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**AN INVESTIGATION OF THE IMPACT OF CHANGING SOCIAL NORMS ON  
FEMALE CLOTHING ATTIRE PRE AND POST WW II**

**by**

**Bailey Marie Burningham**

**Capstone submitted in partial fulfillment of the requirements for graduation with**

**UNIVERSITY HONORS**

**with a major in**

**Marketing in the Department of Management**

**Approved:**

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**Capstone Mentor**  
Professor Nancy Hills

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**Departmental Honors Advisor**  
Dr. Deanne Brocato

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**University Honors Program Director**  
Dr. Kristine Miller

**UTAH STATE UNIVERSITY**

**Logan, UT**

**Spring 2018**

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### **Abstract**

Not only did World War II bring about changes to the economy and policy in the United States, it also changed women's fashion and, consequently, the way in which women's fashion was presented through marketing efforts. This study is an investigation of how changing social norms, as seen in various marketing material, may have impacted women's attire before and after World War II. The study will be conducted by analyzing various reports on how changes came to pass throughout this time, and how different factors may have instigated the change. Additionally, an analysis of marketing materials used pre and post World War II will be analyzed to better understand how the changes in fashion were presented to the general public. This evaluation and analysis will be conducted by research through various historical books and journals that discuss how changes in fashion took place due to economic changes around the world. This information will then be used to gain a deeper understanding as marketing material is reviewed to evaluate how these changes were presented to the public. It is expected that the study will reveal women being depicted as stronger, more independent, and wearing clothing that may be slightly more revealing than previous styles due to the availability of materials during the war

## **Final Written Product**

( 5,044 words)

### **Introduction**

Though many different aspects of life seem to come to a standstill during times of war, fashion continues to change, sometimes at a rate even faster than usual. These changes to fashion and dress are, in large part, due to the availability of time and materials during war periods. A great example of these changing norms in women's dress and fashion can be found in the time pre and post World War II. As we look deeper at this period to understand how various parts of the world reacted to the war in the way they began to dress, we will gain a greater understanding of how times of war can affect social norms related to fashion. This analysis will focus mainly on the effect seen in the United States of America, however other areas of the world may be mentioned as they instigated changes in the United States as well.

### **Historic Overview**

Having a broad understanding of the time surrounding World War II and the events that led to the war in the United States provides a clearer understanding of how and why social norms were affected surrounding women's fashion.

After the first World War, the Treaty of Versailles was drafted to state that Germany was at fault for starting the war and thus responsible for the damages caused. This document required the Central Powers to pay reparations to the Allies, among other penalties. In the 1920s, Germany received a loan from the United States in order to make their repayments, and thus began to rely very heavily on international trade with the United States in particular. However, new tariffs imposed by the United States made trade and repayments increasingly difficult. Because of these loans made by the United States, when the stock market crashed and the Great Depression settled in, repercussions were global.

For instance, when the stock market plummeted, exports went with it and the raw silk industry alone decreased 65% in just one year (Adams, Michael C.C., 29). Silk was not the only material whose supply was changing. Rubber wealth shifted as well, causing a fear of shortage which led the United States to wonder if they would have sufficient access to rubber needed for hoses, wiring, and fashion.

In 1939, World War II began as Germany invaded Poland. Fashion suffered its first major blow when Paris was invaded by Germany in 1940. Paris had long been the global leader in fashion for the world as many new trends and styles were created there due to the reputable fashion houses such as Chanel, Jeanne Lanvin, and Jean Patou. The invasion caused designers to close up shop and flee or stop creating due to the isolation, and the halt from this fashion capital created a fashion void for the world.

The United States stayed out of the war until the bombing of Pearl Harbor in 1941. When the United States finally entered the war, a wide range of materials were designated more specifically for the war effort, relying on cutbacks in everyday items to provide for the emerging needs of the country. Thereafter, rationing of materials had begun. Even "metals that were used in clothing such as fasteners,

boning for corsets, and zippers were all allocated to be used for the military. Although rationing made it harder for many consumers to find items that they wanted, it allowed for, and even instigated, new innovations in science and fashion design, mainly in the area of synthetic materials used for daily life and fashion (Mason 5)."

### **Fashion Prepares for War**

Designers emerged in the time leading up to the war including Gabrielle "Coco" Chanel and Elsa Schiaparelli. These designers were very important as they designed some of the most fabulous dresses seen in Hollywood as well as everyday wear for the masses. Their contributions to fashion led to an eventual bridging of the style gap between social classes and correlated with the emergence of the middle class and new, popular styles during World War II.

