AN ABSTRACT OF THE THESIS OF

Rachel M. Sullivan for the degree of Master of Science in Design and Human Environment presented on May 2, 2013.

Title: A Comparison of Proposed and Archival College Women Styles at Oregon State College from 1949-1957

Abstract approved:

Elaine L. Pedersen

The purpose of this study was to compare the proposed women's college styles for day and evening in selected magazines to the documented apparel of college women from Oregon State College in the 1949-1957 time period. The historic method and visual analysis methods were used to complete this study. An instrument was developed to collect garment details and characteristics from the "Harper's Junior Bazaar" section of *Harper's Bazaar, Mademoiselle* and the OSC *Beaver Yearbooks*. The frequencies of each garment characteristic were counted and then compared. The *Co-ed Codes* from the OSU archives, young women's apparel styles in film and television of the period and theoretical perspectives related to fashion change were examined to help interpret the results.

Similarities between proposed magazine styles and styles shown in yearbooks were found. The styles from the yearbooks were seen in the

magazines, but not all the proposed magazine styles were adopted in the yearbooks. The findings support the Trickle-Across or Mass Market theory which proposes that styles will be adopted at the same time across social groups and that there may be variations in styles depending on the group's needs. Additionally, fear and conformity have been identified as characteristics of the 1950s (Clarke, 2004; Francesetti, 2007; Miller & Nowak, 1977). Conformity could be said to be part of the *Zeitgeist* for the period (Brannon, 2005, p. 13). Since the spirit of the times was one of conformity, this could help explain why the yearbook styles appeared so uniform in contrast with the more varied styles of the magazines.

A Comparison of Proposed and Archival College Women Styles at
Oregon State College from 1949-1957

by
Rachel M. Sullivan

A THESIS

submitted to

Oregon State University

in partial fulfillment of

the requirements for the

degree of

Master of Science

Presented May 2, 2013

Commencement June 2013

Master of Science thesis of Rachel M. Sullivan presented on May 2, 2013.

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I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

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Rachel M. Sullivan, Author

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CHAPTER I

INTRODUCTION

When most people think of women in the United States in the post-

World War II period, they generally think of June Cleaver, clad in a New

Look silhouette dress, heels and pearls while doing housework. This domestic

view of women is supported by media influence, such as the very popular

television shows of the 1950s, many of which are in syndication today. Betty

Friedan's *The Feminine Mystique* (1963/2001) is a highly influential work

that still inspires modern thinking about women in the postwar period.

Joanne Meyerowitz edited a compilation of essays in her 1994 work *Not June*

Cleaver: Women and Gender in Postwar America 1945 – 1960, which sought

to expand the view of the postwar woman by examining groups of women

that were not necessarily white, suburban and middle class. The fashion

history work about this period often focuses on the dominant image of women

as well, focusing on the New Look and its connection to domesticity. There

has not been much research conducted on the apparel of women who do not

fall into the category of white, suburban and middle-class during the postwar

period. A plethora of knowledge remains to be found about the other groups

of women in this time period. Whereas the white, middle-class, suburban housewife was common, she was not the only American woman in the 1950s.

In this study, I wish to expand the visual perception of women in the United States in the postwar period. In order to do this, I focused on a group that does not fall into the housewife category, college women. I studied the proposed styles from magazines and the photographic evidence of what college women wore at Oregon State College in the 1950s in order to increase the knowledge of what another group of women wore in this period. I chose the 1949-1957 period because 1949 is after the New Look has been adopted and 1957 is the beginning of the end of the prevalence of the look.

Purpose of Study

The purpose of this study was to compare the proposed back-to-school styles illustrated in the August issues *Harper's Bazaar* and *Mademoiselle* magazines with photographic evidence of what college women wore at Oregon State College in 1949 – 1957. In addition to the illustrative materials, I used information from magazines, the Oregon State University archives, and secondary sources relevant to college women in the United States for this time period to examine dress of college women. I used a combination of historic method and visual content analysis.

Research Questions

The research questions for this study are:

(1)   What were the proposed back-to-school college apparel styles

for day and evening wear featured in *Harper's Bazaar* and

Mademoiselle in the 1949 – 1957 time period?

(2)   What kinds of styles of day and evening wear did college

women at Oregon State College wear from 1949 to 1957?

(3)   How do the proposed apparel styles in *Harper's Junior*

Bazaar and *Mademoiselle* compare to the apparel styles worn

by OSC college women?

Assumptions

In this study, I am assuming that today the dominant image of women

in postwar United States is the white, middle-class, suburban housewife

wearing the New Look. I am also assuming that the photographic evidence in

the Oregon State University archives is representative of what most women

wore at Oregon State College in the 1950s.

Definition of Terms

Postwar – Postwar refers to the period in America history following the end

World War II in 1945 until 1960.

1950s – In this study, the term "1950s" will refer to the postwar period of

1945 – 1960 rather than specifically the 1950-1959 decade. The reasoning for

this is that the United States during 1945 – 1960 was different culturally than the period preceding it, the war years, or following it, the 1960s.

American – In this study, the term American will refer to the United States, as there is not a word in the English language to denote specifically the individual citizens of the United States.

Style – Style is defined by Sproles and Burns (1994) as "a characteristic mode of presentation that typifies several similar objects of the same category or class" (p. 7).

Proposed style – A style found in fashion magazines or media that is suggested to be new or current.

Adopted style – A style confirmed as having been worn by consumers as evidenced by its appearance in documentary data such as photographs.

New Look – The New Look silhouette refers to the extreme hourglass figure brought into popularity by Christian Dior's 1947 New Look line. There are two versions of this silhouette. One has a long and full skirt, and the other has a long and form fitting skirt. Both silhouettes have sloping shoulders, a fitted bodice and cinched waists (Farrell-Beck & Parsons, 2007, pp. 142-143). Because the full-skirted silhouette was more common, when the term "New Look" is used it refers to the full-skirted silhouette unless otherwise specified.

CHAPTER II

REVIEW OF LITERATURE

An overview of fashion and the sociological theories relating to fashion change will be examined in this chapter. I will also discuss an overview of the socio-political climate of the United States in the postwar period. Following this, I will review this period as it relates to women, finishing with college women and the purpose of this study.

Fashion

The term fashion carries a variety of meanings and can apply to many different aspects of society. Fashion can refer to an object or behavior, something that is temporarily adopted and something that is socially acceptable by a social group (Sproles & Burns, 1994). Sproles and Burns (1994) developed a definition specific to clothing: "A clothing fashion is a style of dress that is temporarily adopted by a discernible proportion of members of a social group because that chosen style is perceived to be socially appropriate for the time and situation" (p. 5).

There is no widely agreed upon or unified theory for the way fashion changes. There are many different schools of thought and explanations. For this research, I will be focusing on the sociological theories exploring fashion change.

Sociological Theories

Georg Simmel presented the then unnamed Trickle-Down Theory in 1904. Simmel believed that the fashion process was driven by class imitation. That is, the upper class sets fashions and then discards them as the lower classes adopts them.

King (1963) wrote a rebuttal to Simmel's Trickle-Down Theory questioning how applicable the theory was to contemporary society. As an alternative, King developed the Mass Market or Trickle-Across Theory. King's theory indicates that fashions are adopted simultaneously within all social strata because of the introduction of the fashion by innovators (King, 1963, p. 39). In King's study, innovators or "influentials" were early adopters of fashions who offered suggestions about fashions or felt that other people asked them their opinion on fashion (p. 35).

Blumer (1969) also wrote about Simmel's work and the need for an updated sociological theory related to fashion. Blumer introduced the concept of collective selection rather than class differentiation as a reason for fashion change. In collective selection, fashion change occurs because people wish to be in fashion and appear to have good taste (p. 282). Fashion leaders play a role in the fashion process, not because they are necessarily upper class, but because they are in some way prestigious and appear to others to have good judgment (p. 287). Blumer wrote that being in fashion was driven by several

factors: historical continuity, progress toward modernity and a response to the collective tastes established by social interaction. Additionally, psychological motives play a role in fashion change, but they are not a driving force. By placing the concept of fashion change within the social context of collective tastes, Blumer created a complete explanation of fashion change that included all demographics.

George Field (1970) added another perspective to the sociological theories of fashion change called the status float phenomenon. This phenomenon presents a trickle-up flow of fashion where fashions presented by the lower social classes are appropriated by the upper class. He gives many examples to support his theory, such as youth fashions in the late 1960s that were adopted by middle-aged businessmen (p. 48).

McCracken (1985) proposed to rehabilitate the Trickle-Down Theory rather than declaring it obsolete. According to McCracken, Instead of social status, the dominant group should be based on demographics and social standing, such as age, ethnicity or gender. The author uses the example of women's business dress because it is a relatively new category that is feminine while still using men's business dress characteristics. He says this has happened as a way for women to claim equal power status in the professional sector (p. 44). Additionally, he suggested that different social groups practice selective borrowing rather than outright adoption of all

aspects of fashion (pp. 50-51). McCracken also added cultural context to the theory in order to include an understanding of the symbolic nature of clothing, such as how clothing distinguishes cultural groups (e.g., how clothing differs between men and women; pp. 45-46).

Dorothy Behling (1985) said that fashion change occurs in an upward and downward movement depending on the median age of a social group and the health of the economy. According to Behling, the median age of the social group determines who the fashion role models will be. If the median age is younger, fashions will flow upward from youth fashions, and if the median age is older, fashions will flow down from a wealthier class. The health of the economy determines the disposable income level of the population, which can slow or accelerate the fashion process. Additionally, government regulations can be a factor in the flow of fashion change, as exemplified in the World War II apparel restrictions (Behling, 1985, pp. 20-21).

Zeitgeist

According to Brannon (2005), "fashion historians contend that fashion is a reflection of the times in which it is created and worn. Fashion responds to whatever is modern – that is, to the spirit of the times or the *Zeitgeist*" (p. 13). Blumer (1969) also said that one fashion style is chosen out of competing styles because of the way that fashion reflects the spirit of the times.

In 1928, Nystrom wrote a framework for "factors that influence the character and direction of fashion movements" (p. 83). Nystrom discussed three factors: 1) dominating events, 2) dominating ideals, and 3) dominating social groups.

1) Dominating events could be world wars, tragedies that affect an entire country, visits from famous visitors such as the Prince of Wales' visit to the United States in 1924 (Nystrom, 1928, pp. 85-86). Nystrom also lists art movements under dominating events, citing the Russian ballet as an inspiration for modern art, dance, music and decoration. Events that happen by chance, such as the discovery of the tomb of Tutankhamen in 1923 and events that are planned such as World's Fairs are also examples of dominating events that shape fashion.

2) The classical Greek idea of beauty is an example of a dominant ideal that has had a lasting effect on the fashions of Europe (Nystrom, 1928, p. 92). Religions, philosophies and patriotism are other examples of dominant ideals that can affect fashion. The author cites the youth movement as an example of a dominant ideal of his time, the late 1920s (Nystrom, 1928, p. 96).

3) Dominating social groups such as kings and other royalty have historically been fashion setters. Nystrom, writing in 1928, names

wealthy people as the dominant group of the 20th century that shaped

the movement of fashion (p. 96).

Brannon (2005) applied Nystrom's framework to observe the *Zeitgeist,* but

she added two additional factors to better suit the late 20th and 21st centuries:

dominating attitude and dominating technology. Differentiation is an

example of dominating attitude that affects fashion change. Brannon says the

Youthquake of the 1960s and the flapper fashion movements stemmed from a

desire for differentiation (Brannon, 2005, pp. 17-18). In these cases, the

dominant attitude of differentiation resulted in abrupt, radical fashion

change. Conversely, "when social conformity and imitation is the dominant

attitude, fashion innovation slows down, the changes are evolutionary, and

the pace of fashion slows down" (p. 18). She cites the 1950s as a style period

exemplary of conformity as a dominating attitude. Dominating technology

examples that can shape the *Zeitgeist* are the space race, television and

computers (p. 18).

Fashion Leadership and the Fashion Magazine

A large body of research exists about the role of the fashion leader in

the fashion dissemination process. Summers (1970) conducted a study to find

the characteristics of opinion leaders. The author discovered that a high

number of the opinion leaders had an elevated exposure to fashion magazines

(p. 182). In a second study Summers (1972) further examined the connection

between media exposure and fashion leadership. In both studies, he concluded that although there was a correlation between fashion magazines and fashion leaders, direct causation was not supported. Nonetheless, the theory of diffusion innovation emphasizes that innovators will spread innovation throughout their environment through interpersonal communication *(Brown & Reingen, 1987; Feick & Price, 1987; Gatignon & Robertson, 1985).* Therefore, if fashion leaders have a higher exposure to fashion magazines and set the example of innovation within their group, the ideas found in magazines have a tendency to spread.

The Postwar Period

The end of World War II in 1945 shifted the United States from a wartime culture to one of victory.[1] For many Americans, the postwar period was a time of prosperity, with a good economy and high standard of living. This prosperity "helped produce a widespread sense of national purpose and self-satisfaction" (Brinkley & Fitzpatrick, 1997, p. 406).

Politically, the 1950s have been called the "age of consensus" (Kazin, Edwards, & Rothman, 2009, p. 312). This is the idea that political leaders in the United States uniformly agreed that the government should act in a way

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[1] Tom Engelhardt (2007) wrote a book describing victory culture. He says victory culture has been a fundamental concept in America since the inception of the country. Victory culture validates American war as necessary and justified, with the majority of Americans unaffected through distance from the conflict. The violence of the conflict is vindicated through the belief of just and certain victory (pp. 5-6).

that increased the wealth and health of the economy of the United States. It was believed that economic health and mass consumption would solve nearly all social problems and abolish class conflict (Kazin et al., 2009, p. 312).

Additionally, there was consensus among United States politicians about fighting to contain Communism (Kazin et al., 2009, p. 313). In 1947, President Harry Truman presented what became known as the Truman Doctrine. This doctrine emphasized containment policy or the commitment to helping other nations stop the spread of Communism (Brinkley & Fitzpatrick, 1997, p. 379). At the time, the Truman Doctrine was a compromise; the United States would not wage war with the Soviet Union or overturn Stalin's existing government, but it was a commitment that the United States would help other countries the Soviet Union invaded. Containment policy eventually became a pledge to stop the spread of Communism in general, whether or not related to the Soviet Union's efforts (Brinkley & Fitzpatrick, 1997, p. 380).

The bombing of Hiroshima and Nagasaki at the end of World War II undeniably left a mark on the collective American psyche (Clarke, 2004). The demonstrated use of the atomic bomb coupled with the threat of the Cold War created a fear in the American people unlike any other they had experienced – the fear of nuclear holocaust. As one historian put it, "It is as though the Bomb has become one of those categories of Being, like Space and Time, that,

according to Kant, are built into the very structure of our minds, giving shape and meaning to all our perceptions" (Boyer, 1985, pp. xvii-xviii).

From a social psychological perspective, the societal recognition of imminent danger will have an effect on society as a whole. The society will emphasize:

> "belonging to the group at the expense of the individual self-fulfillment…In such situations, the need to feel oneself protected leads naturally to a sacrifice (or repression) of personal freedom and of any expression of individual subjectivity. Indeed, any attempt at self-differentiation or autonomy at such a moment is likely to provoke a sense of guilt (Francesetti, 2007, p. 48).

Fear in American society led to a strong emphasis on conformity as part of the human defense mechanism. In the postwar period, "bourgeois values reasserted themselves in a manner which would have pleased a twenties fundamentalist. Domesticity, religiosity, respectability, security through compliance with the system, that was the essence of the fifties" (Miller & Nowak, 1977, p. 7).

Population Increase

The emergence of a broadened middle class was also a characteristic of the postwar period. Driven by government spending, technological and scientific advances, the American economy experienced a fruitful period (Brinkley & Fitzpatrick, 1997, p. 407). The gross national product grew by 250 percent between 1945 and 1960, a 300 billion dollar change (p. 407). By

1960, the average income of the American people was 1,800 dollars, 500 dollars more than in 1945 (pp. 408-409). As the average income increased, so did the consumer culture, further stimulating the economy (p. 408).

Dramatically increased birth rates were another trait of the postwar period, commonly known as the baby boom. From 1946 to 1960 the United States population grew from 152.3 to 180.6 million. This change translated to a population increase of 1.7 percent, the highest rate increase in four decades (LeFaber, Polenberg, & Woloch, 2008, p. 98).

In addition to the population increase, the residential construction industry which had been lethargic through the Depression and the war years boomed. In order to overcome the inadequacies of the postwar housing market, the federal government underwrote a new construction program and guaranteed federal mortgages, especially for veterans. The new homes starts went from 114,000 in 1944 to 1,692,000 in 1950. The new housing developments were largely built on the peripheral edges of big cities, what became known as suburbia (Jackson, 1985, pp. 232-238).

With increased homes came increased consumer goods to fill them. One of the most popular items was the television. In 1945, televisions did not exist in the private home. Just five years later, in 1950 alone, 7,500,000 television sets were sold (Marling, 1994, p. 134).

