, care of a "Victory Garden," canning fruits and vegetables, and budgeting rationing points and funds. Another role was that of a volunteer for Red Cross or nurses aid work (5, Bradley, p. 389).

The role of woman experienced great change during the war period. Women were more powerful than ever before. More than three million women took jobs during the war. They became impatient with purely social duties and achieved importance in many ways. About one fourth million women enlisted in the WACS, WAVES, and other armed services.

They obtained governorships, diplomatic assignments and other important positions (4, Blake, p. 806). Women experienced economic gains because of wartime employment with pay equal to that of the men. The war clearly accelerated the trend toward sex equality (27, Life, January 29, 1945). Women were more widely traveled, more self-reliant, and more lonely (62, Time, February 26, 1945).

During the war period, many technical and scientific advances had been made. The necessities of war had given birth in a few years to what might otherwise have taken generations to produce. Radio and newspapers had achieved much importance and power by the end of the war. Government sponsored radio had brought to the public operas, theater shows, music programs, and other cultural activities (4, Blake, p. 816-818).

The social life of the country had altered. Due to the need of men in war activities, there were few husbands or boy friends with whom one could enjoy a pleasant evening. The recurring theme of most entertainment media was the war. Movies included such pictures as "Winged Victory," "30 Seconds Over Tokyo," and "None But the Lonely Heart," (30, Time, January 1, 1945, p. 41). Emphasis was placed on the youth of America as evinced by the influx of realistic child actresses such as Elizabeth Taylor and Margaret O'Brien

(59, Life, February 26, 1945). Broadway shows tended toward the light hearted, a place "to get away from it all." Among the shows in 1945 were "Oklahoma," "On the Town," and "Harvey" (31, Time, January 22, 1945, p. 92).

Night life was limited but entertainment was gay in an effort to momentarily forget about the war and loneliness. By 1945, there had been a midnight curfew imposed on bars, nightclubs, theaters and other entertainment spots (61, Time, March 5, 1945). One of the reasons for this was to encourage people to spend their money for war bonds rather than for entertainment.

There had been a boom in every corner of the nation and up and down the social stratum. The war had offered increased incomes to many and it brought about a breakthrough in status, an upswing in education and occupations and ways of living that previously had been barred to minority groups. There was a rise of minority groups against discrimination (9, Goldman, p. 12-13).

Juvenile delinquency had become an increasingly pressing problem. Since 1939, the arrests of girls under the age of eighteen had increased one hundred and ninety-eight per cent and for boys of the same age, the increase was about three hundred per cent. The total number of

crimes had increased twelve and one half per cent above that of 1944 (42, Life, April 8, 1946).

America of the late 1945-1946 era gave vent to its pent up desire for luxuries. Big football weekends returned, television sold rapidly, parties were held every night, and spectator sports flourished. "They pushed their way to pay \$8-\$125 a couple for an evening drinking spiked scotch and having their eardrums clouted by indifferent jazzmen (9, Goldman, p. 41)." The nation was confused. It was afraid of atomic power and afraid of a depression (32, Time, November 5, 1945).

1946 was called the "Year of the Bullbat," (58, Time, January 6, 1947, p. 23) "The Year of the Frenzy," and the "Year of Frustration" (9, Goldman, p. 41). "Through all the fun and excitement, there ran a sense of displacement, of running away, of bitterness that reveled in the harsh, the mocking, and the blatant (9, Goldman, p. 41)." Insecurity and unsureness of the future seemed to prevail. Religion was enjoying a new popularity as people sought to emerge from the perplexities of modern life and the agonies of war (44, Time, January 6, 1947). This was reflected in the novel, The Razors Edge, by Somerset Maugham concerning the search for a true religion (56, Life, November 18, 1946). The couches of psychiatrists were kept perpetually full.

The brutality and ugliness of the war seemed to be reflected in some of the actions and thoughts of the civilians. Race riots and lynchings occurred in both the North and South (9, Goldman). Unemployment in 1946 consisted mainly of jobless ex-servicemen. Life of November 25, 1946 reported that this was a symbol of three problems of the times: (1) the psychology of boys who grew up too fast, (2) the high cost of living, and (3) the question of how much security a government can provide before spawning parasites (57).

1946 was a peak year for marriage. Men were returning from the war. This led to a baby boom in 1947. The birth rate rose from eighteen per one thousand in 1940 to twenty five per one thousand during the postwar years (8, Freeman, p. 5). The divorce rate was also high. The divorce boom had begun before the war was over and reached a peak in 1946 with about thirty one of every one hundred marriages ending in divorce (23, Truval, p. 526). Many hasty marriages gave way as one or both partners wanted their freedom for reasons of incompatibility, unfaithfulness or simply wanting to be free (46, Life, September 3, 1945). This rate remained at a high through 1946.

Life of November 25, 1946 said of the year 1946,

It was a year of unprecedented box office for movies, baseball and wrestling ... a year when the public gladly lost \$204,000,000 for the privilege of watching horse racing ... when alcoholism began to be recognized as an occupational hazard of being an American. Though Americans were trying their best to have fun, they succeeded mostly in getting in one another's way (57, p. 30).

All was not gaiety and forgetfulness. By the end of 1946 and early 1947, people were beginning to return to serious living and thinking. Movies such as "The Best Years of Our Lives," depicting the readjustment of three veterans, illustrated the serious trend and a renewed interest in others (55, Life, December 16, 1946). The nation was beginning to concern itself with such social problems as alcoholism and mental illness. Movies and magazine articles championed these causes in an intelligent way. The movie, "Grapes of Wrath," dealt with the difficulties of migrant farmers during the depression, "Lost Weekend" examined the problem of alcoholism, and "The Snake Pit" depicted the problem of mental illness. Psychoanalysis gained a respected place in the treatment of the mentally ill (16, Link).

Prices kept climbing, but the public was learning to live with inflation and the free spending days of 1946 gave way to more cautious practices. The mass exodus to vacation spots slowed down, people hesitated to buy new clothes, night club and restaurant business declined and things were

less hectic and feverish. The divorce rate tumbled which indicated a trend toward domestic stability. The country was settling down, entertainment became more subdued and elegant and women became more feminine. By 1948, things were somewhere near normal (9, Goldman).

Three distinct trends were emerging in postwar America. They were "the spread of bureaucratic experience, a rise in the educational level, and an increase in the social homogeneity (8, Freeman, p. 7)." Education became an important commodity in postwar America. A taste of college life and the provisions of the G.I. Bill of 1944 resulted in more than four million men and women attending schools of higher learning by 1947 (9, Goldman, p. 49). There was a rapid expansion of course offerings to allow for the needed specialization. A renewed interest in art and the fine arts enabled training for painting and music to gain a place in education (4, Blake, p. 815). "Institutions for their education are second only to economic institutions in cultural emphasis (70, Lynd, p. 36)." Emphasis was placed first upon children and second upon youth and ability in adult life.

Despite inflation, the people were living at a higher material standard than ever before. "The postwar period was a beneficiary of the past fifty years of

revolution, mass production techniques in industry and the mechanization of agriculture (9, Goldman, p. 48)." There was a marked shift of people out of agriculture and into big business. The government's fingers were extended into many areas. Civil service was enlarged and more people were becoming involved in government work. These included teachers and other educators, road builders, welfare workers, policemen, firemen, medical men, armed forces and those included in the research, legislative or judicial branches of the government (8, Freeman).

An increasing number of people were moving into the middle class. Because of the rise in employment during and after the war, incomes had increased and class distinctions were diminishing. Unions had become a powerful force in American life and the workers had improved their economic and social standings. The homes of the factory workers proved that almost half of organized labor was in or quite near the middle income bracket (9, Goldman, p. 48). Lower status groups had lifted their sights and advertisements for unskilled labor were going unanswered. "The American people are in the present predicament of having to learn to live fifty per cent better than they ever lived (9, Goldman, p. 14)."

A shift from rural to urban life had begun during the war and increased rapidly after the war. Accompanying this population shift was a change in family life. Urbanization forced a separation of home and job for the male and sometimes both sexes. A new field of competition arose between the male and female in the business world which carried over into other fields. Woman now had two roles, that of a homemaker and that of a business woman. Man spent less time at home because of the necessity of commuting to work (70, Lynd). Due to the decline in hours of the average work week, and the resulting increase in the amount of leisure time, more money was directed toward recreational activities.

Minority groups were continuing the struggle for equal rights. The establishment of the Fair-Employment committee to employ negroes was one step forward. More opportunities were available to them in several fields: music, science, art, literature and sports. Plays such as "Showboat" brought to public attention part of the plight of minority groups. Especially publicized was the baseball player, Jackie Robinson, who pioneered the place of the negro in sports (69, Leuchtenburg). His triumph enormously furthered acceptance for the negro in many fields. He symbolized the fact that for minority groups

and for low status groups, the social and economic barriers were slowly being eliminated (9, Goldman & 4, Blake).

After the war, there emerged a shifting in values. The traditional values were being replaced. These emphasized puritan morality which included respectability, self denial, thrift and sexual constraint; a work-success ethic which indicated that only successful people were hard workers; individualism which emphasized the importance of the individual over the group, independence and originality; achievement orientation which emphasized the goal of success for everyone; and future time orientation which emphasized the importance of the future over the present (8, Freeman, p. 14).

The emergent values replacing the traditional ones placed emphasis on sociability, the ability to get along well with people; relativistic moral attitude with morality dictated by the group; consideration for others with an emphasis again on group feelings; and a present time orientation and conformity to the group (8, Freeman, p. 14). The culture also placed a value on rationalism rather than traditionalism (71, Williams). There seemed to be emerging a

stress upon mobility rather than deep-rooted continuity, upon action and scientific technique rather than wisdom, upon change rather than growth, upon winning and holding status rather than receiving it freely granted at the hands of one's fellows and a displacing of the old for the young (70, Lynd, p. 36).

There were wide social changes from 1945 to 1948 in America. Before 1946, entertainment was limited, travel was limited, and many articles previously considered necessary by the consumer were limited. Women began to usurp the place of men in business, in government and in economic gains. Emphasis was placed upon youth and ability. By 1946, the country began to indulge its desire for fun in a brash and loud outburst. Fear of the emerging world with the possibilities of a depression and atomic warfare spurred them on in a wild effort to forget. By 1947, the country had settled down. Serious subjects were being thought about and acted upon such as religion, mental health, and alcoholism. Spending became more moderate, living more elegant, and women more feminine. The role of the sexes had become a competitive one in many areas. There was a gradual change of values in an effort to adjust to the new world.

CHAPTER III

DISCUSSION OF DRESS AS RELATED TO SOCIAL AND ECONOMIC CONDITIONS

This chapter will concern itself with relating the clothing worn during the period from 1945 to 1948 directly to some of the social and economic conditions previously discussed in Chapter II.

I. 1945

In 1945, there were several major social and economic conditions to be considered. The social conditions included the changing role of woman, the influence of the war, and the emphasis upon youth. The economic conditions included the General Limitation Order number 85 of the War Production Board, fiber allocations to the war effort, and certain aspects of rationing.

During the war, women entered the businessman's field in many areas. They assumed the normal role of man by working in factories, in business enterprise, in government, and in agriculture. Women adapted men's clothing styles to their use as they adopted his jobs. Suits and dresses were very mannish in appearance with square, padded shoulders and slim hips and waist (Plate I, p. 26) (36, Life, September 22, 1947). The standard dress for women

EXPLANATION OF PLATE I

Fig. 1 1945 Dress Silhouette

Vogue. 105:19, January 15, 1945

Fig. 2 Slacks

Vogue. 106:108, July, 1945



Fig.1

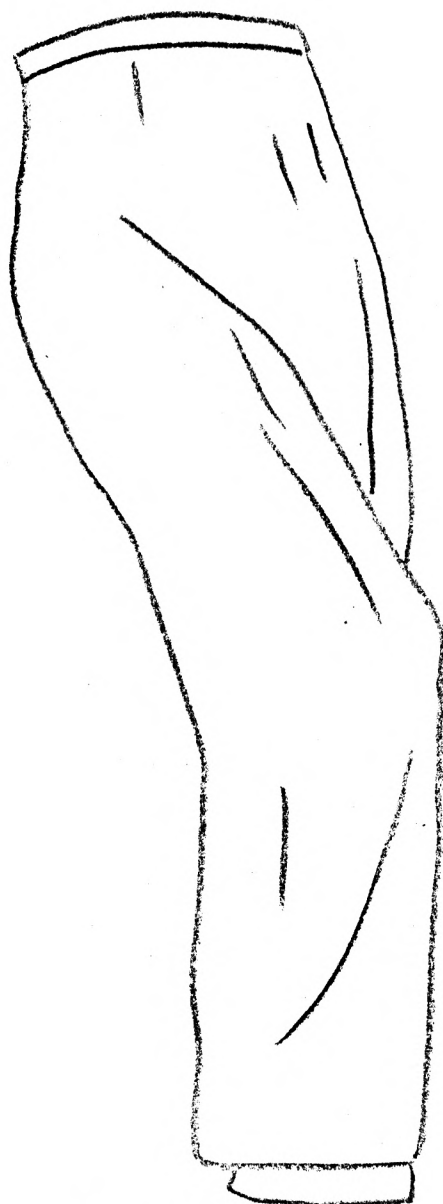


Fig.2

working in factories was slacks and a man styled shirt (2, Beaton, p. 275). Coats too, were masculine. The popular Chesterfield coat was rapidly adapted to women's wear. Another style was the double breasted coat, an adaptation of the prevailing men's suit jacket (Plate II, p. 29). Hats, when worn, also reflected the mannish look. They were small and unornamented, an example being the fedora (Plate II, p. 29).

By 1945, the fashions for men had experienced little change from the style worn before the war. It was customary for men to buy a suit with the idea of wearing it for many years and they did not desire changes. None of the couture houses which lead the year around changes in women's fashions were designing fashions for men at this time. Men generally preferred dark, sober business suits which were indicative of their then unchallenged position as leaders in the business world.

In the late 1930's, Britain was the leader in men's fashions. The prevailing style was called the "English Drape" (66, Colliers Encyclopedia, 1957, p. 612). This suit had square shoulders, a double breasted front and a slender waistline (Plate III, p. 31). The duke of Windsor adopted this style thus the coat was called the Windsor blazer. The trousers of this suit were full and had a pleat.