Many of Chanel's designs broke free from traditional fitted gowns and corsets and instead featured silhouettes that were much more conducive to the natural movement of the body. Her designs featuring lowered waistlines, higher hems, and more lightweight fabrics were embraced by the public and paved the way for the clothing that would be needed due to rationing during the war. These new, more comfortable designs also opened the eyes of women to fashion that would be more suitable for jobs they'd take over as social norms began to change as the war unfolded.

Another major factor that affected women's clothing at this time was the increase in transportation options. Many women began riding bikes to run errands or commute to work, which called for split skirts. These became an early sign of the more practical wear that would come during World War II and were more readily accepted due to the introduction of Chanel's designs even before the war began.

Schiaparelli also created new items that would become very useful once the war had begun. Her design for the "siren suit", featuring a gas mask and turban was perfect for women who had to leave bed unexpectedly due to air raids. Her designs for hats in particular carried her financially and emotionally through the war as there were very few, if any, restrictions on millinery. Hats became an outlet for women to express their personal tastes and styles throughout the war, and they were practical for a variety of uses. The turban Schiaparelli introduced in the 1930s became a crowd favorite throughout the war as it could be used to protect women from fumes and accidents when working in factories, while still providing a sense of femininity (Mason 52).

In addition to new designs before the start of World War II, many technical changes to fashion that began in the First World War also carried over. World War I led to the opening of factories that could manufacture clothing at a significantly higher speed in the textile industry due to the need for mass production of uniforms. With the foundation of enhanced manufacturing capabilities already laid, measurements for men's and women's wear were standardized to create "ready to wear" clothing and take mass production of clothing one step further in the Second World War. This way of creating clothing made new styles available for all social classes, even though clothing was previously custom made for those with money or home made by those without. The new, standardized way of creating and producing designs made it easier to create items once rationing came onto the scene.

## Working With Rations

In order to prepare for the rationing that would affect many aspects of life, differentiations had to be made between goods that were necessary and goods that were luxuries. Necessary goods became the main focus, and only very few of the luxuries were traded throughout the world. Due to this new prioritization of goods, the amount of raw materials available to civilians drastically decreased. The introduction of Limitation of Supply Orders by the United States government was used to set a maximum amount of clothing that manufacturers could produce based on how essential their goods were. This greatly affected clothing as "the first LIMOSO of April 1940 dictated a 25 per cent cut in cotton and rayon, and a massive 75 per cent cut in linen. At first this drop was not noticeable; demand fell off, as thousands were called-up for military service, and clothing reserves covered the shortfall. The industry had little trouble producing 500 million yards of blackout cloth in the first year of war. As time went on, however, shortages became more noticeable, exacerbated by the destruction in the Blitz of the great textile warehouse areas" (Brown 18).

Due to this cutback in materials, items were given a coupon value proportionate to the amount of material involved in their creation. The rationing dampened demand, but did very little to deal with the shortage of inexpensive clothes for those that needed them. Hose, socks, and even the demand for womens pajamas rose - pajamas due to the fact that night time bomb raids created a need to get to shelters quickly at all hours.

Everyday wear faced the largest problem emerged in relation to rationing. It became very difficult to find quality, inexpensive clothing. Many consumers had no other choice but to make do with what they had, and find ways to mend everyday items in an effort to increase their useful life. This problem gave rise to the creation "utility" clothing, also called the "essential clothing scheme", to introduce a minimum standard of quality, a wide range of design, and more color. At the time this new plan for clothing was announced, Time Magazine said,

"This simplification of the Government control of the cloth and clothing trades is part of the long-term plan of the Director General of Clothing to provide a range of clothing the public needs at the prices they can afford. Special quotas, which are considerably higher than the quotas under the old Order, are now to be assigned to manufacturers for the making of certain cloths, hose, and other knitted wear required to ensure an adequate supply of clothing of the general grades, particularly in the lower ranges of price.

"This utility clothing is therefore to have first call on the available supplies of raw material. Manufacturers will be required to label with an appropriate identification mark all the cloth and clothing they supply under the special quotas. Makers-up will not be allowed to use the market cloth except for the production of garments of utility grades. Prices of goods bearing the mark will be subject to special control (Brown 28)."

