WOMEN IN PANTS: A STUDY OF FEMALE COLLEGE STUDENTS ADOPTION OF BIFURCATED GARMENTS AT THE UNIVERSITY OF GEORGIA FROM 1960 TO 1974

by

CANDICE NICHOLE LURKER SAULS

Under the direction of Patricia Hunt-Hurst

ABSTRACT

This research presented new information regarding the adoption of bifurcated garments by female students at the University of Georgia from1960 to 1974. The primary objectives were to examine photographs of female students at the University of Georgia in *The Pandora* yearbooks as well as to review written references alluding to university female dress codes as well as regulations and guidelines. The photographs revealed that prior to 1968 women at UGA wore bifurcated garments for private activities taking place in dorms or at sorority houses away from UGA property. The study also showed an increase in frequency from 1968 to 1974 due to the abolishment of the dress code regulations. In reference to the specific bifurcated garments worn by female students, the findings indicated the dominance of long pants. This study offers a sample of the changes in women's dress during the tumultuous 1960s and 1970s, which then showed more specifically how college women dressed in their daily lives across America.

INDEX WORDS: Dress Codes, Mid Twentieth Century, University of Georgia, Women's Dress

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CHAPTER 1

INTRODUCTION

> "If the social scientists need further documentation on the changing patterns of American life, they might well turn to women's pants."
> (Winter, 1960, p. 70)

This quotation by women's pants designer Jack Winter epitomizes the changing trend for women wearing pants and the general acceptance occurring all across the United States of America during the mid-twentieth century. From the beginning of fashion history in Western dress, men and women's clothing were gender specific. After the sixteenth century, men wore bifurcated garments, while women wore skirts and dresses. Some women wore pants, but this practice was rare. In the mid-nineteenth century several movements such as dress reform and women's participation in sports occurred prompting some women to take up wearing pants, yet few women made the transition to adoption. In the early twentieth century a few pant items were introduced and manufactured for women. As the century progressed some women adopted pants for special activities such as skiing and lounging. This limited adoption would continue for most of the century until the 1960s when changes in American lifestyle reflected changes in attitudes toward women and clothing. When looking for information regarding women's adoption of bifurcated garments, published information ends primarily at the start of the twentieth century, thus limiting the overall body of knowledge on the topic. Yet pants are an integral part of American women's wardrobes today. Much of the story of this dramatic transformation is still untold and needs to be researched.

This research adds to the greater body of knowledge of historic dress by showing how women at one major university adopted bifurcated garments in the latter half of the twentieth century. This work documents a sample of the changes for women's clothing that occurred during the tumultuous 1960s and 1970s. By looking at the young women at the University of Georgia, people are then able to look at the possibility of how other women interacted and reacted in their daily lives all across the United States of America, thus changing what was regarded as acceptable dress for women.

Statement of the Problem

Through the examination of several primary sources including *The Red and Black* (University of Georgia student newspaper), *The Pandora* (University of Georgia yearbook), and University of Georgia handbooks, this thesis presents new information regarding the wearing of bifurcated garments by female students at the University of Georgia in Athens during the years 1960 to 1974. The two purposes of this research were to study the adoption and timeframe of adoption of bifurcated garments by female students as documented in posed and candid photographs found in University of Georgia college yearbooks and other sources (listed above) and to understand the social meanings behind this phenomenon.

Objectives

1. To examine posed and candid photographs of female students at the University of Georgia in *The Pandora* during the years 1960 to 1974.
2. To determine the types of bifurcated garments worn by female students at the University of Georgia during the years 1960 to 1974.
3. To determine the frequency of the garments in the photographs during the years 1960 to 1974.

4. To determine whether the events for the photographs of women in bifurcated garments were private or public for the years 1960 to 1974.
5. To determine whether the photographs of women in bifurcated garments were coeducational or all females (the same sex) for the years 1960 to 1974.
6. To examine the regulations and guidelines for female student dress at the University of Georgia during the years 1960 to 1974 as well as to examine written references of women in bifurcated garments in Athens, Georgia in *The Red and Black* during the years 1960 to 1974 found in the vertical files and archives in the Hargrett Rare Book and Manuscript Library.

Limitations

Similar to every research, this study had limitations that regulated the resources utilized, the years studied, and the type of photographs examined. Although the limitations were minimal, they were noted in order to fully comprehend the study. The first limitation was in the selection of photographs for analysis, which was limited to those found in *The Pandora* (University of Georgia yearbooks). Secondly, the analysis of textual information was limited to the newspapers, yearbooks, and handbooks located at the Main Library and the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia. Further, the study analyzed only the written references in newspapers and yearbooks about females at the University of Georgia. Another limitation was the time period selected, 1960 to 1974, based upon the information provided in the secondary sources about the general adoption of pants by women. In reference to primary sources, the study evaluated only female students on the front row when the photograph included numerous rows of students; photographs

showing head-to-toe views of female students. Finally, photographs from theatre/drama productions that did not accurately depict the clothing of the time periods studied were also excluded.

Definition of Terms

The following terms and definitions are relevant to the understanding of the study.

Bell-bottoms- "pants cut with fullness on both the outer and inner seams to give a 'bell' flare at the hem" (Calasibetta and Tortora, 2003, p. 355).

Bifurcated garments- "garments constructed with legs" (Calasibetta and Tortora, 2003, p. 32).

Bloomer- dress with short skirt (below the knees) worn with baggy trousers; the outfit was named after one of its biggest supporters Amelia Jenks Bloomer; later referred to gymnasium and bicycling outfits

Candid photograph- "photography of subjects acting naturally or spontaneously without being posed" (*Merriam-Webster*, 2006, p. 179)

Capris-"tight-fitting three-quarter-length pants, with short slit on outside of leg" (Calasibetta and Tortora, 2003, p. 355).

Culottes- "garment that hangs like a skirt, but is actually pants (i.e., a divided skirt)" (Calasibetta and Tortora, 2003, p. 121).

Hip-huggers- "low-slung pants of any style starting below the normal waistline, usually with belt resting on hip bones" (Calasibetta and Tortora, 2003, p. 357).

Overalls- "pants with a bib top and suspender straps over the shoulders that cross in back" (Calasibetta and Tortora, 2003, p. 358).

Pantaloons- tighter fitting than trousers; menswear garment worn primarily during the mid-nineteenth century

Pants- American abbreviation for the term *pantaloons*; used most in twentieth century; “clothing for the lower torso made to fit around each leg, may be any length and width, some have cuffs, some do not” (Calasibetta and Tortora, 2003, p. 354).

Yearbook- “a school publication that is compiled usually by a graduating class and that serves as a record of the year's activities” (*Merriam-Webster*, 2006, p. 1451)

CHAPTER 2

REVIEW OF LITERATURE

This chapter includes a brief history of the literature related to the history of the University of Georgia, an assessment of women's clothing during the period 1960 to 1974, and the historical background of women's adoption of bifurcated garments in the United States of America.

A Historical Background of the University of Georgia

The University of Georgia (UGA) has grown over the past two hundred years from a small college struggling to survive in the frontier into one of the nation's largest modern universities. As the nation's first state chartered university in 1785, the University of Georgia always incorporated the educational ideals of science, mathematics, and a classical education while struggling over time to acquire enough funding both from the government and private resources to remain in operation (Boney, 2000).

At the start of the twentieth century, with the aid of organizations such as the Colonial Dames and the Daughters of the American Revolution, The University of Georgia acknowledged the need for female education, following numerous other public institutions that had previously enrolled female students. Women's admittance to summer school courses occurred in 1903, but it was not until 1918 that UGA's administration officially admitted females to all the programs offered at the University, with most women enrolling in home economics and education departments. Historian F.N. Boney discussed the importance of women on the campus with

the statement: “Even so, the coming of the women profoundly changed the University of Georgia. Enrollment began to increase almost immediately” (2000, p. 108). Although UGA’s administration allowed females at the University, they did not receive equal treatment from the school; as a result, they were monitored with strict regulations by the Dean of Women on their dress, their social events, and their daily activities. Such regulations for female undergraduates included no smoking in public, a strict curfew, no alcohol, hats and gloves worn when downtown, skirts and stockings worn on campus, and bloomers worn for physical education. Male students also had similar restrictions governing their activities, behavior, clothing, and demeanor (Boney, 2000; Dyer, 1985).

Student life took a new turn during the roaring twenties. In general, students were livelier, more independent, less inclined to submit to faculty regulations, and aware of the changing social mores. Some faculty members blamed the new “evils” in campus life on the female students, but even a previous advocate against coeducation, Chancellor Charles H. Snelling,“…gradually came to take a benign view of coeducation and thought that the influence of the female students on the males had been positive” (Dyer, 1985, p. 179). The Board of Trustees saw these independent students as a threat and tried to end the abundant dances on campus, but President David C. Barrow decided that dances were a great way for students to release their excess stress. He compromised by starting and ending dances at earlier times (Dyer, 1985).

After this period of renaissance at UGA, a modernization occurred which put the University of Georgia as one of the nation’s state-of-the-art universities combining research, teaching, and service to meet the needs of the community. The *Reorganization Act of 1931* also simplified the state government and reduced the number of state agencies. Further, the act did

away with the idea of one large university including many branches, thus leading the way for a unified university with both men and women interacting on a main campus. Richard B. Russell Jr., the governor of Georgia, seeing a need for a governing administrative body instead of the independent board of trustees, created the Board of Regents in 1933. The Board of Regents' primary purpose at this time was the consolidation of the fifteen state schools into the state university system controlled by the board (Boney, 2000; Dyer, 1985).

Also during the 1930s, some Americans went searching for "radicals" on whom to blame the region's problems such as financial despair, economic turmoil, and liberal changes in ownership and freedom of the press. The University of Georgia did not escape this scouting and politicians both on and off campus came seeking out nonconformists as well as race-mixers and religious radicals. Governor Eugene Talmadge in 1941 removed several employees at the University of Georgia and other state institutions in an attempt to rid the university system of the "Red Menace" and retain social equality. Historian Thomas G. Dyer noted the large consequences with the statement: "The chain of events which began in early 1941 had far-reaching and serious consequences for higher education in the state" (1985, p. 239). These consequences included bad publicity for the state of Georgia giving the state a reputation of containing "backwater institutions" where academic freedom did not exist. Fortunately, the new governor, Ellis Arnall, reformed Talmadge's previous actions helping to restore the image of the university (Dyer, 1985).

World War II greatly changed UGA's campus, with many males leaving to participate in the war effort. In reference to female student's presence on the campus during World War II, historian F.N. Boney stated: "…but even during the Second World War, when men were scarce on campus, women did not challenge the traditional dominance of men in campus affairs" (2000,

p. 108). Although male enrollment declined, the University received aid from the government for new buildings and worked closely with the U.S. Army and Navy in instruction of classes and extracurricular activities. Upon the war's end, the G.I. Bill greatly increased male enrollment. Formally called the *Servicemen's Readjustment Act*, the G.I. Bill of 1944 provided one year of schooling to veterans who were twenty-five or younger when they entered the service. The University of Georgia's President Harmon White Caldwell saw the need for new facilities with the admission of the veterans; thus many new buildings were constructed thanks to both public and private funding after the war. UGA also aided veterans with finances for housing, and allowed veterans' wives to attend classes for free (Boney, 2000; Dyer, 1985).

After World War II, the 1950s marked the growth of UGA from an extremely vulnerable and under-funded university to one of increased strength and financial support. Thanks to President Omer Clyde Aderhold's reforms and the creation of the University System Building Authority in 1949, several new buildings were constructed including a new library, dormitories, and discipline-specific buildings, classrooms, and other facilities (Dyer, 1985).