EXPLANATION OF PLATE II

- Fig. 1 Woman's Double Breasted Coat
Vogue. 105:119, March 1, 1945
- Fig. 2 Woman's Chesterfield Coat and
Fedora Hat

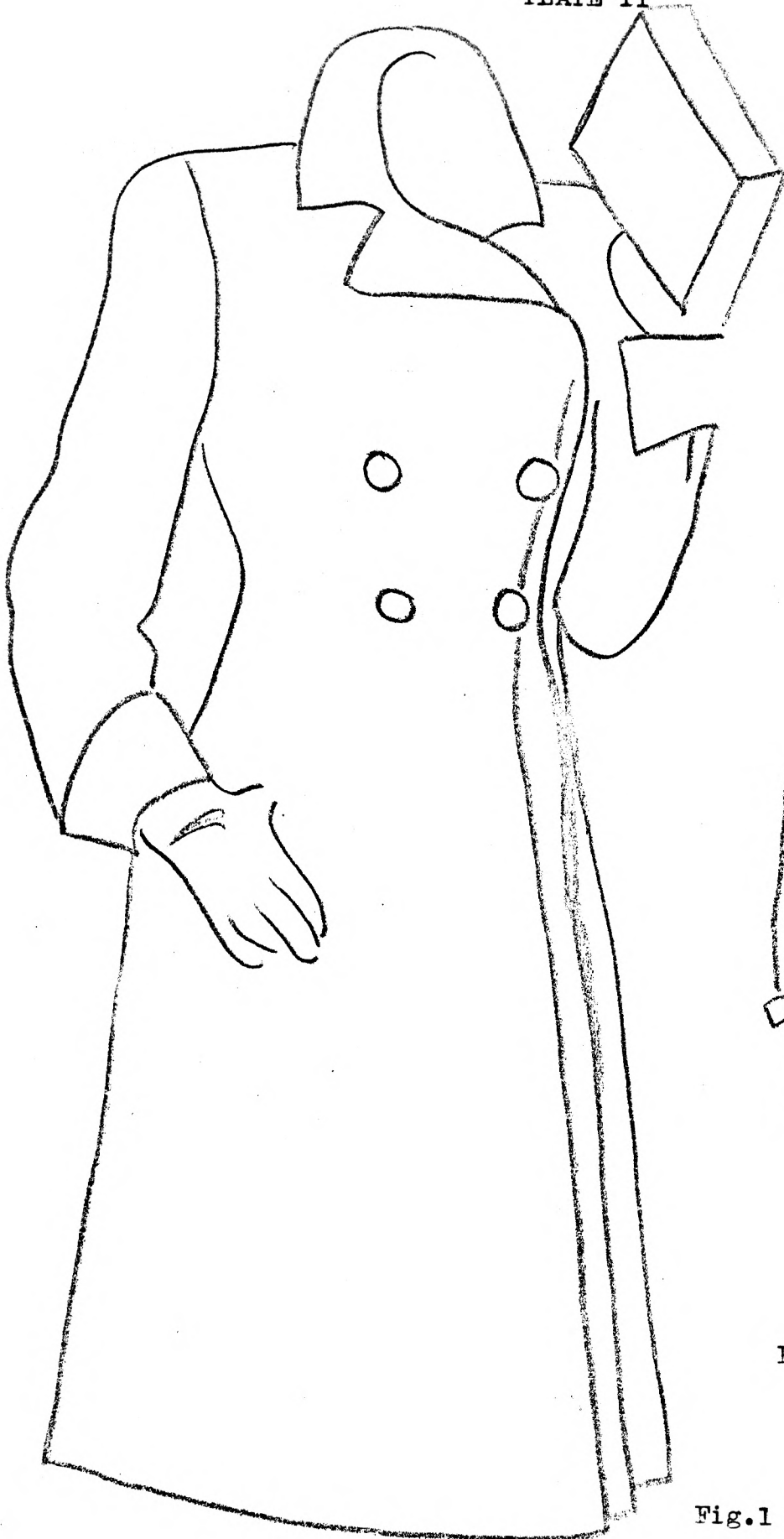


Fig.1

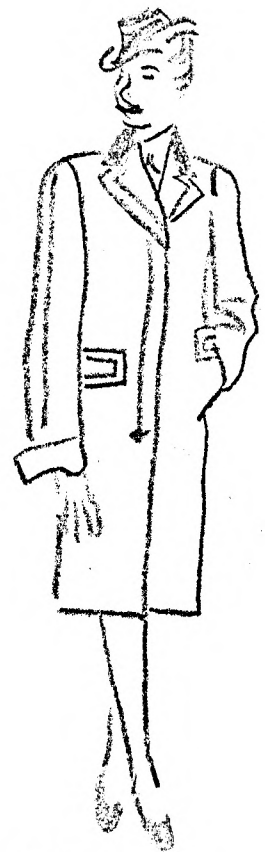


Fig.2

EXPLANATION OF PLATE III

Fig. 1 Man's Double Breasted Suit

Life. 18:17, February 5, 1945

Fig. 2 Man's Single Breasted Suit

Life. 18:64, January 1, 1945

PLATE III



Fig. 1

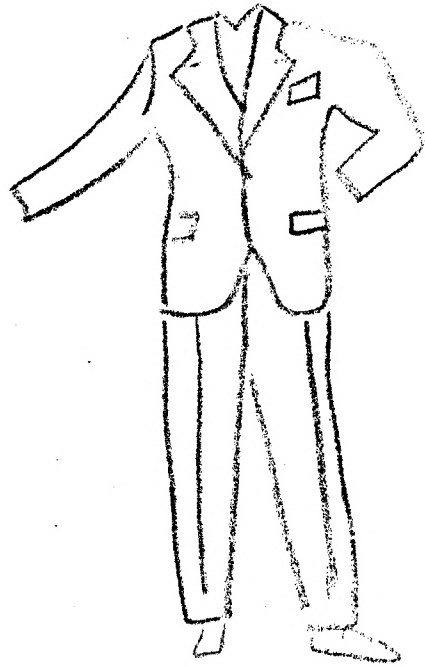


Fig. 2

The colors were dark and conservative and the materials were chiefly wool tweeds (66, Colliers Encyclopedia, 1957). The hats worn most often were either the homburg or the fedora (Plate IV, p. 34). Overcoats were usually double breasted or the single breasted Chesterfield type.

America of the war years began to place great emphasis upon the youth of the country. Dresses for all ages reflected this emphasis. One of the results of this was the combination mother-daughter dresses. Sun-backed dresses and play outfits were other results. The wearing of slacks, low heeled comfortable shoes, long hair, and the mode of hatlessness were also to be partially attributed to the youthful outlook.

Elizabeth Hurlock writes that " ... the presence or absence of war are all reflected in the costumes of the people (12, Hurlock, p. 213)." Great emphasis was placed on the costume of the women in the service. These women were helping to bring victory to the country and they were in the public eye. Famous dress designers contributed to the designing of these costumes. Philip Mangone aided in creating the design for the women's army uniforms, Mainbocher designed the women's navy costumes and Helen Cookman developed the apron for the nurses aid's uniforms (5, Bradley, p. 388).

EXPLANATION OF PLATE IV

Fig. 1 Man's Shoe

Life. 18:102, February 19, 1945

Fig. 2 Man's Hat

Life. 18:61, February 12, 1945

Fig. 3 Man's Striped Shirt and Tie

Life. 18:17, January 22, 1945

PLATE IV

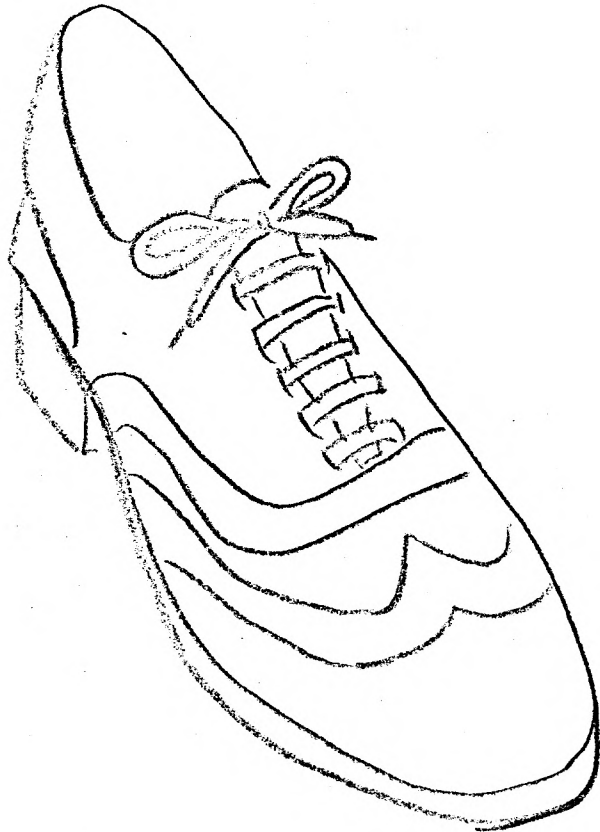


Fig. 1



Fig. 2

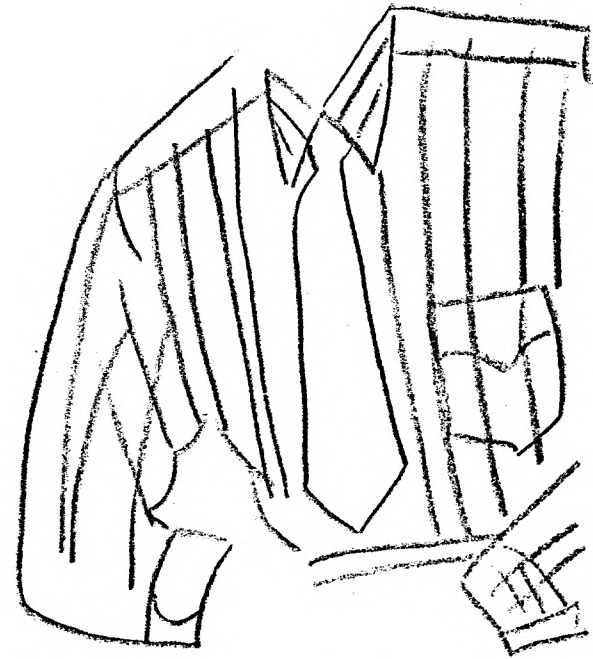


Fig. 3

There were many adaptations of wartime uniforms seen in civilian dress. Movies helped to popularize these items. The Eisenhower battle jacket reflected in a woman's blouse or dress bodice (Plate V, p. 37) (34, Life, March 11, 1945), the hat worn by General Montgomery in the "Monty Beret," and the color of the Australian soldier's uniforms, "Aussie Blue," were several examples. The fighting man's trench coat served as a model for one of the women's coats (Plate VI, p. 39), and the sailor hat was reflected in women's civilian hats (51, Life, January 29, 1945). Civilian handbags were large and boxy with long shoulder straps very similar to those carried by servicewomen (Plate VI, p. 39).

Men's clothing also reflected parts of war uniforms. The Eisenhower battle jacket appeared again, this time in the form of a golf jacket. Adaptations were made of the navy pea jacket for casual wear (Plate VII, p. 41). Men's shoes and the trench coat for rainwear also showed influences of military clothing (Plate VII, p. 41).

One of the major economic restrictions placed on dress was the General Limitations Order number 85 of the War Production Board. In 1942, the federal government, to avoid rationing clothing, set up a ruling to conserve fabrics. In his book, Social Psychology, Joseph Folsom has written,

EXPLANATION OF PLATE V

- Fig. 1 Tina Leser Wrap Around Blouse
Vogue. 105:94, January 15, 1945
- Fig. 2 Adaptation of Eisenhower Jacket
to Woman's Jacket
Life. 18:60, March 12, 1945



Fig.1

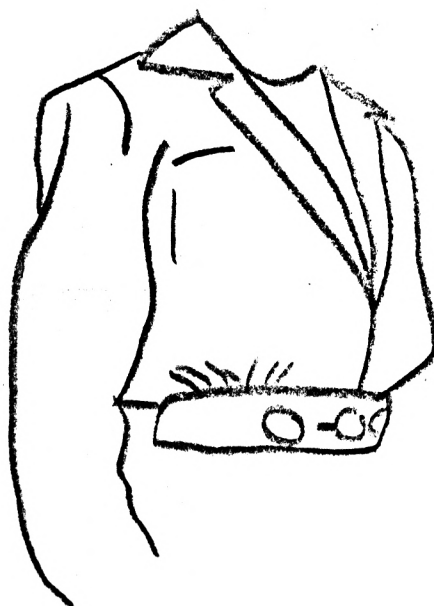


Fig.2

EXPLANATION OF PLATE VI

Fig. 1 Fighting Man's Trench Coat

Adapted To A Woman's Coat

Vogue. 105:118, March 1, 1945

Fig. 2 Woman's Pocketbook

Vogue. 106:65, October 1, 1945

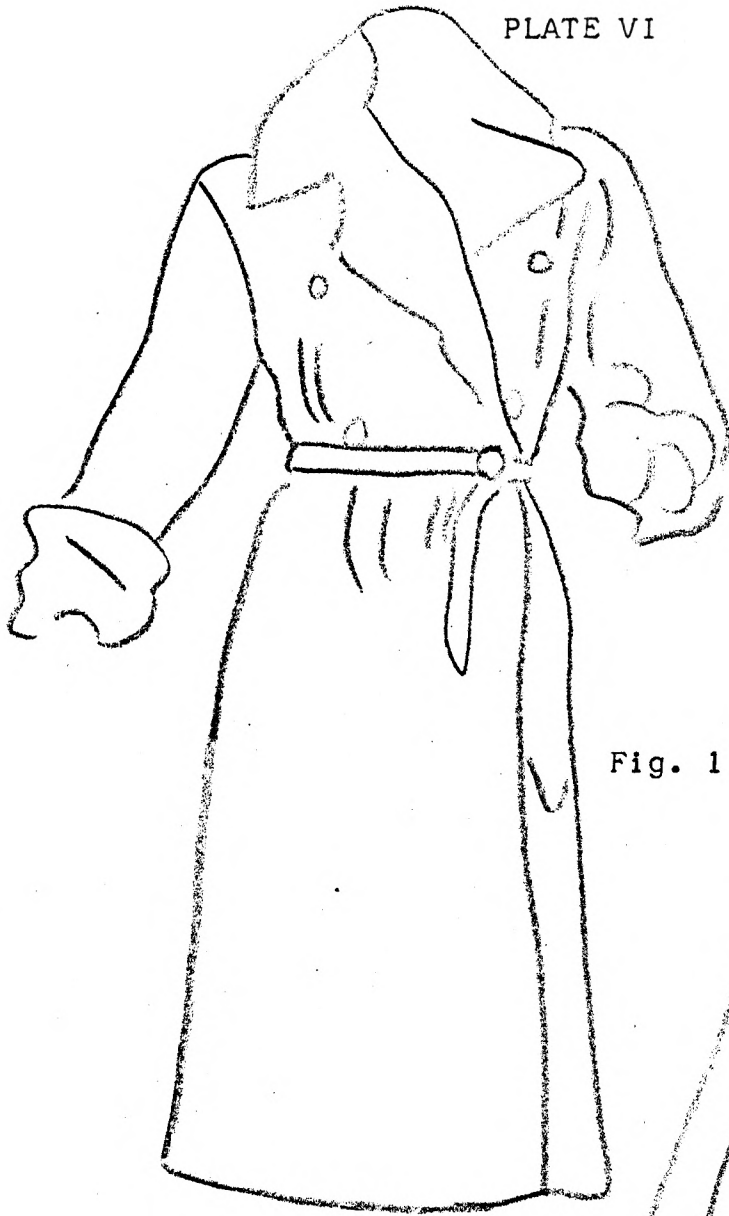


Fig. 1

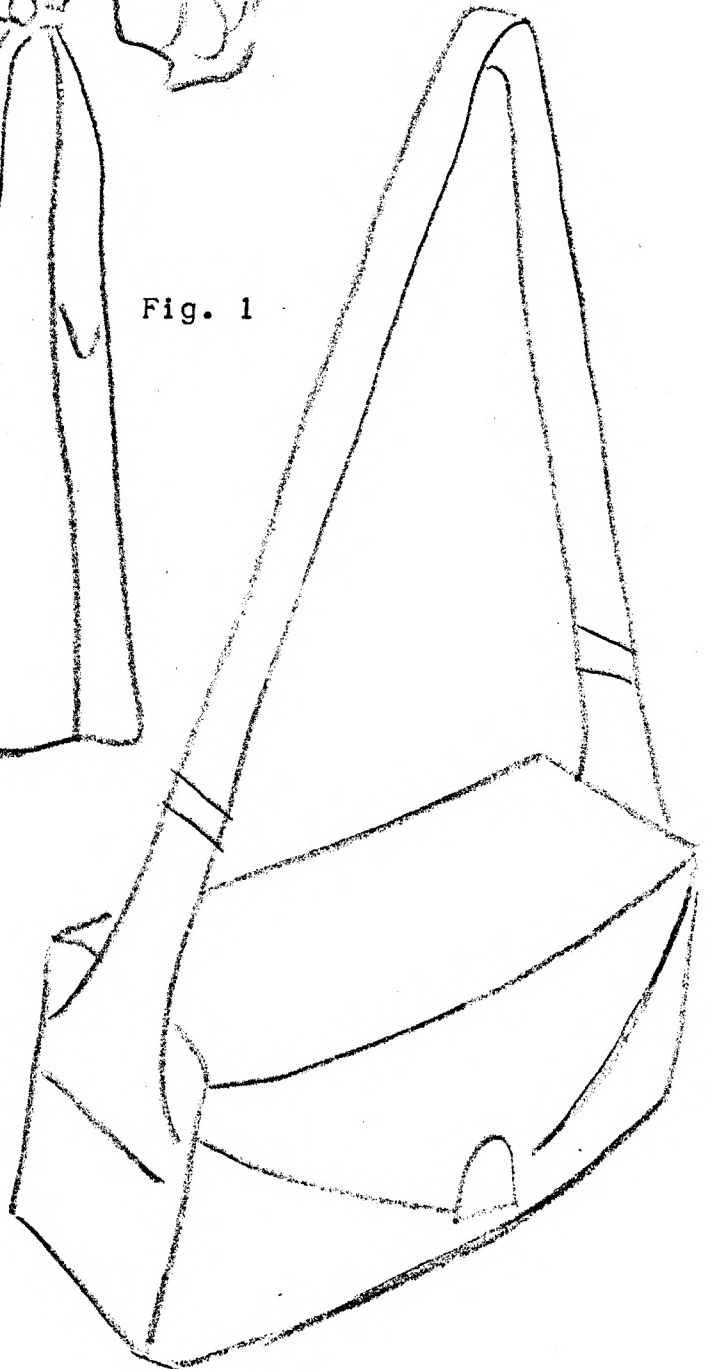


Fig. 2

EXPLANATION OF PLATE VII

Fig. 1 Man's Raincoat Adapted From Armed
Forces Coat And A Hat

Life. 18:93, March 26, 1945

Fig. 2 Rubber soled Shoes Adapted From Army Boots

Life. 18:4, April 2, 1945

Fig. 3 Man's Jackets Adapted From Armed
Forces Jacket

Life. 18:62, March 19, 1945

PLATE VII



Fig. 1

Fig. 2

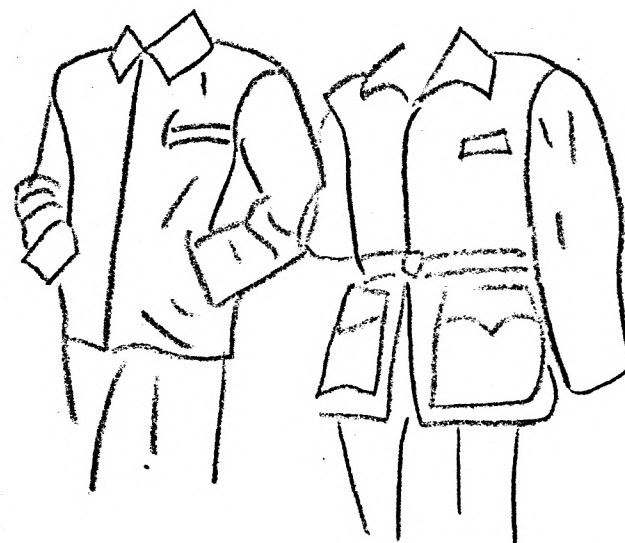
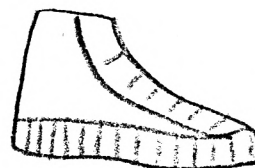


Fig. 3

Unregulated costume usually leads to the spending of time and money on dress quite beyond the amount necessary to obtain comfort and simple beauty. Regulation saves this time and money for the necessitous purpose of military life (7, Folsom, p. 375).