Television was the "family entertainment medium of choice in the isolated, gadget-happy ranch houses of suburbia" (Marling, 1994, p. 121). And understandably so, the programming of 1950s television reinforced consensus culture by presenting a white, middle-class, suburban view of America. In the 1950s television programming saw the rise of the situation comedy; shows such as *Donna Reed* (Roberts, 1958)*, The Adventures of Ozzie and Harriet* (Nelson, 1952)*, Leave It to Beaver* (Connelly & Mosher, 1957) and *I Love Lucy* (Arnaz, 1951) were tremendously popular for several reasons. First, shows like these emphasized the middle-class family, reflecting and shaping middle-class American culture, giving the "impression of a uniform American experience" (Halliwell, 2007, p. 163). Stephanie Coontz (1997) says American families did not identify with sitcoms because their families were like the ones in the shows, but rather "they watched them to see how families were *supposed* to live – and how-to lessons for a new way of organizing marriage and child raising" (p. 38). The sitcom plot often revolved around a family member stepping out of their domestic role. The episode almost always resolved in "the restoration of the domestic order" (Halliwell, 2007, p. 163). For example, in *I Love Lucy* (Arnaz, 1951), one of the most popular shows of the decade, the core of many of Lucy's predicaments is her acting contradictory to how a wife "should" act. She tries to make a career outside of the house or schemes behind her husband's back, and the episode often

resolves with her "seeking sanctuary in domesticity" and "the patriarchal reaffirmation of Ricky as the man of the house" (Halliwell, 2007, p. 166)

Women in the Postwar Period

Perceptions about women in the 1950s in the popular consciousness have largely been shaped by Betty Friedan's (1963/2001) *The Feminine Mystique.* In *Mystique,* Friedan presents a picture of repressed women who may be educated but are pressured by society to only be wives and mothers. They suffered from a "nameless aching dissatisfaction" and were unfulfilled by their roles as wives and mothers (Friedan, 1963/2001, p. 70). Friedan's book was an instant best seller and has remained a core part of feminist literature (Isaacs, 2010, pp. 2-3). However, many works have been written questioning her methods and her view of the story she presents (Bowlby, 1987; Horowitz, 1998; Kaledin, 1984; Meyerowitz, 1994a; Moskowitz, 1996). For example, the size of the samples Friedan chose to investigate were too small to apply to the entire female population. She selectively published her results, emphasizing the ones that supported her thesis and leaving out the ones that did not (Horowitz, 1998, pp. 209-210). Additionally, the magazines she studied such as *Ladies' Home Journal, McCall's* and *Good Housekeeping* were aimed specifically at white, middle-class housewives, which leaves out the magazines aimed at other segments of the female population (Friedan, 1963/2001, p. 85). Many scholars agree that Friedan's work was journalistic,

sensational and not necessarily rooted in fact for all women of the 1950s in the United States.

Not June Cleaver: Women and Gender in Postwar American, 1945 – 1960 is a collection of essays edited by Joanne Meyerowitz (1994) about women in the United States who fell outside the realm Betty Friedan's American woman: women in the workforce, social activists, African-American women, women abortionists, lesbians and Beat women. In other words, the very large portion of the population left out of popular consciousness about 1950s women. For example, Linda Eisenmann (2006) says the number of women in the workforce actually grew substantially in the 1950s, at a rate of about 10 percent per year (p. 19). The age group of women most likely to have children, those over 35, had the highest rates of employment (Leighow, 1994, p. 38).

While it cannot be denied that Friedan's work was highly influential and resonated with many women, it must also be acknowledged that her story is not the only one. The perception of women in the 1950s needs to be broadened beyond the suburban middle-class housewife. For this study, I will focus on college women, a group who is often left out of 1950s women's history except as a precursor to domesticity.

Women at Oregon State College

In 1955, Mary Carter Champion published her PhD thesis on the needs of Oregon State College (OSC) freshman women. She distributed questionnaires and conducted interviews with freshman women in the 1952-1953 academic year about the "home life data, educational and vocational activities and plans, dating, sex instruction and plans for marriage, health and attitudes, and the use of leisure time and recreation" (p. 8). She found this group of women had a high socio-economic status for the time as well as high family stability level for the time period (p. 53). Additionally, Champion's study seemed to confirm Betty Friedan's view of America; most of Champion's respondents saw domesticity as their major goal. One hundred and twenty-three out of the one hundred and thirty-three OSC freshmen women stated a desire to be homemakers, with the stipulation that they learn an occupation "in case of necessity" or "in case they wanted to work" before or after marriage (p. 65). Twelve women said that working as a married woman was a "desirable objective" (p. 66). In the author's analysis, she said,

> Most of the women had caught the idea that whatever they did vocationally it would be in terms of what their husbands would do. Their life work is to become a wife and mother and few of them looked on a scholarly or a business career as having real merit. To be a wife is indeed a worthy objective, but, it seems to this writer, that these freshman women also need an orientation to that role which does not belittle the home as a place worth of the best they can give to it (Champion, 1955, p. 79).

Champion found evidence of encouragement to the domestic ideal at the institutional level. One participant told Champion that she wanted to be a psychiatric social worker even after she was married. The participant experienced anxiety because she was pressured not only by her friends but also by her academic advisor to reconsider (Champion, 1955, p. 79).

The New Look

In the same way the perception of the 1950s woman is of a white, suburban, middle-class housewife, her uniform, the New Look, is also well-known in the American consciousness. Christian Dior is credited with the creation of the New Look, characterized by long, full skirts, cinched waists, and soft, sloping shoulders. According to Dior, "We were emerging from a period of war, of uniforms, of women-soldiers built like boxers. I drew women-flowers, soft shoulders, flowing busts, fine waists like liana and wide skirts like corolla" (as cited in Steele, 2000, p. 1).

The New Look became prominent in popular culture, especially in film and television. Stella Bruzzi describes the full-skirted New Look silhouette as deeply symbolic in film; it became "shorthand for the ultra-feminine within Hollywood, while at the same time retaining its 'safe' and maternal connotations" (Bruzzi, 2011, p. 178.) She says the New Look is ambivalent because it emphasizes hyperfemininity; it was "able to make the woman who

wore it at once sexy and desirable and also matronly and maternal" (Bruzzi, 2011, p. 161). The New Look could also denote a character's social status, as in *Designing Women,* where Lauren Bacall's working woman character appears in a pencil skirt while "the woman with time on her hands was frequently clad in the swishy and indulgent New Look" (Bruzzi, 2011, p. 163).

Television's role in the visual perspective of 1950s women was even more influential than film. Shows like *The Adventures of Ozzie and Harriet* (Nelson, 1952), which ran from 1952 to 1966; *Leave It to Beaver* (Connelly & Mosher, 1957)*,* which aired 1957-1963; and the 1958-1966 series *The Donna Reed Show* (Roberts, 1958) all featured suburban housewives primarily in the home wearing a full-skirted New Look silhouette accessorized with heels and pearls, looking perfectly put together while she kept the home together (Vaughan, 2009, p. 35). Incredibly popular shows like these helped cement the mental image of the 1950s woman in the mind of the American people.

Vaughan (2009) found evidence that the New Look style shirtwaist dress was marketed to younger women in the teen style section of *Good Housekeeping* (p. 34), as junior versions of the ones marketed to their mothers. This example fits with Dorothy Behling's proposed model for fashion change. Behling said the median age of the population determines if fashion flows in a downward or upward direction (Behling, 1985, p. 20). In the 1950s,

the median age was 30.2 years, causing fashion "to flow downward from a conservative, older, upper class (p. 22).

Joanne Meyerowitz (1994) describes the domestic housewife as the "well-entrenched stereotype of American women in the post-World War II years" (p. 1). This image is cemented through the cultural iconography of June Cleaver and Donna Reed and persists in popular culture through reruns and contemporary films set in the period, such as *Mona Lisa Smile* (Roth & Newell, 2003). Additionally, there did not seem to be many films in the 1950s that featured college women or younger. *Rebel Without a Cause* (Weisbart & Ray, 1955) and *Rock, Rock, Rock!* (Rosenberg & Price, 1956) starred younger women, but the styles they wore were the same as what older women were wearing. Even in scholarly historical accounts, Meyerowitz (1994) says discussions of postwar women are included under "such subheadings as 'The Suburban Family,' 'Life in the Suburbs,' 'Domesticity,' and 'Back to the Kitchen' " (p. 1). This trend aligns with the experience this researcher had in researching postwar women. Very little discussion of women outside this realm was found, leading to a conclusion that this is the dominant image of women of the time period in contemporary times.

Summary

Fashion in dress can be defined as something adopted for a short period of time that is socially accepted by members of a group. Fashion

change has no widely agreed upon explanation, but many sociologists have contributed to the discussion. Simmel (1904), King (1963), Blumer (1969), Field (1970), McCracken (1985) and Behling (1985) all emphasize the importance of social factors that drive the fashion process. These factors combined can be described as the *Zeitgeist* or spirit of the times. Brannon (2005) built upon the work of Nystrom (1928) to develop a framework for viewing fashion change as a reflection of the spirit of the times.

The fashion leader is an important influence in the fashion process. Summers (1970, 1972) described a high exposure to media, especially fashion magazines, as a characteristic of the fashion leader. The theory of diffusion innovation indicates that interpersonal communication will spread innovations (Brown & Reingen, 1987; Feick & Price, 1987; Gatignon & Robertson, 1985). It is therefore logical to say that fashion leaders, with a higher exposure to fashion magazines, can help promote fashion change through interpersonal communication in their environment.

The postwar period in the United States has been called the age of consensus, which relates to the consensus among political leaders to spread economic growth and contain Communism (Kazin et al., 2009). From a social psychological perspective, the fear of nuclear holocaust and the Cold War in this period could have contributed to the prevalence of consensus culture (Francesetti, 2007). The United States experienced an economic and

population boom in this period, which led to a rise in consumer culture and the spread of suburbia, respectively. Television became the medium of choice, with sitcoms emphasizing white, middle-class suburban lifestyles gaining wild popularity.

The common knowledge about women in the postwar period stems from information spread by Betty Friedan in *The Feminine Mystique.* However, Friedan's methods have been questioned, and her work has been deemed journalistic and sensationalistic by many scholars (Bowlby, 1987; Horowitz, 1998; Kaledin, 1984; Meyerowitz, 1994; Moskowitz, 1996). Friedan also left out the large portion of the female population who did not fall into the category of white, middle-class, heterosexual, or suburban.

In 1955, a doctoral student at Oregon State College wrote a dissertation about the needs of freshman college women. She determined that many of the students she interviewed had high socio-economic status and stable family life. Additionally, many of the women said they wanted to be homemakers with an education to fall back on (Champion, 1955).

The uniform of the postwar woman is recognizable in the American consciousness as the New Look silhouette which is described as a silhouette with sloping shoulders, a cinched waist and a long, full skirt. The New Look was used in the media as shorthand for domesticity. It was often used to denote a middle-class suburban housewife who was perfectly put together

while also keeping the family and home together.

      In my study I focus on the apparel styles of college women in the postwar period. I want to broaden the visual image of what women wore in this period. I do this by focusing on a group that is often left out of women's history and fashion history of this period.

CHAPTER III

RESEARCH PROCEDURE

The purpose of this study was to compare the proposed back-to-school styles illustrated in the August issues *Harper's Bazaar*[2] and *Mademoiselle* magazine and photographic evidence of what college women wore at Oregon State College in 1949 – 1957. The research questions for this study are: What were the proposed back-to-school college apparel styles for day and evening wear featured in *Harper's Bazaar* and *Mademoiselle* in the 1949 – 1957 time period? What kinds of styles of day and evening wear did college women at Oregon State University wear from 1949 to 1957? How do the proposed apparel styles in *Harper's Bazaar* and *Mademoiselle* compare to the apparel styles worn by OSU college women? To answer these questions, I used information from magazines, the Oregon State University archives, and secondary sources relevant to college women in the United States for this time period. I used a combination of historic method and visual content analysis.

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[2] Specifically, the section of *Harper's Bazaar* called "Harper's Junior Bazaar," which was aimed at younger women.

Research Design

In gathering information for this study, I used the historic method and visual content analysis. Virginia Gunn (1991) describes the historic method in this way:

> While historians must be rational, resourceful, imaginative and conscientious, the steps of their work are neither orderly nor prescribed. The historical method involves a number of rather unstructured but important steps….As historians discover sources, they critically analyze for authenticity (external criticism) and for credibility (internal criticism) before using the source. The gathered data, recorded in some form meaningful to the researcher, are analyzed, and then the information is synthesized into a meaningful pattern of reconstructed truth – an interpretation – using both imaginative insight and scholarly objectivity…. The historical method generates an hypothesis (which historians prefer to call a thesis) from the data, rather than testing a fixed hypothesis (p. 143).

In the context of this study, the historical method refers to the way I gathered information from the magazines and OSU archives. The historical information was recorded, analyzed, and then used to answer the research questions. The answers to these questions were combined with the cultural and historic background of the time period and organized into an interpretive hypothesis.

Malcolm Collier (2001) gives a good basic outline for visual analysis. In the first stage, the researcher should simply look at all the data as a whole, making notes on first impressions. Next, the researcher should make an inventory of the images and put them into categories. Third, the information

is plotted on graphs or listed in tables to aid in making interpretations. Finally, the researcher should look at the existing and new information as a whole, making inferences and drawing conclusions (Collier, 2001, p. 39).

I used Collier's (2001) ideas as an overview for visual analysis to observe and categorize my visual data. I then gave structure to the visual data by indicating the frequency and percentage of each characteristic within the category. Finally, I searched for significance by comparing the numbers of occurrences between the magazine visual data and the archival visual data.

Procedure

I examined the August issues of the "Harper's Junior Bazaar" section of *Harper's Bazaar.* I chose the August issues because the focus of these issues is often a back-to-school wardrobe. Judging from the age of the women in the photographs and the settings of the photographs, such as campuses and libraries, these sections relate to college women rather than high school aged or younger. I only collected data from editorial pages in the magazines. In examining these sections, I used a visual analysis instrument I modified from one developed by Banning and Kuttruff (2010). The instrument is designed to record the neckline shape, collar shape/style, sleeve length, waistline location, skirt fullness, skirt length of day and evening garments, as well as the waistline location, length, leg width and any distinguishing details of bifurcated garments (See Appendix A). Recording these

characteristics breaks the complete picture of the garments into their elements, allowing for numeric information to be recorded while preserving as many details of the garments as possible. Because I am focusing on the silhouette and cut of day and evening wear in this study, I excluded outerwear. Since *Mademoiselle* magazine is geared toward younger women, it was also a good source for this study. I used the same procedure for recording the information as with "Harper's Junior Bazaar" for sections of *Mademoiselle* that featured editorial content on fall fashions. I recorded frequencies of style variations within each category.

I looked at several sources in the Oregon State University archives. First, the *Co-ed Code* was a publication published by the Associated Women Students for OSC freshman women during the postwar years. *Co-ed Code* writers gave advice on how to adjust to campus life, social activities to attend, and how to balance academics and fun. The *Code* contained a chart featuring dress rules for accessories and styles of dress to wear for particular occasions. I summarized and compared these dress rules as well as any other mentions of dress and social norms concerning dress that appear in the *Codes*. The information found in the *Co-ed Code* includes prescriptive written rules about dress, as opposed to the visual information about what women really wore found in other OSU archival sources.

My second source from the OSU archives was the *Beaver Yearbooks*. The *Beaver Yearbooks* are good, complete sources because they have a variety of photographic evidence of student life, both posed and unposed in which actual students and their dress are illustrated. The yearbooks are broken up into sections. The chronology or student life section was particularly helpful as were the student administration and organization photos. I focused on the photographs that showed a full-length outfit or photographs that showed enough of the outfit to be able to determine the neckline shape, collar shape/style, sleeve length, waistline location, skirt fullness, skirt length and record the frequencies of each characteristic within the category. For the magazines and the yearbooks, only images that showed a complete outfit and were large enough that the details could be made out were used.

<div align="center">Instrument Development</div>

I modified a visual analysis instrument using the 2010 work of Banning and Kuttruff. In Banning and Kuttruff's work, they compared commodity bag garment artifacts and magazine styles. I adjusted their visual analysis instrument to fit the categories of dress characteristics in this study. In their visual analysis instrument,

> design characteristics were recorded for the bodice or upper region of
> the garment and for the skirt or lower region of the garment. Design
> elements were categorized using nominal or continuous scales of

mutually exclusive and exhaustive categories, as was appropriate for each portion of the garment (Banning & Kuttruff, 2010, p. 117).

I also used a nominal measurement, which Cosbey, Damhorst and Farrell-Beck (2002) describe as recording stylistic features of dress characteristics and grouping them according to type (p. 111). See Appendix A. Characteristics is the term I use for each distinguishing detail in each category, for example, the category of neckline shape could have characteristics of scallop, scoop and V. These categories are sufficient to give a picture of the overall silhouette and garment characteristics of the dress of the period.