The 1960s and 1970s ushered in a new era for the University of Georgia, with the Civil Rights and Women's Rights movements as well as the Vietnam War. The University of Georgia moved away from filling the role of a parental figure (*in loco parentis*), which previously provided students with moral and ethical guidance, to an educational system that solely provided academics (Boney, 2000; Dyer, 1985).

Showcasing the overall push for desegregation at college campuses, historian Thomas G. Dyer stated: "As the modern civil rights movement began to develop in the immediate postwar years, the lily white college campuses appeared to be high on the movement's priority list for desegregation" (1985, p. 303). Although there existed tensions on campus from the national civil

events, the traditional conservatism of the University subdued the discord. However, one point of great dissonance occurred with the admittance of Charlayne Hunter and Hamilton Holmes to the University of Georgia in 1961. These two African-American students applied to the University more than three times before being admitted. It was only after the civil case of *Holmes vs. Danner* that they arrived on campus. In general, curious students rather than hateful ones met the two undergraduates as they arrived on campus, but some instances of riots and racism did occur. UGA could not remain segregated in dormitories, classrooms, and dining halls; however, social events such as intercollegiate athletics and Greek life continued racial separation until the late 1960s. Also during the late 1960s and early 1970s, new facilities on North and South campuses coincided with an increase in enrollment partly due to UGA's availability to all people of the state regardless of race (Boney, 2000; Dyer, 1985).

Female students also underwent changes during the 1960s and 1970s. Historian F.N. Boney stated: "Many of the old rules vanished, and women finally escaped from the old dress and conduct codes and dormitory restrictions designed for southern ladies of an earlier age" (2000, p. 169). In 1964 the Women's Student Government Association met with the Dean of Women to modify some of the rules of leaving and entering campus. The new reforms allowed seniors with 130 hours of earned course credit to visit the home of any Athens family (with University and family permission) as long as there was an adult chaperone. Seniors were also able to take day trips and return on Mondays after a weekend excursion, although female faculty still had to attend all authorized student social functions. Even during the time of change in student political attitudes, women were still subjected to regulations based on gender, even with their club meetings. The Coed Equality March of 1968 represented one desire of female students to completely abolish any gender-related regulations. Specifically, the twenty-five students in

the march asked that University alcohol consumption regulations be consistent with state laws and that the University abolish curfews for women. The new ideas and protests by the female students led to the disappearance of virtually all distinctions in conduct regulations based upon gender by 1970 (Boney, 2000; Dyer, 1985).

An Assessment of Women's Wear, 1960 to 1974

For the purposes of this study, the fashionable dress reviewed covers the period 1960 to 1974. Difficulty arose with the decision on which time periods to utilize due to the disagreement of history of dress texts on the specific dates for the fashion periods of the late twentieth century. For example, in the textbook *The History of Costume: From Ancient Mesopotamia to the Twentieth Century, Second Edition* (1992), Payne, Winakor, and Ferrell-Beck separated the late twentieth century into 1946 to 1958, 1959 to 1969, and 1970 to 1990. Further, in the book *Twentieth Century Fashion* (1999), Valerie Mendes and Amy De La Haye divided the late twentieth century into four time periods: 1957 to 1967, 1968 to 1975, 1976 to 1988, and 1989 to 1999. Tortora and Eubank, in *The Survey of Historic Costume* (2003) split the late twentieth century into four fashion periods: 1954 to 1964, 1964 to 1974, 1980 to 1995, and 1995 to 2003. For this study, I utilized the time periods established by Tortora and Eubank prior to the 2005 edition. The study began with an analysis of women's wear during the fashion period of 1954 to 1964 followed by an analysis of women's wear during the Vietnam Era of 1964 to 1974.

Time Period: 1954 to 1964

Factors That Influenced Fashion

During these years, numerous economical and social factors influenced female fashionable dress. For the period, 1954 to 1964, the change of family lifestyle, the emergence of television influence into households, and various entertainers all present major influences on

women's fashion. The 1950s, often described as the "Golden Era of the American Family," contrasted with changing family life in the 1960s. During the 1960s, many young adults married at a younger age than in previous decades; thus families bore more children at a faster rate. Magazines, television, and movies also affected family life with their portrayals of families as idealistic and trouble-free. They further praised the virtues of marriage and family. Many families moved to the suburbs, and family travel increased due to the expansion of the American highway system. According to Tortora and Eubank: "All these changes helped to create an emphasis on more informal or casual styles, and department stores expanded sportswear departments for men, women, and teens" (2003, p. 426). While department stores increased in size, most consumers shopped in shopping centers. Shopping centers developed due to the increased use of automobiles and the growth of the suburbs. Along with the increase in shopping centers came the creation of enclosed shopping malls, which recreated the images of a small town with background music, climate-controlled interiors, and landscapes. These small towns created a community of shoppers (Marty, 1997; Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003).

The widespread popularity of television led to advertisers being able to reach consumers at unprecedented levels. Historian Myron A. Marty stated: "Knowing that nearly 90 percent of American households owned at least one TV set, advertising agencies saw television as an ideal medium for creating consumer needs" (1997, p. 8). This ability resulted in a national culture of consumerism: a culture that catered to consumers' tastes. Along with the move to the suburbs, television had a direct impact on women's fashion and was a medium to spread fashion information, especially for the younger generation. Music groups, actors, and political figures also impacted fashion. First Lady Jacqueline Kennedy helped popularize American female

fashions such as bouffant hairstyles, pillbox hats, A-line skirts, low-slung pumps, empire-style evening dresses, and wraparound sunglasses. Many Americans of all ages copied Mrs. Kennedy's style due to its simplicity combining a lighthearted spirit and ladylike sophistication that liberated them from the exaggerated femininity of the 1950s (Marty, 1997; Milbank, 1996; Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003).

Clothing Styles, 1954 to 1964

These outside influences partly motivated the change in clothing silhouettes from the competing New Look of the 1950s to the unfitted silhouette of the 1960s. Three primary styles prevailed during the early 1960s: conservative style, baby-doll look, and "wacky and with-it boutique styles" (Milbank, 1996).

The New Look, created by Christian Dior in 1947, remained popular early in the period and directly competed with the unfitted silhouette that was introduced in the mid-1950s. The New Look was comprised of a full skirt that hit at mid-calf and a jacket or bodice with a round-soft shoulder line, and a nipped-in, small waistline. The look emphasized a womanly figure, especially the curves of the body. Some items that added to the focus on curves were the padded basques of jackets and the fullness in the skirts. The curving lines of the New Look contrasted drastically with the unfitted, non-curving styles prevailing during the 1960s and 1970s (Tortora and Eubank, 2003).

The first style of the 1960s, the conservative look, included short shift dresses as well as coat and dress suit ensembles. Daytime dresses were straight and unfitted and were often princess style with a slight A-line, where the waist was loosely defined. Suits usually had collars that stood away from the neckline, set-in shoulder padding, and straight sleeves that were three-quarters in length. Suit skirts were plain and slightly gathered in dirndl style. Evening dresses

had simple lines with sculptural seam construction, were beaded all over or just around the neck and often worn with gaudy costume jewelry. French couture designer Coco Chanel promoted the unfitted look in her 1954 and succeeding collections. Her loosely fitted cardigan-style jackets- braid-trimmed and collarless with three-quarter length sleeves were accompanied with an A-line skirt. Chanel's suit was often worn with a blouse that had a bow tie at the neck and sleeves that extended slightly beyond the jacket sleeves. The suits were made in nubby tweeds, double-knit wools, and other substantial materials (Milbank, 1996; Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003).

The baby-doll look had short skirts, high waistlines, puffed sleeves, and Peter Pan collars, and came in A-line shapes for dresses finished off with doe-eye makeup. American designers Geoffrey Beene and Bill Blass epitomized the look with lots of lace and ruffles. French designer, André Courrèges, also utilized the little-girl look with his short, flared skirts and dresses accompanied by cropped jackets. The press exhibited fashions showcasing sheer, see-through blouses and dresses worn without underclothing but these had a short following and were seen only in urban areas (Milbank, 1996; Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

Finally, the boutique-look was greatly influenced by Op and Pop art, which included dots, bars, or zigzags on the simple silhouette. The look started in 1961 and was worn with boots and patterned stockings. French designers such as Marc Bohan for the house of Christian Dior, André Courrèges, and Pierre Cardin used these styles in their collections. More specifically, Yves Saint Laurent's 1960 collection "Left Bank 'Beat' Collection" was based upon the Beatniks and Bikers. St. Laurent offered controversial looks with materials such as crocodile skins, mink, glove leather, and expensive wools. André Courrèges introduced fresh, new ideas

into his collection for Balenciaga. Courrèges had clean-cut designs emphasized with pocket flaps and welts as well as short, flared shift dresses worn with cropped jackets. Courrèges also introduced a pantsuit, as well as showcased provocative hipster pants with slender tunics or double-breasted jackets. Another innovative designer of the 1960s, Pierre Cardin, often experimented with ultramodern designs and took part in the space-age fashion. Influenced greatly by the walk in space, Cardin introduced his Cosmos collection in 1964 with tunics or pinafores over body-fitting ribbed sweaters, tights or trousers, peaked caps, and felt domed hats (Mendes and De La Haye, 1999; Milbank, 1996; Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003).

Time Period: 1964 to 1974

Factors That Influenced Fashion

The second fashion period studied exhibited political, economic, and social influences on fashion, much like the previous one. This time period, often referred to as the Vietnam War Era, continued to reflect changes in family lifestyle and included many sub-cultural influences. Family prosperity increased and with children in schools and participating in more school activities, mothers had more time for themselves or jobs outside the home, most choosing seasonal careers. The second fashion period was also determined by two trends in reference to family life: an increase in divorce rates and a decrease in birthrates (Marty, 1997).

Many groups, such as the Mods and Hippies as well as social movements such as the Women's Movement and the Civil Rights Movement developed and incorporated their own ideologies into clothing. The popularity of the Mods grew at the beginning of this time period; they focused on self-expression and expressive literature such as poetry. Mods adopted Carnaby Street and Portobello Road in London as their fashion centers. Tortora and Eubank stated: "One

of the ideas described as central to the mod fashion concept was the notion that males as well as females were entitled to wear handsome and dashing clothing styles" (2003, p. 460). Mod fashion spread to the United States of America through the rock-and-roll group the Beatles and English designer Mary Quant, who was one of the most successful designers to recognize the widespread need to create distinctively youthful clothes. Also deemed the "inventor" of the mini-skirt, Quant provided fun and exciting clothing for ordinary girls and wanted young people to have an individualist fashion style. Some examples of her clothing were a box-pleated sleeveless dress with dropped waistline, a flared black dress with white collar, and a tunic worn with knickerbockers (Steele, 2006; Tortora and Eubank, 2003).