These restrictions saved about fifteen per cent of the yardage of material (5, Bradley, p. 389). All pattern companies, manufacturers and dressmakers were asked to cooperate in observing these regulations (66, Colliers Encyclopedia, 1957). Several of these limitations applied to the length and width of garments (65, Federal-Register, April, 1942, p. 2722-2724 & 2942). Among these, wool suit skirts could be no wider than sixty four inches, wool suit jackets could be no longer than twenty-five inches and wool suit sleeves could be no wider than nineteen and one half inches (50, Vogue, February 1, 1945). The width of the hem and belt could not exceed two inches (5, Bradley, p. 389).

Many results of these limitations appeared in the fashions of the day. The elimination of most pockets, tucks, pleats or shirring resulted (26, Wilson, Plate 29). Other eliminated features were balloon sleeves, French cuffs, double yokes, matching sashes and attached hoods or shawls. No matching dresses and jackets were to be made of the same material and no fur coats were to be lined with wool (65, Federal Register, April, 1942, p. 2723).

The General Limitations Order number 85 did not enter every field of dress. Certain categories were exempted. Among these were infant's wear for children from ages one to four, bridal gowns, maternity dresses, burial gowns, armed forces uniforms, religious vestments and dress for persons of abnormal sizes (65, Federal Register, April, 1942, p. 2723).

Throughout the war, there was a constant drive to conserve clothes as part of the national effort for victory. Women's clubs featured styles of made over clothing and the application of patches was not a sign of poverty. Care of the garment was emphasized. "There was a desire for functionalism and an impatience with fuss (40, Vogue, February 15, 1945, p. 85)."

Functionalism entered into the manufacture of civilian goods. Garments were cut with enough ease to enable the wearer to move comfortably and thus reduce the strain on the fabric. Another innovation was to make the garments heavier because of the increased indoor coolness due to fuel conservation. For these heavy garments, less expensive reprocessed or reused wool was combined with rayon (18, Raushenbush, p. 11). Another means of securing warmth resulted in the popularity of quilted fabrics (18,

Raushenbush, p. 14). Hemlines on skirts ended at or above the knee in an effort to conserve fabric.

In spite of all the emphasis upon functionalism and restrictions on fabrics, dress was decorative and attractive. Design was confined within the silhouette in the form of draped effects, tucks, stripes, or buttons. Often stitching was used to suggest pockets on plain fabrics. Trim of blending or harmonizing colors was used for decoration. Prints became popular for dresswear because of the variation of designs available (63, Vogue, January 15, 1945).

Several other innovations were noticeable. The petticoat-blouse, a one piece garment that could serve as a slip and/or a blouse or skirt, was an outcome of the desire to conserve fabric (47, Life, March 26, 1945). Another reflection of the need to conserve on fabric appeared on the beaches in the form of two piece bathing suits. Tina Leser designed the wrap-around that ties in front and eliminated the need for zippers, buttons, belts or other methods of closing garments (Plate V, p. 37). These first appeared in play clothes but later entered the area of formal dress (64, Life, March 5, 1945).

During the war, because of the fabric limitations, the basic pre-war styles prevailed for the civilian man but

the name was changed to "Victory Suit" (25, Wilcox, p. 336). The changes necessitated by the Limitation Order number 85 resulted in shorter jackets, elimination of patch pockets, buttons on sleeves, vents, pleats, yoke, cuffs and any kind of frill on jackets. Matching vests could not be worn with double breasted jackets but were permitted with single breasted jackets (5, Bradley, p. 389).

Fiber choices were limited because of priority use by the government in war efforts. Wool was needed for the armed forces, with the exception of reprocessed and reused wool. The government had sharply curtailed the fabric choices for men's wear by restricting all worsted wool to government use. Most men's suits had previously been made of about eighty five per cent of this wool (41, Life, July, 23, 1945). Silk was blocked from importation. Nylon was on the priority list and not at all available to civilians. Cotton was not available in the quantity or quality desired. The latter, however, was used extensively in garments ranging from play clothes to formal gowns. Rayon was the mainstay of the garment industry. This fiber was offered to the public in many different textures and weights, in an attempt to simulate the unavailable fabrics. Included in this variety were rayon shantung, rayon crepe, and rayon faille (63, Vogue, January 15, 1945).

Men's clothing was composed of man made yarn and about sixty five per cent reused or reprocessed wool (24, Wilcox, p. 336). Rayon was used extensively for summer suits along with lightweight gabardine. Civilian clothing for men was scarce. Life of July 23, 1945 reported that a man returning from war had thirty days to find civilian clothing. He wanted a tropical worsted suit, white broad-cloth shirts, striped pajamas, lounging robe and underwear. He found herringbone weave, medium weight wool suits, striped shirts (Plate IV, p. 34), and seersucker suits for summer (41, Life, July 23, 1945, p. 80).

A result of the unavailability of desired fibers for stockings was the use of leg make-up, especially by younger women. With nylon, silk, high tenacity rayon and long staple cotton fibers on the priority lists, fibers remaining for use in hosiery were inferior cotton and rayon. During the war, production of women's rayon stockings had increased to 36,000,000 dozen by 1945 (10, Grass, p. 256). These stockings were not as desirable as those available before the war because of their feel, lack of sheerness and failure to recover shape. Other types of leg coverings were cotton lace mesh stockings and gaiters (18, Raushenbush, p. 28).

Lingerie remained about the same as before the war. Manufacturers produced straight slips with little or no trim because of the fabric limitations (Plate VIII, p. 49). An exception was the enchanting style of gown called "Victory Lingerie." These were made of satin, crepe, lace, and other feminine materials and were worn to welcome husbands back from the war (60, Life, October 22, 1945).

The rationing of gas resulted in many more people walking, bicycling, or using streetcars than ever before. Large handbags were a practical result of rationing as they were used to carry home purchases. The popularity of bicycling resulted in the popularity of the full skirted dirndl dress and of slacks (Plate I, p. 26). Evening gowns also reflected the new mode of transportation. Short evening dresses were a result of the possibility of having to walk or take a streetcar to the evening's entertainment. This necessary mode of transportation plus the rationing of shoes to three pair per civilian per year resulted in low heeled, comfortable soled and sturdy shoes being worn by both men and women (52, Business Week, October 23, 1943). The shoe style followed the contour of the foot. Comfort and durability were paramount (Plate VIII, p. 49, and Plate IV, p. 34). Women's shoes were often open toes for health and comfort.

EXPLANATION OF PLATE VIII

Fig. 1 Woman's Slip

Vogue. 105:40, April 1, 1945

Fig. 2 Woman's Shoes

Vogue. 105, January 1, 1945
and January 15, 1945

PLATE VIII

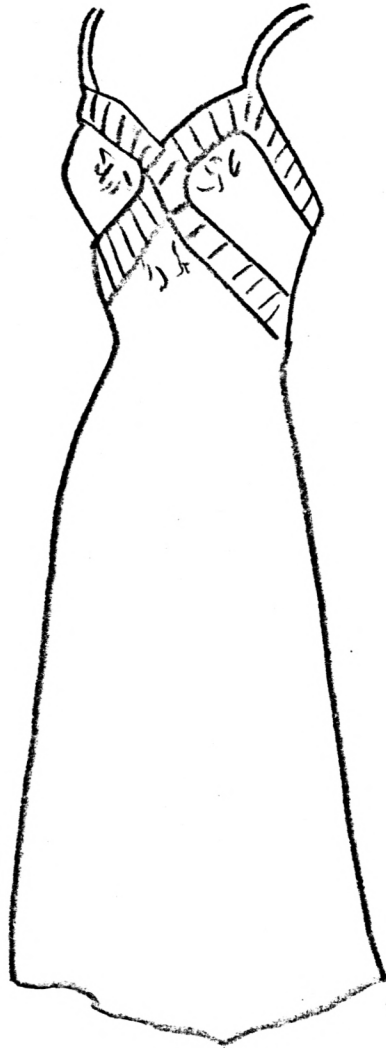


Fig. 1

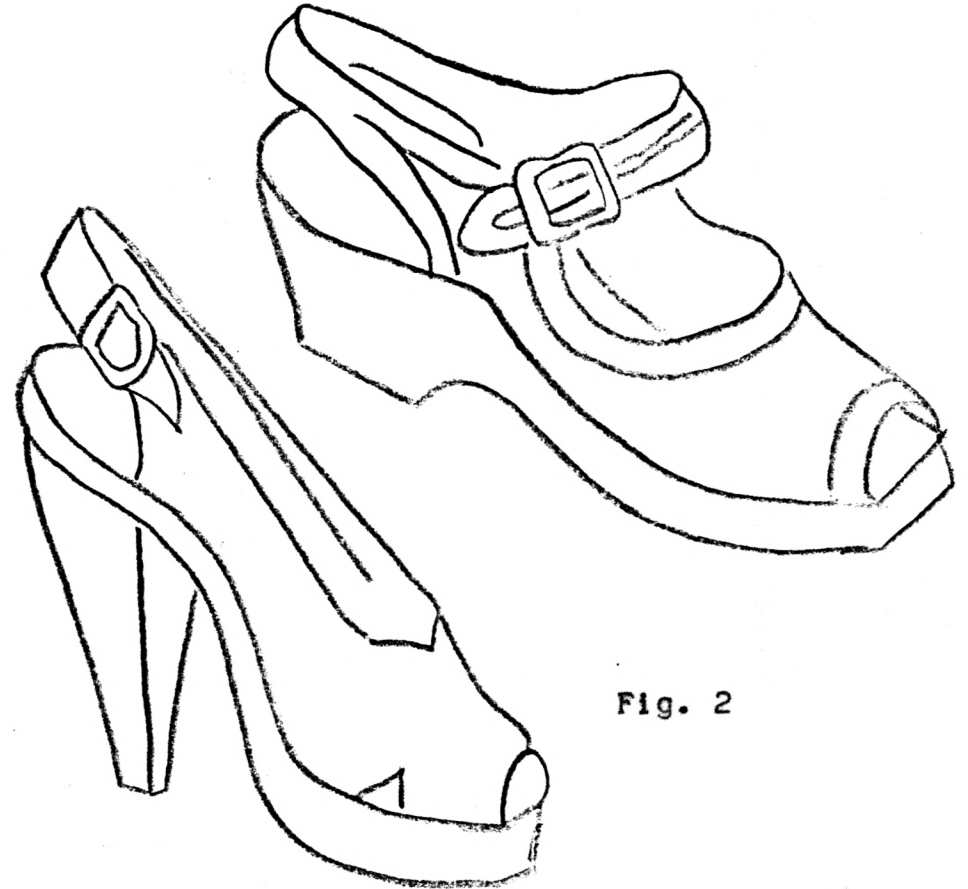


Fig. 2

During the war, the fashion center began to shift to America. Because of the occupation of France by Germany, the strict rationing of clothes in England, and the general fighting in Europe, Americans could not depend on these countries for leadership in fashion. Several fashion salons became prominent in New York City and many of the American designers began to set the American styles. Among the outstanding designers were Adrian of California, who won the Neiman-Marcus Fashion Award in 1943 and the American Fashion Critics' award in 1945 (22, Stuart, p. 65), Norman Norelle of New York, who won the American Fashion Critics' Award in 1943 (22, Stuart, p. 55), and Adele Simpson of New York, who won the Neiman-Marcus Fashion Award in 1946 (22, Stuart, p. 73). Other leading designers included Tina Leser, Mangone and Mainbocher. California designers became the leaders in the field of sportswear.

II. 1946

The war ended in August of 1945. This event produced many social and economic changes in America. The social conditions to be considered are the return of men and night-life to the American scene, the increase in the amount of leisure time, the changing role of man, and the return of women to the feminine role. The economic

conditions to be considered include the revoking of the General Limitations Order number 85, the scarcity of certain fabrics, and the general prosperity of the nation. Changes from wartime fashion evolved slowly due to the fact that wartime regulations continued through the first half of 1946 and then implementation of new regulations proceeded at a slow pace.

Men were returning from the battlefronts, the war was over, and the Allies were victorious. There were parties every night and people were celebrating the victory and trying to forget the possibilities of atomic war and of a depression in the confusing new world. Elizabeth Hurlock has written that after a war, "rejoicing takes the place of the gloom that formerly prevailed and often reaches a point of hysterical recklessness (12, Hurlock, p. 6)." Party dresses returned to the American scene and for the first time in five years, women began to dress for a holiday season. Although the basic style did not change, the materials were very dressy such as taffeta, lace, and satin brocade. Many dresses were decorated with beads and various trimmings. The short evening gowns were mainly black while the longer ones had full skirts and were of varied colors (45, Life, December 10, 1945). Another expression of the liveliness of the times appeared in the

popularity of wearing gloves decorated with sequins and ribbons (38, Life, January 7, 1946). The wildness of the times was also reflected in the vivid colors in men's clothes reminiscent of the dandies of the eighteenth century.

Postwar America was rapidly becoming a land of suburbanites. Short working weeks and labor saving devices resulted in an increase in the amount of leisure time. Vacations were once again popular as gas rationing was lifted and the family was reunited. Thus vacation or resort clothes were much in demand. The lines were looser and more flowing and the colors quieter with simple stripes replacing loud prints. Bathing suits reversed the trend toward immodesty by returning to the one piece and more modest two piece suits (53, Life, January 14, 1946). Playsuits were of cotton and very youthful in appearance. Women's sport outfits for tennis, badminton, bicycling, and other activities were often brief skirted (48, Life, June 17, 1946).

The United States was taking the lead in designing warm weather clothes. The outstanding designers in this field were Tina Leser, Carolyn Schnurer, Claire McCardell, and Frances Sider. Each designer's clothes reflected her individual ideas and background. Tina Leser's clothes

reflected a Hawaiian background with their drape and colors, Carolyn Schnurer's mirrored South American culture, Claire McCardell's were designed to allow freedom of action and Frances Sider designed her clothes to flatter the figure (53, Life, January 14, 1946).

Men's fashions of 1946 and 1947 continued the trend toward casualness. There was a decline in the use of formal dress such as the cutaway coat and tails. The need for specialization of suits began to cease and one suit could be worn for varied occasions. There was a decline in the number of business suits and an increase in the amount of sportswear being sold (66, Colliers Encyclopedia, 1962, p. 612). California designers were leaders in this fashion trend. These designers produced such items as adaptations from western garb in jeans, embroidered shirts and western hats. Suede became a popular fabric for sportswear and later came into daytime wear. Other evidences of the trend toward casual living were the popularity of sports coats, blazers and cotton golf jackets. Turtle neck sweaters began to take the place of vests on college campuses (5, Bradley, p. 390).

Influences from war dress could be seen in adaptations of the apparel to sportswear. Among these were the jackets made of leather and suede patterned after the

bombardier jackets by California designers. Chino cloth, a cloth originally developed for army uniforms, appeared in civilian dress as outfits of matching pants and shirts to wear during various leisure time activities (66, *Colliers Encyclopedia*, 1962, p. 612). Gold martial insignias were often seen on the pocketbooks of women.