Banning and Kuttruff (2010) used several garment characteristics that do not apply to my research purpose, so I took out those characteristics not relevant to my purpose where necessary such as the sailor/middy collar characteristic. However, the general categories remained the same as those used by Banning and Kuttruff. As I collected data, certain characteristics and categories were updated according to the needs of the data, such as adding a 3-piece garment category. A pilot study also helped me to expand the categories and clarify the codebook.

Pilot Study

Another graduate student and I conducted a pilot study using 24 images from *Ladies Home Journal* using one issue from 1949 and one from 1957, the beginning and end years of the time period being studied. Prior to

conducting the pilot study I prepared a codebook that gave examples of each

of the characteristics (see Appendix B). I used Touliatos and Compton's

(1988) formula for establishing interrater reliability: number of

agreements/number of agreements + disagreements x 100. The number of

agreements in my pilot study was 220 and the number of disagreements was

40, resulting in an interrater reliability percentage of 85 percent. According

to Kassarjian (1977), an interrater reliability score of 85 percent and above is

sufficient (p. 14). Following the pilot study, I added and removed several

characteristics from the data analysis tool and clarified descriptions in the

codebook in hopes of making the tool more reliable efficient for the remainder

of the research.

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Data Analysis

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The visual analysis instrument was used for each garment in the

photographs analyzed that showed a complete outfit and was large enough

that the details could be made out. I determined the frequencies of the

characteristics and compiled the results into a table listing the frequency and

percentage of each characteristic. The magazine results and the archival

material results were compared, with separate columns for day and evening

wear. I separated the findings of daywear and evening garments, because

evening garments tend to be quite different from daywear. Not separating

these two types of garments could have skewed the results.

In order to help interpret my findings, I consulted a variety of secondary sources with regard to college women, depictions of women in popular culture and general expectations of women in the United States in this time period. I used Farrell-Beck and Parsons (2007) textbook to compare the descriptions of women's dress in the period to the results from the *Beaver Yearbooks*. I also used readings and extant films and television shows to compare the dress of women who were younger than housewives to the data I collected.

Summary

In summary, I used a combination of historic method and visual content analysis for this study. I collected my data from "Harper's Junior Bazaar" as well as selected issues of *Mademoiselle* magazine concerning the proposed apparel styles of college women in the 1949 – 1957 time period. I also gathered information from the OSC *Co-ed Code* about prescriptive apparel styles for social situations. I examined the *Beaver Yearbooks* year by year for the 1949 – 1957 style period and collected information from photographs about the apparel styles worn by women attending Oregon State College. In addition to these sources, I studied secondary sources that described women's dress and depictions of women in the media in the 1950s and compared it to my data. I integrated this information in developing meaningful answers to my research questions about the proposed apparel

styles and apparel styles worn by college women at OSC and interpreting these answers in terms of the cultural and historic background of the 1949 – 1957 time period.

CHAPTER IV

RESULTS

The purpose of this study was to compare the proposed back-to-school styles in August issues of *Harper's Bazaar* and *Mademoiselle* magazines with photographs of college women at Oregon State College in 1949-1957. Style characteristics data were collected from the "Harper's Junior Bazaar" section of *Harper's Bazaar* and *Mademoiselle* magazine's sections on college women fashions. The same data were collected from the 1949-1957 editions of the *Beaver Yearbooks*.

The sample for this study was gathered from 18 magazine issues, 9 of *Harper's Bazaar* and 9 of *Mademoiselle*. One hundred and fifty-two images of day garments and 80 images of evening garments were collected and analyzed from the magazines. Nine yearbooks, 1949-1957, were examined, which yielded 185 examples of daywear and 68 of eveningwear.

Research Questions

Research Question 1

What were the proposed back-to-school college apparel styles for day and evening wear featured in *Harper's Bazaar* and *Mademoiselle* in the 1949 – 1957 time period? In order to gather information for this question, the "Harper's Junior Bazaar" segment of *Harper's Bazaar* and *Mademoiselle* were examined. For each garment

depicted in the magazines that both showed the entire outfit and was large

enough for the details to be seen the style and garment characteristics were

tabulated. The frequency count is the number of times the characteristic

appeared in the sample.

Number of garment pieces. The most common number of garment

pieces for daywear was two with a total of 95 out of 152 images (62.5%). One-

piece garments appeared 29 times (19.1%) and three-piece garments were

counted 28 times (18.4%).

In eveningwear, of the 80 garments, one-piece garments were the most

common (n=63; 79%). Two-piece garments appeared 17 times (21%), and

there were no three-piece garments.

Garment type. Eleven different garment types were found among

the 152 daywear garments. The most common garment type found in the

magazines was the skirt and top (n=38; 25%). Individual dresses were seen

29 times (19.1%). Bifurcated garments with tops were the third most

frequently seen (n=27, 17.8%). The complete results can be seen in Figure 1.
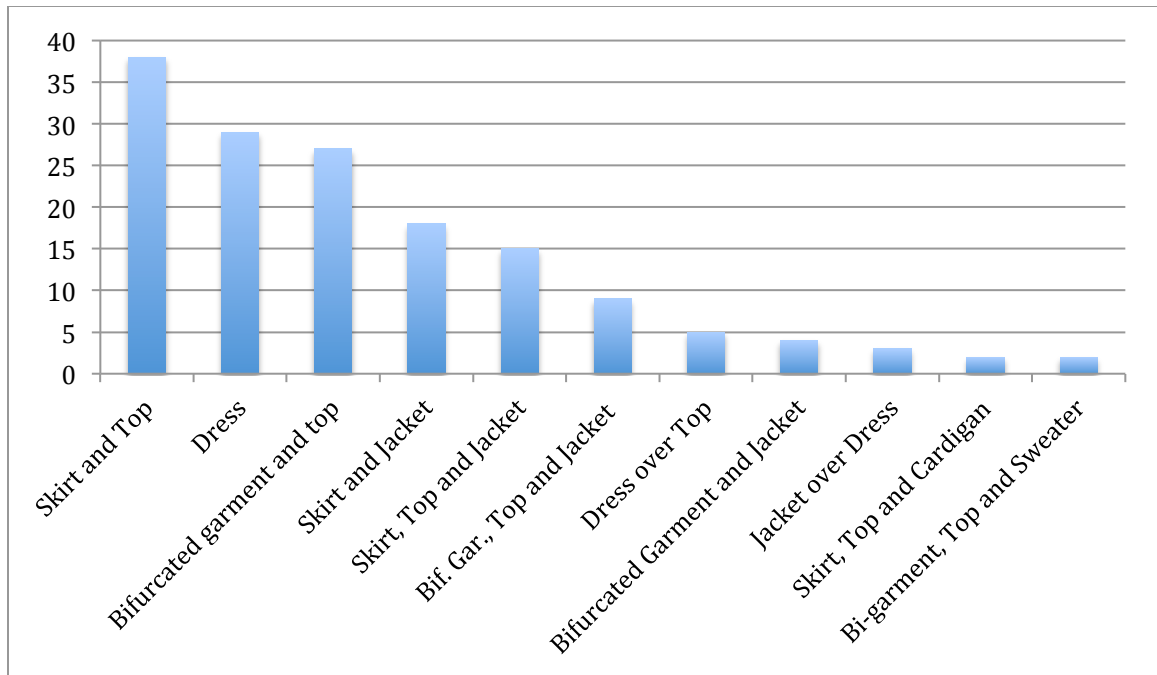
Figure 1: Frequencies of garment type in daywear found in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

In eveningwear, five different categories of garment type were recorded (N=80). The most common was the dress (n=63, 78.8%). See Figure 2 for the remaining categories.
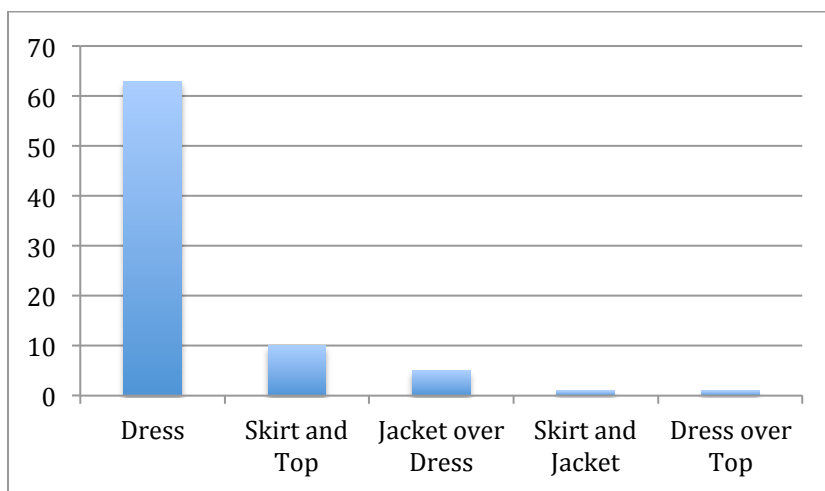

Figure 2: Frequencies of garment type in eveningwear as found in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Neckline shape. Five different necklines were recorded in daywear in the magazines. Of the 152 images, the jewel neckline was the most frequent (n=90; 59.2%). The V neckline was the second most common (n=46, 30.3%). See Figure 2 for the remaining categories.
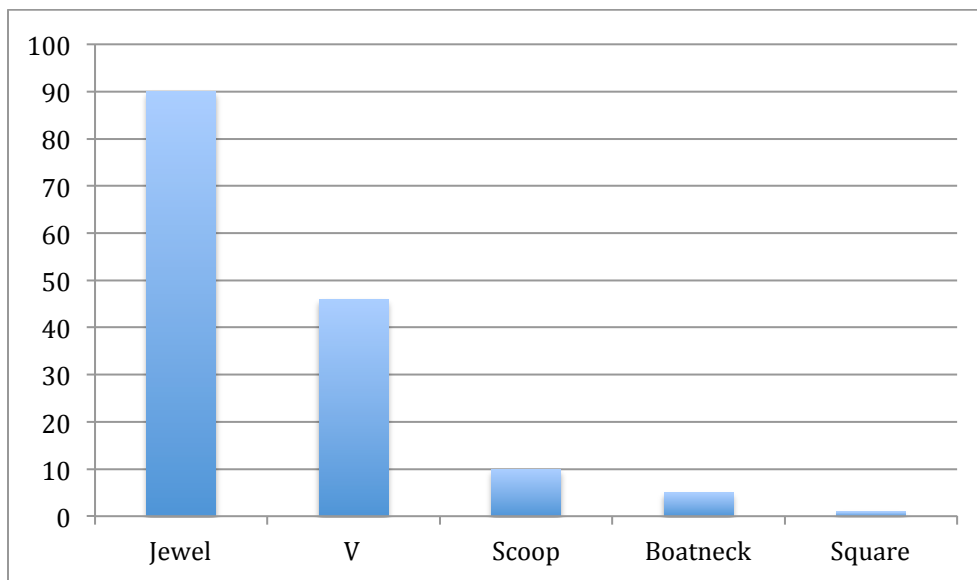

Figure 3: Frequencies of neckline shape in daywear in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Nine categories of necklines were recorded in eveningwear. The strapless bandeau neckline was the most common (n=16; 20%). V and scoop were seen 14 times each (17.5%). Jewel appeared 13 times (16.3%). See Figure 4 for the remaining categories.
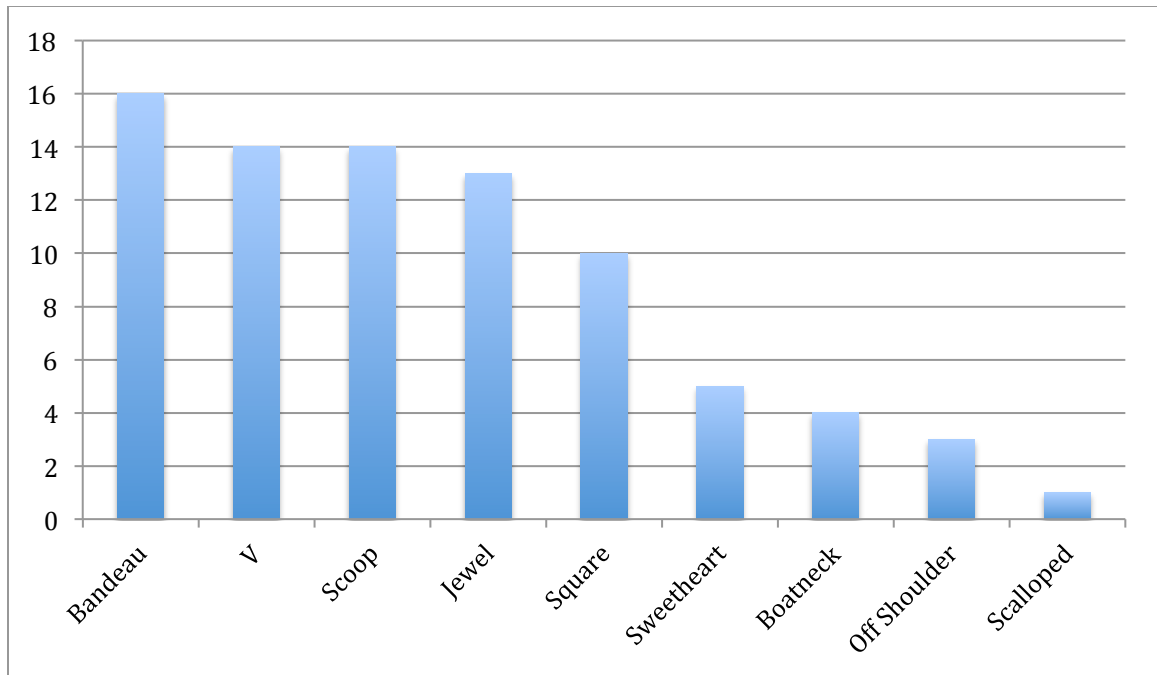
Figure 4: Frequencies of neckline shape in eveningwear in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Collar style. There were 10 different collar styles recorded. The shirt collar was most frequently seen in magazine daywear (n=38; 25%). No collar was seen 37 times (24.3%). The turtleneck was recorded 29 times (19.1%). For the remaining categories, see Figure 5.
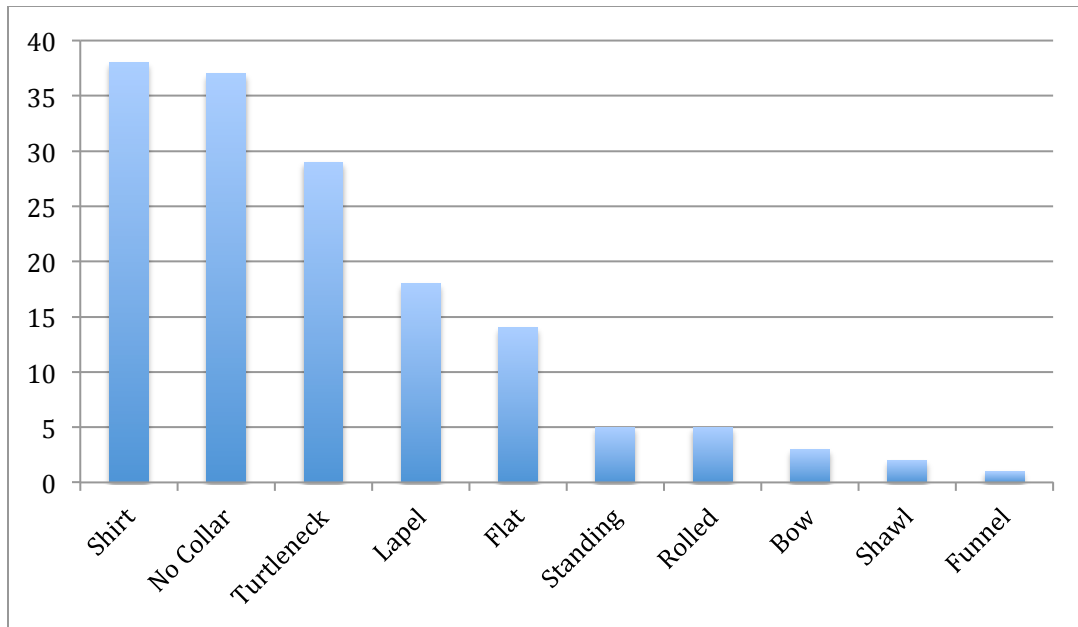
Figure 5: Frequencies of collar types in daywear in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Eveningwear most often had no collar (n=67, 84%). There were 6 occurrences of flat collars (7.5%). Shirt collars appeared 3 times (3.8%). Turtleneck, lapel, rolled and portrait all appeared once (1.3%).