The government ensured large supplies of material specifically for the production of this new Utility clothing by implementing a double system of supply quotas which consisted of a much higher quota for Utility cloth. This was all done to ensure that Utility clothing would be widely available to the

public. All Utility clothing was then required to show the CC Utility Mark, known as "the cheeses," simply to indicate the type of material used to create the items.

Not only did rationing affect the type of material used to create these new "Utility" items, the way they looked was a testament to the lack of resources as well. The Gloucester Journal reported that, "No frills and little, if any, lace, will be found on the controlled-price underwear. These will be known as 'utility' garments . . . . Fabrics being used for this special underwear are rayon locknit, plain, dyed, or printed with semi-bright or bright finish, woven rayon, crepe de chine, crepe satin, spun rayon and wynceyette." Additional rules for the creation of Utility style clothing of all types included:

- Jackets and Coats could have no more than 3 pockets
- Dresses may only have 2 pockets
- No metal or leather buttons
- No boys under 13 could wear long trousers
- No tail coats
- All braid, embroidery, and lace were banned
- Corset manufacturers were prohibited from using shirring, ruching or fancy stitching on women's underwear

These restrictions lasted until 1944, when a few were lifted as the end of the war came into view. The first of the changes allowed pleats on dresses, buttons on shirts, and cuffs on men's trousers (Mason 14). Though the area for creativity was restricted by the availability of materials, designers found new ways to create items that appealed to the public and allowed consumers to express their personal tastes through what they wore during this time. The eventual lifting of some of the restrictions slowly opened the options for designs, but while they were in place it was difficult for consumers to find items that met their needs as well as their desires for fashion.

Though utility clothing fulfilled basic needs, the name alone indicated the lack of "style" found in the designs and left many women wanting something more. The press highlighted the unimpressed attitude that the public held when the Press and Journal commented, "Ask yourself and any friend what the words "utility garments" convey - the answer is always much the same 'Some kind of cross between a union suit and dungarees, which we shall probably all soon be wearing.'" And in April the Tailor and Cutter added to the commentary in stating,

"One wonders who chose the word Utility for the suits sponsored by the Board of Trade. It was an unlucky word and failed to appeal from the first. There is no glamour about Utility clothes and, whatever the male may think certainly the word would not appeal to women...The word "Utility", or any word resembling it, may not be employed in trade descriptions or advertisements relating to cloth or apparel, which is not part of the Utility scheme" (Brown 54).



The 1920s had introduced shorter hemlines and straighter silhouettes, but the 1930s brought styles that emphasized the natural form of the woman's body. These styles began to introduce longer hemlines and emphasize the natural waist, and when wartime brought restrictions, these styles were essentially "frozen". Though these longer skirts, higher necklines, and even full sleeves were the latest trend before the war began, things had to change when rationing came into effect and by the end of the decade, shorter sleeves and hemlines were back. Wartime also introduced "Eisenhower Jackets", based on military jackets that were slightly bloused above the waist, and other styles with less ornamentation, less detail in construction, and more severe lines (Tortora, Eubank 472).

Many practical items of dress also became more established as war called for women to step into different roles than many had before and social norms began to shift. New jobs and responsibilities led women to wear garments made like men's trousers or "slacks". During the war, many women found these slacks to be very useful as they worked in factories and even men's work jeans made with blue denim became more popular for casual dress among women (Tortora, Eubank 476).

Different methods for encouraging general acceptance of these new fashions were used throughout the war, and Hollywood became one of the best modes to do so. Hollywood had an incredible impact on the way the war was perceived by the general public in both the United States and in other places throughout the world such as the U.K., Germany, and more. The restrictions on materials affected everyone, and the way these changes were shown in productions helped to further the war effort. Many production studios were able to find ways to reuse or recycle old costumes for their projects during World War II, enabling them to portray the war-stricken world as realistically as possible while maintaining a touch of glamor and femininity for female characters. Seeing these designs on the big screen helped everyday consumers to recognize that the new Utility designs weren't all bad, and could still be flattering.

When the United States entered the war, the War Department saw the value of entering Hollywood and the movie industry. An office was created, the Motion Picture and Photographic Section of the Consumer Durable Goods Division through the War Production Board. This office was created specifically to make sure that the new motion pictures would communicate a positive message about the war to the public and that production would adhere to any new rules and regulations due to the war. Wardrobe departments in Hollywood were quick to rise to the challenge, finding new ways to keep up appearances and even cosmetic companies followed suit and found their own ways to keep spirits high and women looking their best despite the war.