Women were returning to the feminine role. Laver said that after a war, evidence could be seen of the "gradual subsidence of postwar hysteria by pointing to the more feminine mode ... (15, Laver, p. 249)." Woman did not have to assume the role of man anymore and she enjoyed the return to being a woman. Ball gowns of swishing and swirling material appeared. Many of these required a hoop skirted undergarment similar to the hoop skirt worn in the 1850's which symbolized the unemancipated woman. Shoes, although still low-heeled for daytime wear, rose to new heights in heels for evening (Plate IX, p. 56). Gowns featured off the shoulder necklines for daytime and evening wear (Plate X, p. 58) (29, *Life*, July 29, 1946).

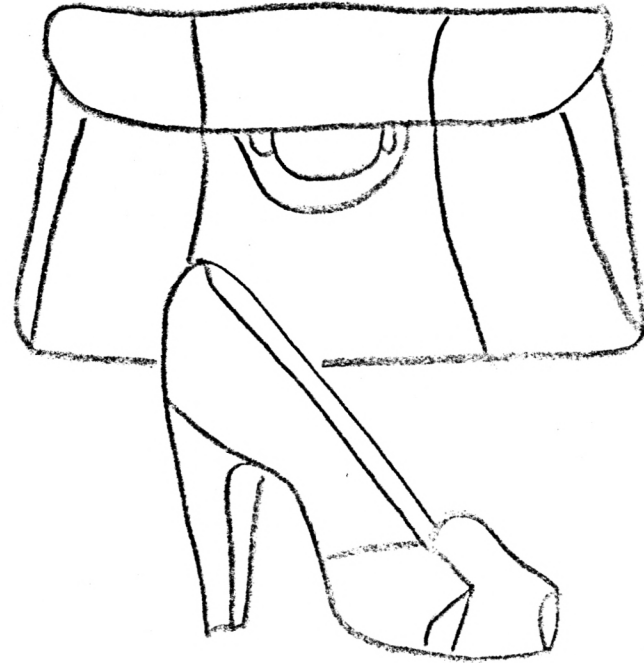
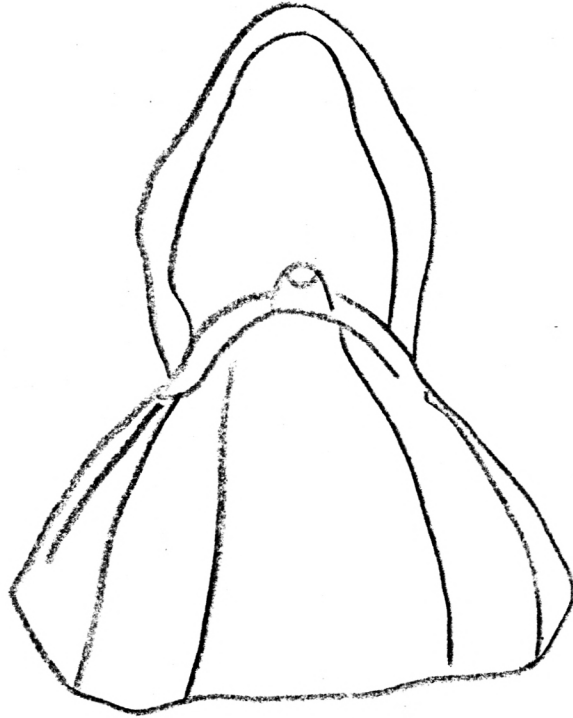
American men returned to an America in which women were suddenly their competitors in many fields. Previously, men had not concerned themselves with competition with women in the area of clothing, but now they had to compete in this field as well. America was prosperous and the new

EXPLANATION OF PLATE IX

Woman's Pocketbook and Shoes

Vogue. 107:26, March 15, 1946

PLATE IX



EXPLANATION OF PLATE X

Woman's Bare Shouldered Dress

Vogue. 107:5, March 1, 1946



men's styles reflected this trend. There was a break away from the leadership of England in men's styles. The 1946 look was the "English Drape" restyled with long, rolled lapels and a fuller line at the waist. Ties were wide and vivid in color and print, shirts had wide collar points, and hats had wide brims. In this new field of competition, color became an important item. Jackets were plaid, striped and checkered (Plate XI, p. 61). Some were constructed of conflicting plaid designs, one on the front and another on the back (Plate XI, p. 61).

In 1946, the Limitations Order number 85 was lifted. The basic silhouette of women's clothes was similar to that of 1945. It was, however, more rounded at the shoulders with less padding and a decrease in shoulder width (35, Life, October 15, 1946). Fullness was returning in skirts (Plate XII, p. 63 & Plate XIII, p. 65). Features that had been restricted such as full sleeves, pockets, and hoods on coats began to reappear (39, Life, November 5, 1945). Jacket lengths increased and the basque lines returned. One striking example of the revoking of the Limitations Order was evidenced in the hemlines of the new dresses. By the end of 1946, they were subtly being lowered in different ways. Skirts were longer in the back than in the front, ruffled petticoats were exposed at the hemline,

EXPLANATION OF PLATE XI

Fig. 1 Man's Plaid Suit

Vogue. 108:297, October 1, 1946

Fig. 2 Man's Two Colored Sport Coat

Life. 19:88, November 19, 1945

PLATE XI

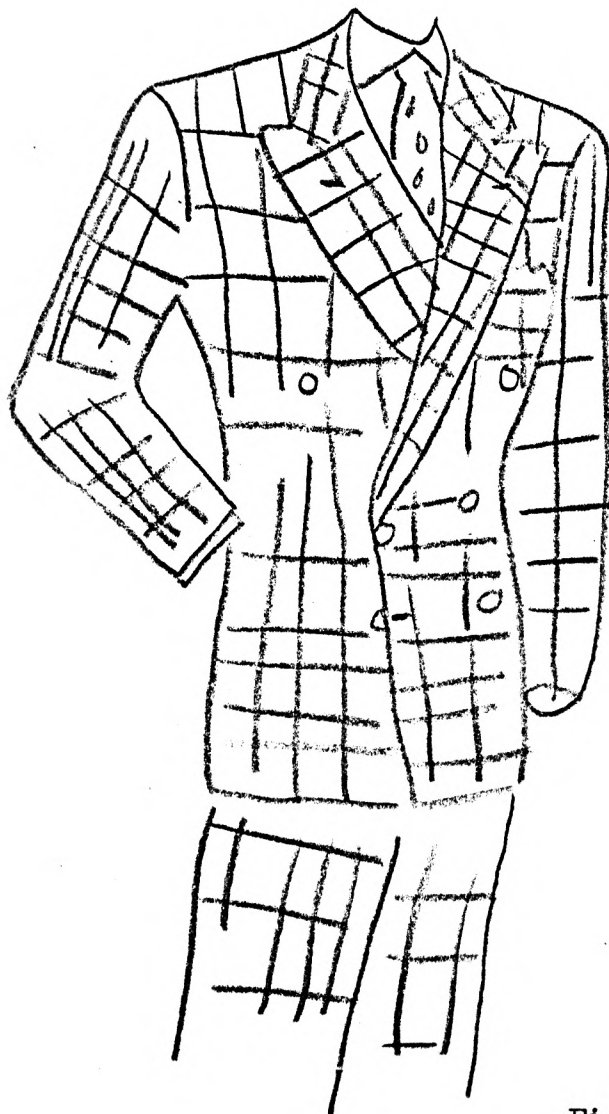


Fig.1

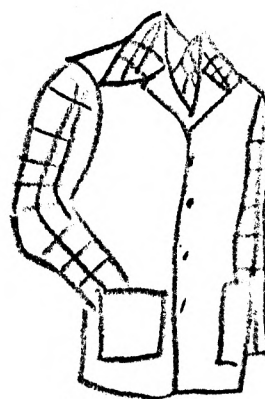


Fig.2

EXPLANATION OF PLATE XII

1946 Dress Silhouette

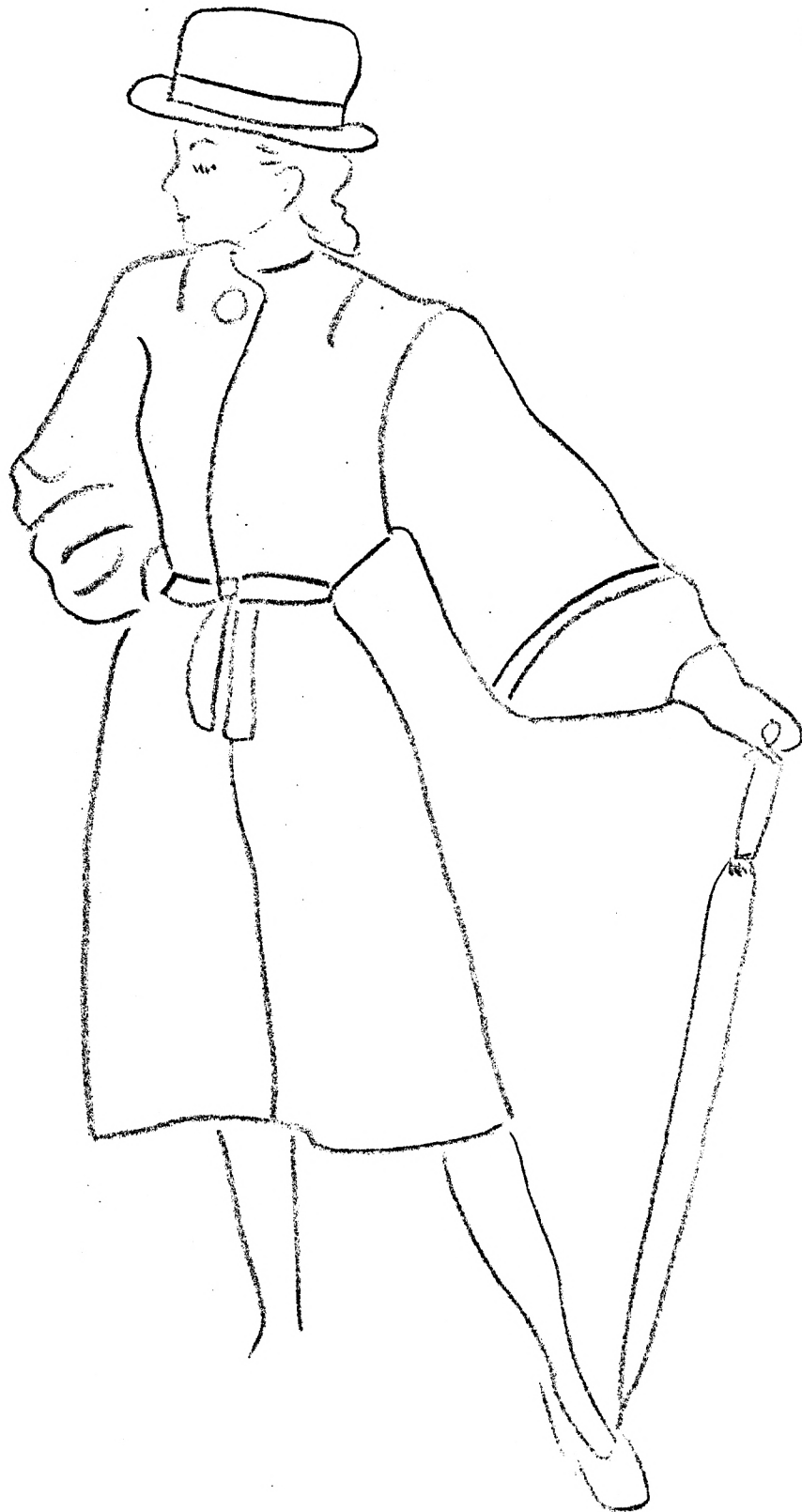
Vogue. 107:89, January, 1946



EXPLANATION OF PLATE XIII

Woman's Coat

Vogue. 108:142, September 1, 1946



unpressed hems produced baggy lines, and scalloped edges presented an undefined hemline (33, Life, April 29, 1946). New ideas in suits included more ease in skirts and jackets (54, Vogue, February 15, 1945). Blouses were designed to go with certain suits and encircled the neck with ties or scarves. Dresses became very popular and usually had a slightly raised waistline (49, Harpers Bazaar, August, 1946). In 1946, women spent eleven million dollars for clothes (36, Life, September 22, 1947).

Fabrics were once again available in a large variety. Silk was being imported. Nylon adorned womens legs. Furs were very popular and were again available. Rayon was still an important fiber and cotton was to become available in the desired quantities and qualities.

Elizabeth Hurlock has said, "Historical evidence has shown that after wars of great consequence, fashions have gone to great extremes. This occurs most in the case of the feminine rather than masculine fashion ... (12, Hurlock, p. 5)." Styles from various periods invaded the fashion field (24, Wilcox). Many theories have been offered to explain this phenomenon. Among these is the idea that after a time of crisis, such as war, there is a period of uncertainty and people return to that which was known before as a means of security. Another theory considered the idea

that after a time of crisis, the people become over exuberant and try anything and everything in a rush to make up for lost time. Some of the fashions repeated in postwar America were the tippets of the middle ages, the high waisted empire style of the early eighteen hundreds, the bustles of the 1880's, and the peplums of the early 1900's. The Gibson girl of the early twenties reappeared in the shirtwaist dress with a full skirt and bishop sleeves. Several other fashions included the triangle silhouette and the cocoon or wrap around effect, both revivals of World War I days (Plate XIV, p. 69).

It can be seen, by looking back in history, that after a war or time of crisis, a period of extreme abandon exists which is accompanied by a period of semi-nudity in dress. It was so after the French revolution, after World War I, and we see it also after World War II. The predicted postwar nudity was first seen in the return of the V neckline, evidence in the Dior gown, "Cabarate," which sported a deep V décolletage (Plate XV, p. 71). This was a revival of the dress of other times such as the ancient Cretan dress which completely exposed the bosom, the deep V of the fifteenth century houpelande, worn with the hennin, and the very revealing low necked gowns of Marie de Medici and Queen Elizabeth I of the sixteenth century. Women's

EXPLANATION OF PLATE XIV

Fig. 1 Woman's Coat with Watteau Back

Vogue. 110:93, October 1, 1947

Fig. 2 Cocoon Style Coat

Vogue. 110:16, August 1, 1947

PLATE XIV

69

Fig.2

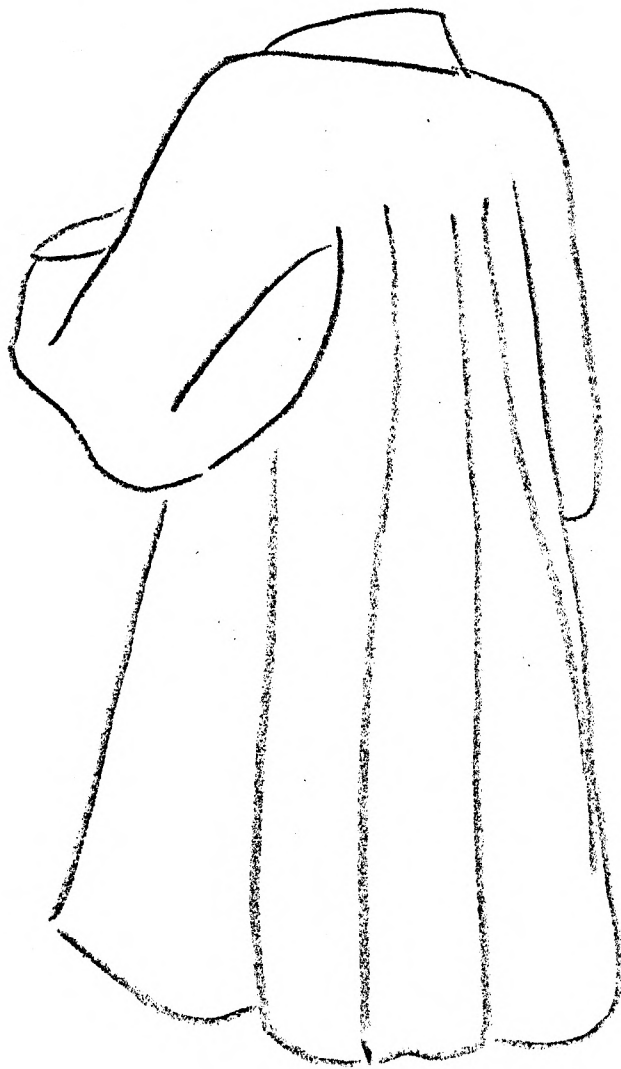
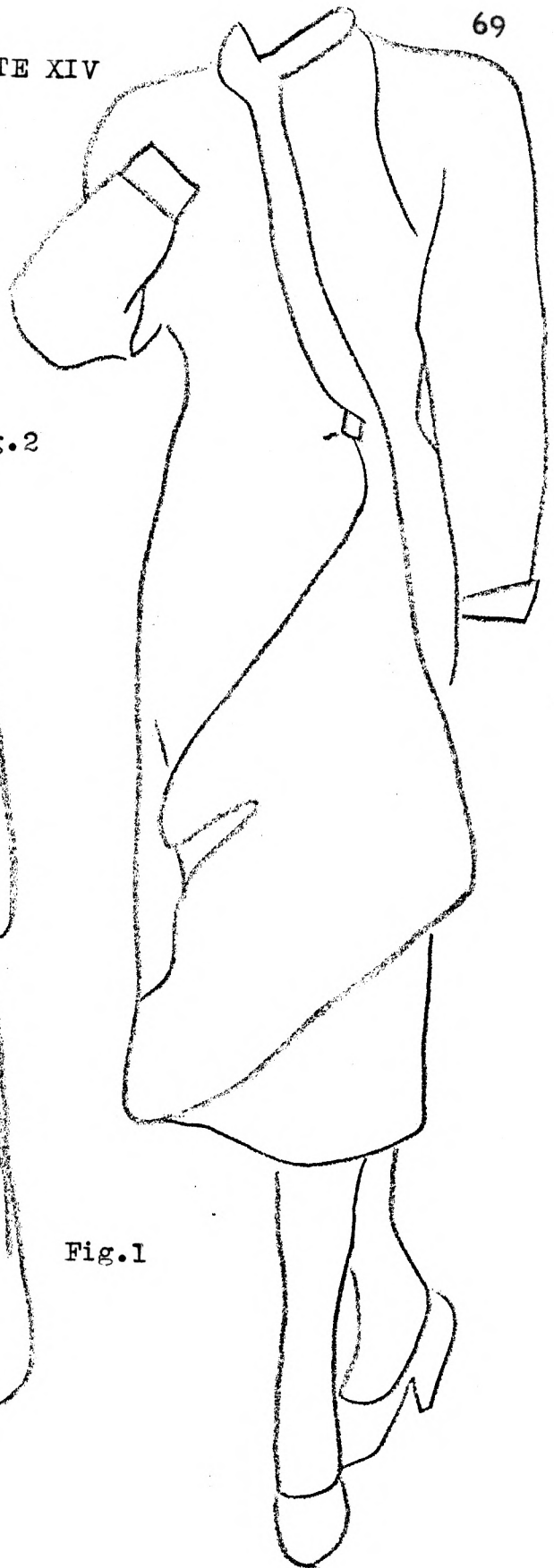