Sleeve length. Of the six sleeve length categories, the most common sleeve length in daywear was wrist/long (n=91; 60%). Three-quarters appeared 35 times (23%). Elbow and sleeveless was recorded 9 times (5.9%). For remaining categories, see Figure 6.
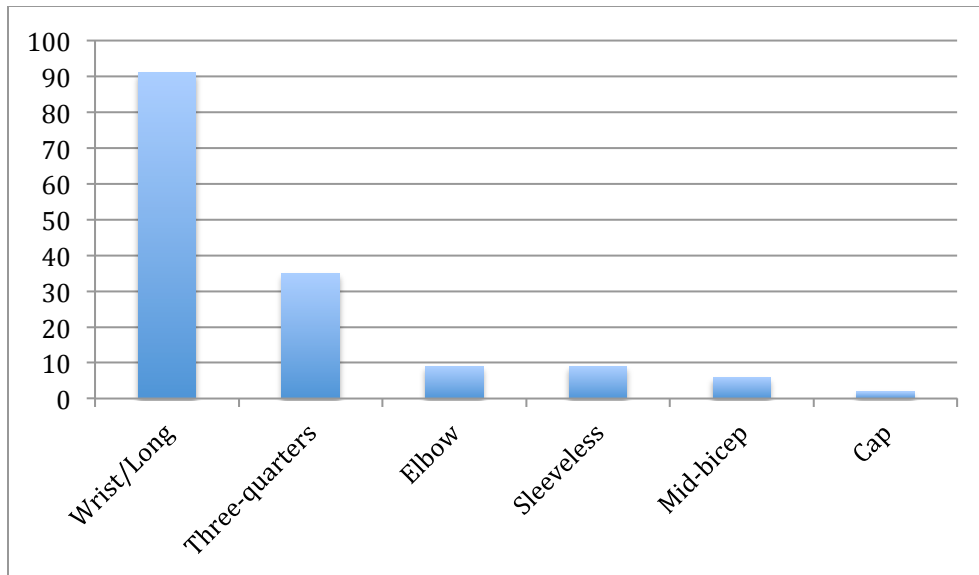
Figure 6: Frequencies of sleeve length in daywear garments in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

In eveningwear, the most common sleeve length was sleeveless (n=50; 63%). Three-quarter length sleeves appeared nine times (11.3%). There were six mid-bicep and wrist/long sleeves (7.5%). For remaining categories, see Figure 7.

Figure 7: Frequencies of sleeve lengths in evening garments in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Sleeve style. There were six categories recorded for sleeve styles. The most common sleeve style for daytime garments was kimono/dolman (n=71; 46%). Set-in sleeves appeared 57 times (37.5%). Raglan and Not Discernible were recorded 10 times each (6.6%). For remaining categories, see Figure 8.
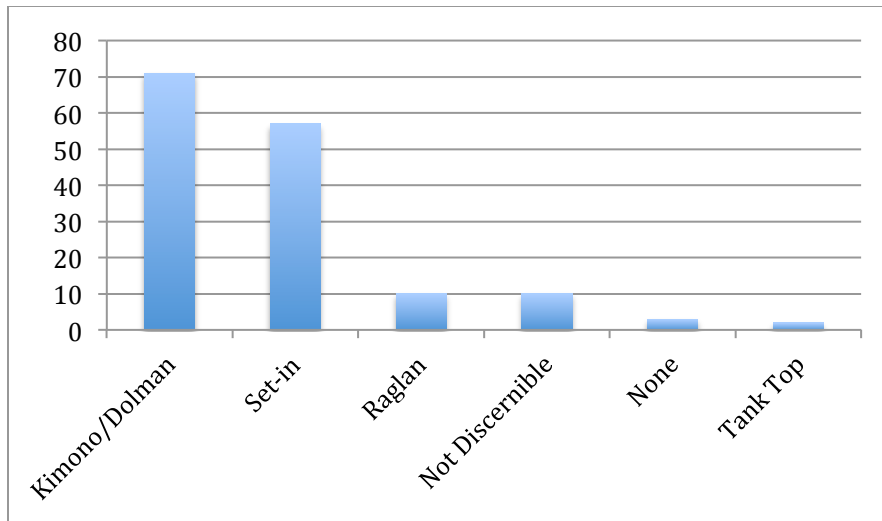
Figure 8: Frequencies of sleeve styles in daytime garments in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Seven categories were recorded for sleeve styles in eveningwear. Because many of the garments were strapless, the category of none was the most commonly seen sleeve style for evening garments because many of the garments were strapless (n=22; 27.5%). Kimono/dolman appeared 19 times (24%). Tank top was recorded 14 times (17.5%). For remaining categories, see Figure 9.
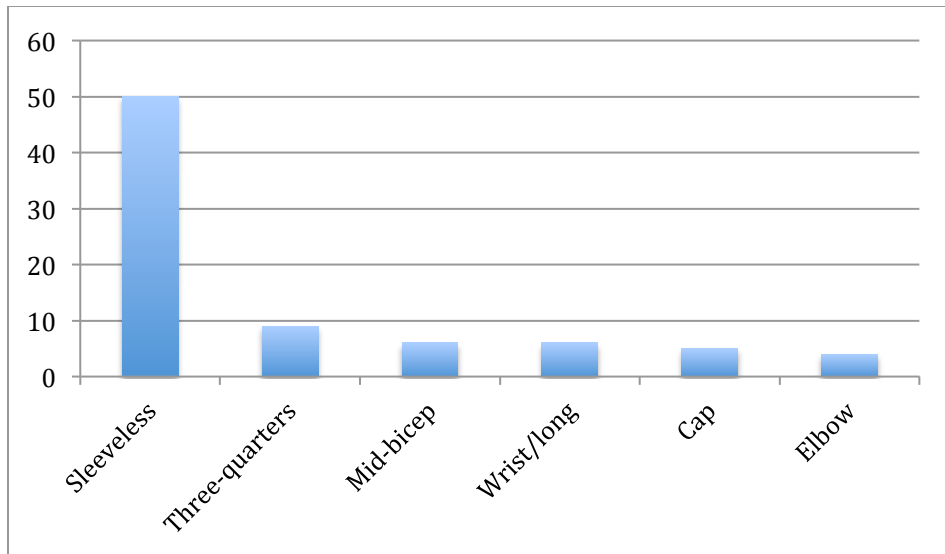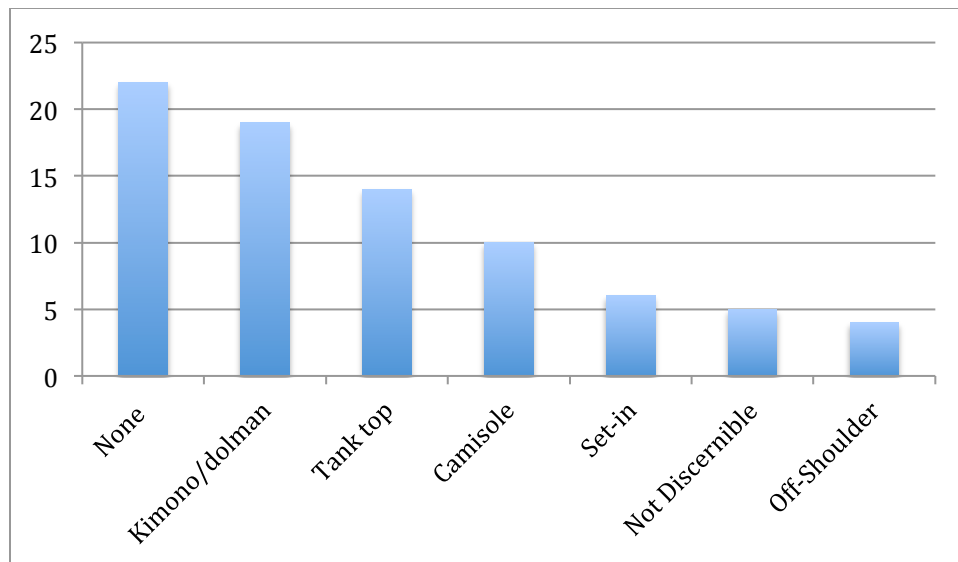
Figure 9: Frequencies of sleeve styles in evening garments in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Shoulder shape. The most common shoulder shape in daywear was rounded, or, the shoulder part of the garment did not appear to be shaped in a way that changed the natural look of the wearer's shoulders (n=147; 96.7%). None appeared 4 times (2.6%). Square occurred once (0.7%).

Since many of the garments were sleeveless or strapless, there was sometimes no material that shaped the shoulders to something other than their natural shape. Fifty of the eveningwear examples did not have parts of the garment that shaped the shoulders (62.5%). Of the ones that did, 30 were rounded (37.5%). There were no square shoulders (0.0%).

Skirt waistline location. A natural waist was most often seen in daytime garments (n=98; 89%). No visible waist was recorded 12 times (11%). Above and below the waist were not seen.

In eveningwear, the most frequent waistline location was also the natural waist (n=76; 95%). An above the natural waistline location was recorded 3 times (3.8%). For remaining categories, see Figure 10.
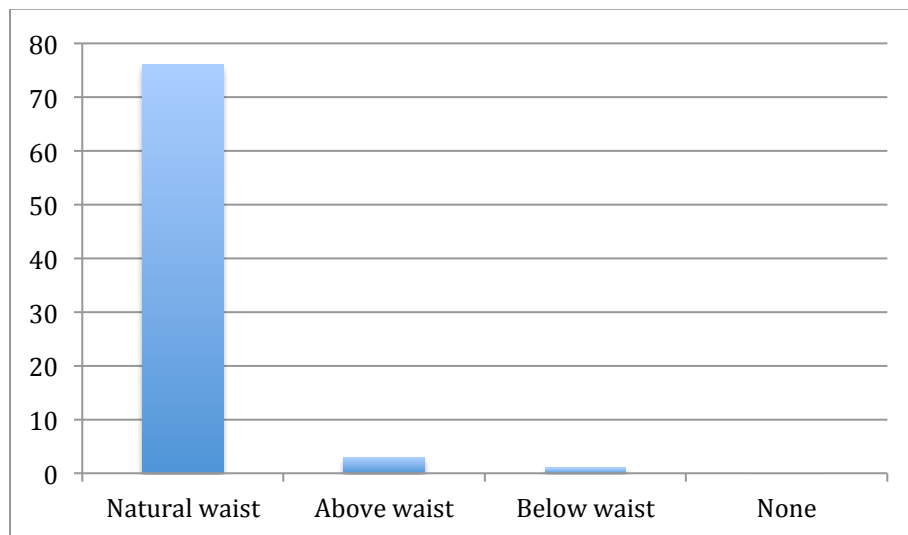
Figure 10: Frequencies of waistline locations in eveningwear in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Skirt fullness. The most frequent skirt fullness measurement in daywear was A-line (n=45; 41%). Narrow skirts appeared 30 times (27.2%). Moderately full skirts were recorded 27 times (24.5%). Full skirts were seen 8 times (7.3%).

The most common skirt fullness level in eveningwear was full (n=55; 68.7%). Moderately full skirts appeared 19 times (23.7%). A-line skirts were recorded 5 times (6.3%). One narrow was seen (1.3%).

Skirt Length. Mid-calf was the most common skirt length for daywear (n=54; 49.1%). Below the knee was seen 53 times (48.2%). At the

knee skirt length appeared twice (1.8%) and above the knee once (0.9%). Ankle and floor/full length did not appear (0.0%).

The most common skirt length in eveningwear was mid-calf (n=36; 45%). Floor/full length appeared 25 times (31.3%). Below the knee was recorded 17 times (21.2%). Ankle length was seen twice (2.5%).

Bifurcated garment waistline location. The most common bifurcated garment waistline location was none or not discernible (n=27; 64.3%). The natural waist was recorded 15 times (35.7%). Below natural waist and at hip were not seen.

There were no bifurcated garments in eveningwear.

Bifurcated garment length. Of the six bifurcated garment length categories, the most frequent was above the knee (n=19; 45.2%). Ankle length appeared 14 times (33.3%). Mid-calf length was recorded 5 times (11.9%). For the remaining categories see Figure 11.
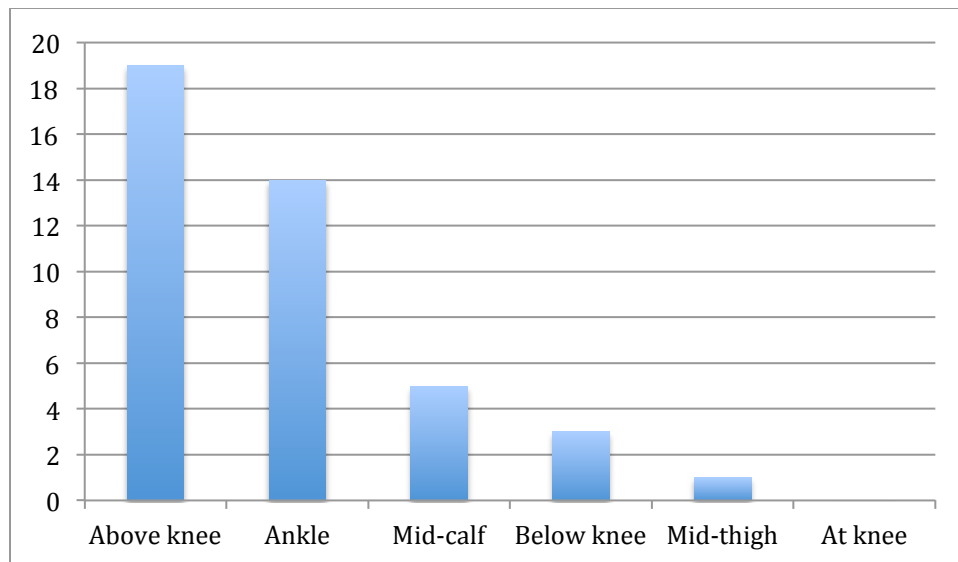
Figure 11: Frequencies of bifurcated garment lengths in daywear in *Harper's Bazaar* and *Mademoiselle* from 1949-1957.

Bifurcated garment width. The most common bifurcated garment width was slim fit (n=33; 78.6%). Loose fit was seen 9 times (21.4%) Baggy fit was not seen (0.0%)

Bifurcated garment details. The most common bifurcated garment detail was straight front (flat front, no details such as pleating) (n=22; 52.4%). A center front crease was recorded 8 times (19%). Pleating was seen 4 times (9.5%).

Summary. A typical or composite daywear outfit for the 1949-1957 time period in *Harper's Bazaar* and *Mademoiselle* based on this data would be a two-piece outfit, usually a skirt and top, with a jewel neckline, a shirt collar or no collar, wrist/long, kimono/dolman sleeves and rounded shoulders.

The skirt would have a natural waistline emphasis, an A-line shape and would be either mid-calf or below the knee in length.

In eveningwear for this data, a composite outfit developed from the most frequent characteristics would be a collarless, strapless dress with a bandeau neckline, although V and scoop necklines were also common. The dress would have a natural waistline emphasis, a full skirt and mid-calf length.

Research Question 2

What kinds of styles of day and evening wear did college women at Oregon State College wear from 1949 to 1957? To answer this question, style and silhouette characteristics were counted in the 1949-1957 *Beaver Yearbooks.* As with the previous question, the frequency listed in the graphs is the number of times the characteristic appeared.

Garment pieces. Two-piece garments were the most common garment pieces in daywear (n=154) out of 185 images (83.2%). One-piece garments appeared 26 times (14.1%). Three-piece outfits were seen 5 times (2.7%).

Sixty five out of 68 total eveningwear garments were one-piece (95.6%). Two-piece garments appeared 3 times (4.4%). There were no three-piece garments.

Garment type. There were seven categories of garment type in the yearbooks. The most common garment type in daywear was the skirt and top (n=122; 66%). The dress appeared 26 times (14.1%). The dress over top was recorded 13 times (7%). The skirt and jacket was seen 11 times (5.9%). For remaining categories, see Figure 12.
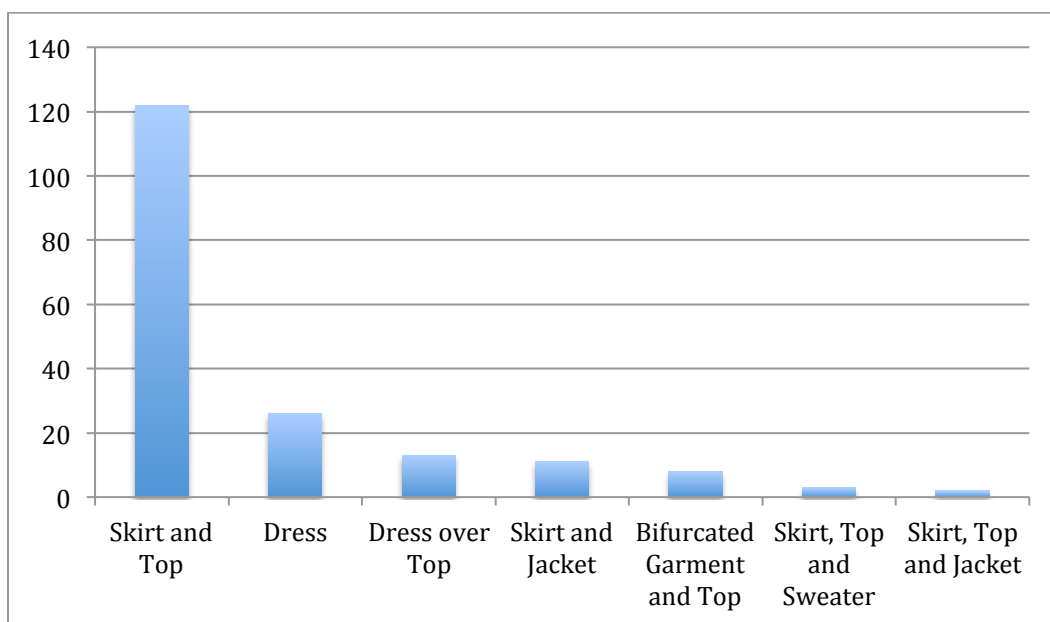
Figure 12: Frequencies of garment types in daywear in the *Beaver Yearbooks* from 1949-1957.