Many cosmetic companies followed the example set by Hollywood and changed packaging by utilizing plastic materials, strategically naming many of their products to help keep morale high such as "Victory Red" lipstick, and "Alert" nail polish. The rise of popularity in makeup for legs also came from this time as the lack of available nylon led everyone to more creative ways of looking and feeling their best. Hollywood's greatest impact on society during the time, however, was through "canteens".

Canteens became a place where servicemen could come to drink and socialize with Hollywood stars at no cost to them. Two of the major canteens of the time were the "Hollywood Canteen" and the "Stage Door Cantene" which attracted many popular celebrities such as Joan Crawford, Jack Benny, Harpo Marx, and Katharine Hepburn, just to name a few. The press loved to publish images from these canteens, to show the stars and service men alike keeping spirits high during a time of high stress. This,

in turn, had an effect on women as they saw top female Hollywood stars wearing casual trousers for a night on the town, and they began to wear similar, more casual clothing (Mason 39).

### **The Refreshing New Look**

Although a few changes and new designs that emerged throughout the war were accepted and even embraced by many women, they were ready for something more radical. With the end of World War II came the desire for a change and Parisian fashion turned to a dramatic new style that was coined "The New Look". This emerged when Christian Dior launched a new line of clothing in 1947 that was very different from any war-time designs.

Though many famous fashion houses had closed during the war, the reopening and revival of designs from popular designers infused the world of fashion with new life. Designers such as Chanel, Dior, and Cristol Balenciaga became a major force of influence over styles once there were more materials to work with. The year 1947 brought incredibly quick shifts in fashion as these houses reopened and Western nations began to recover from the devastation of the war. These designs brought new life and inspiration to people throughout the world who were ready to break free from drab Utility clothing and express themselves with more fashion-forward styles. From here,

"the American mass market was organized to originate, manufacture, and distribute clothing to retailers throughout the United States...designers seemed to draw their inspiration from styles presented by fashion designers in Paris. Initially the clothing was purchased by a fashionable, moneyed elite, a situation that continued for moderate and lower-priced ready-to-wear throughout the 1950's....Popular designs originated by couture and American ready-to-wear designers working in higher-priced lines were quickly copied by designers for lower-priced lines" (Tortora, Eubank 504).

Many clothes continued to be made with the new, popular "easy care" fabrics such as nylon, polyester, and acrylics. Though nylon had been invented before the war, the usefulness of the material wasn't fully realized until after the war had ended, and the search for similar synthetic fibers ensued. Due to how easy this fiber was to take care of, it became perfect for utility clothing. This eventually led to the introduction of modacrylics, acrylics, polyesters, triacetate, and spandex and their easy-care feature led to quick consumer acceptance. Many of these fibers were used after the war to create replicas of more expensive original designs and sold at a much lower price to consumers in locations such as department stores.

Some of the characteristics of the drastic new styles introduced after the war included:

1. Much Longer skirts. The length that hit just below the knee throughout the war was finally given up for skirts that were much longer. Though this characteristic faced some resistance, it was widely adopted rather quickly.
2. Squared off, padded shoulders were traded for a smoother, more rounded shoulder shape.
3. Incredibly full skirts became popular due to the new availability of material. One popular and influential Dior design featured twenty-five yards of fan-pleated silk in the skirt

4. Pencil slim skirts reminisced the designs of pre-war with straight line silhouettes.
5. Though skirts were much fuller, the waistline was accentuated to emphasize the curves of the body. Many necklines were also much lower to further this effect (Tortora, Eubank 507).

### **Marketing Changes and Encouraging Acceptance**

Various influences had a great effect on the way marketing was to be handled before and after World War II in order to be enticing to the public. The Pre-Depression Generation (also known as the G.I Generation, Veteran Generation, or the World War I Generation) were children during the depression, and young adults during the second World War. This generation witnessed war, the construction of new buildings, and incredible advances in both medicine and technology. Their lives instilled in them "characteristics, lifestyles, and attitudes that are conservative, altruistic, and become less materialistic as they age. They are concerned about health, aging, financial and personal security, and the disposition of valued belongings" (Williams, 2).