The decline in popularity of Mod styles led to its demise in the late 1960s. The Hippie subculture caught the public's eye by 1967. These young people rejected urban corporate values, focused on a return to nature, incorporated a back-to-the-earth spirit, and were major catalysts for the resurgence of crafts. Tortora and Eubank further described the Hippies with the statement: "The hippie philosophy stressed 'love' and freedom from the constraints of 'straight' society" (2003, p. 459). Hippies attracted "idealistic rebels" and "rebellious idealists" and alienated themselves from the "establishment" and technology. Hippies, both men and women, wore long hair as well as headbands, love beads, and gypsy-like costumes. Many of them gathered at musical festivals such as the Woodstock Music and Art Fair in 1969. Their garments reflected their non-conformity: beads, feathers, frayed blue jeans, flowing dresses, and bandanas. Many Hippies purchased clothing at thrift stores, and soon their clothing styles spread into street wear of non-Hippie youth (Berkin, Miller, Cherny, and Gormly, 2006; Marty, 1997; Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

Along with the new sub cultural groups, two primary social movements greatly affected fashion during 1964-1974: Women's Rights and Civil Rights. Women involved in the women's independence movement saw clothing as a symbol of oppression and many demonstrated their ideologies by relinquishing their brassieres in public. The movement gained momentum with the publication of Betty Freidan's book *The Feminine Mystique* in 1963, which demonstrated to middle-class women that they were not alone in their feelings of entrapment in their role as mother and wife. In reference to women's roles in the household mixed with their increase in the workforce, historian Myron A. Marty stated: "Thus their jobs, often taken simply as a way of adding to their families' income, did little to increase their sense of autonomy within the family, and their opportunities for advancing in the workplace were limited" (1997, p. 19). The movement became more vocal and organized with the emergence of the National Organization for Women (NOW) in 1966. Many women adopted anti-fashion looks, resisting the little-girl look of the Mod period in favor of more grown-up styles. Women's underclothing became less confining as women rejected the girdle but still wore brassieres. Bra styles became less rigid, were molded from synthetic fibers, and were sewn to produce uplift. The new ideology for women could be seen through fashion developments by way of the wearing of traditional menswear garments such as blue jeans, t-shirts, and suits; changes in undergarments also reflected changing ideas about women (Marty, 1997; Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

The Civil Rights Movement also influenced fashion, bringing a new consciousness of African cultures, traditions, and art to the United States of America. Many African-Americans defied laws that attempted to restrict their rights. One such example was the Woolworth sit-in that occurred in 1960. Many African-Americans in Greensboro, North Carolina sat in the "whites

only" section of the lunch counter in the Woolworth store. The media captured the many sit-ins, protests, and violence during this revolutionary era and broadcasted the images of the abrasive language of Malcolm X as well as the peaceful nonviolent marches of Martin Luther King, Jr. The media also propelled slogans such as "Black pride" and "Black is beautiful." The popularity of these slogans led to many African-Americans adopting styles reflecting their African heritage. Tortora and Eubank stated: "Initially these African Americans who wanted to make a statement of their pride in being black wore African-inspired clothing both at home and on the job" (2003, p. 462). They began to wear dashikis (collarless wide shirts with kimono sleeves), caftans, garments made in traditional designs, Kente cloth (complex, elaborate, multicolored, woven designs made on narrow strip-looms by Ashanti men in Ghana), mud cloth, tie-dye, Afro and corn-row hairstyles, and jewelry made out of traditional African designs. Other ethnic styles were also fashionable. These included caftans, dhoti pants (wrapped like a diaper but hung low between the legs with slits for the feet), and burnooses (Marty, 1997; Milbank, 1996; Tortora and Eubank, 2003).

Youth during this time period advocated change and supported the Women's and Civil Rights Movements, evolving a culture of their own. The "youth culture" was a result of the "baby boom generation" (the generation that resulted from the large increase in birthrates after World War II) going off to college. Americans were seeking advanced education, which then postponed full-time employment and marriage. In 1965, forty percent of high school graduates went to college, which represented a thirteen percent increase from 1955. By the end of the 1960s, many universities responded to the youth culture by lifting dress codes and other regulations such as curfews. Historian Myron A. Marty refers to this youthful culture with the statement "They were not extraordinary Americans. Rather, they were ordinary Americans in

extraordinary times and places" (1997, p. 21). These youth responded to political events while maintaining their own culture. This was not the first time in history when the youth had their own fashions or when fashion influences trickled up from the street, but it was the first time that fashions were being set primarily by young people. British youth were greatly influenced by actresses such as Susannah York, who wore a Tuffin and Foale pantsuit in the 1966 film *Kaleidoscope*. Models such as Twiggy and Jean Shrimpton also influenced the youth culture with their definitive looks and fashions. Along with television and film, music continued to be an important influence on youth culture and youth fashion (Berkin, Miller, Cherny, and Gormly, 2006; Steele, 2006).

Clothing Styles, 1964-1974

These social movements and sub-cultures greatly affected women's fashions from 1964 to 1974. There were two new styles that spurred the unfitted silhouette: granny dresses and mini skirts. Granny dresses were long, daytime dresses, popular among young people during the early 1970s; some were simply cut with elasticized necks, waists, and sleeves. Granny dresses were derived from Mod and Hippie styles and some had design elements that harked back to earlier historic periods (Tortora and Eubank, 2003).

Most skirts were A-line, and many had no waistband, finished with facing instead. Skirts and dresses had an uncomplicated, unfitted, A-line silhouette and were made in vivid, colorful prints. Three primary lengths coexisted: the mini, the maxi, and the midi. Mini-skirts, which evolved out of the Mod period, were two inches above the knee and gained their height of popularity in the U.S. in 1966. The mini-skirt remained popular in the early 1970s, but the long, slender lines of the midi and maxi replaced the mini's rigid, triangular silhouette. The maxi (full length style) appeared occasionally for daytime wear, but primarily was found in eveningwear

and overcoats. The midi (mid-calf), seen between 1970 and 1974, was also known as the "Longuette." The midi was highly advertised by the fashion industry but was worn minimally by the general public. Many women during the time period disliked the fashion industry choosing their skirt lengths and felt another jab at their freedom and liberties. Although *Women's Wear Daily* pushed the midi onto retailers in 1971, women continued to prefer the short or the long, not the in-between style (Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

Appliquéd, crocheted, and knitted garments became popular for women during the time period of 1964 to 1974. Women showed an interest in knitted tops due to their easy fit. Turtlenecks were popular and often worn over skirts and pants as well as with jumpers and tights that matched the jumper. Tight-fitting poor boy crewneck tops, cardigan sweaters, and rib-knit tops (which looked as if they had shrunk) were also a new style. Other admired sweaters included mohair (made from the wool of the angora goat) and matching cardigan and pullover sweater sets. Informal or casual styles also known as sportswear included skirts, sweaters, and pants (calf, mid-calf, and ankle length versions). These same styles were worn for golfing while skiing and tennis required specialty wear (Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

There was an increase in the number of women entering businesses and professions, leading to the need for rules indicating appropriate dress in the workplace as well as for everyday occasions. Recreated in the mid-1960s, suits were defined as matching skirts or pants and jackets. Although the definition of a suit included skirts, by the late1960s pantsuits surpassed the popularity of skirt suits. These suits were primarily made of double-knit wool for the expensive

versions and double-knit polyester for less expensive ones. The jackets were based on menswear items and often had square shoulders, sometimes with padding (Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003).

A History of Women in Bifurcated Garments

Historian Gayle V. Fischer relates dress and gender with the statement "Dress has always been sex distinctive; the aspects that change over time are the specific gender distinctions and the meanings attached to styles of dress" (2001, p.3). Although acceptable in many cultures throughout most of Western dress history, the separation of the sexes could be seen in the style of dress. Clothing showed the constraints applied to women in society, and similarly women challenged their restrained role in society through fashion. For example, in the 1960s and 1970s they challenged societal norms through the wearing of pants. Women wore pants as "personal statements, asserting their equality, independence, gender identity, and rejection of social conventions" (Fischer, 2001; Smith and Greig, 2003, p. 15).

Exploring the steps taken to achieve independence and expression of gender identity of women through the wearing of pants, an analysis of their adoption in the nineteenth and early twentieth centuries must be undertaken. During the nineteenth century, women's restricting clothing reflected their passive role in society. The constricted corsets, narrow shoulders, and heavy hoopskirts limited breathing and movement for women during most of the mid to late nineteenth century. Thus women involved in the "Great Bifurcated Movement" sought to combat such restrictions on their daily lives. Although some women wore bifurcated garments for various reasons, Fischer stated: "If a woman, through her apparel, transgressed gender lines (e.g., wore a 'male' garment), she constituted a threat to the 'natural' order and produced near-hysterical reactions" (2001, p. 24). Even when met with some opposition, these early dress

reformers, primarily white, middle-class women from the Northeast, did not desire to take over male privileges and rights, nor did they wish to get every woman in pantaloons. Rather, these women sought to show both men and women that clothing was not just a body covering, but a cultural symbol that demonstrated the restraints imposed on women's lives. The very first dress reformers lived in New Harmony, Indiana during the years 1824 to 1827 and were often called "Owenites" and "Harmonites." This community led by Robert Owen, sought equality among all members in their clothing, habitat, and food possessions. In reference to clothing, Owenites favored plain, simple dress for women in contrast to the confining clothing of the period. The simplistic clothing was worn for modesty as well as for manual work. Women's clothing did not resemble menswear, but it did resemble children's clothing with women wearing pantaloons similar to the pantalettes worn by children. The Owenites were not the only community utilizing reform dress to express their ideals; other utopian communities such as the Oneidas and Stangites in New York and Michigan also adopted the plain simple dress. Although there was more than one utopian community which adopted reform dress, the movement did not last due to the isolation and small size of these groups (Entwistle, 2000; Fischer, 2001; Smith and Greig, 2003)

The Seneca Falls Convention in 1851 was one of the first times pantaloons were linked with women's suffrage. The "Turkish trousers" worn by the leading women in women's dress reform such as Elizabeth Smith Miller, Elizabeth Cady Stanton, and Amelia Jenks Bloomer were worn with short skirts that hit below the knee. This outfit, also called "Freedom dress," later received the name "Bloomer costume," although Amelia Jenks Bloomer did not invent the garment; the press used her name in association with the article of clothing. The Seneca Falls Convention in New York signaled an important part of women's dress reform because the challenging women took a private reform movement seen previously only within the household

or in utopian communities and made it public. These defiant women and many like them wore the controversial garments for many reasons: comfortable fit, physical well-being, religious beliefs, women's rights, and women's work opportunities. But they did not wear these clothes to blur the distinctions between the sexes. Although these women wore the garments, Fischer states "the freedom costume, the dress feminists hoped would symbolically and physically liberate women from the strictures of socially defined womanhood, further imprisoned them, alienating the very women to whom they were trying to appeal" (Fischer, 2001, p. 104).

The National Dress Reform Association, started in 1856, justified by the need for reforms in women's dress during the nineteenth century also introduced the "American Costume." The "American Costume" consisted of pantaloons that were roughly the length of men's trousers worn with a knee-length skirt. This costume looked the most masculine of all the dress reform outfits and sometimes the short dress resembled a man's frock coat. The National Dress Reform Association focused on health and vitality and disassociated themselves from politics and women's suffrage. They held meetings up until 1865 and the members included white, middle-class women from over nineteen states totaling six to eight thousand, showing the limited popularity of the association (Fischer, 2001; Smith and Greig, 2003).

When the dress reform movement waned after the Civil War, the wearing of bifurcated garments by women did not, especially across different cultures. Other cultures in which women traditionally had worn bifurcated garments included Arabs, Chinese, Eskimos, and some Native American tribal groups. For example, Eskimo women wore trousers just below the knee with high boots and anoraks, and women of some Native American tribal groups wore leggings under varying length skirts (Smith and Greig, 2003).

During the nineteenth century, American women did not dress exclusively in bifurcated garments for dress reform purposes; they wore these clothes for other purposes. For example, some women wished to participate in wars and utilized male dress in order to disguise themselves as men and gain admission into the military during the Civil War. Women moving their homestead to the West during the 1880s also wore bifurcated garments for ease of work and riding astride rather than sidesaddle; however, the majority of pioneer women wore skirts. Actresses represented another group of women who adopted the unconventional dress during performances as males in the nineteenth century (Smith and Greig, 2003).