The most common garment type in eveningwear was the dress (n=65; 95.6%). The skirt and top was the only other category recorded, appearing 3 times (4.4%).

Neckline shape. The most common neckline shape in daywear was jewel (n=150; 81.1%). The V neckline appeared 27 times (14.6%). The scoop was recorded 6 times (3.2%). Square was seen twice (1.1%).

There were seven categories of neckline shape in eveningwear. The most common was a strapless sweetheart neckline (n=26; 38.2%). Scoop was recorded 13 times (19.1%). The strapless bandeau neckline appeared 11 times (16.2%). For remaining categories, see Figure 13.
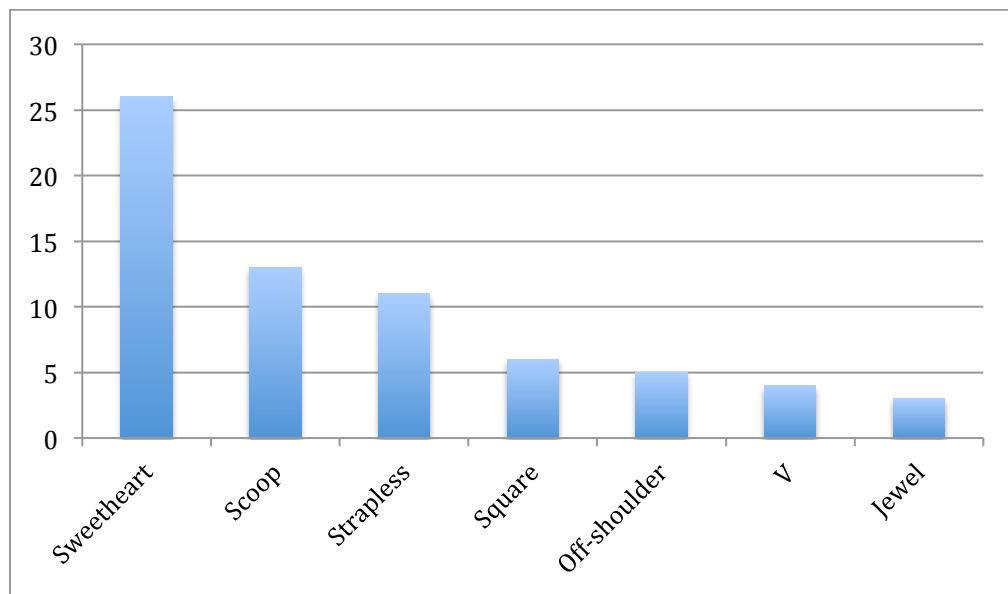
Figure 13: Frequencies of neckline shapes in eveningwear in the *Beaver Yearbooks* from 1949-1957.

Collar style. There were seven categories of collar styles in daywear. The most common was no collar (n=99; 53.5%). Shirt collars were seen 36 times (19.5%). Flat collars appeared 25 times (13.5%). For remaining categories, see Figure 14.

Figure 14: Frequencies of collar styles in daywear in the *Beaver Yearbooks* from 1949-1957.

The most frequent collar style in eveningwear was no collar (n=63; 92.6%). Flat collars were seen twice (2.9%). Rolled, portrait and ruffle collars were recorded once each (1.5%).

Sleeve length. Of the six sleeve length categories, the most common in daywear was mid-bicep (n=85; 45.9%). Wrist/long sleeves were recorded 40 times (21.6%). Three-quarters appeared 29 times (15.7%). For remaining categories, see Figure 15.
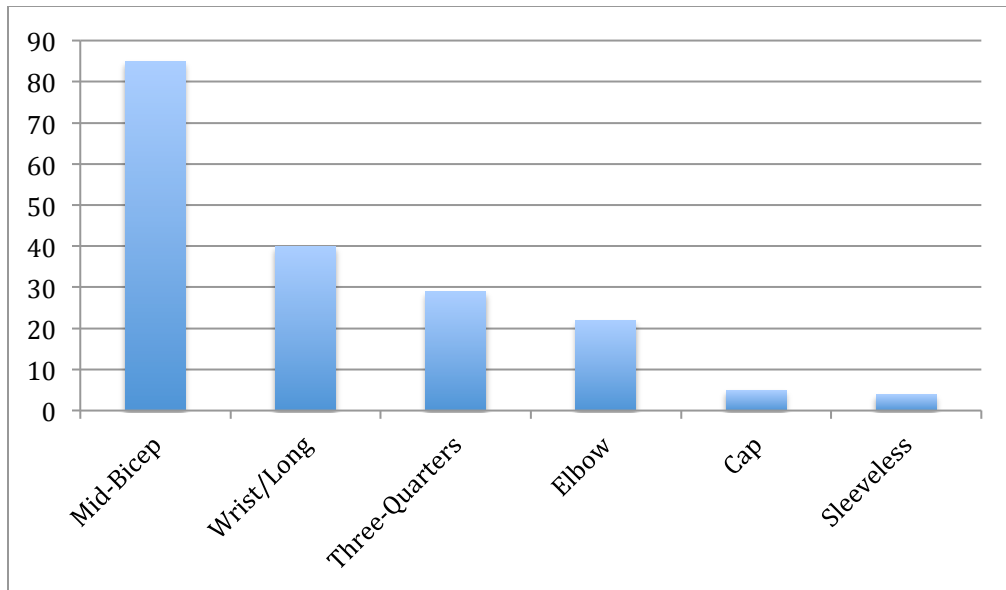
Figure 15: Frequencies of sleeve lengths in daywear in the *Beaver Yearbooks* from 1949-1957.

The most common sleeve length in eveningwear was sleeveless (n=53; 77.9%). Cap sleeves appeared 14 times (20.6%). Mid-bicep was seen once (1.5%). Elbow, three-quarters and wrist/long did not appear (0.0%).

Sleeve style. The most common sleeve style in daywear was kimono/dolman (n=118; 63.8%). Set-in appeared 38 times (20.5%). Not discernible occurred 23 times (12.4%) For remaining categories see Figure 16.
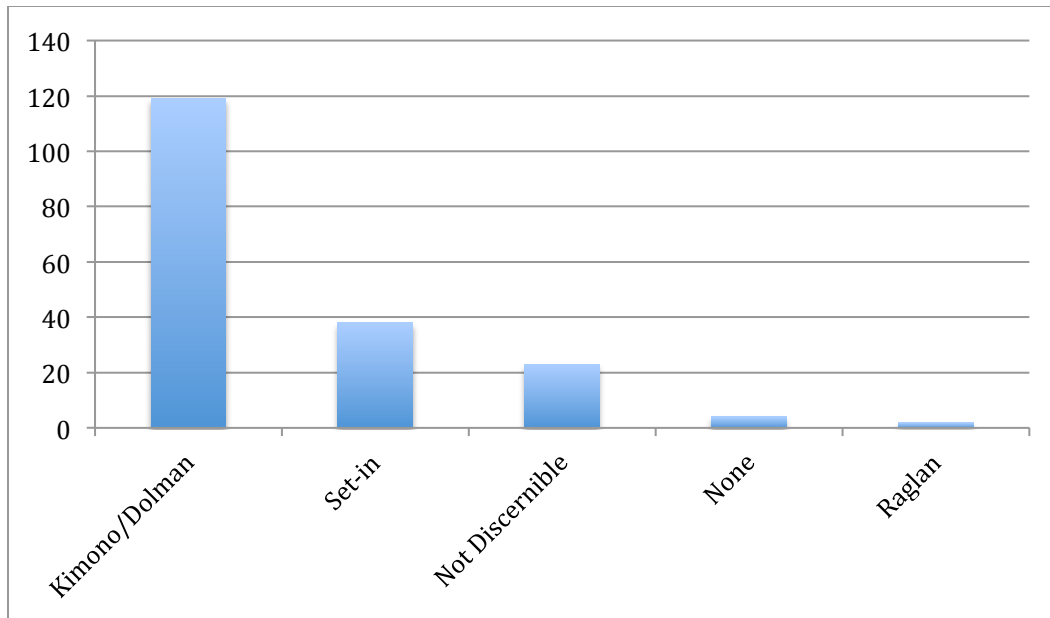
Figure 16: Frequencies of sleeve styles in daywear in the *Beaver Yearbooks* from 1949-1957.

The most common sleeve style in eveningwear was none (n=33; 48.5%). Kimono/dolman was recorded 11 times (16.2%). Tank top was seen 8 times (11.8%). For remaining categories see Figure 17.
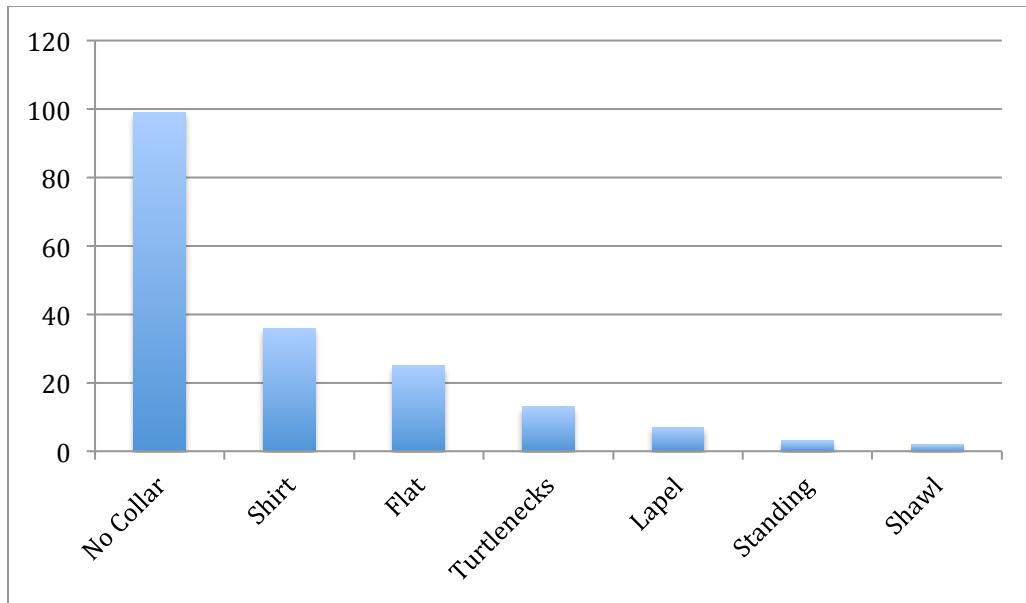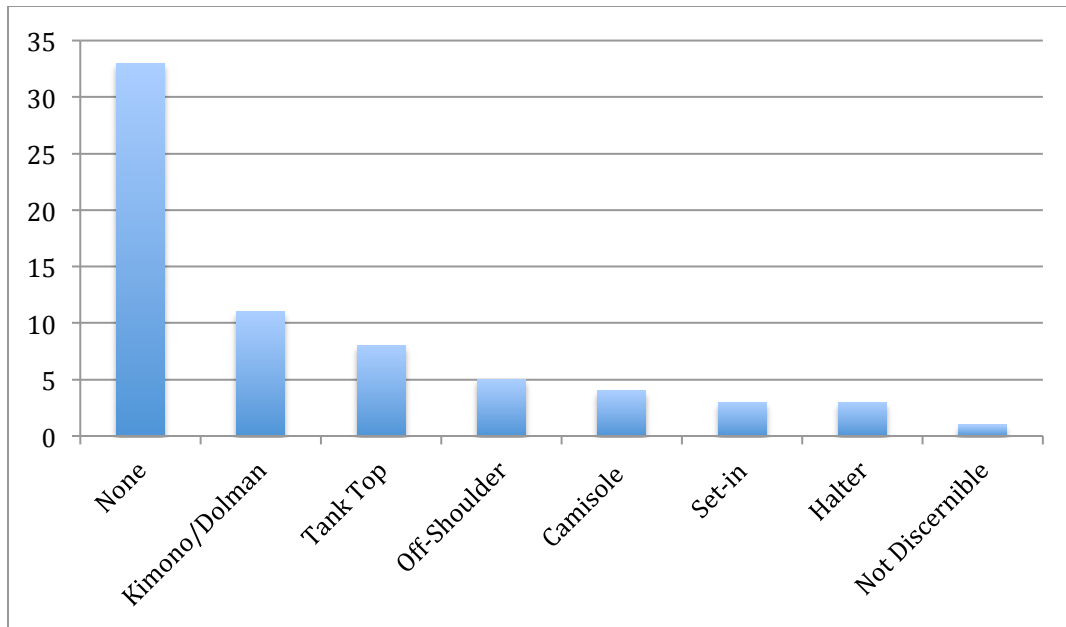
Figure 17: Frequencies of sleeve styles in eveningwear in the *Beaver Yearbooks* from 1949-1957.

Shoulder shape. The most common shoulder shape in daywear was rounded (n=174; 94.1%). Square was recorded 8 times (4.3%). None was seen 3 times (1.6%).

The most frequent shoulder shape in eveningwear was none (n=52; 76.5%). When shoulder shapes were present, they were rounded (n=16; 23.5%). There were no square shoulder shapes.

Waistline location. The most common waistline location in daytime garments with skirts was at the natural waist with 164 occurrences (92.7%). Garments with no discernible waistline were recorded 13 times (7.3%). No other categories were seen (0.0%).

The most common waistline location in eveningwear garments was the natural waist (n=67; 98.5%). Below the waist was recorded once (1.5%). No other waistline locations were observed (0.0%).

Skirt fullness. The most common skirt fullness in daywear was A-line (n=133; 75.1%). Moderately full was recorded 36 times (20.3%). Full was observed 5 times (2.8%). Narrow skirt fullness appeared 3 times (1.7%).

The most common skirt fullness in eveningwear was full (n=43; 63.2%). Moderately full appeared 21 times (31%). A-line and narrow both were recorded twice (2.9%).

Skirt length. The most frequent skirt length in daytime garments was mid-calf (n=170; 96%). The below the knee length was observed 5 times (2.8%). Ankle length was seen 2 times (1.1%). No other skirt lengths were recorded (0.0%).

The most frequent skirt length in eveningwear was floor/full length (n=33; 48.5%). This was followed closely by mid-calf length (n=27; 39.7%). Ankle length was observed 8 times (11.8%). No other lengths were seen (0.0%).

Bifurcated garment waistline location. The most common waistline location in bifurcated garments was at the natural waist (n=6; 75%). None/not discernible was observed twice (25%). No other waistline locations were observed (0.0%).

There were no bifurcated garments in eveningwear in this data set.

Bifurcated garment length. The most common bifurcated garment length was mid-calf (n=7; 87.5%). Below the knee appeared once (12.5%). No other lengths were recorded (0.0%).

Leg width. The most common leg width was loose (n=6; 75%). Slim fit was seen once (12.5%). Baggy fit was also recorded once (12.5%).

Bifurcated garment details. Of the 8 bifurcated garment examples, there were only two outstanding details. One garment had a center front crease and the other garment was cuffed (12.5%).

Summary. In the *Beaver Yearbooks* a composite garment developed from the most common characteristics in daywear for the 1949-1957 time period would be a two piece outfit, usually a skirt and top, with a collarless jewel neckline, mid-bicep kimono/dolman sleeves, rounded shoulders, a natural waistline emphasis and an A-line, mid-calf skirt.

In eveningwear, a composite garment developed from the most common garment would be a dress with a strapless sweetheart neckline, no collar or sleeves, a natural waistline emphasis, and a full skirt that was either floor/full length or mid-calf.

Research Question 3

How do the proposed apparel styles in *Harper's Junior Bazaar* and *Mademoiselle* compare to the apparel styles worn by

OSC college women? To answer this question, the style and silhouette characteristics counted in the 1949-1957 *Beaver Yearbooks* and *Harper's Bazaar* and *Mademoiselle* magazines were compiled into tables (see Table 1 and 2). The number and percentage of frequencies was put side-by-side with the results from the yearbooks and the magazines. Table 1 contains the results of daywear and Table 2 contains the results of eveningwear.