One of their most important concerns is centered around the state of their most valued belongings and their health. Perhaps due to the fact that much of this generation experienced a more strenuous childhood, they have adopted "young again" attitudes and pay close attention to their health and how they occupy their free time. Their thinking is ruled primarily by security, so approaching them as a credible source is necessary to gain their trust. One of the best ways to reach them with promotional material is with print such as magazines and newspapers, as they are known to read these mediums much more thoroughly than other generations.

For those born between the years of 1930 and 1945, or the "Depression Generation," growing up during the depression era and World War II led them to value saving money, rationing, ethics, and morals. Watching the United States emerge as a world superpower also planted within them deep patriotic values and their childhood lifestyles led them to develop characteristics and attributes that are very averse to change.

Due to these characteristics and values, the best way to market to this generation is to acknowledge their traditional values of hard work, discipline, celebration of victory, and social conservatism. They are a particularly large market for high-end children's items such as toys and clothing and quality items made in the United States. It seems as though this generation, though not frivolous, will spend money on quality products perhaps because they recognize the value and aren't as price sensitive due to this fact.

By evaluating how things changed between these two generations, it becomes more obvious how events throughout the war affected their values, and thus how different items need to be presented and marketed to them. For example, while the Pre-Depression generation prefers print media that is presented to them in large, clear type free of any unnecessary stimulus, the following generation's main concern is that only relevant information is presented respectfully. When assessing the different marketing techniques used before, throughout, and after the war to promote the changing styles of women's clothing, it's clear that the same vehicles are used to present the message to both generations

Before the war, there was a period that even print took some time to reach the public, especially women, in marketing new trends. For a long time, books were expensive and newspapers weren't generally something women paid much attention to. Things began to change when print became more widely distributed and less expensive. Magazines began to rise in popularity and by the late 1800's, publications such as McCall's, Family Circle, Ladies' Home Journal, and Better Homes and Gardens were reaching millions of women across the United States. Magazines such as Monthly Magazine and Harper's Bazaar became the first way that women were exposed to topics typically not seen as suitable for women such as politics, business, science, and social ills. These magazines, Harper's Bazaar in particular, also presented more "acceptable" women's topics including beautiful illustrations and reports on the latest fashions across the United States. Seeing these designs inspired women to have similar designs created for themselves and the consumer demand for fashion accelerated (Hill 5).

The first edition of Vogue in December of 1892. A subscription promotional ad in Life magazine said:

"Women who go continually into society know how to dress appropriately. They know exactly what to wear on all occasions. Such knowledge is very difficult for women who are not in society, who live away from large cities, and who do not have access to the best shops and dressmaking establishments...Vogue answers questions and has the best chosen fashions with good workable descriptions (Hill 8)."

The reputation of Vogue continued to grow until:

"By the time Vogue celebrated a century of fashion and style in America in 1922, it was widely regarded as the preeminent fashion authority by journalists, clothing makers, advertisers, and most especially, its readers - a status it holds still in the new millennium. Whenever a post, mailer, or newspaper ad proclaimed 'as seen in Vogue,' the featured fashion or accessory received instant credibility - and sales (Hill 13)."

This influence over the public made Vogue one source consumers looked toward to understand how the war would affect things such as dress and how their attitudes would shift. The magazine noted in 1942 that women in America would, "clothe themselves in sackcloth," if that's what the war effort needed (Hill 70). They also made sure to disclose that all designs featured in the magazine would be done so with complete approval of the government due to the rationing that was instituted. This obedient attitude had a positive effect on the attitude the public would have moving forward.

When rations were announced, the United States had already seen how cutbacks in materials would affect new styles because they'd seen how the same situation had changed fashion in Britain not long before. Although the restrictions would narrow the possibilities of variations in design, they encouraged consumers to broaden the use of each item. Vogue took the changes as an opportunity to affect the perceptions of the public by stating that, "L-85 allows much more generous measurements. Of our own free will, we're wearing them . . . They call them austerity fashions, but if this is austerity, let's have more of it" (Hill 72).

Magazines clearly played a major role in instigating public acceptance of the changes created in women's dress before and throughout the war. Although print continued to prove effective even after the war, television introduced a new way for information to be spread faster than ever when it was introduced to the United States in 1948. The influence of the television was quite a bit more prevalent among young Americans and styles began to revolve around what was being worn by music and movie stars. Rather than fashion being dictated by the availability of materials due to the war effort, trends were created by pop culture and spread widely through television.