The dress reform movement took a new turn at the end of the nineteenth century with the rise in popularity of sports for women. Sports such as gymnastics and swimming adopted bifurcated garments, specifically bloomers. By the mid-nineteenth century women wore them primarily in segregated gymnasiums, beaches, and resorts. By the 1890s women participated in more physical activities such as archery, golfing, hiking, and tricycling, which required mobility of the legs usually through shortened or split skirts. The craze for bicycle riding in the 1890s revived the desire for comfortable clothing and most women wore split skirts (with front flaps that covered the gaps), bloomers, or bloomers combined with skirts. Divided skirts were primarily divided only in the front or the back; inventors concealed bifurcation with extra fullness and pleats. The new craze in garments incited disapproval and some cities, such as Chicago, enacted laws against the bifurcated garments. Photographs also documented that some women in the nineteenth and early twentieth centuries wore pants for work in factories, coalmines, railroads, and as lumberjacks (Gray and Peteu, 2005; Smith and Greig, 2003).

The continued popularity of sports and bicycle riding persisted into the twentieth century. Many women went to all-female colleges or coeducational ones across the nation even though

many physicians felt that an educated woman became more "manly" and thus would not be able to fulfill her role as a woman once educated. All-female colleges offered young women the opportunity to dress alternatively and engage in different social and physical activities such as clubs, sports, and theatre. By the early twentieth century, women wore gym bloomers instead of skirts while in physical education classes and around the all-female campuses. College physical education classes required the wearing of unrestrictive garments such as a bloomer costume, but only in the private confines of all-female audiences. Dress Historian Patricia Campbell Warner stated: "This dress [gym wear] led directly to the baggy but unconstraining gym bloomer with a loose blouse that was, with minor modification, standard gym wear from the end of the 1880s through the end of the 1920s" (1988, p. 50; Fischer, 2001; Smith and Greig, 2003)

The twentieth century ushered in the concept of a "New Woman" which replaced the cult of domesticity; as a result work, politics, and clothing changed greatly. This "New Woman" was shown in the press wearing a bloomer costume; she worked outside the home, was educated, athletic, and interested in politics and social justice. Although the new roles for women seemed radical for the time, the changes in women's dress were evolutionary rather than revolutionary (Fischer, 2001; Smith and Greig, 2003).

A large gap exists in the research of the twentieth century in regards to the documentation of women in pants. The bifurcated garments worn as gym wear spurred the use of bifurcated garments as loungewear. Women's magazines like *The Delineator* advertised pajamas for women and *Vogue* included illustrations of bifurcated garments as lounging pajamas, golf, and ski wear. In 1911, French couturiers Paul Poiret, Drecoll, and Bechoff-David introduced Turkish

trousers in a variety of styles. Turkish harem pants combined Eastern styles with Parisian-influenced fashions and were worn by wealthy women to balls (Fischer, 2001; Hunt-Hurst, 2007; Smith and Greig, 2003).

Fashion magazines of the 1920s deemed pants "spectator sports styles" which then later became "sportswear." As an evolution of the costumes for sports from earlier in the century, some women adopted men's trousers for casual wear in the late 1920s and coined the term "slacks," when worn by women working in factories during the 1940s. The 1920s and 1930s also saw a rising popularity of beach pajamas, which included long, full trousers with matching tops worn for leisure activities (Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

One of the most influential developments in the adoption of bifurcated garments by women took place in the 1930s. Hollywood movies entered into a "Golden Age" in the 1930s and with the strong influence of movies, actors and actresses received increased attention. Patricia Campbell Warner stated: "But the convention of trousers took a giant leap forward in the decade of the 1930s, brought about in no small measure by seeing favorite stars wearing them in the movies" (2005, p. 90). These actors and actresses received much attention for their fashions, often seen in fan magazines that showed the availability of designer looks on a minimum wage budget. Big Business also took advantage of the general public's desire to dress like their favorite stars with the creation of organizations such as the Modern Merchandising Bureau, Inc. These organizations collaborated with movie producers and department stores to bring movie fashions to the public through in-store shops that sold outfits and accessories based on the stars. With the new focus on celebrity fashions came a spotlight on pants through actresses such as Marlene Dietrich and Katherine Hepburn paving the way on camera and in fan magazines. More specifically, Marlene Dietrich wore a tuxedo and top hat in the 1930 film, *Morocco* that spurred

the popularity of trouser suits. Katherine Hepburn, probably the biggest proponent of pants during the 1930s and 1940s, wore pants in several of her films including, *Sylvia Scarlett* in 1935 where she wore a suit and fedora; *Stage Door* in 1937 in which she wore a Muriel King dark blue tailored waist-length belted shirt-jacket and matching straight trousers; *The Philadelphia Story* in 1940 in which she had comfortable casual trouser outfits designed by Adrian. Warner, speaking of Katherine Hepburn's influence on pants, stated: "Her [Katherine Hepburn] impulse to wear pants was completely different from Dietrich's, who wore them to shock, to express her sexual ambiguity, to be noticed. Hepburn's trousers were unconventional, but were a completely natural expression. She was unconcerned with the reactions to them…" (2005, p. 88) (Warner, 2005).

The 1940s also showcased popular fashions from the Hollywood sets, but women also wore pants in other arenas such as the workforce. With more women entering into the labor force during World War II, the adoption of bifurcated garments increased as well. Many female workers wore coveralls and bib overalls for farm work and some factories required them due to safety regulations. Women also wore trousers when enlisted in the military. The Women's Auxiliary Army Corps created uniforms for women that were adopted from men's uniforms and included pants. Play clothes also exhibited bifurcated garments and often consisted of cotton shorts worn with bare midriff tops or halters, which were seen by women on beaches and at picnics (Farrell-Beck and Parsons, 2007; Hunt-Hurst, 2007).

With the continuing influence of popular actresses, women in the mid to late twentieth century remained to be influenced by the movies. By 1950, television's influence was also noted. Lucille Ball in the 1950s comedy show, *I Love Lucy*, exposed television audiences to women in pants. Lucy and her friend Ethel wore rolled up jeans and other pants styles

throughout the years of the series. In the early 1960s, Mary Tyler Moore in *The Dick Van Dyke Show* continued to expose women to pants wearing through the stylish Capri pants (Hunt-Hurst, 2007).

In reference to the later half of the twentieth century, Payne, Winakor, and Ferrell-Beck explain, "For women, the 1960s marked a major transition, as pants became acceptable in many places where only skirts had been permitted before" (1992, p. 608). This statement clarifies the growing popularity of pants for females in the 1960s in locations where skirts and dresses were previously the only option, such as the office, schools, and restaurants. Costume historian Patricia Cunningham argues that women also adopted pants as a resistance to women's roles with the statement "That women adopted pants was a sign that they no longer desired to be considered 'hot house flowers' and placed on a pedestal" (2005, p. 203). Popular styles included knitted stretch pants with narrow legs that were often worn with straight, blouson, or knitted tops (Fischer, 2001; Marty, 1997; Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

It seems that the trend in pants for women came from the streets, and pants were becoming more and more acceptable for all occasions and times of day. Many designers began including pants in their clothing lines. In 1960 American designer Norman Norell created a culotte suit and offered precisely tailored women's suits with straight trousers in the mid-1960s. In 1967 French couturier Yves Saint Laurent created a pantsuit with a long tunic top that covered the derrière and was based on a man's tuxedo or "smoking" style jacket. Saint Laurent commented that "When I 'launched' trousers, I wasn't doing anything original; young people didn't wait for me in order to wear trousers. They had worn them for a long time already, while I worked for Dior" (Steele, 2006, p. 61). In the 1960s, André Courrèges also created pantsuits in his collection; these trouser suits were avant-garde and offered precision cutting and

construction. The suits consisted of cigarette slim trousers that had slits over the insteps and reached almost to floor level (Fischer, 2001; Marty, 1997; Mendes and De La Haye, 1999; Steele, 2006).

Following the designers, the ready-to-wear industry tagged along and made pantsuits for day and eveningwear. The late 1960s marked a change in clothing definitions of gender when young women began to wear their brothers' and boyfriends' jeans; in turn, the young men began to wear their hair longer. Parents and authority figures did not know how to react when the symbols that defined gender lost their meanings. New fabrics made possible these pantsuits for women, more specifically by 1966 the new fabrics included double knits in acrylic, Dacron, and Orlon. Another popular fabric that had been around for years was blue denim. This fabric and style, which once made a political statement, eventually lost its relationship to revolution and work clothing, and retailers stocked their shelves with jeans and made jeans specifically for women (Fischer, 2001; Marty, 1997; Mendes and De La Haye, 1999; Tortora and Eubank, 2003).

The popularity of bifurcated garments continued throughout the late twentieth century, gaining more fame and acceptance as each year progressed. According to Dress Historian Gundula Wolter, “It was only in the 1970s that trousers finally won a secure place in the spectrum of women’s clothing” (2004, p. 341). Tortora and Eubank argued “It was during this period that pants gained acceptability not only as appropriate garments for leisure, but also for all occasions” (2003, p. 466). The fashion industry produced several bifurcated garments for women: pantsuits worn for work and leisure, hot pants, bell-bottoms, and hip-huggers. Hot pants came about in 1970, but their acceptance was short-lived. These extremely short shorts were made of durable denim, leather, or wool for daytime wear and velvet and satin for eveningwear.

This fashion, worn by the young and the daring, received their name from the fashion trade magazine *Women's Wear Daily*. Another new style coined "bell- bottoms" by *Vogue*, who referred to the style as "*patte d'éléphant,*" were described as tightly fitted at the leg and flared below the knee. A third popular style, hip-huggers, became the predominant style later in the period and was characterized by wide and flaring legs. They fit smoothly across the hip and were made with a facing rather than a waistband at the top. Hip-huggers derived from the flared bottoms of sailors' uniforms made to be easily taken off in the water (Mendes and De La Haye, 1999; Payne, Winakor, and Ferrell-Beck, 1992; Tortora and Eubank, 2003; Wolter, 2003).

Like the 1960s, the 1970s fashions reflected the popularity of denim; the time period was often called "The Sea of Denim." Blue jeans, with a long history as work clothing, were worn by Hippies, college students, and teens. By 1970, blue jeans were a mainstream fashion. Jeans became almost a universal uniform for those in their teens and twenties. In 1973 The Neiman Marcus Fashion Award was given to Levi Strauss, maker of blue jeans, for "the single most important American contribution to worldwide fashion" (Mendes and De La Haye, 1999, p. 208). During this time, blue jeans were appliquéd, embroidered, studded, patched, and split open with gussets inserted to create patched denim skirts (Mendes and De La Haye, 1999).

Joanne Entwistle explained the change that occurred during the twentieth century for women's dress with the statement "The twentieth century began with women in corsets and long skirts and ended with them able to wear bifurcated garments in public without risk of shame or censure" (Entwistle, 2000, p. 169). The history of women in bifurcated garments greatly added to the history of women's wear, showing the progressions women made in clothing in conjunction with social changes.

CHAPTER 3

METHODOLOGY

This historical research project utilized content analysis. The following sections cover a brief introduction to historical research and content analysis, followed by a discussion of other methodological procedures used.

Historical Research

History encompasses a very broad definition: "the sum total of everything that has actually happened in the past-every thought, every action, every event" (Furay and Salevouris, 1988, p. 2). Although history represents everything that has happened in the past, it also delves further to explain specific accounts of the past through historical books, speeches, editorials, and other sources. Historical research involves seeing the broader context of history while putting past events into perspective. Similar to other forms of research, historical research requires a focus on data collection. There are two main types of sources used in historical research: primary and secondary. Primary sources are those created in the time period being studied. Some examples of primary sources include photographs, newspapers, magazines, yearbooks, and diaries. Researchers rely on primary sources for data because these sources provide authority and authentication to the research. This study utilized the following primary sources: yearbooks, annual reports, student handbooks, personal correspondence, and newspaper articles (Leedy and Ormrod, 2005; Marius and Page, 2002).