Fig.1



EXPLANATION OF PLATE XV

- Fig. 1 Dress with V Neckline, Long Skirt of
1947 and Dior Profile Hat
Vogue. 110:144, November 1, 1947
- Fig. 2 Blouse Unbuttoned to the Waist
Harpers Bazaar. 80:95, July, 1946
- Fig. 3 Woman's Shoe
Vogue. 110:19, November 1, 1947

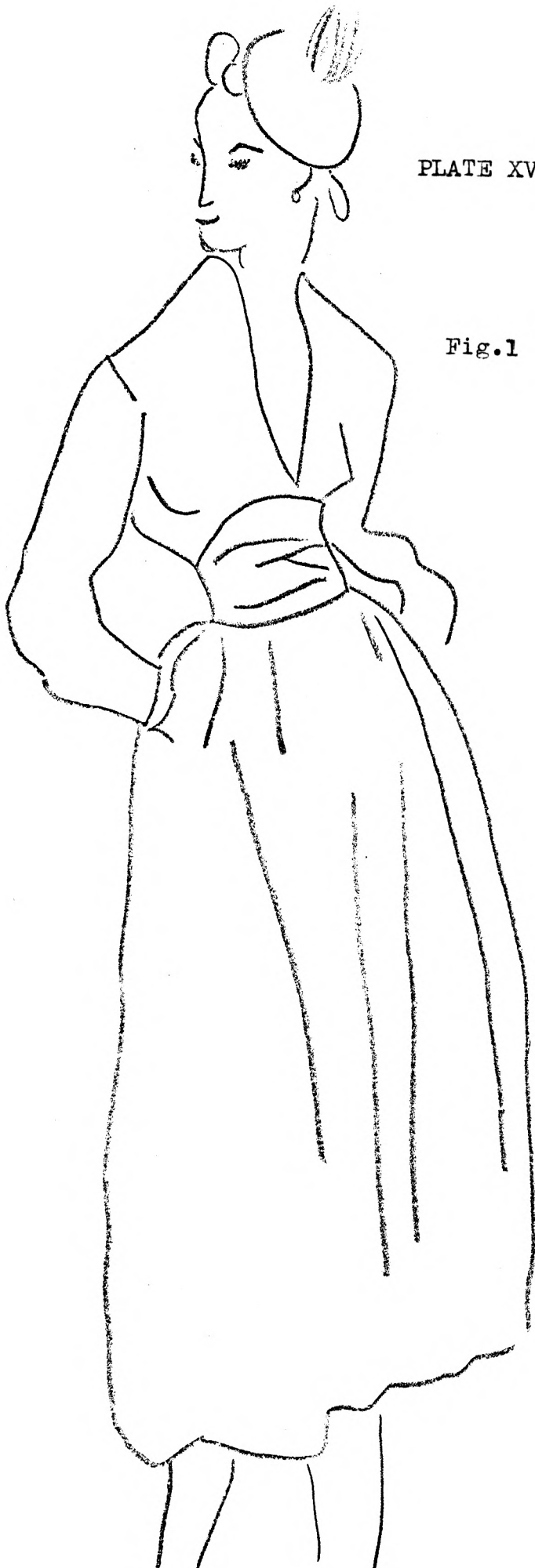


Fig.1

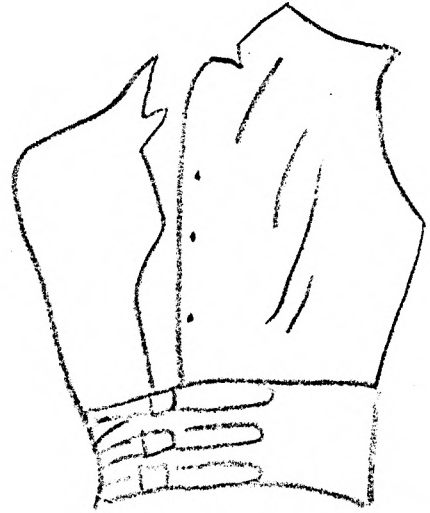


Fig.2

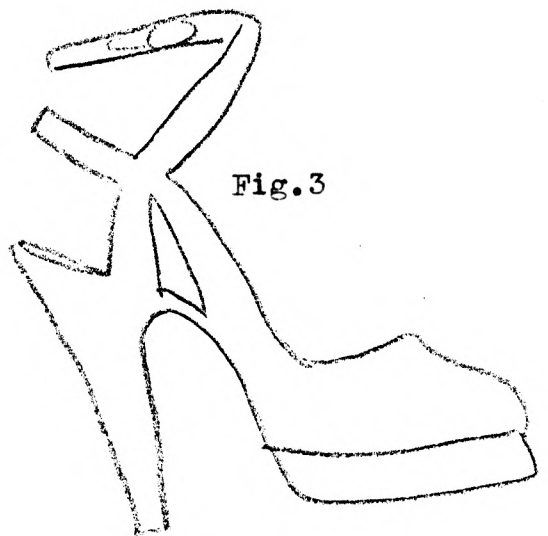


Fig.3

clothes featured bare shoulders, similar to styles of the romantic period, for both daytime and evening wear. Dresses worn unbuttoned to the waist (Plate XV, p. 71) and bikini bathing suits were extreme expressions of the near nudity fad.

III. 1947

The year 1947 saw a continuation of the trends begun in 1946. The social conditions to be considered include the continued trend toward the feminine and the elegant, the competitiveness of the sexes, the trend toward casual living and the influence from foreign lands.

The economic conditions show the continued trend of a prosperous nation to desire luxuries in every area of living including dress.

Due to the improved modes of transportation and communication, the various countries in the world had become more closely linked together. Influences from other lands were being seen in dress. The United Nations, with its headquarters in New York City, brought to the American shores people of all lands, many wearing their native dress. Other inspirations came from gifts and descriptions of costumes brought home by thousands of returning soldiers, from movies, from people involved in exchange programs

and from trips abroad by the designers themselves. From this political and social contact came numerous items of dress. From the Arabs who wore the long white burnoose for protection against the elements, appeared a woman's cloak with a hood (Plate XVI, p. 75); from the Orient came the mandarin collar and slit skirt of the Chinese Cheongsam (Plate XVII, p. 77 & Plate XVI, p. 75), the obi and the kimono sleeve of the Japanese kimono; from Spain came the toreador pants of the Spanish bullfighter; from India came the sari adapted for evening wear and the sari drape for beach wear; from Russia came the headscarf, babuska; from Hawaii came the exotic floral designs and colors; from France came the hat borrowed from the peasant man of Brittany, the Breton sailor (Plate XVII, p. 77); and from Germany and Austria came the dirndl dress and the lederhosen shorts of the Tyroleans. Sandals, thongs with toe rings, and other low heeled shoes were popular for sportswear. Mr. Bernard Rudofsky adapted many such styles from other lands and other ages (37, Life, June 10, 1946).

The trend in women's clothes continued toward the feminine and the elegant and reflected the prosperity of the nation. In the Spring of 1947, a French artist turned designer, Christian Dior, introduced the "New Look" which provided the woman with a more rounded, feminine silhouette

EXPLANATION OF PLATE XVI

Fig. 1 Chinoisiere Dress

Harpers Bazaar. 80:133, November, 1946

Fig. 2 Adaptation of the Burnoose

Vogue. 110:34, October 15, 1947

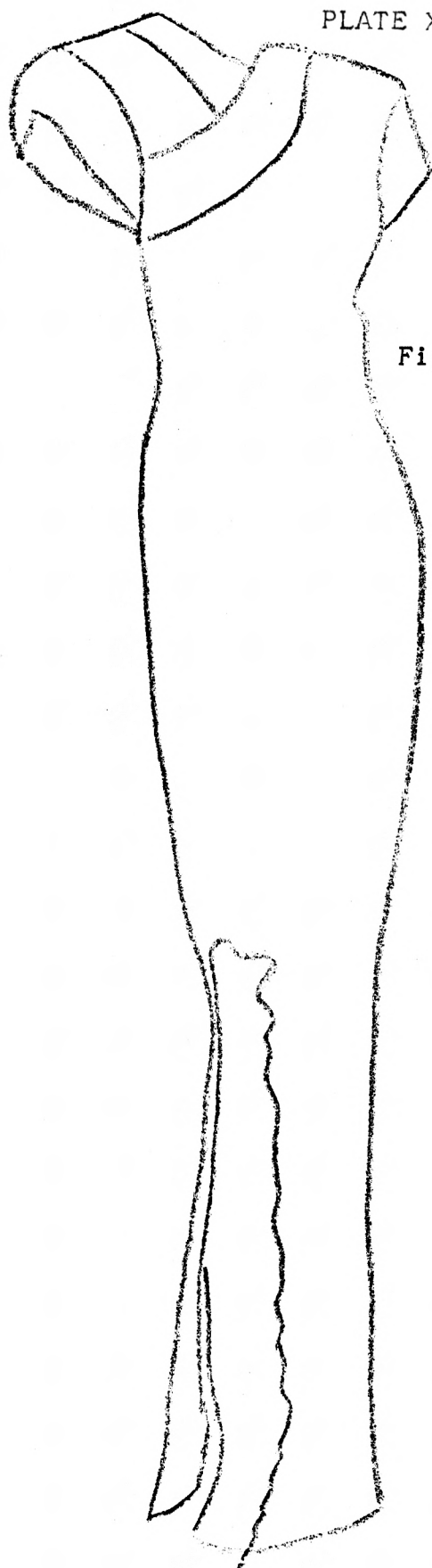


Fig. 1

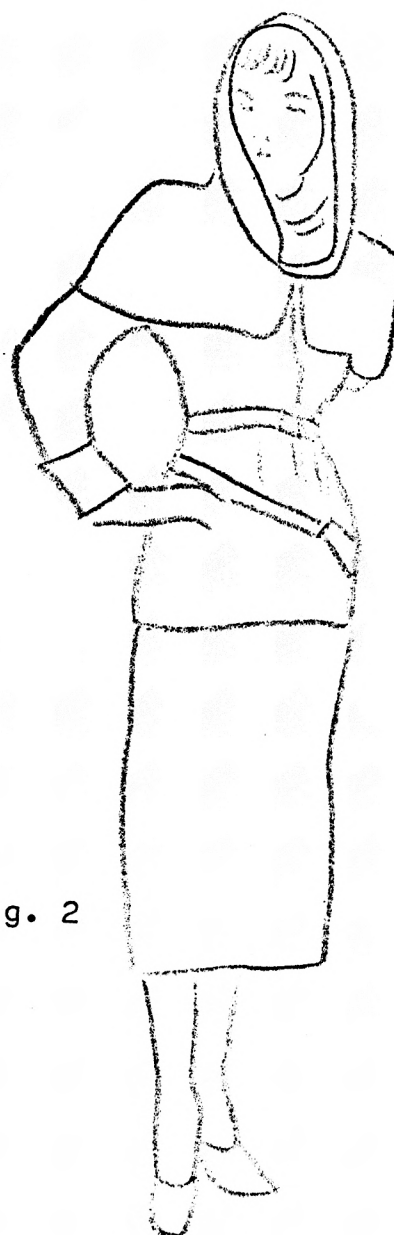


Fig. 2

EXPLANATION OF PLATE XVII

Fig. 1 Mandarin Collar on Pajamas

Vogue. 107:10, February 1, 1946

Fig. 2 Cape and Breton Sailor Hat

Harpers Bazaar. 80:143, August, 1946



Fig. 1

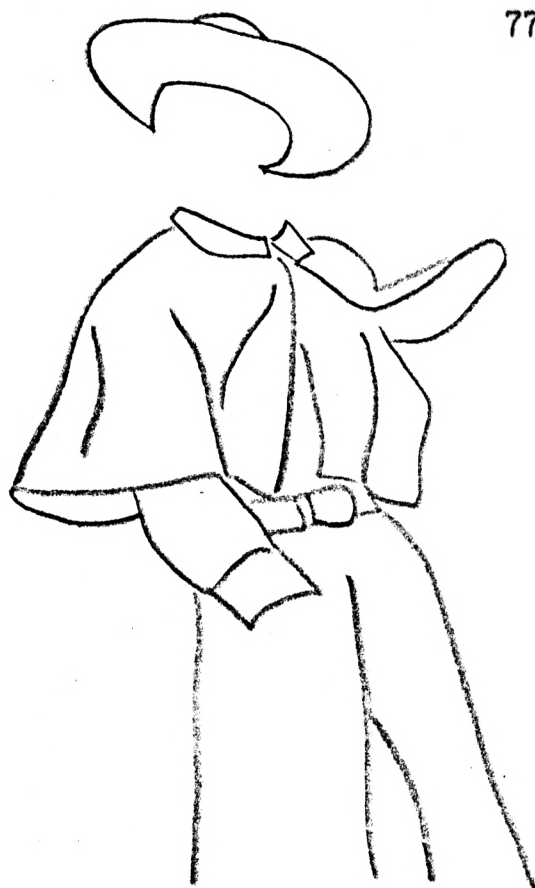


Fig. 2

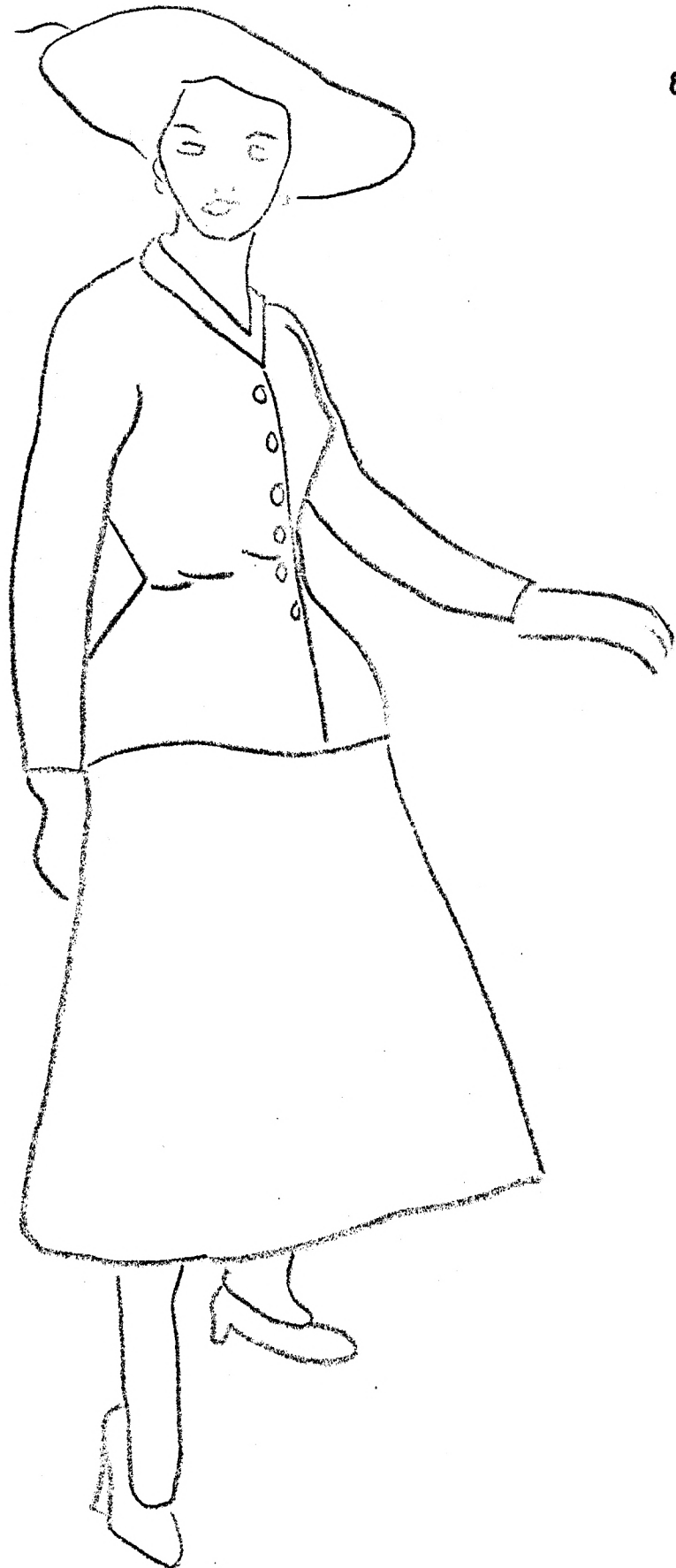
(Plate XVIII, p. 80). "Milady has taken on a bosom, hips, stomach, and derriere (25, Wilcox, p. 392)." After the gloomy ritual of war, "Dior brought back to the fashion an air of excitement that had been missing too long (2, Beaton, p. 297)." Dior had said that "each age seeks its image, the mirror of that image being the mirror of truth. The long skirts and bouffant thighs of the New Look were merely an expression of what his intuition told him was needed (2, Beaton, p. 297)."