### Conclusion

Women entered the workforce, cut their hair, and wore trousers to work in factories. The convenience of these pants made them popular for both day and evening wear, even after the war had ended. Although most women weren't thrilled that necessary changes had to be made to their favorite pieces in order to accommodate rationing, they eventually warmed to the idea. As the war went on, women not only dealt with the changes made necessary due to the war, they embraced them and found great pride in the new role they played while the United States participated in the war. By taking a look at the continued popularity of styles and trends that resulted from the war, it's easy to see that some women came to truly enjoy the new styles that emerged from the changing social norms. Further analysis might even show that, though women came to enjoy how the new designs and trends enabled them to move more freely and comfortably, women enjoyed the new styles because embracing them was just another way to take pride in the new role they played in supporting the United States throughout the war.

Women's style began to be segmented into three categories after the war: the slim silhouette that came from rationing during the war, a more sporty look that stemmed from the style women grew accustomed to working in factories, and a more glamorous and shapely style that stemmed from Dior's refreshing new post-war designs. One thing that was found in common with all designs and styles, however, was the feminine look created with a slimmer waist, longer hem, and plentiful accessories. Despite the many changing social norms that impacted women's dress both before, during, and after World War II, women still valued designs and accessories that made them feel feminine and beautiful. After the war, Vogue wrote that the "New Look" created a feel that "every woman's a woman again." However, it seems that despite setbacks, restrictions, and quickly changing social norms, world war two era women found ways to look and feel like women throughout all of the new designs, roles, and expectations.

Although fashion is usually driven by tastes, desires, and new designs launched by popular designers, scarcity was a new and somewhat unfamiliar fashion influencer brought about by world conflict. Changes caused by World War II included alterations to policy, imports, availability of materials, the role played by women, packaging, and even social norms that affect the way women dress. Though the aforementioned changes in style may seem drastic, their development and implementation are easier to understand when the limiting economic pressures of the War and the significant shift in roles women assumed during the war are considered.

The analysis of these changes also makes it clear that various techniques to encourage acceptance proved successful. The department within Hollywood designed to shape viewers' perception of the War combined with the support and fashion advocacy of movie stars helped citizens to recognize that the alterations to their clothing weren't all bad. By seeing designs that complied with ration restrictions glamorized in movies and magazines, the general public more readily accepted the changes that were occurring to women's dress due to the altered social norms. However, when the war ended and restrictions were lifted, designers began to design more freely, excited to embrace the change and their newfound freedoms. Though women's fashion is always changing, no matter the cause or the new social norm, female consumers simply want designs that make them feel beautiful, or at least feminine, throughout it all.

### **Creative Portion and Reflection**

(1,011 words)

I've been looking forward to this project since I started my journey at Utah State University. I've always had a passion for both fashion and marketing, so I viewed my honors capstone project as an opportunity to combine the two and evaluate them together. I decided to look more closely at the time before, during, and after World War II because it presented a unique time where changes were quick and drastic that impacted women's fashion.

The written portion of the project presented me with an opportunity to learn about how women's dress was affected by changing social norms before, during, and after World War II. I loved the opportunity to see how world policy, war time restrictions, and the roles of women affected everyday items and clothing. This portion of the project was the most difficult for me simply because of the magnitude of material available regarding World War II. Although it is incredibly beneficial to have a vast pool of resources to draw from, it made it more difficult for me to keep my writing concentrated on my particular topic. For example, I found it particularly fascinating to learn about the lives of specific designers. For many of the designers I studied, they were becoming very successful before the war, had to close up their shop or move due to the war, and then many were lucky enough to come back into the fashion world once things had calmed down across the world. Stories such as these, though distracting because they are not pertinent to my thesis topic, encouraged me to keep learning more about subtopics surrounding my project.

Another way in which the abundance of material available related to my topic posed a challenge was in the drafting of my research report. If had the time and resources needed, I could have easily written a very long book on this topic. At times during the writing process, it became quite difficult to determine how much background should be given concerning a particular detail, and leaving out even unnecessary items felt like I was doing an injustice to the project as a whole. After many drafts and input from my committee, I am of the opinion that we came to a happy medium in which we communicated all necessary info without losing track of the focus of the paper.