Secondary sources are the "works of historians who have interpreted and written about primary sources" and often provide researchers with background information for a study. Some examples of secondary sources include essays, books, articles, and dissertations/theses published after the date of a historical event. Background information for this study included the review of the following secondary sources: historic dress textbooks, books on the University of Georgia, textbooks on the history of the United States of America, and textbooks about historical research. Although there are many strong secondary sources, historical researchers always proceed with caution because the sources can reflect assumptions and biases of the author (Leedy and Ormrod, 2005; Marius and Page, 2002).

Content Analysis

Content analysis is defined as "a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases within that material" (Leedy and Ormrod, 2005, p. 108). Content analysis relies on forms of human communication, including newspapers, magazines, pamphlets, television or radio programs, books, and movies. Content analysis is systematic and requires a great amount of planning. It can be quantitative (looking at numerical data) or qualitative (looking at the quality of the data) and involves identifying the specific material to be analyzed and further coding the material in defined characteristics.

Methodological Procedure

The procedure for this study involved a five-step process: development of a data checklist, the review of secondary sources, the examination of primary sources, plotting the findings on tables and graphs, and finally data analysis and discussion. Before beginning the primary study, a pre-test was conducted analyzing the year 1965 in the *Pandora* yearbook and the following procedures were completed in order to identify any criteria or items left out in the checklist.

In order to collect data properly, a data checklist was developed for women's bifurcated garments from 1960 to 1974. This checklist appears in Appendix B. The checklist included ten sections: the section of the yearbook (athletics, clubs etc.), type of photograph (posed/candid), college organization associated with photograph, type of event (i.e. sorority or fraternity formal, football game, recreation), private/public event (i.e., events including a few friends/colleagues or large events with hundreds of people), coeducational or all females, captioned/uncaptioned photograph, type of bifurcated garment(s), description of garment, and finally the page number on which the photograph appears.

Using the checklist, each yearbook was systematically examined, recording the data on the checklist. All pages in the yearbooks were inspected and any photographs that did not show females below the waist were excluded. Each yearbook from 1960 to 1974 was examined and each section of the checklist completed. For photographs including several rows of women, only the women in the front rows of the pictures were studied. The frequency of occurrence in visual images of women in bifurcated garments was counted.

Written references in the University of Georgia newspapers, student handbooks, and other primary sources pertinent to the University of Georgia about women in bifurcated garments at UGA were reviewed. The information was recorded on a separate sheet of paper. Such items included articles in newspapers and the regulations/guidelines for female student dress at the University of Georgia found in student handbooks and other University documents.

The findings were then graphed into four charts, placing time/date on the X-axis and the frequency of the variable on the Y-axis for one graph with two lines; one representing private events and the other representing public events. Another graph placed frequency of bifurcated garments on the X-axis and time/date on the Y-axis as well as a graph placing frequency of bifurcated garments on the X-axis and time/date on the Y-axis with lines representing specific types of bifurcated garments. The final graph placed frequency of bifurcated garments on the X-axis and time/date on the Y-axis with two lines representing coed photographs and same sex photographs.

Finally, Data analysis included the tallying of results from the checklists and organization of the findings in order to analyze the data according to the six objectives of the study. The objectives included the examination of posed and candid photographs of female students at the University of Georgia in *The Pandora* during the years 1960 to 1974. From the primary source of *The Pandora*, the second objective was to determine the types of bifurcated garments worn by female students at the University of Georgia. The third objective was finding the frequency of the bifurcated garments in the photographs. Fourthly, another objective was determination of the type of events, whether private or public, for the photographs of women in bifurcated garments. Another objective was to determine whether the photographs of women in bifurcated garments

were coeducational or all females (the same sex). Finally, the last objective was to discover the regulations and guidelines for female student dress at the University of Georgia during the years 1960 to 1974 as well as to examine written references of women in bifurcated garments in Athens, Georgia in *The Red and Black* during the years 1960 to 1974 found in the vertical files and archives in the Hargrett Rare Book and Manuscript Library.

CHAPTER 4

RESULTS AND DISCUSSION

The data presented in this chapter was obtained from the analysis of primary and secondary sources. Photographs of college women at the University of Georgia wearing bifurcated garments in *Pandora* yearbooks served as the primary source for the documentation of types and occurrence of bifurcated garments worn by college female students at UGA. Another form of primary sources utilized in this study comprised of written references found in the Hargrett Rare Book and Manuscript Library that included female college students' dress in bifurcated garments and those that included information on female dress regulations. Secondary sources relating to women's dress during the 1960s and 1970s [reviewed in Chapter 2, Review of Literature] were assembled in order to create a checklist when used in examining the photographs found in the *Pandora* yearbooks. The results of the checklists were reported in this chapter, and the actual checklist utilized for this study is in Appendix B.

Additional Limitations

Some additional limitations not discussed in Chapter One occurred while examining the photographs in the *Pandora* yearbooks. Upon examining the yearbooks, many pictures of women in bifurcated dance wear and performance band outfits were discovered. These photographs were removed from the data pool because they were not comprised of everyday fashions, although noted in the original checklists for each year. Also upon examination of primary sources, photographs of women in bifurcated athletic wear appeared such as band uniforms, competition swimwear, and athletic tennis and basketball uniforms. They were excluded from the data pool, although they were included in the

original checklists. These photographs included dancing clubs, intramural athletics, and swim clubs. When looking at the data, some information pertaining to the photographs was not listed in the yearbooks. For example, many times it was impossible to identify whether or not an event was coed or same sex when a female was the only person photographed. This limitation also pertained to the type of event (whether private or public) and therefore some of the total occurrences did not add up to the total number of photographs.

Data From Written References Examined

Another large component of this study included the reviewing of written references found in newspapers, student handbooks, legal documents, and University of Georgia documents. *The Red and Black*, a University of Georgia student-run newspaper, contained numerous articles on dress code regulations occurring from 1960 to 1974. One of the most beneficial written sources was the student handbooks and pamphlets given to female students during the time period. The student handbooks offered all the regulations for both men and women coming to the University covering everything from traffic violations to dress codes. Both male and females were regulated by dress restrictions, for example they were required to wear street clothes on campus and in town even when going to or from athletic areas. Below is an excerpt found in the student handbooks for the years 1960/1961 to 1966/1967 pertaining specifically to females:

> "Correct attire (dresses, skirts and blouses, sweaters, neat hair-do's) must be worn in all dining rooms, residence parlors, on all front porches and lawns, on the streets, in public buildings, and on campus.
>
> 1. The wearing of Bermuda shorts and other sports attire is permitted only as follows:

a. While students are actually engaged in physical education or other sports requiring such attire, or while going to or coming from places where the wearer participates in these activities. Skirts or a non-transparent coat must be worn while going to or coming from these places so that the sports attire of the participants may not be seen.

b. In the bedroom areas of women's residence, or in designated areas of University residences.

2. Jackets must be worn over backless dresses in classrooms.

3. Costumes for all costume parties must be approved by House Directors. Bermudas or other such attire that are a part of an approved costume must be covered by an appropriate wrap such as a raincoat or an evening wrap.

4. When residences are closed to visitors shorts may be worn throughout the residence" (University of Georgia Student Handbook, 1960, p. 37-38).

Evident in the student handbooks, the University clearly stated the specific locations appropriate for wearing bifurcated garments. Although they outlined the guidelines of female dress, the handbooks did not delineate the repercussions for not following the regulations. The Women's Student Government Association (WSGA) also published a pamphlet handed out to female students. Designated by several different titles, depending upon the year, they all outlined the dress codes for females as well as appropriate attire for specific locations/occasions. For example, in 1964/1965 the pamphlet was titled "Points to Ponder" and showcased detailed attire to wear at specific locations/occasions. Below an excerpt listing the appropriate dress for events entitled "What to Wear When:"

"Classes: skirts, sweaters, blouses, wool or cotton dresses; loafers, saddle oxfords, flats

Football games: tailored dress or suit; heels

Movies: school clothes; loafers, flats

Plays, concerts, lectures: date dresses; heels

Teas, receptions, banquets: Sunday dresses; heels

Dances, parties: proper dress is indicated on the weekly social calendar

Bedroom areas: shorts or comfortable clothes: slippers, flats

When participating in sports: appropriate sports clothes; tennis shoes" (Points to Ponder, 1964, p. 8).

The above citation was also found in the 1965/1966 "Points to Ponder" pamphlet with the addition of "Bermudas only when engaged in physical education or when they are a part of an approved costume" under the section of "appropriate sports clothes" (Points to Ponder, 1965, p. 11). For 1966/1967 WSGA changed the name of "Points to Ponder" to "The Georgia Belle" which also stated the above quotation suggesting appropriate dress for specific events as well as the "Proper Dress" found in the student handbooks. In "The Georgia Belle" for 1967/1968 the addition of the statement "Shorts and slacks, with or without raincoat, are not to be worn in residence hall lobbies and sorority living rooms, on the campus, and in the downtown shopping areas of Athens. Shorts and slacks may be worn for active sports only, or where going to or returning directly from activities such as picnics which warrant such apparel" was added to the section regarding proper dress while the 1968/1969 "Guide for Georgia Coeds" did not mention dress regulations at all (Georgia Belle, 1967, p. 17; Points to Ponder, 1964; Points to Ponder, 1965; University of Georgia Student Handbook, 1960).

Another form of written references utilized in this study was the Annual Reports from the University of Georgia, for the office of the Dean of Women. During the years studied two Dean of Women governed- Dean Edith Stallings from 1960 to 1963 and Dean Louise McBee from 1963 to 1969. The office of the Dean of Women was abolished in 1969 thus no annual reports were found from the Dean of Women after 1969. The first year studied, the 1960/1961 school year, offered a glimpse of how other citizens viewed University of Georgia females. Dean Stallings stated: "The appearance and deportment of our women students is most commendable. This year the magazine The Young and The Beautiful [a national magazine] featured the University of Georgia coeds, commenting, 'Standards of good taste in deportment, appearance, and manners result in poise, self-confidence, and savoir-faire at the University of Georgia'" (Stallings, 1961b, p. 40). The 1964/1965 annual report focused on the hard stance the office of the Dean of Women took towards the dress regulations with this statement by Dean McBee "In spite of the fact that the Dean of Women's office continues to "hold the line" on the drinking, apartment, and dress regulations, student attitude is generally good and morale high" (McBee, 1965, p. 41). In reference to the abolition of the dress regulations in 1967, Dean McBee stated: "The unwise and untimely abolition of the dress regulation and the manner in which the change was made was unfortunate. That incident, plus the vacillating policies on disciplinary procedures, could not help but be apparent to students and they reacted to a vulnerable situation" (McBee, 1968, p. 24). Annual reports from the Dean of Women showed a unique perspective on the changing ideas towards the dress code regulations (McBee, 1965; McBee, 1968; Stallings, 1961b).

Another form of administrative references included the University Council reports written by various faculty committees on campus and included the Office of Student Affairs. The sole year that included information regarding dress on campus was April, 1963. In the minutes of this particular meeting, the secretary, Walter B. Danner, stated: "The matters of conduct and dress of the students of the University were considered at a special meeting and the consensus of the committee was that the campus groups should increase their own policing of conduct and dress. Furthermore, the problem should be handled in terms of the individuals involved rather than any mass action at this time" (Danner, 1963, p. 2). This statement showed the concern over the extremity of dress regulations by the faculty and their desire to halt any large disturbances in the rules (Danner, 1963).