The "New Look" made short skirts obsolete. This silhouette featured a long full skirt, tiny waistline, and a rounded bustline and hipline. The skirt was extended at first by a hoop and later many petticoats were used. Skirt lengths dropped about twelve to fourteen inches with a ten inch length for daytime wear (25, Wilcox, p. 393). Women did, at first, rebel against the new silhouette. Soon, however, it was seen across the nation. As skirts lengthened, heels rose and this left the emphasis upon the feminine ankle (Plate XV, p. 71). Shoes reached any degree of extravagance depending upon the fabric used. Suede, leather, velvet and satin were available for evening wear. The classic pump replaced the open toed shoe for day wear. With quantities of nylon once again available, leg make up

EXPLANATION OF PLATE XVIII

Dior Profile Dress and Wide Hat

Vogue. 109:139, April 1, 1947



was completely abandoned. The new nylon colors were dark but very sheer: green, plum, brown, and black (25, Wilcox, p. 397).

Accessories had a new popularity. Hats were worn everywhere, on the street, at dinner, and even with some evening gowns. They were of various styles but the most popular were the Dior profile hat and the fedora (Plate XV, p. 71). The Dior profile hat was an adaptation of the hat worn by the dandy of the Renaissance (25, Wilcox, p. 395). Wide brimmed hats, flowered hats, turbans and sailor hats were also popular. Some were very lavish with veils and ribbons and even ostrich feathers. Gloves were again important for all occasions. Long white gloves returned for evening and short pull ons for afternoon and cocktail wear. All showed a return to the feminine and the elegant. Pocketbooks changed from the large utility bags of the war years to small dainty handbags, some even attached to the coats and dresses (Plate IX, p. 56).

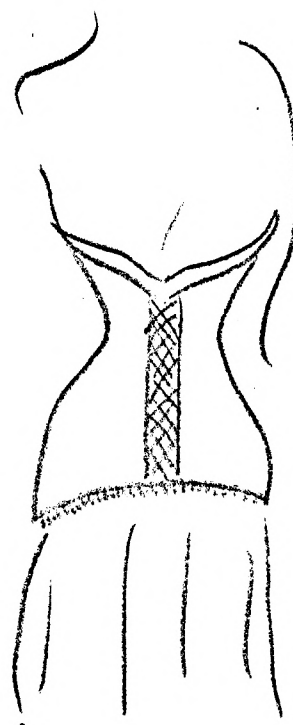
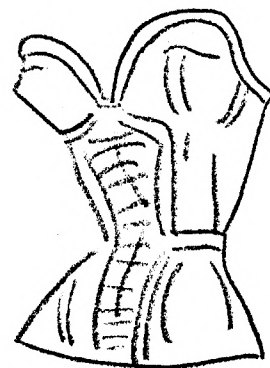
Undergarments became a whole new world of interest for women. The new silhouette required a firm foundation garment which would outline the figure (Plate XIX, p. 83). Many types of corsets and padded or boned garments were used to provide this roundness. For many years, women had worn only straight slips. To achieve this new roundness

EXPLANATION OF PLATE XIX

Woman's Undergarments

Vogue. 110:170-171, September 15, 1947

PLATE XIX



many petticoats were worn and they were extravagant. Taffeta, cotton and organdy were popular materials. The colors were brilliant and varied. Lace once more appeared on slips and panties in an attempt to rebuild the lace industry and to satisfy the trend toward femininity.

The silhouette of men's clothes took its cue from women's and turned out a more round shouldered look called the "American Lounge." Double breasted jackets began to disappear and the shoulders began to narrow. The incoming silhouette emphasized the single breasted suit with only slightly padded shoulders, medium width lapels, and two or three buttons (Plate XX, p. 86). Trousers were of two main types, those with the pleat and a new style from England called the "Dak" that required no belt (25, Wilcox, p. 399).

Men's accessories did not undergo a very great change. Shoes remained the same with one or two additions. One of these was a loafer, a combination army boot-polo boot (25, Wilcox, p. 400). Hats which continued to be popular were the blue or black fedora and the homberg (Plate XXI, p. 88).

The nation was prosperous and the people desired luxury. Fashionable was the key word for evening clothes. Women's evening attire was elegant and made of satin,

EXPLANATION OF PLATE XX

Fig. 1 Man's Suit

Vogue. 110:114, November 1, 1947

Fig. 2 Sportshirt and Slacks

Life. 23:104, August 25, 1947

PLATE XX

86

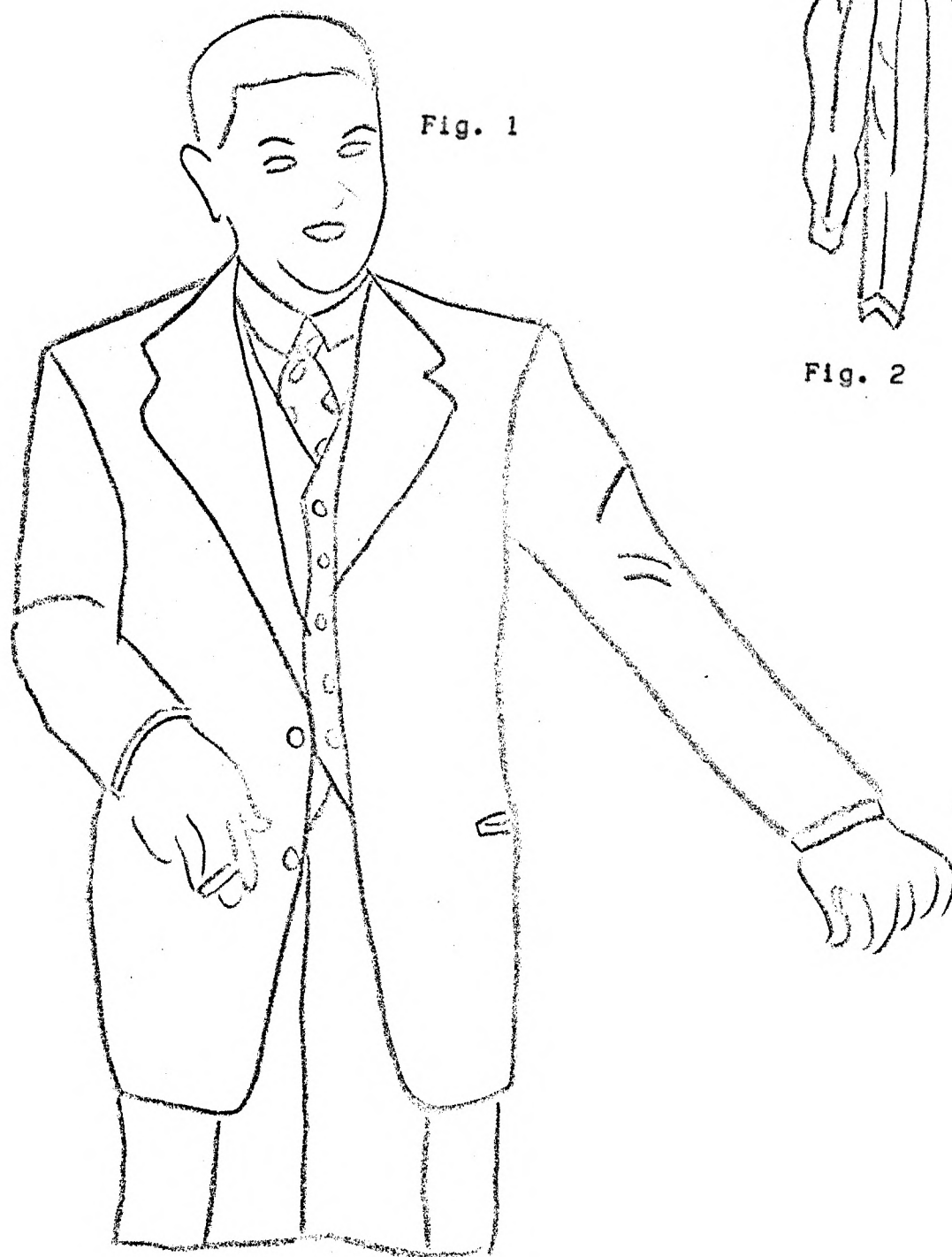


Fig. 1

Fig. 2

EXPLANATION OF PLATE XXI

Fig. 1 Cardigan Sweater

Life. 18:61, February 12, 1945

Fig. 2 Hat

Life. 22:127, March 3, 1947

Fig. 3 Tuxedo

Life. 22:112, January 20, 1947

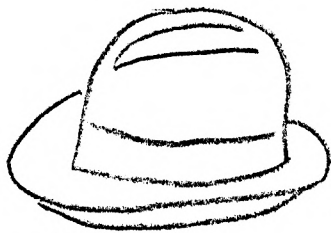


Fig.2

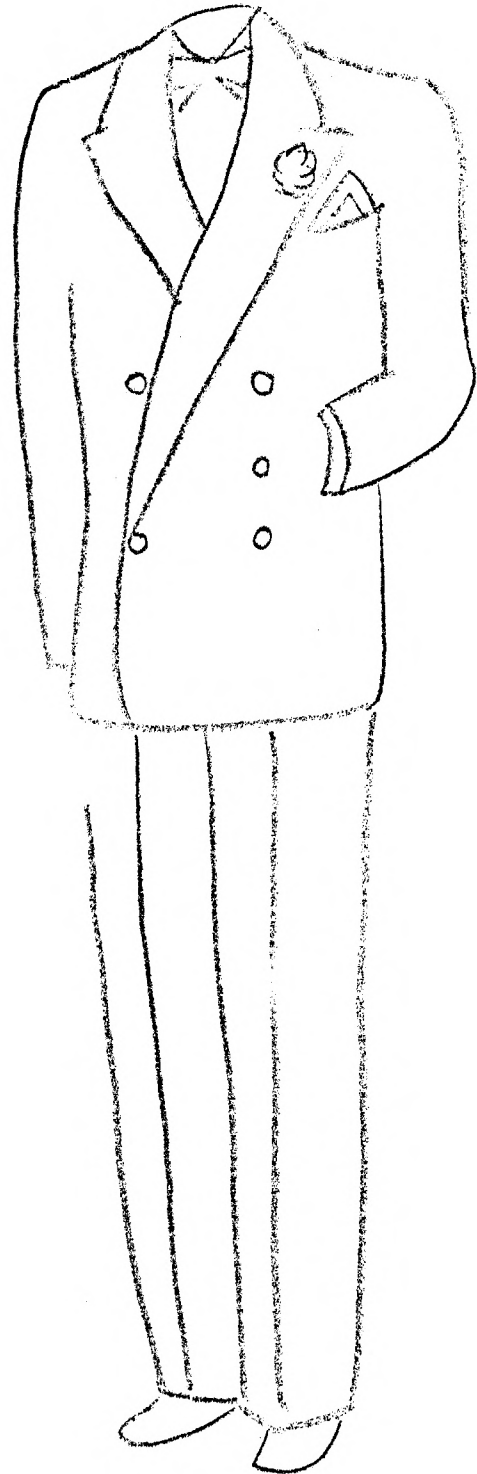


Fig.3

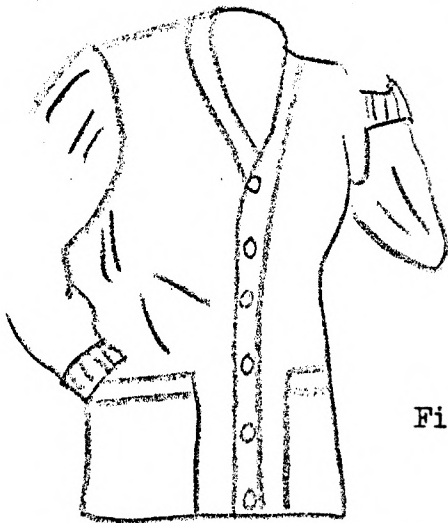


Fig.1

velvet, and brocade. Gowns ranged from the slinky to the sweeping ball gowns, many of them strapless. Jewelry was worn to create a lavish air. A reflection of the enlarged social life was a revival of the practice of dressing for the cocktail hour. The rise in popularity of the ballet was reflected in dress (3, Binder). Valentia, a former member of the Russian ballet, designed the ballerina length gown, a short evening or dinner dress which could be worn when with an escort dressed in a business suit (25, Wilcox, p. 394). Also popular for the business woman was the dual purpose dress that could be worn to work, and with the addition of a jacket to dinner.

Men's evening clothes were also showing a return to elegance. The formal coat reappeared for evening wear and the white tuxedo coat and black trousers were again worn for semi formal affairs (Plate XXI, p. 88) (5, Bradley). Men had to compete with women at the office and now they had to compete in the social arena too.

Coats reflected the nation's prosperity. Women's coats varied in style from the heavy, double breasted overcoats to the coachman's cloak with a hood. Furs had achieved a new popularity because of the success of ranch raising of the animals and cross breeding for production of new and better pelts (25, Wilcox, p. 396). Coats were

generally full in the back similar to the Watteau back of the eighteenth century (Plate XIV, p. 69). Men's overcoats showed some changes. The single breasted fly front topcoat was worn. Because of the renewal of the importance of furs, many double breasted coats were made of expensive fabrics such as vicuna and guanaco. Coats of camel hair, tweed, and suede and water repellent gabardine were popular for casual wearing.

Increased leisure time was responsible for the amount of casual clothing worn. Sport sweaters appeared in V neck, turtle neck and cardigan styles (Plate XXI, p. 88), cravats assumed gay colors and many hand painted ties appeared. Because of the great influx of men as they returned from the war and the shortage of some supplies, it took nearly two years for the clothing situation to return to normal. During this time, California designers produced shirts of gay, multi-colored designs for sportswear. "Necessity and the scarcity of woolen cloth put men into ensembles of light colors and combinations of colors (25, Wilcox, p. 399)." (Plate XX, p. 86). Low heeled shoes were still popular and necessary for sport activities. Many women's bathing suits were one piece of a flexible elasticised material with a built in or wired bra and stretchable shoulder straps (28, Life, June 23, 1947). Every activity,

whether it was golf, tennis, skiing, swimming or just hiking had an outfit designed especially to be worn when participating in the activity (Plate XXII, p. 93).

Many fabrics were returned to the market for the consumers use. Black broadcloth, sheer woolens, suede faced woolens, wool jersey, rare fleeces, tweeds, silks, and velvets were among the list. Technical advances during the war had produced some finishes such as water repellency and wrinkle resistance. These enabled certain fabrics to be used in new fields, for example, satin was used for raincoats and latex bathing suits appeared in brilliant colored satins and tweed like cottons (66, Colliers Encyclopedia, 1957, p. 612).