Daywear

Garment pieces. The two-piece garment was the most frequent in daywear in magazines (n=95; 62.5%). In the OSC yearbooks, two-piece garments were also the most frequent (n=154; 83.2%). One-piece garments were the next most frequent, and three-piece garments were least frequent (See Table 1).

Garment type. The skirt and top was the most frequent garment type in magazines (n=38; 25%). The most frequent garment type in yearbooks was also the skirt and top category (n=122; 66%). The next most frequent garment type for both was dress (See Table 1).

Neckline shape. The jewel neckline was the most common neckline shape in magazines (n=90; 59.2%). The most common neckline shape in the yearbooks was also jewel (n=150; 81.1%). The next most common in both was a V neckline (See Table 1).

Collar style. The shirt collar was the most frequent collar style in magazines (n=38; 25%). The most frequent collar style in the yearbooks was no collar (n=99; 53.5%). The next most frequent was no collar (n=37; 24.3%) in magazines and shirt collar in yearbooks (n=36; 19.5%) (See Table 1).

Sleeve length. Wrist/long was the most common sleeve length in magazines (n=91; 60%). The most common sleeve length in yearbooks was mid-bicep (n=85; 45.9%). The next most common in magazines was three-quarters. The next most common in yearbooks was wrist/long (See Table 1).

Sleeve style. Kimono/dolman was the most frequent sleeve style in both magazines and yearbooks. In magazines, they appeared 71 times (46%). In yearbooks, they were recorded 118 times (63.8%). The next most frequent was set-in for both (See Table 1).

Shoulder shape. The most common shoulder shape for both magazines and yearbooks was rounded. In magazines, they appeared 147 times (96.7%). In yearbooks, they were recorded 174 times (94.1%) (See).

Skirt waistline location. The most frequent waistline location in skirts for magazines was natural waist (n=98; 89%). In yearbooks, it was natural waist as well (n=164; 92.7%). None was the only other recorded waistline location for both the yearbooks and the magazines (See Table 1).

Skirt fullness. The most common skirt fullness for both magazines and yearbooks was A-line. In magazines, it was recorded 45 times (41%). In yearbooks, it appeared 133 times (75.1%) (See Table 1).

Skirt length. The most frequent skirt length for both magazines and yearbooks was mid-calf length. In magazines, it appeared 54 times (49.1%). In yearbooks, it was recorded 170 times (96%) (See Table 1).

Bifurcated garment waistline location. The most common waistline location in magazines was none/not discernible (n=27; 64.3%). The most common waistline location in yearbooks was natural waist (n=6; 75%). Natural waist appeared 15 times in magazines in comparison (35.7%) (See Table 1).

Bifurcated garment length. The most frequently seen bifurcated garment length in magazines was above the knee (n=19; 45.2%). The most frequent in yearbooks was mid-calf (n=7; 87.5%). The next most frequent in magazines was ankle length (n= 14, 33.3%). Below the knee was the next most frequent in yearbooks (n=1, 12.5%) (See Table 1).

Bifurcated garment leg width. The most common leg width in magazines was slim fit (n=33; 78.6%). The most common in yearbooks was loose fit (n=6; 75%). Loose fit was seen 9 times in magazines (21.4%). Slim fit was observed once in yearbooks (12.5%) (See Table 1).

Summary. There were a total of 152 images from the magazines and 185 from the yearbooks. In daywear, a two-piece skirt and top combination was most frequent. The jewel neckline was most common in both. Kimono/dolman sleeves and rounded shoulders were the most frequent in both categories. A natural waistline emphasis and an A-line, mid-calf skirt were the top characteristics in both yearbooks and magazines.

Although there were a number of similarities between what was found in the magazines and what was found in the OSC yearbooks there were a few differences. The shirt collar was most common in the magazines while no collar was more frequent in the yearbooks. Wrist/long sleeve lengths were most often seen in magazines while mid-bicep lengths were the most common for the yearbooks. The other differences occurred in images of bifurcated garments. None or not discernible was the most frequent waistline location in the magazines while in the yearbooks it was natural waist. Bifurcated garments were most likely to be above the knee lengths in the magazines and mid-calf in the yearbooks. The leg widths were usually slim fit in the magazines and loose fit in the yearbooks.

Table 1: Predominant Characteristics of Magazine and Yearbook Day Garments in the 1949-1957 Time Period

N=152 n=110 n=42 Characteristic	Magazines		Yearbooks		N=185 n=177 n=8
	n	%	n	%	
Pieces					
1	29	19.10	26	14.10	
2	95	62.5	154	83.2	
3	28	18.4	5	2.7	
Type					
-Dress	29	19.10	26	14.10	
-Skirt and Top	38	25.0	122	66	
-Bifurcated Garment and Top	27	17.8	8	4.3	
-Skirt and Jacket	18	11.8	11	5.9	
-Skirt, Top and Jacket	15	9.9	2	1.1	
-Bifurcated Garment, Top and Jacket	9	5.9	0	0	
-Dress Over Top	5	3.3	13	7	
-Bifurcated Garment and Jacket	4	2.6	0	0	
-Jacket Over Dress	3	1.9	0	0	
-Skirt, Top and Sweater	2	1.3	3	1.6	
-Bifurcated Garment, Top and Sweater	2	1.3	0	0	
Neckline Shape					
-Jewel	90	59.2	150	81.1	
-V	46	30.3	27	14.6	
-Scoop	10	6.6	6	3.2	
-Boatneck	5	3.3	0	0	
-Square	1	0.6	2	1.1	
Collar Style					
-Shirt	38	25	36	19.5	
-No collar	37	24.3	99	53.5	
-Turtleneck	29	19.10	13	7	
-Lapel	18	11.8	7	3.8	
-Flat	14	9.2	25	13.5	
-Standing	5	3.30	3	1.6	
-Rolled	5	3.30	0	0	
-Bow	3	2.0	0	0	
-Shawl	2	1.3	2	1.1	
-Funnel	1	0.7	0	0	
Sleeve Length					
-Sleeveless	9	5.9	4	2.2	
-Cap	2	1.3	5	2.7	
-Mid-bicep	6	3.9	85	45.9	
-Three-quarters	35	23	29	15.7	
-Elbow	9	5.9	22	11.9	
-Wrist/Long	91	60	40	21.6	

Table 1: Predominant Characteristics of Magazine and Yearbook Day Garments in the
1949-1957 Time Period (Continued)

Characteristic	Magazines		Yearbooks	
	n	%	n	%
Sleeve Style				
-Kimono/Dolman	71	46	118	63.8
-Set-in	57	37.5	38	20.5
-Raglan	10	6.6	2	1.1
-ND	10	6.6	23	12.4
-None	3	2	4	2.2
-Tank Top	2	1.3	0	0
Shoulder Shape				
-Rounded	147	96.7	174	94.1
-Square	1	0.66	8	4.3
-None	4	2.6	3	1.6
Skirt				
Waistline Location				
-Above Waist	0	0	0	0
-Natural Waist	98	89	164	92.7
-Below Waist	0	0	0	0
-None	12	11	13	7.3
Skirt Fullness				
-Narrow	30	27.2	3	1.7
-A-line	45	41	133	75.10
-Moderately Full	27	24.5	36	20.3
-Full	8	7.3	5	2.8
Skirt Length				
-Above Knee	1	0.9	0	0
-At Knee	2	1.8	0	0
-Below Knee	53	48.2	5	2.8
-Mid-calf	54	49.1	170	96
-Ankle	0	0	2	1.1
-Floor/Full Length	0	0	0	0
Other Details				
-Belted	54	35.5	20	10.8
Bifurcated				
Waistline Location				
-Natural Waist	15	35.7	6	75
-Below Natural Waist	0	0	0	0
-At Hip	0	0	0	0
-None/Not Discernible	27	64.3	2	25
Length				
-Ankle	14	33.3	0	0
-Mid-Calf	5	11.9	7	87.5
-Below Knee	3	7.1	1	12.5
-At Knee	0	0	0	0
-Above Knee	19	45.2	0	0
-Mid-thigh	1	2.4	0	0

Table 1: Predominant Characteristics of Magazine and Yearbook Day Garments in the
          1949-1957 Time Period (Continued)

Characteristic	Magazines		Yearbooks	
	n	%	*n*	%
Leg Width				
-Slim Fit	33	78.6	1	12.5
-Loose Fit	9	21.4	6	75
-Baggy Fit	0	0	1	12.5
Details				
-Pleating	4	9.5	0	0
-Straight front	22	52.4	0	0
-Tapered	1	2.4	0	0
-CF crease	8	11.9	1	12.5
-Cuffed	0	0	1	12.5

Eveningwear

Garment pieces. The most frequent garment pieces number in both magazines and yearbooks was one-piece. The one-piece category was recorded 63 times in magazines (79%). In yearbooks, the one-piece was seen 65 times (95.6%) (See Table 2).

Garment type. The most frequent garment type in magazines and yearbooks was dress. In magazines, dresses were seen 63 times (78.8%); in yearbooks, dresses were recorded 65 times (95.6%) (See Table 2).

Neckline shape. In magazines, the most frequent neckline shape was a strapless bandeau with 16 occurrences (20%). In yearbooks, the most frequent was the strapless sweetheart neckline with 26 occurrences (38.2%). V-necklines and scoop necklines were tied for second most frequent for magazines, and scoop necklines were the next most frequent for yearbooks (See Table 2).

Collar style. The most frequent collar style for both magazines and yearbooks was no collar. Collarless garments appeared 67 times in magazines (84%). Collarless garments were recorded 63 times in yearbooks (92.6%) (See Table 2).

Sleeve length. The most common sleeve length in magazines and yearbooks was sleeveless. In magazines, sleeveless garments were recorded

50 times (63%). Sleeveless garments appeared 53 times in yearbooks (77.9%) (See Table 2).

Sleeve style. The most frequent sleeve style in magazines and yearbooks was none. In magazines, garments without sleeves appeared 22 times (27.5%). Sleeveless garments were recorded 33 times in yearbooks (48.5%) (See Table 2).

Shoulder shape. The most common shoulder shape in magazines and yearbooks was none. In magazines, garments without shoulder shapes appeared 50 times (62.5%). Garments without shoulder shapes were recorded 52 times in yearbooks (76.5%) (See Table 2).

Waistline location. The most frequently recorded waistline location in both magazines and yearbooks was natural waist. In magazines, a natural waistline was observed 76 times (95%). Natural waistlines were seen 67 times in yearbooks (98.5%) (See Table 2).

Skirt fullness. The most common skirt fullness measurement in magazines and yearbooks was full. In magazines, full skirts were seen 55 times (68.7%). Full skirts were observed 43 times in yearbooks (63.2%) (See Table 2).

Skirt length. The most frequent skirt length in magazines was mid-calf with 36 appearances (45%). In yearbooks, floor/full length was seen 33

times (48.5%). Mid-calf was the next most frequent skirt length in yearbooks (See Table 2).

Summary. The most common garment in eveningwear in both the magazines and the yearbooks was a dress. The dress most frequently seen in both had no collar or sleeves, a natural waistline emphasis and a full skirt. The only differences were in neckline shape and skirt length. In the magazines, the neckline shape was most likely to be a strapless bandeau neckline while in the yearbooks a strapless sweetheart neckline was most often seen. A mid-calf length was most frequent in the magazines and a full/floor length most common in the yearbooks, although both lengths were the next most frequently seen in both the magazines and the yearbooks.

Table 2: Predominant Characteristics of Magazine and Yearbook Evening Garments in the
1949-1957 Time Period

N=80	Magazines		Yearbooks		N=68
Characteristic	n	%	n	%	
Pieces					
1	63	79	65	95.6	
2	17	21	3	4.4	
3	0	0	0	0	
Type					
-Dress	63	78.8	65	95.6	
-Skirt and Top	10	12.5	3	4.4	
-Skirt and Jacket	1	1.25	0	0	
-Dress Over Top	1	1.25	0	0	
-Jacket Over Dress	5	6.2	0	0	
Neckline Shape					
-Bandeau (strapless)	16	20	11	16.2	
-Jewel	13	16.3	3	4.4	
-V	14	17.5	4	5.8	
-Scoop	14	17.5	13	19.10	
-Boatneck	4	5	0	0	
-Square	10	12.5	6	8.8	
-Sweetheart (strapless)	5	6.3	26	38.2	
-Off Shoulder	3	3.8	5	7.4	
-Scalloped	1	1.3	0	0	
Collar Style					
-Shirt	3	3.8	0	0	
-No collar	67	84	63	92.6	
-Turtleneck	1	1.3	0	0	
-Lapel	1	1.3	0	0	
-Flat	6	7.5	2	2.9	
-Rolled	1	1.3	1	1.5	
-Portrait	1	1.3	1	1.5	
-Ruffle	0	0	1	1.5	
Sleeve Length					
-Sleeveless	50	63	53	77.9	
-Cap	5	6.3	14	20.6	
-Mid-bicep	6	7.5	1	1.5	
-Three-quarters	9	11.3	0	0	
-Elbow	4	5	0	0	
-Wrist/Long	6	7.5	0	0	
Sleeve Style					
-Kimono/Dolman	19	24	11	16.2	
-Set-in	6	7.5	3	4.4	
-ND	5	6	1	1.5	
-None	22	27.5	33	48.5	
-Tank Top	14	17.5	8	11.8	
-Camisole	10	12.5	4	5.9	
-Off Shoulder	4	5	5	7.3	
-Halter	0	0	3	4.4	

Table 2: Predominant Characteristics of Magazine and Yearbook Evening Garments in the
1949-1957 Time Period (Continued)

Characteristic	Magazines		Yearbooks	
	n	%	*n*	%
Shoulder Shape				
-Rounded	30	37.5	16	23.5
-Square	0	0	0	0
-None	50	62.5	52	76.5
Skirt				
Waistline Location				
-Above Waist	3	3.8	0	0
-Natural Waist	76	95	67	98.5
-Below Waist	1	1.3	1	1.5
-None	0	0	0	0
Skirt Fullness				
-Narrow	1	1.3	2	2.9
-A-line	5	6.3	2	2.9
-Moderately Full	19	23.7	21	31
-Full	55	68.7	43	63.2
Skirt Length				
-Above Knee	0	0	0	0
-At Knee	0	0	0	0
-Below Knee	17	21.2	0	0
-Mid-calf	36	45	27	39.7
-Ankle	2	2.5	8	11.8
-Floor/Full Length	25	31.3	33	48.5

Co-ed Codes

The *Co-ed Code*s were pamphlets published by the Associated Women Students for freshman women. These pamphlets included information about appropriate attire for social engagements and certain locations. Although these pamphlets were published for an extended period of time, only the 1950-1951, 1951-1952 and 1953-1954 issues were available in the OSU archives. Upon examination, it seemed that the rules varied very little from year to year, so it is possible the codebooks from 1952-1953, 1954-1955, 1955-1956 and 1956-1957contained similar information.

The 1951-1952 and 1953-1954 codebooks identified the "correct" social attire for campus events for girls as a skirt and sweater (*Co-ed Code*, 1951, p. 54; *Co-ed Code* 1953, p. 53). The skirt and top combination was identified as the most common combination for daywear in the yearbooks (n=122; 66%). The tops were often sweaters. The codebook statements and the data align in this situation.

The 1950-1951 codebook says "college girls dress for the occasion" (*Co-ed Code* 1950, p. 20). The dress worn for dances depended on the type of dance. For more informal dances, the "most attractive skirt and sweater and your best looking low-heeled shoes, or a 'spectator sport' dress" could be worn (p. 20). For a slightly more formal dance, an afternoon or short dinner dress with heels or nice sandals was suggested. For a semi-formal dance, a floor-

length dinner dress with the shoulders covered could be worn and for a formal dance, "your gayest long dress" was proposed (p. 20). In the 1951-1952 *Co-ed Code*, the rules were the same but also included a short formal under the formal dress rules (*Co-ed Code,* 1951, p. 28); this suggestion was also found in the 1953-1954 codebook (*Co-ed Code,* 1953, p. 53). In the yearbook data, 53 of the 68 garments identified as eveningwear were sleeveless or did not have the shoulders covered (77.9%). In addition, full length skirts and mid-calf length skirts were seen almost the same number of times in the yearbooks (n=33; 48.5% and n=27; 39.7%, respectively). The appearance of uncovered shoulders and the number of shorter skirts corresponds with the data collected from the magazines so it is possible that college women looked more to magazines than their *Co-ed Code* book for eveningwear advice. It is also possible that the *Co-ed Code* books from 1954 on updated their rules to include the shorter New Look formal.