For the creative portion of this capstone project, I recreated a dress from one of the CC41 patterns during World War II. Images of the dress can be found at the end of this reflection. Because I had the opportunity to work with Nancy Hills in the costume department here at Utah State, I was able

to learn so much about what went into the making of the clothing I researched. Although I loved reading through so many other studies and analyses of the time period in order to complete the written portion of this project, being able to work hands-on to create something I had studied made the project much more personal. Each step of the process, from creating a pattern that would fit specific measurements to adding the finishing touches, taught me something about how women and designers during WWII had to think and work in order to have the items they desired during a time of restriction.

Being able to problem solve with a limited amount of fabric helped me to understand how designers embraced the creativity needed to create beautiful items even with the restrictions placed on them due to the war effort. I was also able to work with one of the easy-care fabrics that became popular at the time and now I can definitely understand why so many consumers loved it so much. Though a little flimsy and hard to sew at times, the fabric was easy to press and form to the shape I needed, making the end product very fun to see.

We also created the dress with five buttons, instead of just three, indicating that this design in particular would have been created and worn toward the end of the war, when many of the restrictions were done away with. Another small detail of the dress I created with Nancy Hills that created a more in-depth conversation about the creation of a similar design during the war was the zipper. It became easier for us, for the sake of the project, to create the dress with a metal zipper, even though this would not have necessarily been expected from dresses created during the war. When the war began, metal was one material that was saved for the war effort, and so metal items such as zippers would have been saved from old clothing or before the war. If a metal zipper had not been saved to be reused during the war, they would have used another type of closure to help with the fit of the dress instead.

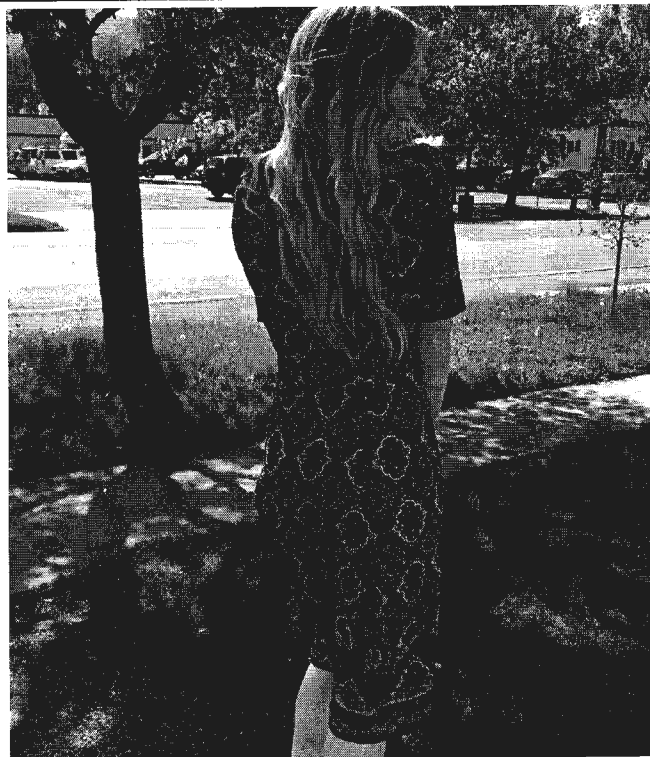
Overall, this project allowed me to understand how marketing and business principles that I've studied at Utah State come into effect during all types of world climate and affect more than I originally realized. I came to understand how large changes to policy and trade affect the roles that consumers play and how the government can market and promote those changes to encourage acceptance by consumers. I was able to work closely with my mentors, and in the case of Nancy Hills, develop a shared passion by working alongside her in her field and topic of expertise. This project connected my two passions of marketing and clothing design in a way that I didn't understand when I began my research and has changed the way I view both for the better. I now have a deeper understanding about how different forces in the world around us to create the society and social norms we experience everyday. This new understanding allows me to look at the world with a cause and affect mindset that helps me to see why things are the way they are, and how we can make the most of them.

**(Images of the rose dress are the original CC41 garment that was used to create a pattern. This pattern was then used to rec**





(These final images are of the final dress recreated from the original CC41 dress studied alongside the research portion of the project.)



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### **Professional Author Bio**

Bailey Marie Burningham (Livingston) is a Utah State University graduate with a Bachelor's degree in Marketing. She has always had a passion for both clothing design and business and finds ways to creatively join the two interests. She has presented her research at the Utah State Capitol and been published in the Proceedings of the Western Decision Science Institute. Following graduation, she plans to continue to grow her photography business as well as her social media marketing consulting business.