An additional kind of written references that aided in the results of this study included the correspondence between faculty. Particularly, one letter sent from a faculty member, Dr. W.M. Carlton, to Ms. Delores Artau in 1958 concerning female students in his class wearing shorts. Ms. Artau stated as a response: "We cannot permit our women students to wear Bermuda shorts to class. We know that it is hot….We know that women can be comfortably dressed for this weather and still wear dresses or blouses and skirts" (Artau, 1958). Ms. Artau further stated "Our regulations as stated in the women's portion of the student handbook permit women students to wear jeans, Bermudas, or slacks if they are engaged in sports requiring such attire, or for any other special purpose which would require such attire. It would be perfectly in keeping with our regulations for the women students registered in your class to wear Bermuda shorts, slacks, or jeans when they are going on the field trips which you may schedule…" (Artau, 1958). The strict nature and concern that one faculty member had with the dress codes can be seen with these statements.

Another correspondence found at the Hargrett Rare Book and Manuscript Library was from Dean Edith Stallings in 1961 in response to writer Virlyn B. Moore's request to utilize University students in her article in the *Atlanta Journal Constitution (AJC)* on the changing dress of female students. Stallings once again noted the high regard other institutions viewed the dress of female University students and how the University continued to uphold the restrictions on shorts and slacks. Stallings stated: "We are very proud of our coeds, not only on their ability and character, but also of their appearance. For the last fifteen years we have stressed the importance of good taste in proper dress. Even though 'everybody' seems to be wearing too-casual clothing (shorts in particular) in public, the University maintains that such sports attire should be worn only on appropriate occasions. As a result 'Women's Wear' and 'The Young And The Beautiful' have featured Georgia Coeds as 'best dressed college coeds'" (Stallings, 1961a). With the permission to utilize the University in her article, Mrs. Virlyn B. Moore spoke of the changing dress in college coeds in her 1961 article for the *AJC* tilted: "The Evolution of College Fashions…From Hoop Skirts to Capri Pants." Moore reflected these changes: "Ever since women started pursuing the Bachelor's Degree instead of the bachelor, her college clothes have been an index to the feminine student mind. As she thought herself out of the clinging-vine philosophy of the mid-nineteenth century to the independence of today, fashion has developed-or un-developed-along the same lines. It's a long way from hoop skirts to Capri pants" (Moore, 1961, p. 8). Moore specifically spoke of the new preference to wear shorts and slacks at the University with the statement: "At Georgia, coeds are allowed to attend classes in casual but 'appropriate' attire, which eliminates shorts and pants, and results in a campus of chic students dressed within the bounds of propriety" (Moore, 1961, p. 36). Writing about the different styles of bifurcated garments worn, Moore stated: "Although pants have been relegated to extra-

curricular activities, or to study or lounging, their importance to the girl student's wardrobe has not been minimized. She takes along a quota of pants, long and short, solid colors or gay prints. 'Stretch' pants are new this year and may be satisfactory if the stretching is confined to the proper places" (Moore, 1961, p. 36; Stallings, 1961a).

Newspaper articles were also an excellent resource of the changes in female dress codes during the late twentieth century at UGA. Found in the Georgia Room of the Hargrett Rare Book and Manuscript Library at the University of Georgia, the year 1965 offered several accounts of student perspectives on women's adoption of bifurcated garments. Four articles in the month of May outlined the new regulations for female students at UGA. One article titled "Proposed Rules" found on May 6th outlined the new regulations that the Women's Student Government Association (WSGA) along with the office of the Dean of Women wished to pass. Along with extending curfews and visitations for female students, WSGA also wished to end the restrictions on wearing raincoats over shorts throughout campus. Zane Wilson stated how other universities allowed bifurcated garments and their results included sloppy and improper dress, but the office of the Dean of Women looked to past experiences and reduced the chance for sloppy appearance by restricting the location where shorts and slacks could be worn. Following this article, May 20th offered three articles on the new rule changes for females titled "Changes Make Life Easier," "Campus Leaders Support New Administration View," and "McBee Approves Rule Changes: Revision To Include Blanket Permission." In the first article, Wilson showed the overall changes for female students to include the changes in the permission card along with the allowance of female students to wear shorts and slacks without a raincoat when they went to athletic fields or outside their dorms for a few minutes. The second article "Campus Leaders Support New Administration View" expressed the perspective of a male student, Neal

Ray, with the statement “I have never been in favor of girls wearing Bermudas to class, but I do feel that they should be allowed to wear them outside their dorms” (Taylor, 1965, p. 1). The last article “McBee Approves Rule Changes: Revision To Include Blanket Permission” outlined the specific rule changes regulated by Dr. Louise McBee, the Dean of Women. More specifically, the new rules allowed shorts and slacks to be worn on campus provided that the students wearing them come in and go out the side doors of their dormitories after seven p.m. and before seven p.m. the shorts must be covered by raincoats (Taylor, 1965; Wilson, 1965a; Wilson, 1965b).

In addition to the year 1965, *The Red and Black* during fall quarter of 1967 offered numerous accounts of the changes in dress regulations for female students. The rule changes became effective on November 6, 1967 and the campus newspaper had articles before and after the changes occurred. The first article seen referencing women in bifurcated garments for the fall of 1967 was titled “Skirts Do Not A Lady Make” by Sharon Tate on October third. The following statement reflected Tate’s opinion: “Parts of this regulation are understandable. It would be inappropriate to wear shorts in down town and shopping areas of Athens. It wouldn’t be ladylike, which is the main thing the University strives to teach all coeds” (Tate, 1967a, p. 4). Tate felt that the female students at the University were mature enough and capable to determine the appropriate time and location to wear bifurcated garments. Tate ended the article with the statement “…but this is 1967 and times have changed. There is nothing unladylike about a pair of slacks” (Tate, 1967a, p. 4).

The second article found in the year 1967 pertaining to the female student dress code regulations looked to several student leaders to find their perspective on the upcoming changes. The November 2nd article titled: “Student Leaders Discuss Women’s Rules” by Sharon Tate interviewed six student leaders of various organizations at UGA (i.e., the Student Government

Association, Panhellenic, WSGA, and editors of *The Red and Black*) and asked their opinions on the female dress regulations. In regards to the dress code changes, the majority of the leaders felt that females should be able to dress on their own and that they had the capability and maturity to do so in an appropriate manner. More specifically, one male student felt that shorts and slacks should be left to the discretion of the individual whereas another male felt that shorts and slacks were distracting in the classroom, but not in any other locations (Tate, 1967b).

The following article of November 9, 1967 "WSGA Announces End of Womens' Dress Rules" by Sharon Tate announced the official abolishment of the dress code for female students at the University. Acting as interim Dean of Women for Dean McBee, Miss Delores Artau supported the actions of WSGA to end the dress codes. Although there were no exact recommendations as to how a female student should dress, WSGA President Hanna Ledford stated "We do suggest that women continue to wear dresses in classes and to the library and possibly downtown, but this is just a suggestion" (Tate, 1967c, p.1). The one stipulation for the new dress changes was that any professor can request female students not to wear shorts or slacks in the classroom and the female student must comply (Tate, 1967c).

In late November, 1967, *The Red and Black* published several articles on the wearing of pants around campus. For example, one article titled "Pants- Wearing Requires Discretion" by Cynthia Baugh showcased the appropriate places to wear and not to wear bifurcated garments. The below excerpts were examples on the do's and don'ts of wearing pants.

> "DO wear pants on dates if you want to- that is, dates where you think pants are appropriate and comfortable. The regulars include skiing, hiking, picnicking, bowling, horseback riding, tennis, and skating"
>
> "DON'T wear pants to dinner when you have been formally invited out."

"DO wear pants of a fashionable length. Preferably as near around the ankles as they can come without inviting an accident. With or without cuffs, slacks are neater and look more like they belong to you when they refuse to rise up to your knees when you sit down."

"DON'T' wear pants with overlong trench coats."

"DO wear pants to formal parties. The formal pant suit or jump suit is a hard change for many people to swallow, but they are the trend in formal wear. When made of usual formal materials…sequins, crepes, metallics, etc….they are taking over swiftly."

"DON'T wear pants with high heels."

"DO wear pants with textured hose."

"DON'T wear striped pants when they don't enhance your figure."

"DO wear jewelry with pants…but modestly."

(Baugh, 1967, p. 7).

Data From *Pandoras* Examined

The study included an examination of photographs of female students in *Pandora* yearbooks from 1960 to 1974 housed at the University of Georgia Main Library. The *Pandora* yearbooks included a collection of photographs and highlights on the events that occurred throughout the academic year. Examples seen in the yearbooks included photographs of administrators, class pictures (ex. Freshmen, Sophomores etc.), organizations, sports, and Greek sororities and fraternities. This discussion was divided into the categories of photographs (posed and candid, private and public events, coed and same sex) and the two time periods (1960 to 1967 and 1968 to 1974), which were designated based upon the abolishment of the dress code regulations.

Posed and Candid Photographs

The total number of photographs that included female students was 1,540, a total of 867 photographs of female students in posed organizations and 673 photographs of female students in candid pictures. Since the dress regulations prohibiting bifurcated garments on campus became ineffective in November of 1967, I analyzed the photographs by the two periods: 1960 to 1967 and 1968 to 1974. After analyzing the data based upon the divided time periods, it was determined that the time period 1960 to 1967 had a total of 920 female photographs with 400 (43.5%) in posed organizations and 520 (56.5%) in candid photographs (see Table 1). For the second time period, 1968 to 1974, the total number of females in photographs dropped to 620 yet 467 or 75% were in posed organizations and women in candid photographs decreased to 153 (or 25%) (see Table 2).

Of the total 1,540 photographs of female students examined, 429 (27.9%) of them wore bifurcated garments. Of the 867 photographs of female students in posed organizations, 231 (26.6%) of them wore bifurcated garments and 198 (29.6%) in candid photographs wore bifurcated garments. Dividing the data into time periods, 1960 to 1967 had a total of 136 (14.8%) women in bifurcated garments out of 920 total female photographs. Of the total pictures of women in bifurcated garments for the years 1960 to 1967, they were all in candid photographs (which comprised 26.3% of the total) and none were seen in posed organizations. The lack of pictures with females in bifurcated garments in posed organizations for this period was not surprising since the female dress code was in place during this period.

Table 1.

Total Number of Posed and Candid Photographs of Female College Students at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Total Number of Female Photographs	Total of Females in Posed Organizations	Total of Females in Candid Photographs
1960	73	39	34
1961	134	45	89
1962	128	35	93
1963	142	56	86
1964	104	58	46
1965	153	59	94
1966	91	59	32
1967	95	49	46
TOTAL:	920	400	520

Table 2.

Total Number of Posed and Candid Photographs of Female College Students at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Total Number of Female Photographs	Total of Females in Posed Organizations	Total of Females in Candid Photographs
1968	71	36	35
1969	118	87	31
1970	99	71	28
1971	102	75	27
1972	95	74	21
1973	52	48	4
1974	83	76	7
TOTAL:	620	467	153

Candid photographs represented a variety of activities, some that included building a homecoming float, waiting for school buses, studying around campus, talking amongst students, and other activities that may have been photographed off campus at sorority houses or on weekends. Thus, it was not surprising to see examples of female college students in bifurcated garments for these "out of classroom" or "off campus activities between 1960 to 1967 even though the dress code existed. Moving into the next time period, 1968 to 1974, a total of 305 photographs of women in bifurcated garments were found. Not surprisingly the total number of women seen in bifurcated garments increased by 44.5% (n = 305) between 1968 and 1974. Of the total pictures of women in bifurcated garments after 1967, 231 (or 49%) were in posed organizations and 74 (or 48%) were in candid pictures. More specifically, the photographs of posed organizations showed 12 females in bifurcated garments in 1969, none in 1970, yet 42 in 1971 and 58 in 1972. Interestingly, the number decreased to 45 in 1973, yet increased in 1974 to 76. Although there was no explanation for the lack of examples in 1970 and the slump in 1973, the increases were not surprising since bifurcated garments were no longer regulated on campus. In addition, as bifurcated garments became a mainstay in fashion, more styles were available to the public. From this data, more women were shown wearing bifurcated garments in posed photographs than candid organizations, but only by a small percentage. This gives evidence that female students at UGA were adopting bifurcated garments for more formal posed photographs as well as candid. It was also apparent that female students were embracing the fashion trend of wearing pants during this period (see Tables 3 and 4).