The 1950-1951 codebook also says, "In any group it is necessary to abide by fixed dress regulations" (p. 20). Certain articles of dress such as "house-coats, slacks, jeans, shorts, pedal pushers, and smocks" were not to be worn in the public areas of the dormitories (p. 20). This same information was repeated in the 1951-1952 and 1953-1954 codebooks. This appears to have been followed in the yearbook data, since only 8 bifurcated garments were recorded. The women photographed in bifurcated garments that did

appear seemed to have been in outdoor settings or in private dormitory

rooms. Bifurcated garments were far more common in the magazine data

(n=42), so it seems that in the case of bifurcated garments the students were

more likely to follow the dress codes proposed by the *Co-ed Codes* than the

proposed styles from the magazines. Though they did not specify what the

penalties were, all three codebooks identified dress violations as a possible

reason for receiving a penalty. This possibly explains why bifurcated

garments appeared infrequently in the yearbooks.

In summary, the information found in the *Co-ed Codes* corresponds

with the yearbook data when it comes to campus attire. The *Codes* described

a sweater and skirt combination as appropriate campus attire and the skirt

and top combination was the most frequent outfit seen in the yearbook data.

In eveningwear, the *Codes* at first described formal dress as long, but

eventually included a shorter dress in the category. The *Codes* also said the

female students should cover their shoulders at formal dances. In the

yearbook data, full length and mid-calf length skirts were most frequently

seen. It seems that although the students were following the *Codes* and

wearing long formals, they were also wearing shorter formals, which

prompted the *Code* writers to update the *Code* rules. Additionally, most of the

eveningwear seen in the yearbook data left the shoulders uncovered, which

indicates that the students did not follow the *Code* on the prohibition against

uncovered shoulders. Finally, bifurcated garments were not often shown in the yearbook data. This could possibly be because the *Codes* specified that bifurcated garments were not to be worn in public spaces under the possibility of a penalty. Bifurcated garments appeared more frequently in the magazines than in yearbooks, so it is possible the threat of a penalty kept the students from following the style for bifurcated garments in the magazines.

Styles in Film and Television

Father Knows Best (Rodney, 1954), which ran from 1954-1960, was one of the television shows that featured teenagers or college women. Betty Anderson, one of the daughters on the show, is in her late teens and enters college during the 1956 year of the show. A cursory viewing of four episodes showed that Betty often wore similar styles to the yearbook data with the exception of the skirt. She more often wore a moderately full skirt, which appeared 4 times, a slim fit skirt twice, and a full skirt once in a formal gown. Betty usually wore a skirt and top, sometimes with a cardigan. She usually wore a shirt or Peter Pan collar with a jewel neckline. She wore an A-line skirt, the most common skirt in the yearbook data, only once. Other television shows such as *The Donna Reed Show* (Roberts, 1958) and *Leave it to Beaver* (Connelly & Mosher, 1957) either did not star women other than housewives or featured girls who were too young to be comparable to the data.

Farrell-Beck and Parsons identify James Dean in *Rebel Without a Cause* (Weisbart & Ray, 1955) as a fashion influence as does Cooper, who specifically identifies Dean's co-star, Natalie Wood, as someone teenagers in the 1950s would emulate (Cooper, 1985, p. 48; Farrell-Beck & Parsons, 2007, p. 139). In the film, Wood is a teenager but looks old enough to be a potential style leader for the college women set. Wood's costume in the film is similar to the dominant outfit seen in the *Beaver Yearbooks*. For example, when Dean first encounters Wood, she is wearing a mid-calf, A-line skirt with a jewel-necked sweater. Through the rest of the movie, she wears a skirt and top with a jewel neckline and shirt collar, mid-bicep length sleeves, a natural waistline emphasis, and a mid-calf, moderately full skirt, a skirt width less often seen in the yearbook data, but the rest of the outfit aligns.

Farrell-Beck and Parsons (2007) also identified Marilyn Monroe and Jayne Mansfield as style leaders (p.141). However, upon examining images of these women, there seems to be very little imitation among the OSC college women. It is possible their looks were too mature for replication even in eveningwear.

Other films such as *Rock, Rock, Rock!* (Rosenberg & Price, 1956), *Father of the Bride* (Berman & Minnelli, 1950) and *Conspirator* (Hornblow & Saville, 1949) that featured younger women or teenagers showed them wearing the New Look with very full skirts. There did not seem to be very

many films featuring college women or younger, and when they did appear they usually wore the same looks older women were wearing. The styles they wore were comparable to Grace Kelly's image in *Dial 'M' for Murder* (Hitchcock, 1954a)*, Rear Window* (Hitchcock, 1954b) and *To Catch a Thief* (Hitchcock, 1955). Audrey Hepburn is also listed by Cooper and Farrell-Beck and Parsons as a style leader of the period (Cooper, 1985, p. 48; Farrell-Beck & Parsons, 2007, p. 141). Some of the casual styles worn by Hepburn in *Roman Holiday* (Wyler, 1953) featured a moderately full skirt and a button-up top, similar to some of the college women styles. In *Sabrina* (Wilder, 1954) she still wears the full-skirted New Look but is seen wearing the dress over top look that is seen in the yearbook data 13 times. Overall, there is not much correspondence between the styles of women in television and films and the yearbook images of college women from OSC during the period. It seems that magazines were more likely to influence styles.

Theories

Angela Partington (1992) examined the adoption of the New Look by working class women (p. 200). She made an argument for Mass Market or Trickle-Across Theory rather than Trickle-Down Theory in regard to the adoption of the New Look, saying that different classes negotiated their identity by adopting certain characteristics and modifying the look to their preferences (p. 229). This theory aligns with the college women data since the

New Look silhouette was found almost exclusively in evening wear but rarely in day wear. Using Partington's argument for Mass Market theory in adoption of the New Look, it can be said that college women adopted the New Look for only select social needs such as for evening wear; the silhouette did not fit their lifestyle otherwise.

As previously discussed, the 1950s have been described as one of fear (Clarke, 2004). From a social psychological perspective, the perception of imminent danger among the members of a society results in increased conformity (Francesetti, 2007, p. 48). This prevalence of fear and a need for conformity falls under the *Zeitgeist* of the period (Brannon, 2005, p. 13). The conformist spirit of the times could explain why the results in the yearbook data were relatively uniform as opposed to the more varied styles of the magazines.

Further, researchers have studied the importance of the fashion magazine in the fashion dissemination process (Summers, 1970, 1972). Although direct causation cannot be established, it has been found that fashion leaders have a higher exposure to magazines. The theory of diffusion innovation says that fashion innovators will spread innovation through interpersonal communication in their own environment (Brown & Reingen, 1987; Feick & Price, 1987; Gatignon & Robertson, 1985). It can be assumed, then, that fashion leaders who have a higher exposure to styles introduced in

magazines could spread those styles within their own group. This could help to explain why there were as many similarities between the yearbooks and the magazines as there were.

Summary

In summary, the research questions for this study were:

(1) What were the proposed back-to-school college apparel styles for day and evening wear featured in *Harper's Bazaar* and *Mademoiselle* in the 1949 – 1957 time period?

(2) What kinds of styles of day and evening wear did college women at Oregon State College wear from 1949 to 1957?

(3) How do the proposed apparel styles in *Harper's Junior Bazaar* and *Mademoiselle* compare to the apparel styles worn by OSC college women?

I answered research question one by describing a composite outfit consisting of the most common dress characteristics for day and eveningwear found in *Harper's Bazaar* and *Mademoiselle* in the 1949-1957 time period. For daywear, these characteristics were: a two-piece outfit consisting of a skirt and top with a jewel neckline, a shirt collar, wrist/long, kimono/dolman sleeves, rounded shoulders, and an A-line, mid-calf skirt with a natural waistline emphasis. In eveningwear, the composite garment developed using the most common characteristics was a collarless, strapless dress with a

bandeau neckline, a natural waistline emphasis and a full, mid-calf length skirt.

I answered research question two in a similar way. In the *Beaver Yearbooks*, the most common characteristics in daywear "created" a composite garment that was a two-piece skirt and top outfit with a collarless jewel neckline, mid-bicep kimono/dolman sleeves, rounded shoulders and an A-line, mid-calf skirt with a natural waistline emphasis. In eveningwear, the composite outfit was a collarless, sleeveless dress with a strapless sweetheart neckline and a full, floor/full length skirt with a natural waistline emphasis.

To answer question three, I combined the findings related to questions one and two and compared them. In daywear, the magazines and the yearbooks shared the most common characteristics in garment number, garment type, neckline shape, sleeve style, shoulder shape, waistline location, skirt fullness and skirt length. The most common characteristics differed between the magazines and yearbooks in the collar style, sleeve length and bifurcated garment waistline location, length, and leg width categories. In eveningwear, the magazines and yearbook styles had the same most common characteristics in garment pieces, garment type, collar style, sleeve length, sleeve style, shoulder shape, waistline location and skirt fullness. The most common characteristics differed in the neckline shape and skirt length categories.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to compare the proposed college styles for women for day and evening from magazines to the documented apparel of college women from Oregon State College in the 1949-1957 time period. The historic method and visual analysis methods were used to complete this study. An instrument was developed to collect garment details from the "Harper's Junior Bazaar" section of *Harper's Bazaar, Mademoiselle* and the *Beaver Yearbooks.* The frequencies of each garment characteristic were counted and then compared. In daywear, there was more variation in styles represented in the magazines than in the yearbooks. The most commonly seen outfit in daywear in the yearbooks was a skirt and top with a collarless jewel neckline with mid-bicep, kimono/dolman sleeves, rounded shoulders, a natural waistline emphasis and an A-line, mid-calf skirt. While these characteristics appeared in magazines, there was more variation in garment and complete outfit type and garment characteristics in the proposed styles than found in the documented garments in the yearbooks. The frequencies of garment characteristics in eveningwear were very similar for the magazines

and the *Beaver Yearbook*s. The only differences were in neckline shape and skirt length. The most common neckline shape in the magazines was strapless bandeau (n=16; 20%) and in the yearbooks it was a strapless sweetheart neckline (n=26; 38.2%). The most frequent skirt length in the magazines was mid-calf (n=36; 45%) and in the yearbooks it was floor/full length (n=33; 48.5%). However, the mid-calf length was the next most common in the yearbooks (n=27; 39.7%).

In gathering historical information to help interpret these results, I examined the *Co-ed Codes* from the OSU archives, film and television styles from the period and theoretical perspectives related to fashion change. The *Co-ed Codes* presented some similarities with the *Beaver Yearbook* data. For example, one of the dress rules in the *Codes* was that preferred social attire for campus for girls was a skirt and sweater (*Co-ed Code,* 1951, p. 54; *Co-ed Code,* 1953, p. 53). The skirt and top combination was identified as the most common in the *Beaver Yearbooks*. The *Codes* did say that it was preferable that shoulders be covered in formal dances as opposed to the yearbook data where 53 of the 68 garments were sleeveless. Additionally, the *Co-ed Codes* added a short formal option in the formal dress rules in 1951, making it likely that the rules were updated to accommodate the New Look. Additionally, the *Codes* dictated that bifurcated garments should not be worn

in public which might explain why only eight bifurcated garments appeared in the yearbooks.

In a review of selected popular films and television shows of the period, younger women almost always appeared in full skirted versions of the New Look. While in this study's data full skirts appeared only 5 times out of 177 images of skirts. The dominant skirt type in the yearbook and the magazine data was A-line; overall the OSC styles had more in common with the magazines than film or television styles from the period.

Angela Partington (1992) made an argument for Trickle-Across or Mass Market Theory for the New Look, saying that the style was incorporated across groups of women in ways that fit their lifestyles. This seems to be true of the yearbook data since the New Look was predominantly seen in eveningwear and not in daywear. Using Partington's argument, it could be said that college women adopted the New Look in ways that fit their social standing, for formal evening events, as the style did not fit in with their lifestyle otherwise. Additionally, fear and the resulting conformity have been identified as characteristics of the 1950s (Clarke, 2004; Francesetti, 2007; Miller & Nowak, 1977). Conformity could be said to be part of the *Zeitgeist* for the period (Brannon, 2005, p. 13). Since the spirit of the times was one of conformity, this could be why the yearbook styles appeared so uniform in contrast with the more varied styles of the magazines.

Limitations

The present research could have been broadened by using other popular magazines from the time period. Additionally, instead of focusing on back-to-school segments of magazines, editorial content from *Mademoiselle* from the rest of the year could have been used, although it would be more difficult to tell if those styles were specifically aimed at college women. Additionally, other archival material from OSU such as newspapers or photographs might have been examined to expand the results from the documented styles data.

Discernibility was a further limitation to this study. It was easier to determine details from the magazines because the photos were larger and the details more clear. The photographs in the yearbooks were often small and the details hard to make out, making it more likely that all the details of the actual garments might not have been recorded.

The variety of categories in the data collection tool was also a limitation. Although this study focused on full body silhouettes and garment details, there were many images in both the magazines and the yearbooks that were unusable because one element of the entire outfit was not visible. If this study were expanded to include details from individual garments and not just complete ones, the data collected might be more complex.

Conclusions and Implications

Several elements stood out in the *Beaver Yearbook* data. In daywear, a skirt and top, collarless jewel neckline, mid-bicep, kimono/dolman sleeves, rounded shoulders, a natural waistline emphasis, and mid-calf, A-line skirt were common. In eveningwear, a collarless, sleeveless dress with a strapless sweetheart neckline and a full, floor length skirt with a natural waistline emphasis were the elements most often recorded. These elements were seen in the magazine data as well, but the contents of the magazines seemed to have more variation in styles and characteristics than the yearbooks. This data obviously cannot be generalized to all college women in the United States during this time period, but it can serve as an example of the similarities in dress between magazines and one college.

General overviews of costume history describe 1950s women's wear almost exclusively as the New Look. The New Look was commonly seen in eveningwear in the yearbook data, but the day looks were different. Farrell-Beck and Parsons (2007) describe daywear in the period:

> Daytime dresses came in both narrow and full silhouettes, and whereas the Paris couture style was often padded in the hip and had complexly layered and boned inner structures, the ready-to-wear versions were less intricate while retaining the overall shape. The cotton shirtwaist dress became a fashioned standard…In response to the active American lifestyle, some ready-to-wear dresses were actually a separate skirt and blouse, to help extend the wardrobe (p. 148).

As shown in the data collected in this study, these descriptions do not match up with what college women wore at OSC during the period. This is important to note because college women are a group of women who are left out of women's histories and also women's dress histories. While it would be possible to say that the styles depicted in the *Beaver Yearbooks* were an anomaly and not shared by college women throughout the country, the fact that many of the styles were also represented in the magazines makes it more likely that these styles spread. This study is important because it shows a different perspective on women's dress history of the 1949-1957 time period.

Additions to the Body of Knowledge

As shown in this study, the common description of women's fashion in the 1949-1957 style period is that of the New Look. While this may have been true for older women and for women on television and in film, this study provides evidence that it was not necessarily true for college women's daywear in this period. The findings of this study contrasts to the dominant notions of the appearance of women in the time period by giving an example of a different group of women who do not appear to have fallen in line with the New Look for all occasions.

Future Research

While conducting this study, a few other ideas for future research became clear. The same study could be conducted geographically across different areas of the United States, for example, the Midwest, Atlantic, Northern, Southern and Southwest areas. The results from all studies could be compared to reach a greater understanding of what college women wore throughout the country in this time period.

Another way to further this research would be to conduct interviews with women who went to OSC during this time period. While conclusions may be drawn about the possible influences on dress at the time, the only way to really know is to ask the women themselves. Interviews could be conducted to ask women about what they wore and why they decided to wear what they did.

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    United States: Paramount Pictures.