EXPLANATION OF PLATE XXII

- Fig. 1 Woman's Golf Outfit
- Fig. 2 Woman's Bathing Suit
- Fig. 3 Woman's Tennis Outfit
- Fig. 4 Woman's Ski Outfit

Vogue. 109:200-201, February 1, 1947

PLATE XXII



Fig. 1

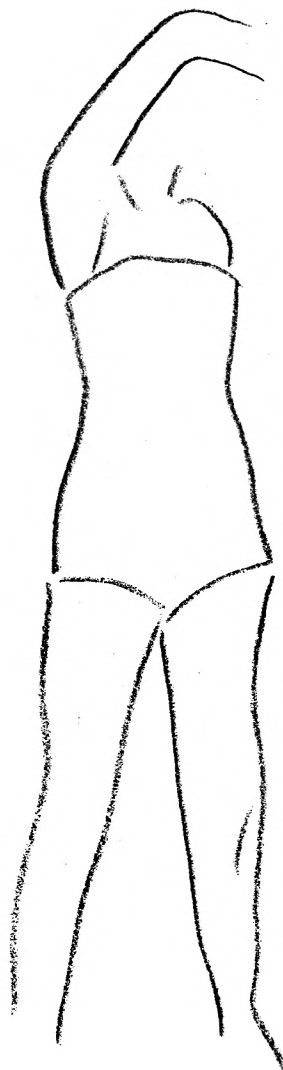


Fig. 2



Fig. 3



Fig. 4

CHAPTER IV

SUMMARY AND CONCLUSIONS

The purpose of this paper was to show how the clothing of the period from 1945 to 1948 reflected some of the social and economic conditions in America of that time. The social and economic conditions have been discussed and then directly related to the dress of the period.

In 1945, the main social conditions to be considered were the changing role of woman, the influences of war, and the emphasis upon youth. Men were at war and women had to assume the role of men on the domestic front. Their clothes became masculine in appearance with the silhouette presenting broad, padded shoulders, slim hips and waistline. War curtailed entertainment and opportunities for wearing evening clothes. Influences from military uniforms could be seen in both men's and women's civilian clothing. America was very conscious of its youth at such a critical time and much designing was directed toward the young in age and heart. Men's fashion remained basically the same as that worn before the war.

The economic conditions to be considered in 1945 included the General Limitations Order number 85 of the War Production Board, allocations of certain fibers to the war

effort, and certain aspects of rationing. The limitations order placed a restriction on the amount of fabric that could be used in the manufacture of a garment. Skirt, dress, and jacket lengths and widths of both men's and women's garments were regulated. A direct result of these restrictions appeared in the elimination of certain features from the costume and the restriction of design to within the silhouette. Women's matching dress and jackets and men's matching vest and double breasted jacket could not be made of the same fabric. Selections of fabric were limited as certain fibers were allocated to government use in the war effort. The desire and need to conserve fabric resulted in numerous innovations of design for garments.

Rationing brought about changes in costume. Heavy clothing became popular because of the need to conserve fuel. Gas rationing resulted in the necessity for large handbags used to carry home purchases and the popularity of short evening gowns for walking to and from the evening's entertainment. Gas and shoe rationing resulted in both sexes wearing low heeled, comfortable, and sturdy shoes.

During the war, the fashion center began to shift to America. Because of the war effort in the European countries, their leadership in the field of fashion was curtailed. American designers began to set the American styles. Among

the outstanding designers were Adrian of California, Norman Norell, Adele Simpson, Tina Leser, Mangone and Mainbocher of New York.

The war ended in August of 1945. By 1946, there were several social and economic conditions to be considered as the country reconverted to a peacetime economy. The social events included a return of men to the civilian scene, the return of women to the feminine role, and the increase in the amount of leisure time. Upon returning to the United States, men found new business competitors, women. Night life increased and party dresses appeared in elegant, feminine materials, many bordering on the gaudy. These dresses featured off the shoulder necklines and were full skirted. High heeled shoes were again popular for evening life. Men began to compete with women in the field of dress and their clothes were vivid in color and more varied in design.

Leisure time, suburban living and increased prosperity brought about a demand for resort clothes and all types of sportswear. American designers, especially those in California, led in this field of apparel. In men's clothing, there was a decline in the amount and style of business suits sold and an increase in the amount of sportswear sold.

The economic conditions to be considered included the revoking of the General Limitations Order number 85, the scarcity of certain fibers, and the prosperity of the nation. By 1946, the limitations order was lifted. Women's clothes became more rounded, narrow shouldered and feminine. Fullness and length began to return to the silhouette of both men's and women's clothes. Features that had been restricted began to reappear.

After the war, styles from previous periods invaded the fashion field. One of the theories to explain this states that after a period of crisis people return to that which was previously known as a means of security. Another theory states that after a time of extreme conflict, people try anything and everything in an effort to make up for lost time. The predicted post war semi-nudity appeared in dress.

In 1947, there was a continuation of the trends started in 1946. Social trends included the return of women to the feminine role, the competition between the sexes in the field of clothing, the increase in the amount of leisure time and in casual living, and the influence of other nations. The prosperity of the nation and the continued desire for a higher standard of living were the economic trends to be considered.

After the war, there were many occasions for influences from other lands to penetrate the fashion world. The United Nations actively began in 1946 bringing people from many countries to the American shores. Returning soldiers, movies, exchange programs, trips abroad and immigrants were other means of bringing foreign costume influences into American designs.

Christian Dior's "New Look" supplied the silhouette for the feminine woman. This fashion featured a tiny waistline, a rounded bustline and hipline. The hemlines were dramatically dropped and heels were very high. Hats were large, small, plain or fancy and pocketbooks were small and dainty. A new style of lingerie was needed to form the foundation for the new silhouette. Men's clothing became narrower in the shoulders and single breasted with two or three buttons on the jacket. Men's accessories did not change noticeably.

Prosperity and elegance returned to clothing. Women's evening clothes were almost regal in appearance. Jewels, furs, and dressy materials prevailed. Coats were full and often made of expensive materials. Men's dinner and evening dress returned to the scene. Combinations of work and dinner clothes became popular for both sexes.

Casual clothing became a necessity because of the increase in the popularity of leisure time activities and suburban living. Every sport required a special outfit. Many variations of shoes appeared on the market from high heeled platform shoes to the low heeled shoes which were necessary for sport activities. Sweaters, slacks, and gay sportshirts received a new acceptance in men's wear.

It has always been important to study the results of various conditions in a nation to better understand the times, the ways in which people as a whole react, and perhaps, to predict future reactions under the same conditions. To do this, one must search for expressions of the times, and fashion is such an expression. It is a valuable one because it can be seen by any and all who are interested through movies, photographs, books, and actual costume. Fashion has mirrored the past, it mirrors the present, and it will continue to mirror the times in years to come. As James Laver has said, "Fashion sums up all subterranean tendencies, the social trends, and the economic conditions of the times (42, Laver, p. 18)."

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APPENDIX

PART 1166-FEMININE APPAREL FOR OUTER WEAR AND CERTAIN OTHER GARMENTS LIMITATION ORDER L-85

PART 1166-FEMININE APPAREL FOR OUTER WEAR AND CERTAIN OTHER GARMENTS

GENERAL LIMITATION ORDER L-85

The fulfillment of requirements for the defense of the United States has created a shortage in the supply of wool, silk, rayon, cotton and linen for defense, for private account and for export; and the following order is deemed necessary and appropriate in the public interest and to promote the national defense:

§ 1166.1 General Limitation Order L-85—(a) Applicability of Priorities Regulation No. 1. This section and all transactions affected thereby are subject to the provisions of Priorities Regulation No. 1 (Part 944), as amended from time to time, except to the extent that any provision hereof may be inconsistent therewith, in which case the provisions of this section shall govern.

(b) Definitions. For the purpose of this section:

(1) "Regular women" means apparel of sizes 36, 38, 40, 42, 44, 46, 48, 50 and 52.

(2) "Little women (short)" means apparel of sizes 14½, 16½, 18½, 20½, 22½, 24½ and 26½.

(3) "Stout women" means apparel of sizes 38½, 40½, 42½, 44½, 46½, 48½, 50½, and 52½.

(4) "Stout women (odd)" means apparel of sizes 35, 37, 39, 41, 43, 45, 47, 49 and 51.

(5) "Misses" means apparel of sizes 10, 12, 14, 16, 18 and 20.

(6) "Junior misses" means apparel of sizes 9, 11, 13, 15 and 17.

(7) "Teen age" means apparel of sizes, 10, 12, 14 and 16.

(8) "Girls" means apparel of sizes 7, 8, 9, 10, 12 and 14.

(9) "Children" means apparel of sizes 2, 3, 4, 5 and 6.

(10) "Wool cloth" means any cloth containing new wool, reprocessed wool or reused wool.

(11) "Feminine apparel" means all women's, misses', junior misses', teen age, girls' and children's dresses, nurses', and maids' uniforms, coats, capes, suits, jackets, skirts, slacks, blouses, jumpers, play clothes, ski suits and other articles of outer wear.

(12) "Put into process" means the first cutting operation of cloth in the manufacture of any feminine apparel by any person making feminine apparel for resale or on commission, including, but without limitation, the following: manufacturers to the trade, tailors, custom dressmakers, retailers and home dressmakers.

(13) "Measurements"—particular measurements set forth in this section shall refer to finished measurements after all manufacturing operations have been completed and the garment is ready for shipment, as follows:

(i) All measurements for length of daytime dresses, coats, jackets and blouses for all sizes and ranges are to be from the nape of the neck to the bottom of the finished garment. No skirt shall exceed its maximum length at any point of its circumference.

(ii) All measurements for length of separate and suit skirts for all sizes and ranges are to be from the top of the waist band at center back to the bottom of finished garment. No skirt shall exceed its maximum length at any point in its circumference.

(iii) All measurement for evening dresses are to be taken from the center of the hollow of the neck to the end of the finished garment in front. No evening dress shall exceed its maximum specified length by more than two inches at any point of its circumference.

(14) "Coat" means any outer garment usually worn over other outer apparel and shall include a cape, but shall not include a jacket as herein defined.

(15) "Suit" means any separate jacket and separate skirt of either matching or contrasting material, to be sold at one unit price.

(16) "One piece dress" means any outer garment whose various parts have been joined together to be handled and sold as one complete unit.

(17) "Two piece dress" means any garment consisting of a separate skirt and a top or jacket to be sold as one complete unit at one unit price.

(18) "Evening dress or skirt" means either a one or two piece garment worn for formal or semi-formal use, made and sold at one unit price.

(19) "Rayon cloth" shall mean cloth made from rayon fiber or yarn produced from cellulose or with a cellulose base, whether under the viscose, acetate, cuprammonium, or other processes.

(20) "Sweep" means amount of material in circumference of the garment.

(21) All weights of wool cloth in ounces are based on the standard yards of women's wear woolen or worsted fabrics approximately 54" in width.

(22) Unless otherwise expressly defined, all terms shall have their usual and customary trade meanings.

(c) General provisions with respect to finished garments. The prohibitions and restrictions of this section, other than those relating to sales at unit prices or sales of garments in groups or combinations, shall not apply to articles of feminine apparel, the cloth for which was put into process prior to the effective date of this section, with respect thereto, or to articles of feminine apparel in existence on that date or to sales of second-hand articles of feminine apparel.

(d) General exceptions. The prohibitions and restrictions of this section shall not apply to feminine apparel manufactured or sold for use as:

(1) Infants' and toddlers' apparel, size ranges from 1 to 4;

(2) Bridal gowns;

(3) Maternity dresses;

(4) Clothing for persons who, because of abnormal height, size or physical deformities, require additional material for proportionate length of skirt or jacket or sweep of skirt or width of sleeve;

(5) Burial gowns;

(6) Robes and vestments as required by the rules of religious orders or sects;

or when manufactured for or sold to the Army or Navy of the United States, the United States Maritime Commission, the Panama Canal, the Coast and Geodetic Survey, the Coast Guard, the Civil Aeronautics Authority, the National Advisory Commission for Aeronautics, the Office of Scientific Research and Development, or for any foreign country pursuant to the Act of March 11, 1941, entitled, "An act to promote the defense of the United States." (Lend-Lease Act.)

(e) General restrictions on the manufacture and sale of all articles of feminine apparel. Except as otherwise herein expressly provided, no person shall, after the effective date of this section with respect to such person, put into process any cloth for the manufacture of, or sell or deliver any feminine apparel with:

(1) More than two articles of apparel at one unit price, except when specific restriction herein has limited the sale of any article of apparel to one unit at one unit price.

(2) Any garment of multiple units, any of which contain wool cloth to be sold at a unit price, if they were not in jobbers' or retailers' stock at the time this section became effective on the manufacture of such garments made of wool cloth.

(3) French cuffs on sleeves.

(4) Double material yokes.

(5) Bolero, dolman, or leg-of-mutton sleeves.

(6) Fabrics which have been reduced from normal width or length by all over tucking, skirting, or pleating, except for minor trimmings.

(7) Inside pockets of wool cloth.

(8) Patch pockets of wool cloth on a lined wool cloth garment.

(9) Interlinings containing any virgin or reprocessed wool.

(f) Curtailment on women's, misses' and junior misses' coats. No person shall, after the effective date of this section with respect to such person, put into process or cause to be put into process by others for his account, any cloth for the manufacture of, and no person shall sell, any coat:

(1) With separate or attached cape, hood, muff, scarf, bag, or hat.

(2) With separate skirt or slacks at a unit price.

(3) Whether single or double breasted, exceeding the following measurements for any box coat or cape: 42 inches length and 60 inches sweep for a size 16; with other sizes varying in accordance with Schedule A attached hereto.

(4) Exceeding the following measurements for any fitted or wrap-around coat: 43 inches in length and 70 inches sweep for size 16; with other sizes varying in accordance with Schedule A attached hereto.

(5) With self fabric or contrasting belt wider than 2 inches finished.

(6) Of wool cloth or fur with a separate or attached wool cloth lining.

(7) With sleeves cut on bias, or with wool cloth cuffs on sleeves, or with inside sleeve facing exceeding 2 inches.

(8) Of the type known as an evening coat, or any evening jacket, made of or lined with wool cloth.

(9) With fur trimmings with a wool cloth lining under the fur trimmings.

(g) Curtailment on women's, misses' and junior misses' daytime and evening dresses. No person shall, after the effective date of this section with respect to such person, put into process or cause to be put into process by others for his account, any cloth for the manufacture of, and no person shall sell or deliver any:

(1) Daytime dresses, as follows:

(i) With a separate jacket, redingote, coat, cape, or bolero to be sold with a one or two piece dress at one unit price.

(ii) With a separate or simulated jacket or top that is longer than 25 inches from the nape of the neck to the end of the finished jacket for size 16; other sizes varying in accordance with Schedule B attached hereto.

(iii) With a separate or attached hood, shawl, cape or scarf.

(iv) Exceeding 43 inches in length for size 16; other sizes in accordance with Schedule C attached hereto.

(v) With a lining known as a bodice attached to skirt of a two piece dress.

(vi) With a petticoat, overskirt or apron.

(vii) With more than 78 inches of material other than wool cloth at its maximum width or sweep, exclusive of seams, for size 16; other sizes in accordance with Schedule C attached hereto.

(viii) With more than 72 inches of wool cloth weighing 9 oz. or less at its maximum width or sweep, exclusive of seams, for size 16; other sizes in accordance with Schedule C attached hereto.

(ix) Made of wool cloth weighing more than nine ounces per yard, containing at its maximum width or sweep more than 64 inches of cloth, exclusive of seams, for size 16; other sizes in accordance with Schedule E attached hereto.

(x) With a separate or attached belt or sash exceeding 2 inches in width.

(xi) With a three-quarters of full-length sleeve exceeding 14 inches in circumference at the bottom of the finished sleeve, for size 16; other sizes varying in accordance with Schedule C attached hereto.

(2) Evening dresses, as follows:

(i) With a separate or attached jacket, shawl, fichu, cape or handkerchief to be sold with an evening dress at one unit price.

(ii) With a hood.

(iii) With a separate or simulated jacket that is longer than 25 inches from the nape of the neck to the end of the finished jacket, for size 16; other sizes in accordance with Schedule B attached hereto.

(iv) Made of non-transparent material, including velvets, containing at its maximum width or sweep more than 144 inches of material for all sizes, and exceeding in length 59 inches for size 16; other sizes in accordance with Schedule D attached hereto.

(v) With a lining known as a bodice attached to the skirt of a two piece evening dress.

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(vi) With an overskirt and/or an apron.

(vii) With a separate or attached belt or sash exceeding two inches in width.