Table 3.

Number of Posed and Candid Photographs of Female College Students in Bifurcated Garments at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Total	Posed Organizations	Candid Photographs
1960	6	0	6
1961	24	0	24
1962	26	0	26
1963	21	0	21
1964	30	0	30
1965	16	0	16
1966	11	0	11
1967	2	0	2
TOTAL:	136	0	136

Table 4.

Number of Posed and Candid Photographs of Female College Students in Bifurcated Garments at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Total	Posed Organizations	Candid Photographs
1968	6	0	6
1969	17	1	16
1970	18	12	6
1971	56	42	14
1972	77	55	22
1973	50	45	5
1974	81	76	5
TOTAL:	305	231	74

Private and Public Events

Upon researching the photographs, it was determined that there were more photographs of women in bifurcated garments at private events versus public events (see Tables 5 and 6). Some examples of private events included sorority occasions, homecoming decorating events, group meetings, and events in dormitories. Some examples of public events in which women were seen in bifurcated garments included registering for classes, students protesting, and selling items. More precisely, during the years 1960 to 1967 there were a total of 119 photographs of female students in bifurcated garments at private events compared to a total of nine photographs of women in bifurcated garments at public events (see Table 5). Private events included events in which a small number of students gathered rather than large crowds, so even in the dress code era of 1960 to 1967, bifurcated garments as work or play clothes would be appropriate for these activities. The formal regulations of 1960 to1967 did not govern female students' private lives, thus many women wore their bifurcated garments within the confines of their personal dominions.

From 1968 to 1974 there were 302 photographs of women in bifurcated garments in private events while there were only five in public events (see Table 6). During the entire period of this study, 1960 to 1974, more bifurcated garments were seen at private events than at public events due to the strict female dress regulations during the first part of this period. After 1967, the lack of bifurcated garments in public event photographs may have been due to females "dressing up"

Table 5.

Number of Photographs of Female College Students in Bifurcated Garments in Private and in Public Events at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Private Events	Public Events
1960	6	0
1961	23	0
1962	23	3
1963	21	0
1964	25	0
1965	9	6
1966	10	0
1967	2	0
TOTAL:	119	9

Table 6.

Number of Photographs of Female College Students in Bifurcated Garments in Private and in Public Events at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Private Events	Public Events
1968	6	0
1969	17	0
1970	18	2
1971	55	1
1972	77	0
1973	48	2
1974	81	0
TOTAL:	302	5

for public events rather than wearing the more casual garments in their own confines. In such public instances, more conventional dress as opposed to bifurcated garments that portrayed informality and casual dress may have been more socially appropriate on a southern college campus even after 1967.

Coed and Same Sex Photographs

Coed photographs showed male and female college students engaged in a variety of activities such as dancing, playing Frisbee, riding bikes, and participating in fraternity and sorority events. Same sex photographs also represented a variety of activities including lounging around at sorority houses, talking in the dormitories, participating in charity events, and all-female organizations. In reference to female students in bifurcated garments for coed versus same sex photographs (see Tables 7 and 8); a total of 53 females wearing bifurcated garments in coed photographs from 1960 to 1967 were identified, this figure almost doubled from 1968 to 1974 with 107 examples. This was not surprising since UGA abolished the female dress regulations in 1967 and pants became more of a fashion item for women to wear to more occasions. For the same sex photographs, 64 women were seen wearing bifurcated garments from 1960 to 1967 and 176 wore them in same sex photographs from 1968 to 1974. These results were also not surprising due to the abolishment of the dress code regulations in 1967. Coed photographs may not have featured as many women in bifurcated garments due to females "dressing up" for dates. Females also could have preferred to wear skirts due to the many styles found at this time. Another potential reason for more photographs of women in bifurcated garments in same sex settings could have been due to the strict

Table 7.

Number of Photographs of Female College Students in Bifurcated Garments in Coed and in Same Sex Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Coed Photographs	Same Sex Photographs
1960	4	2
1961	10	13
1962	8	16
1963	9	9
1964	9	17
1965	9	1
1966	3	5
1967	1	1
TOTAL:	53	64

Table 8.

Number of Photographs of Female College Students in Bifurcated Garments in Coed and in Same Sex Photographs at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Coed Photographs	Same Sex Photographs
1968	1	2
1969	4	6
1970	15	2
1971	27	24
1972	29	45
1973	16	31
1974	15	66
TOTAL:	107	176

regulations of women limiting when and where they could interact with males. Although the dress rules were abolished in 1967, regulations limiting male/female interaction in dormitories and sorority houses continued into the twenty-first century.

Types of Bifurcated Garments

Pertaining to the specific bifurcated garments worn by female students in the photographs, the following bifurcated garments were worn in the photographs: bathing suits, capris, culottes, jumpsuits, overalls, pajama pants, pants, and shorts (see Tables 9 and 10). Shorts, pants, and capris were more common than any of the other bifurcated garments. Pants were the number one garment worn with a total of 328 photographs of female students in pants. Yet, from 1960 to 1967 shorts were seen more with 67 examples whereas pants had 42 occurrences and capris 21 occurrences. The popularity in pants jumped well above other bifurcated garments from 1969 to 1974, while shorts decreased in popularity from 1966 to 1974. Capris were the third most identified bifurcated garment with a total of 21 seen from 1960 to 1966; they were not identified after 1966. This was not surprising since capris declined in popularity with the mainstream as well. Other bifurcated garments found included bathing suits (n=4), culottes (n=3), jumpsuits (n=1), overalls (n=5), and pajama pants (n=2) from 1960 to 1974 (Hunt-Hurst, 2007).

When looking at the popular styles in bifurcated garments during the time period, the results found in the *Pandora* photographs directly correlated with the popular fashions of the time period. Tortora and Eubank stated that the influence of music, television, and movies created an interest in more informal or casual style. The results from the *Pandora* photographs directly correlated with the more informal styles seen when looking at the casual appearance of the women in the photographs as the time period progressed (see Figure 5 and Figure 19).

Table 9.

Type of Bifurcated Garments in Female Student Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Shorts	Pants	Capris	Culottes
1960	4	2	0	0
1961	14	6	4	0
1962	13	3	10	0
1963	11	8	2	0
1964	15	11	3	0
1965	5	5	2	0
1966	4	6	0	0
1967	1	1	0	0
TOTAL:	67	42	21	0

Table 9. (Continued)

Type of Bifurcated Garments in Female Student Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1967

Year	Overalls	Pajama Pants	Jumpsuits	Bathing Suits
1960	0	0	0	0
1961	0	0	0	0
1962	0	0	0	0
1963	0	0	0	0
1964	0	0	0	0
1965	4	1	0	0
1966	0	1	0	0
1967	0	0	0	0
TOTAL:	4	2	0	0

Table 10.

Type of Bifurcated Garments in Female Student Photographs at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Shorts	Pants	Capris	Culottes
1968	1	3	0	0
1969	1	11	0	2
1970	0	17	0	1
1971	1	54	0	0
1972	4	73	0	0
1973	0	50	0	0
1974	3	78	0	0
TOTAL:	10	286	0	3

Table 10. (Continued)

Type of Bifurcated Garments in Female Student Photographs at the University of Georgia in *Pandora* Yearbooks, 1968 to 1974

Year	Overalls	Pajama Pants	Jumpsuits	Bathing Suits
1968	0	0	1	1
1969	1	0	0	2
1970	0	0	0	0
1971	0	0	0	1
1972	0	0	0	0
1973	0	0	0	0
1974	0	0	0	0
TOTAL:	1	0	1	4

Another example of the prominence of popular fashions was denim jeans, made popular in the late 1960s and early 1970s. Jeans were seen mostly in the candid photographs and ranged in styles from slim and tight fitting in the mid 1960s to loose and flared in the late 1960s to early 1970s. Jeans were also seen rolled up to Capri length or directly above the knee (see Figure 6). In keeping with the popularity of denim, the results also showed pants in the hip-hugger style in which the pants hit low and snug on the hips and flared below the knees (see Figure 18). This style was seen in a variety of fabrics and patterns ranging from blue denim, plaids, and polyesters. Bell-bottoms were also seen in the results during the 1970s in a variety of colors and fabrics. This style of pants was categorized by a tight fit at the thigh with a flare below the knees. Some examples seen in the *Pandora* photographs included denim, polyester, plaids, stripes, and geometric patterns (see Figure 17). Further, a style of shorts referred to as hot pants were seen in the results during the second time period. Hot pants were shorts that were extremely short and made of a multitude of fabrics. When seen in the study, the hot pants consisted of sturdy fabrics such as denim and cotton twill and were rolled and cuffed (see Figure 16). Lastly, a straight leg trouser seen with a tunic jumper reminisced André Courrèges' 1960s pantsuits for Balenciaga in which he paired hipster pants with slender tunics (see Figure 14).

When analyzing just photographs of females in posed organizations, the data presented different results. Looking at private versus public events, the photographs of posed organizations where women wore bifurcated garments included 238 private events (all of them after 1968) and zero in public events (see Table 11). This data was not surprising considering photographers took pictures of posed organizations in a studio or closed setting rather than a public setting. Pertaining to coed and same sex photographs, there existed 82 photographs of

Table 11.

Number of Photographs of Female College Students in Bifurcated Garments in Posed Organizations in Private and in Public Events at the University of Georgia in *Pandora* Yearbooks, 1960 to 1974

Year	Private Events	Public Events
1960	0	0
1961	0	0
1962	0	0
1963	0	0
1964	0	0
1965	0	0
1966	0	0
1967	0	0
1968	0	0
1969	1	0
1970	12	0
1971	42	0
1972	60	0
1973	47	0
1974	76	0
TOTAL:	238	0

Table 12.

Number of Photographs of Female College Students in Bifurcated Garments in Posed Organizations in Coed and in Same Sex Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1974

Year	Coed Photographs	Same Sex Photographs
1960	0	0
1961	0	0
1962	0	0
1963	0	0
1964	0	0
1965	0	0
1966	0	0
1967	0	0
1968	0	0
1969	1	0
1970	9	2
1971	21	21
1972	23	37
1973	14	31
1974	14	62
TOTAL:	82	153

female students in bifurcated garments in coed photographs and 153 in same sex photographs (all occurring after 1968) (see Table 12). Similar to the total photographs found; results on the frequency of the eight specific bifurcated garments in posed organizations yielded pants as the number one garment worn (from 1969 to 1974). More specifically, pants were seen 238 times with no other form of bifurcated garment seen in posed organization photographs (see Table 13). This occurrence might have resulted due to the time of year such as winter when the photographs were made or that pants were regarded as more appropriate for a posed organization photograph rather than shorts, especially for females positioned on the front row of a photograph. It was difficult to discern what women were wearing on the other rows, therefore shorts or other bifurcated garments may have been worn and students arranged by what they wore.

Table 13.