APPENDICES

Appendix A
Data Collection Instrument for College Women's Garment Characteristics
Source _____

Issue Date _____   Page Number _____

If Group Photo, Position of Wearer (row number, left to right) _____

If Multiple Examples on One Page, Position of Example (Top to Bottom)_____

Day or Evening Wear _____

One-, Two-, or Three-Piece garment _____

Garment Type (circle one):

Dress   Skirt and Top   Bifurcated Garment and Top   Skirt and

Jacket   Skirt, Top and Jacket   Bifurcated Garment, Top and Jacket

Dress Over Top   Bifurcated Garment and Jacket   Jacket Over Dress

Skirt, Top and Sweater   Bifurcated Garment, Top and Sweater

Other_____

A. Neckline shape: V   Scoop   Jewel   Square

   Boatneck   Sweetheart (strapless)   Bandeau (strapless) Off-Shoulder

   Scalloped   Other_____

B. Collar Style: No collar   Flat   Standing   Shirt   Shawl

Rolled   Bow   Portrait   Funnel   Turtleneck   Lapel

Ruffle   Other_____

C. Sleeve Length: Sleeveless   Cap   Mid-bicep   Elbow

               Three-quarters   Wrist/long

D. Sleeve Style: Set-in   Kimono/Dolman   Raglan

               Other_____

E. Shoulder Shape: Rounded   Square   None

E. Waistline Location: Above waist   Natural Waist   Below Waist   None

E. Skirt Fullness: Narrow   A-line   Moderately Full   Full

F. Skirt Length: Above Knee   At Knee   Below knee   Mid-calf   Ankle

               Floor/Full Length

G. Other distinguishing details: _____

For Bifurcated Garments:

A. Waistline location: Natural Waist   Below Natural Waist   At Hip
                                                      None/Not discernible

B. Length: Ankle   Mid-Calf   Below Knee   At Knee   Above Knee
                              Mid-Thigh

C. Details: Pleating   Straight front   Tapered   CF Crease   Cuffed
                    Other _____

D. Leg Width: Slim fit   Loose Fit   Baggy Fit

Appendix B
Pilot Study Codebook

Neckline shape:
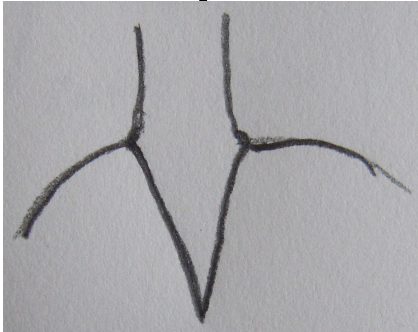
V-shaped neckline
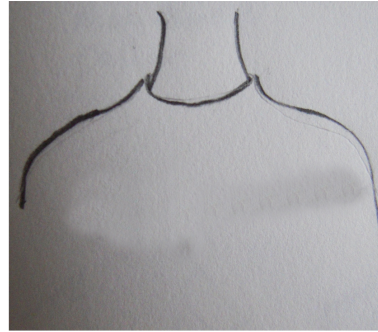
Jewel neckline
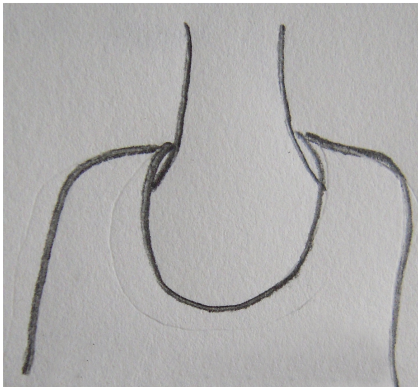
Scoop neckline
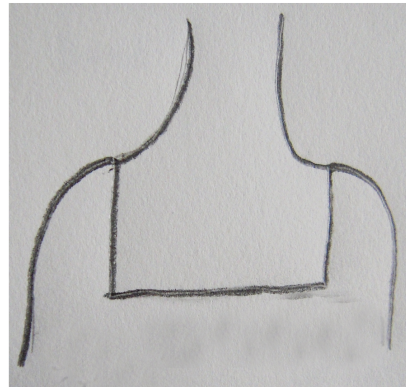
Square neckline
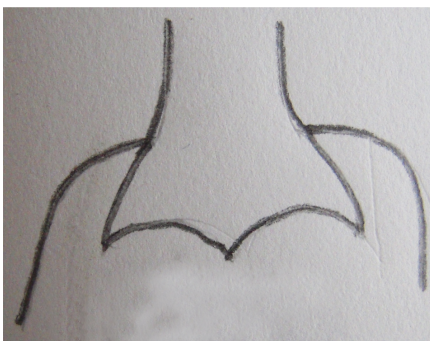
Sweetheart neckline
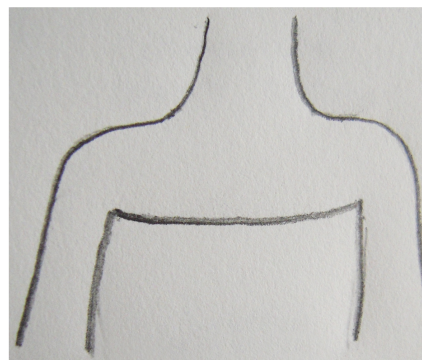
Bandeau neckline

^Drawn by the author

Collar Style:

Flat:
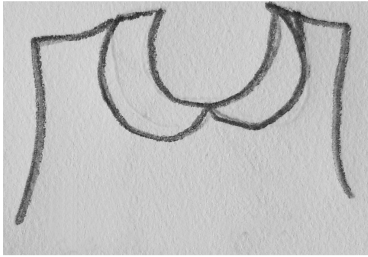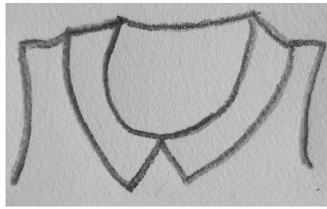
Peter Pan collar   Pointed Peter Pan collar   Sailor collar
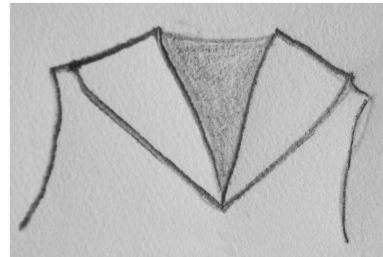
Standing:
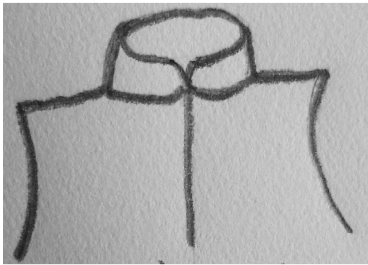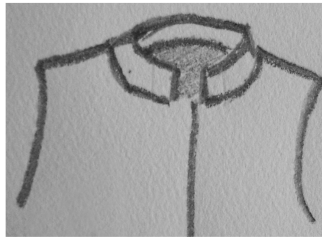
Mandarin collar   Military band collar   Curved band collar
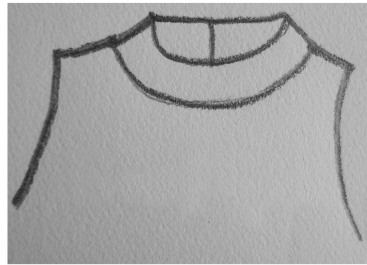
Shirt: Generally, generic button-up shirt collar

Convertible shirt collar

^Drawn by the author

Shawl:

Basic shawl collar

Shawl collar cut-in-one with bodice
front, separate undercollar

Turtleneck: different from standing in that it covers
more of the neck and is generally seen on sweaters.
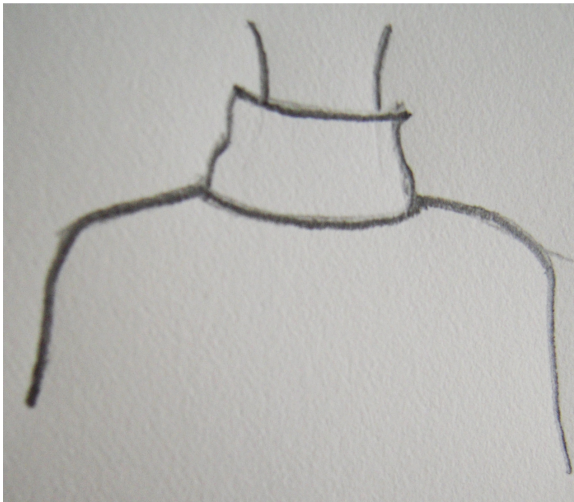
^ Drawn by the author

Sleeve style:

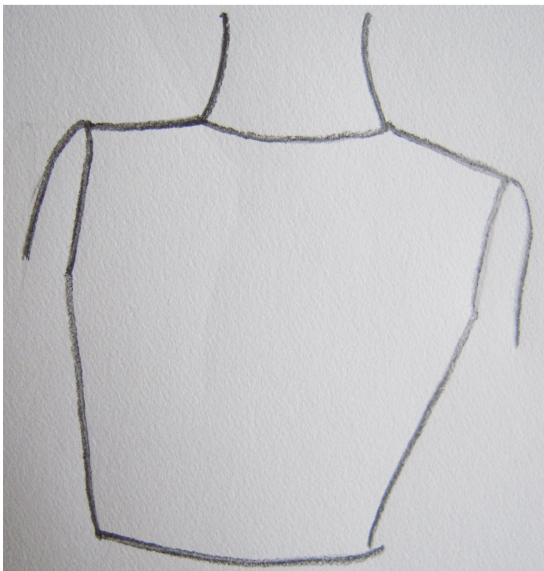Set in sleeve:
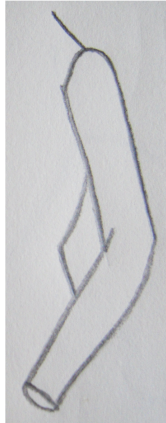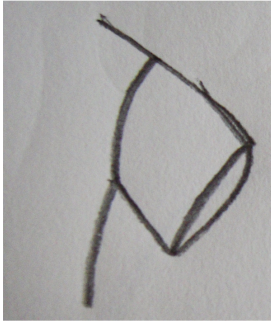
Kimono/Dolman sleeve:
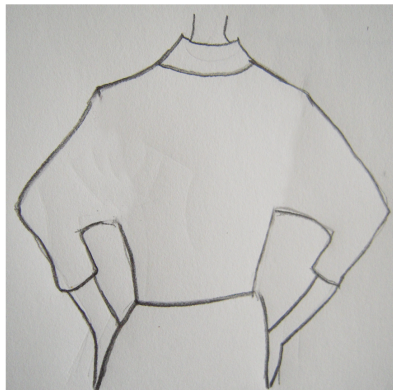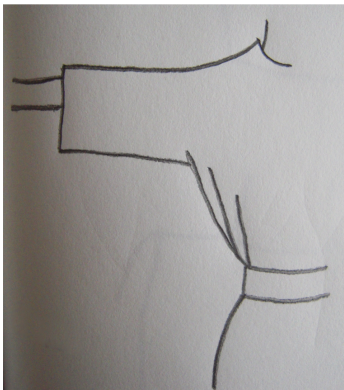
Raglan sleeve:

^ Drawn by the author

Shoulder shape:

Rounded shoulder:
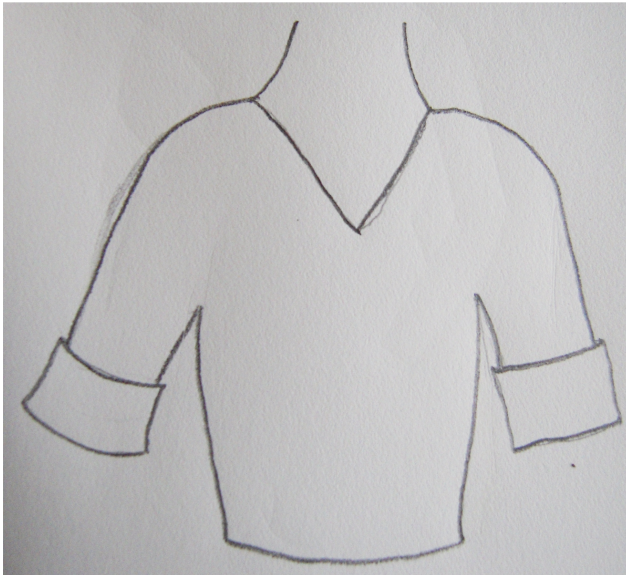
Square shoulder:
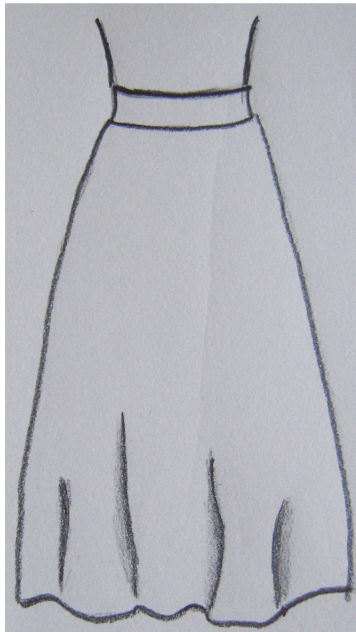

^Drawn by the author

Waistline location: For the purpose of this study, waistline is defined as the part of the silhouette where there is an indentation. For example, if a sweater and skirt combination appears, the waistline silhouette is where the indentation occurs on the body instead of where the sweater ends.
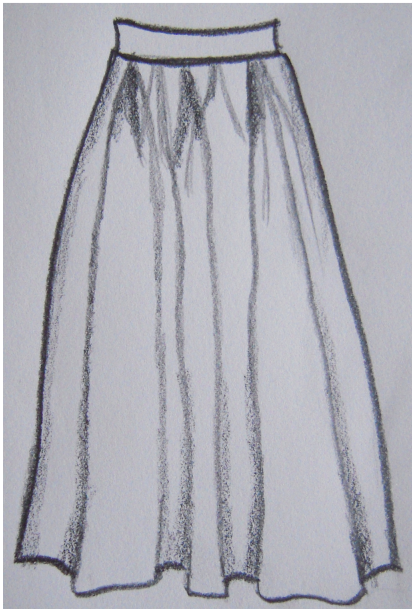
Skirt fullness:

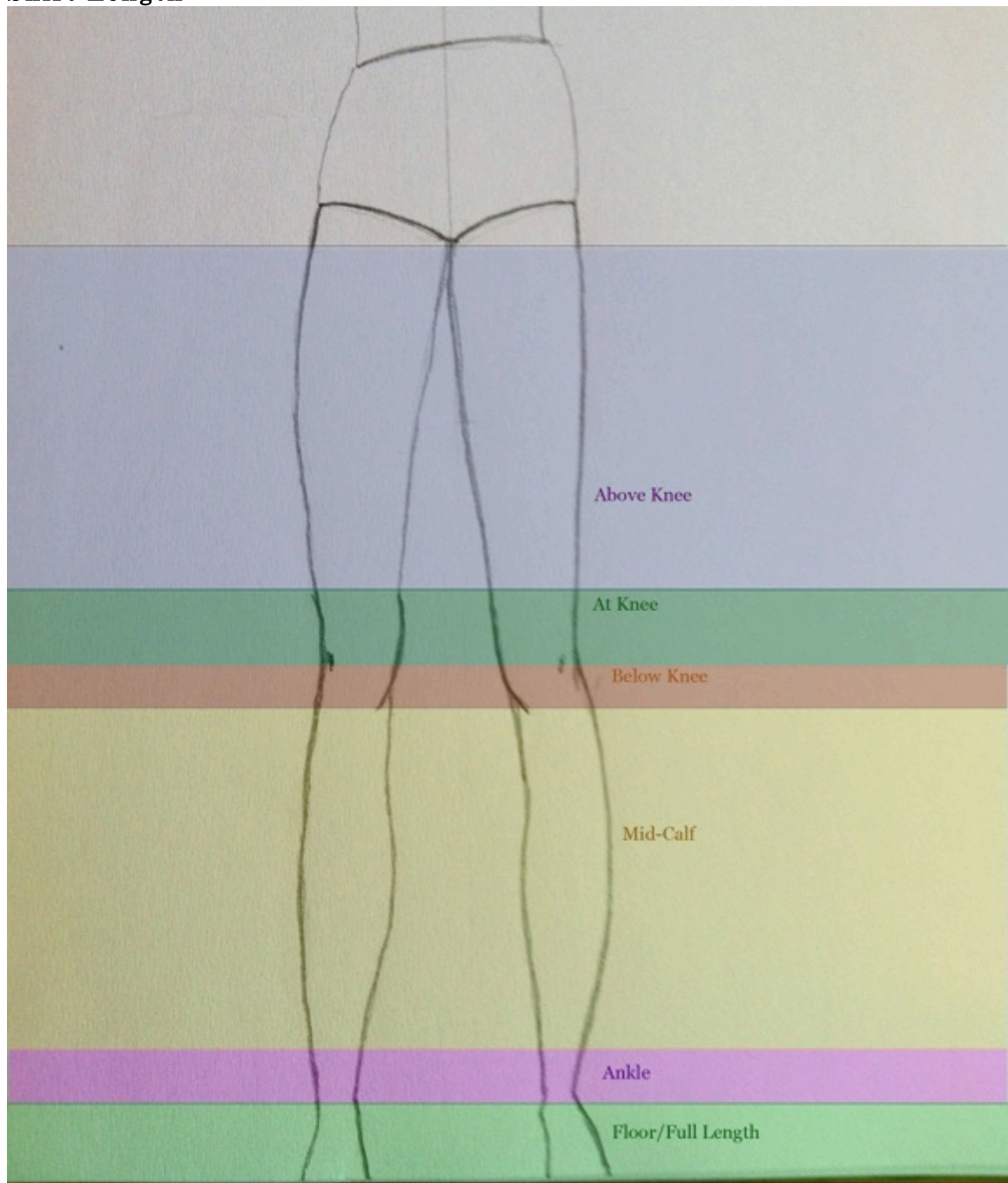Fitted skirt:

A-line skirt:

Drawn by the author

Moderately full: Look for gathering at the waist and the lack of a crinoline.

Full: Look for a lot of fabric and possibly the look of a crinoline

Skirt Length:

Above Knee

At Knee

Below Knee

Mid-Calf

Ankle

Floor/Full Length

^ Drawn by the author

Leg Width for Bifurcated Garments:

Slim fit: Loose fit: Baggy fit:

Drawn by the author