(viii) With a three-quarters or full-length sleeve exceeding 14 inches in circumference at the bottom of the finished sleeve, for size 16; other sizes in accordance with Schedule C attached hereto.

(ix) With a hem exceeding 2 inches in width.

(x) Made of wool cloth.

(xi) Made of non-transparent material, including velvets, with a slip.

(h) *Curtailment on women's, misses' and junior misses' suits, jackets, suits, blouses, culottes, slacks and playclothes.* No person shall after the effective date of this section with respect to such person, put into process or cause to be put into process by others for his account, any cloth for the manufacture of, and no person shall sell or deliver any women's, misses' and junior misses' suits, jackets, skirts, blouses, culottes, slacks and playclothes, as follows:

(1) Suits:

(i) All of the prohibitions and restrictions of this section upon the manufacture and sale of jackets shall apply to the said garment in the manufacture and sale of suits.

(ii) A suit with a separate coat or a separate or attached cape or blouse or vest to be sold with a suit at one unit price.

(iii) With a skirt of wool cloth weighing more than 9 oz. per yard, exceeding 26 inches in length and 64 inches in sweep, for a size 16; other sizes in accordance with Schedule P attached hereto.

(iv) With a skirt of wool cloth weighing 9 oz. or less per yard or of fabric other than wool exceeding 26 inches in length and 72 inches in sweep for size 16; other sizes in accordance with Schedule P.

(v) With a skirt with a turn-up, known as a hem, exceeding 2 inches.

(vi) With a skirt with matching or contrasting belt or with suspenders.

(vii) With a skirt of wool cloth lined with wool.

(2) Jackets:

(i) A jacket that exceeds 25 inches in length for size 16; with other sizes in accordance with Schedule B attached hereto.

(ii) A jacket with bi-swing, vent in back, pleat back or Norfolk style.

(iii) A wool cloth jacket with a separate or attached wool lining, or with a French facing of wool.

(iv) A jacket with sleeves cut on the bias or with cuffs on long sleeves.

(v) A jacket with a separate or attached hood, cape, scarf, muff, bag, hat, shawl, or vest.

(3) Separate skirts and culottes:

(i) Made of wool cloth weighing more than 9 ounces per yard, exceeding 26 inches in length from the top of the back waist band to the bottom of the finished skirt, and 64 inches in sweep, for a size 16; other sizes in accordance with Schedule E attached hereto.

(ii) Made of wool cloth weighing up to 9 ounces per yard, or made of cotton,

silk, linen, rayon, or mixtures thereof, exceeding 26 inches in length from the top of the back waist band to the bottom of the finished skirt, and 81 inches in sweep, for a size 16; other sizes varying in accordance with Schedule E attached hereto.

(iii) With a turn-up, known as a hem, exceeding 2 inches.

(iv) With a matching or contrasting separate belt.

(v) Made of wool cloth lined with wool.

(vi) A skirt with separate or attached suspenders on misses' sizes 10 to 20, or junior misses' sizes 9 to 17, or sizes larger than herein stated.

(vii) An evening skirt of wool cloth.

(viii) An evening skirt of non-transparent material containing at its maximum width or sweep more than 144 inches of material, exclusive of seams, for all sizes, or exceeding 45 inches in length for size 16; other sizes in accordance with Schedule D attached hereto.

(ix) An evening skirt with a hem exceeding 2 inches.

(4) Slacks and playclothes:

(i) A slack suit or ski suit with a jacket or top exceeding the restrictions applicable to jackets, in subparagraph (2).

(ii) A play suit with a skirt exceeding restrictions applying to dresses, in paragraph (1) (i).

(iii) Any slacks, riding breeches, jodhpurs, ski suit, play suit, or overalls with a hat, bag, scarf, hood, shawl, belt or shoes, except that a play suit may be manufactured and sold with a belt.

(iv) Any slacks exceeding a maximum outseam over-all measurement, including turn-up of 44½ inches and a maximum circumference at the bottom, of 19 inches, for size 16; other sizes in accordance with Schedule F attached hereto.

(v) Any slacks with self or contrasting belt, patch pockets, or flaps on pockets.

(vi) Any slacks with a cuff.

(vii) A play suit consisting of more than two units at one unit price.

(viii) Any ski pants exceeding a maximum outseam over-all measurement including turn-up of 42 inches, for a size 16, and a maximum ankle width of 12½ inches for a size 16; other sizes in accordance with Schedule G attached hereto.

(ix) Any ski pants with separate or attached bib or suspenders.

(5) Blouses:

(i) With separate or attached hood, shawl, or scarf.

(ii) Of rayon, silk, cotton, linen, or a mixture thereof, with more than one patch pocket.

(iii) With a three-quarters or full-length sleeve exceeding 14 inches in circumference at the bottom of the finished sleeve or at the part attached to the cuff, for size 32; other sizes in accordance with Schedule H attached hereto.

(iv) Exceeding in length from the nape of the neck to the bottom of the finished garment a maximum length of 22 inches, for size 32; other sizes in accordance with Schedule H attached hereto.

(v) With an underarm length exceeding 18½ inches, including cuff, from underarm seam to end of finished sleeve,

for size 32; other sizes in accordance with Schedule H attached hereto.

(vi) With a hem exceeding ¼ inch in width.

(4) *Curtailment on teen age, girls' and children's dresses, coats, snow and ski suits, suits, skirts, jackets, slacks, playclothes and rainwear.* No person shall, after the effective date of this section with respect to such person, put into process or cause to be put into process by others for his account, any cloth for the manufacture of, and no person shall sell or deliver any teen age, girls' and children's dresses, coats, snow and ski suits, suits, skirts, jackets, slacks, playclothes and rainwear as follows:

(1) Teen age, girls' and children's dresses:

(i) With a separate jacket, redingote, coat, cape, pants or bolero to be sold with a one or two piece dress at one unit price.

(ii) With a separate or simulated jacket that is longer than 17 inches for age 4, children's range; 18½ inches for size 10, girls' range; or 23 inches for size 16, teen age range, measured from the nape of the neck to the bottom of the finished garment; other sizes in accordance with Schedule I attached hereto.

(iii) With a separate or attached hood, shawl or scarf.

(iv) Exceeding the measurements as shown on Schedule J, attached hereto.

(v) With a lining known as a bodice attached to the skirt of a two piece dress.

(vi) With a petticoat, overskirt or apron, or pinafore.

(vii) With more than 56 inches of material at its maximum width or sweep, for size 4 children's range; 66 inches of material for size 10 girls' range; other sizes in accordance with Schedule J attached hereto.

(viii) With more than 68 inches of wool cloth or 74 inches of rayon, silk, cotton or linen, or mixtures thereof, at its maximum width or sweep, exclusive of seams, for a size 12 teen age; with other sizes in accordance with Schedule J attached hereto.

(ix) With a separate or attached belt or sash exceeding 2 inches in width.

(x) With suspender exceeding in width 1½ inches.

(2) *Teen age, girls' and children's coats:*

(i) With separate or attached cape, hood, scarf, muff, cap, helmet, hat, bag, skirt, gloves, or mittens.

(ii) With pants or leggings known as a "double duty" outfit for teen age, sizes 10 to 16.

(iii) A single or double breasted box coat or cape exceeding the measurements as shown in Schedule K attached hereto.

(iv) A single or double breasted fitted coat or cape exceeding the measurements as shown in Schedule K attached hereto.

(v) With self fabric or contrasting belt, wider than 3 inches finished.

(vi) With a separate or attached wool lining.

(vii) With sleeves cut on bias, or with wool cuffs or sleeves, or with inside facings exceeding 2 inches.

**PART 1166—FEMININE APPAREL FOR COVER
WEAR AND CERTAIN OTHER GARMENTS**

**AMENDMENTS NO. 1 TO GENERAL LIMITATION
ORDER L-45**

Section 1166.1 (General Limitation Order L-45) is hereby amended in the following respects:

1. Paragraph (c) is amended to read as follows:

(c) General provisions with respect to finished garments. The prohibitions and restrictions of this Order shall not apply to articles of feminine apparel, the cloth for which was put into process prior to the effective date of this Order, with respect thereto, or to articles of feminine apparel in existence on that date or to sales of second-hand articles of feminine apparel.

2. Paragraph (d) is hereby amended by adding a new subparagraph (7) reading as follows:

(7) Historical costumes for theatrical productions: Provided, however, That no feminine apparel manufactured or sold pursuant to this paragraph shall be used for any purposes other than those for which it was so manufactured or sold, unless altered to conform to the provisions of this Order, applicable to such other use.

3. Paragraph (e) is amended to read as follows:

(e) General restrictions on the manufacture and sale of all articles of feminine apparel. Except as otherwise herein expressly provided, no person shall, after the effective dates of this Order, with respect to such person:

(i) Put into process any cloth for the manufacture of, or sell, or deliver any feminine apparel with:

(A) More than two articles of apparel at one unit price, except when specific restriction herein has limited the sale of any article of apparel to one unit at one unit price, in which event such specific restriction shall govern.

(B) French cuffs on sleeves.

(C) Double material yokes.

(D) Balloon, dolman, or leg-of-mutton sleeves.

(E) Fabrics which have been reduced from normal width or length by all-over tucking, pleating or shirring, except in skirts when said fabric, after tucking, pleating, or shirring operations does not contain more material than permitted for sweep as specified in this Order, and except for minor trimmings.

(F) Inside pockets of wool cloth.

(G) Patch pockets of wool cloth on a lined wool cloth garment.

(H) Pocket flaps on any garment with patch pockets.

(I) Interlinings containing any virgin wool, or reprocessed, or reused wool of commercially spinable length made from cloth woven after 12:01 A. M., April 5, 1942.

(J) Sell or deliver at one unit price any articles of feminine apparel which cannot be purchased from manufacturers at one unit price, except as provided in paragraph (c).

4. Paragraph (f) (7) is amended to read as follows:

(7) With sleeves cut on the bias of a plaid material, or with wool cuffs on sleeves, or inside sleeve facings exceeding 2 inches.

5. Paragraph (f) (9) is amended to read as follows:

(9) With fur trimmings with a wool cloth lining under the fur trimmings, except when the wool under the fur is an integral part of the body of the coat.

6. Paragraph (g) (1) (ii) is amended to read as follows:

(ii) A two-piece dress with a jacket or a top that is longer than 25 inches from the nape of the neck to the end of the finished jacket for a size 16; other sizes in accordance with Schedule B attached hereto.

7. Paragraph (g) (2) (iii) is amended to read as follows:

(iii) A two-piece dress with a jacket or top that is longer than 25 inches from the nape of the neck to the end of the finished jacket for a size 16; other sizes in accordance with schedule B attached hereto.

8. Paragraph (h) (1) (iv) is amended to read as follows:

(iv) With a skirt of wool cloth weighing 9 ounces or less per yard, exceeding 28 inches in length and 72 inches in sweep, or of fabric other than wool exceeding 28 inches in length and 78 inches in sweep for size 16; other sizes in accordance with schedule P attached hereto.

9. Paragraph (h) (2) (ii) is amended to read as follows:

(ii) A jacket with bi-swing, vent in back, pleat back, Norfolk style, or with a belt, except a two-piece back with a belt attached on in such a way that there is no overlap of wool cloth on wool cloth greater than one-half inch on the upper and lower side of the belt.

10. Paragraph (h) (2) (iv) is amended to read as follows:

(iv) A jacket with bi-swing, vent in back, pleat back, Norfolk style, or with a belt, except a two-piece back with a belt attached on in such a way that there is no overlap of wool cloth on wool cloth greater than one-half inch on the upper and lower side of the belt.

11. Paragraph (h) (4) (vi) is amended to read as follows:

(vi) Any slacks, riding breeches, jodhpurs, ski pants, play suits, overalls, or coveralls with a cuff.

12. Paragraph (h) (5) (ii) is amended to read as follows:

(ii) A blouse with more than one patch pocket.

13. Paragraph (i) (2) (vii) is amended to read as follows:

(vii) With sleeves cut on the bias of a plaid material, or with wool cuffs on sleeves, or inside sleeve facings exceeding 2 inches.

14. Paragraph (i) (2) (viii) is amended to read as follows:

(viii) With fur trimmings with a wool cloth lining under the fur trimmings except when the wool under the fur is an integral part of the body of the coat.

15. Paragraph (i) (3) (v) is amended to read as follows:

(v) A jacket with bi-swing, vent in back, pleat back, Norfolk style, or with a belt, except a two-piece back with a belt stitched on in such a way that there is no overlap of wool cloth on wool cloth greater than one-half inch on the upper and lower side of the belt.

16. Paragraph (i) (3) (vii) is amended to read as follows:

(vii) A jacket with bias cut sleeves of plaid material or with wool cuffs on sleeves, or with inside sleeve facings exceeding 2 inches.

17. Paragraph (i) (5) (vi) is amended to read as follows:

(vi) Any slacks, riding breeches, jodhpurs, ski pants, play suit, overalls, or coveralls with a cuff.

18. Schedule P is amended to read as follows:

Maximum measurements for suit skirts

SCHEDULE P

Misses' sizes	10	12	14	16	18	20
Length including waistband	26 1/4	27 1/4	27 1/4	28	28 1/2	29 1/4
Sweep, wool cloth more than 9 oz.	68	68	68 1/2	69	69 1/2	70
Sweep, wool cloth 9 oz. or less	68	68	68 1/2	69	69 1/2	70
Fabrics, other than wool	74	75	75 1/2	76	76 1/2	77
Waist	2	2	2	2	2	2
Junior misses' sizes	8	10	12	14	16	18
Length including waistband	26	26 1/4	27	27 1/4	27 1/2	28
Sweep, wool cloth more than 9 oz.	66	66	66 1/2	67	67 1/2	68
Sweep, wool cloth 9 oz. or less	66	66	66 1/2	67	67 1/2	68
Fabrics, other than wool	71	72	72 1/2	73	73 1/2	74
Waist	2	2	2	2	2	2
Women's regular sizes	20	22	24	26	28	30
Length including waistband	28 1/4	29	29 1/4	29 1/4	30	30 1/4
Sweep, wool cloth more than 9 oz.	68	68	68 1/2	69	69 1/2	70
Sweep, wool cloth 9 oz. or less	68	68	68 1/2	69	69 1/2	70
Fabrics, other than wool	74	75	75 1/2	76	76 1/2	77
Waist	2	2	2	2	2	2

SOME SOCIAL AND ECONOMIC CONDITIONS IN AMERICA FROM 1945 TO
1948 AND THEIR REFLECTION IN THE DRESS OF THE PERIOD

by

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AN ABSTRACT OF A MASTER'S REPORT

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Fashion in dress is said to reflect the ideals and ideas of the times in which it is worn. The purpose of this paper was to show how the clothing of the period from 1945 to 1948 reflected some of the social and economic conditions in America of that time. To this end, some social and economic conditions were considered and a detailed study of the costume of men and women as it related to these conditions was undertaken.

The main social conditions as they were related to dress are stated below. In 1945, the changing role of women as they assumed the position of men on the domestic front resulted in a more masculine costume for women, the influence of the war was seen in adaptations of war uniforms to civilian dress, and an emphasis upon youth was reflected in the production of more youthful clothing. In 1946, the return of men to the civilian scene resulted in an increase in evening entertainment and evening wear, the return of women to the feminine role was reflected in an increase of femininity in dress, and an increase in the amount of leisure time was reflected in a rise in popularity of sportswear. There was also a revival of dress from many previous eras. In 1947, influences from other nations were seen in American costume, the predicted post war semi-nudity appeared in dress, the continued trend of women

toward the feminine role was reflected in the "New Look" introduced by Christian Dior, the competition between the sexes entered the field of dress resulting in men's clothing becoming more subdued, refined and elegant, and the continued trend of leisure time and casual living was reflected in an ever increasing popularity and variety of sportswear.

The main economic conditions considered as they were related to dress are stated below. In 1945, the General Limitations Order number 85 of the War Production Board resulted in the elimination of many features in dress and in the development of garments designed to conserve fabric, the allocation of certain fibers to the war efforts sharply curtailed the fiber choice for civilians, and certain aspects of rationing, especially of fuel and shoes, resulted in the popularity of more practical garments. In 1946, the Limitations Order was revoked and previously restricted features began to return to dress, the fiber scarcity continued to limit civilian choice, and the prosperity of the nation was seen in the extravagance of the clothing worn. In 1947, the prosperity of the nation and the continued desire for a higher standard of living were reflected in the cost, elegance, and variety in style of dress.

Dress is an expression of the times and therefore a valuable aid in the study of the ages. As James Laver, a noted fashion historian, has said, "Fashion sums up all the subterranean tendencies, the social trends, the economic conditions of the times. It can't help doing this whatever fashion designers may intend or women may think they want to wear."