Type of Bifurcated Garments in Female Posed Organization Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1974

Year	Shorts	Pants	Capris	Culottes
1960	0	0	0	0
1961	0	0	0	0
1962	0	0	0	0
1963	0	0	0	0
1964	0	0	0	0
1965	0	0	0	0
1966	0	0	0	0
1967	0	0	0	0
1968	0	0	0	0
1969	0	1	0	0
1970	0	12	0	0
1971	0	42	0	0
1972	0	60	0	0
1973	0	47	0	0
1974	0	76	0	0
TOTAL:	0	238	0	0

Table 13. (Continued)

Type of Bifurcated Garments in Female Posed Organization Photographs at the University of Georgia in *Pandora* Yearbooks, 1960 to 1974

Year	Overalls	Pajama Pants	Jumpsuit	Bathing Suit
1960	0	0	0	0
1961	0	0	0	0
1962	0	0	0	0
1963	0	0	0	0
1964	0	0	0	0
1965	0	0	0	0
1966	0	0	0	0
1967	0	0	0	0
1968	0	0	0	0
1969	0	0	0	0
1970	0	0	0	0
1971	0	0	0	0
1972	0	0	0	0
1973	0	0	0	0
1974	0	0	0	0
TOTAL:	0	0	0	0

Overall Findings of *Pandoras* and Written References Analyzed

The various forms of written references found in the Hargrett Rare Book and Manuscript Library and the photographs of female college students in *Pandora* yearbooks housed in the Main Library of the University of Georgia provided an excellent glimpse of the adoption of bifurcated garments by women on the University campus. The photographs coincided with the findings in the written references. Primary documents in newspapers and University of Georgia annual reports supported an increase in popularity of bifurcated garments after the 1967/1968 school year. These documents showcased the final abolishment of female student dress codes during the 1967/1968 academic year thus marking the opportunity for female college students to wear pants whenever they wanted or at least now had a choice. Along with showing the exact date for the end of dress code regulations, the written references gave the perspectives of students and faculty members at UGA during the period.

The photographs found in the *Pandora* yearbooks served as primary documentation on the social and political changes on women's clothing at the University from 1960 to 1974. Even when researched by sections, the photographs all showed the same progression throughout the time period. Overall, photographs of women in bifurcated garments increased from 1960 to 1962, decreased in 1963, augmented in 1964, and then decreased from 1965 to 1968. After 1968, women in bifurcated garments increased with a sharp upsurge in 1971 with another growth in 1972 followed by a slump in 1973 and a large increase in 1974. When divided into sections, for example private/public events, coed/same sex photographs, and posed organizations, women in bifurcated garments followed the same progression in frequency throughout the time period.

Both the photographs and the written documents featured the transition of women wearing bifurcated garments at the University of Georgia along with the opinions of students and faculty members about the transition. The findings correlated with the history of UGA in the 1960s and 1970s with the university moving away from filling the role of parents to allowing students, particularly females, the ability to choose their wardrobe and participate in a variety of activities. This correlation was also seen in the written references that documented the changes for females at the end of the 1960s. The large acceptance and adoption of bifurcated garments by females on UGA's campus also connected with the changing roles of women during the 1960s and 1970s all across America. The photographs showed a large increase in bifurcated garments as well as an increase in styles influenced by music, fashion, and sub cultural groups such as the Hippies (see Figure 19). The written references also documented the desire of female students to change their oppressive regulations with the rise in the Feminist movement. The first sign of female students' oppositions to their guidelines and rules occurred in 1965, only two short years after the publication of Betty Freidan's book *The Feminine Mystique.* The popular styles of sub cultural groups along with the increase in clothing variations on UGA's campus directly linked the growing university with the tumultuous events and groups in America. Primary references helped to create a broader point of understanding about the transition of female students wearing bifurcated garments across multiple events and situations from 1960 to 1974.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

The major purposes of the research were to examine the posed and candid photographs of female students at the University of Georgia in bifurcated garments found in *Pandora* yearbooks at the Main Library and to identify the frequency of women's adoption of bifurcated garments in the photographs, the type of event, the people seen in the photographs, as well as the types of bifurcated garments worn through a checklist method, and to examine the written references of women in bifurcated garments at UGA.

Secondary documentation in the form of written references such as newspaper articles, student pamphlets and academic documents found at the Hargrett Rare Book and Manuscript Library were reviewed to determine the rules and policies behind the dress code regulations and written documentation on the viewpoint of students and faculty regarding the changes in women's wear.

Major Findings

1. The frequency of female students at the University of Georgia wearing bifurcated garments increased in photographs from 1960 to 1964 with a small decrease in 1963 (see Figure 21).
2. The frequency of female students at the University of Georgia wearing bifurcated garments decreased in photographs from 1965 to 1968 (see Figure 21).

3. The frequency of female students at the University of Georgia wearing bifurcated garments increased in photographs from 1969 to 1974 with a decrease in 1973 (see Figure 21).
4. Female students at the University of Georgia were first seen wearing bifurcated garments in posed organization pictures in 1969 and continued to be seen from 1969 to 1974 (see Figure 21).
5. The majority of female students at the University of Georgia wore bifurcated garments in photographs for private rather than public events (see Figure 23).
6. Overall, female students at the University of Georgia wore more bifurcated garments in photographs among the same sex (other female students) compared to coed environments (see Figure 22).
7. Shorts were the primary bifurcated garments worn by female students at the University of Georgia in photographs from 1960 to 1968 in candid photographs (see Figure 24).
8. Pants were the primary bifurcated garments worn by female students at the University of Georgia in photographs from 1969 to 1974 in posed and candid photographs (see Figure 24).
9. The dress code regulations were abolished for female students at the University of Georgia November 1967.

Figure 21: Frequency of Bifurcated Garments Per Year By Overall/ Posed Organizations

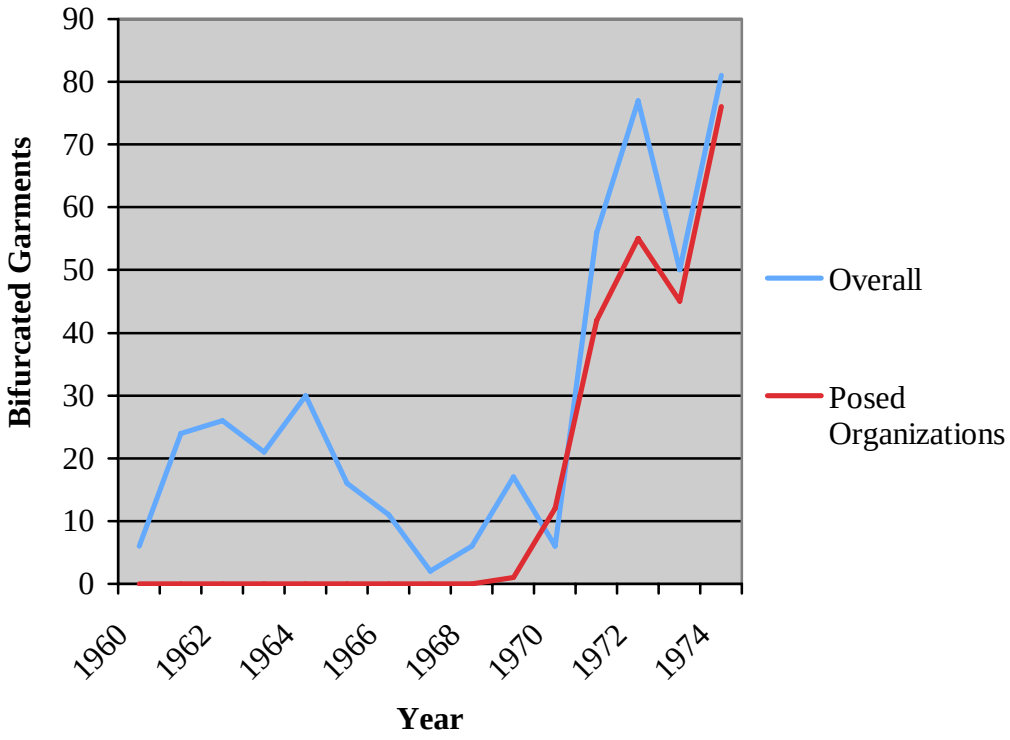


Figure 22: Number of Bifurcated Garments Per Year By Coed/Same Sex Photographs

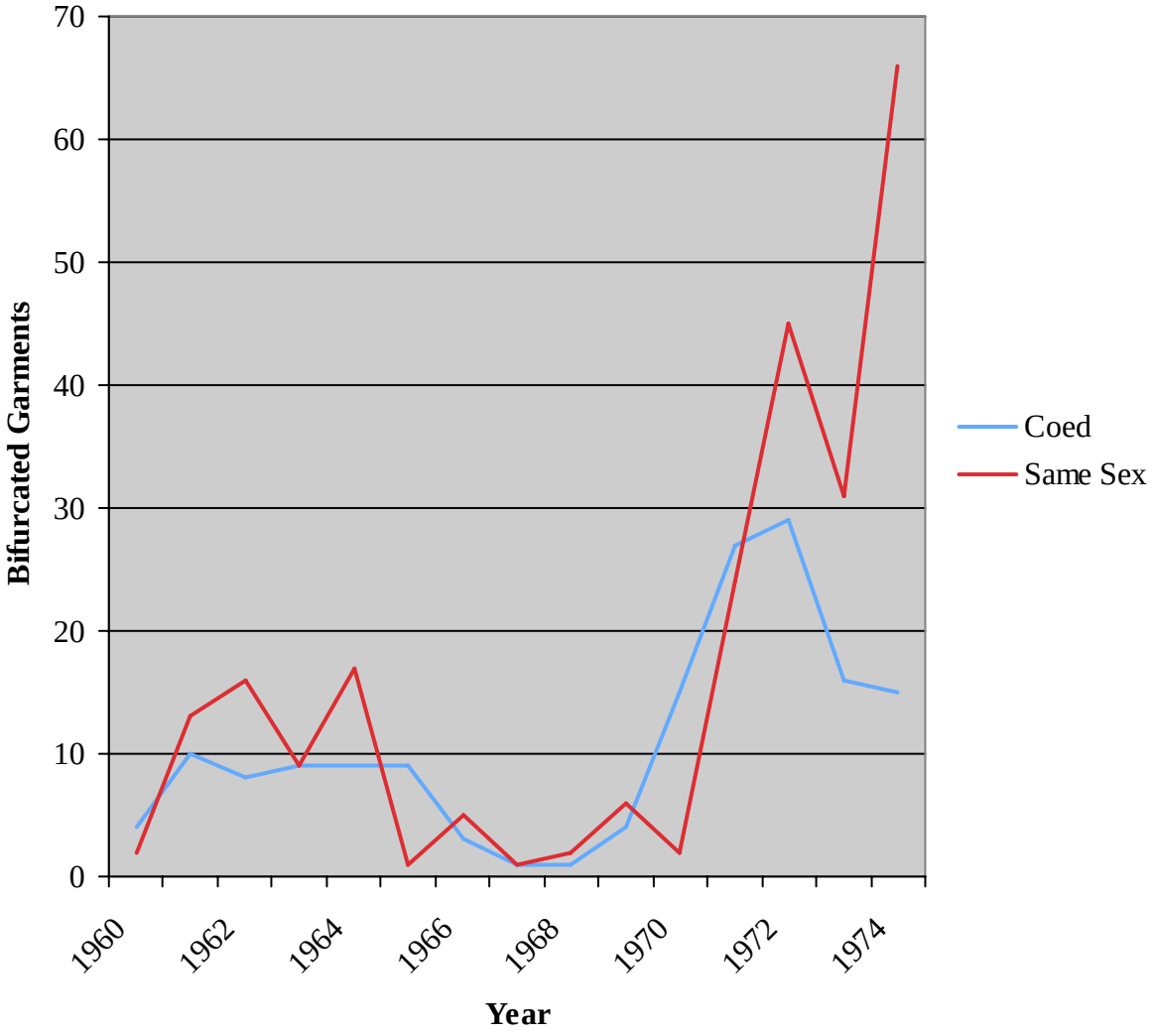


Figure 23: Number of Bifurcated Garments Per Year By Private/Public Events

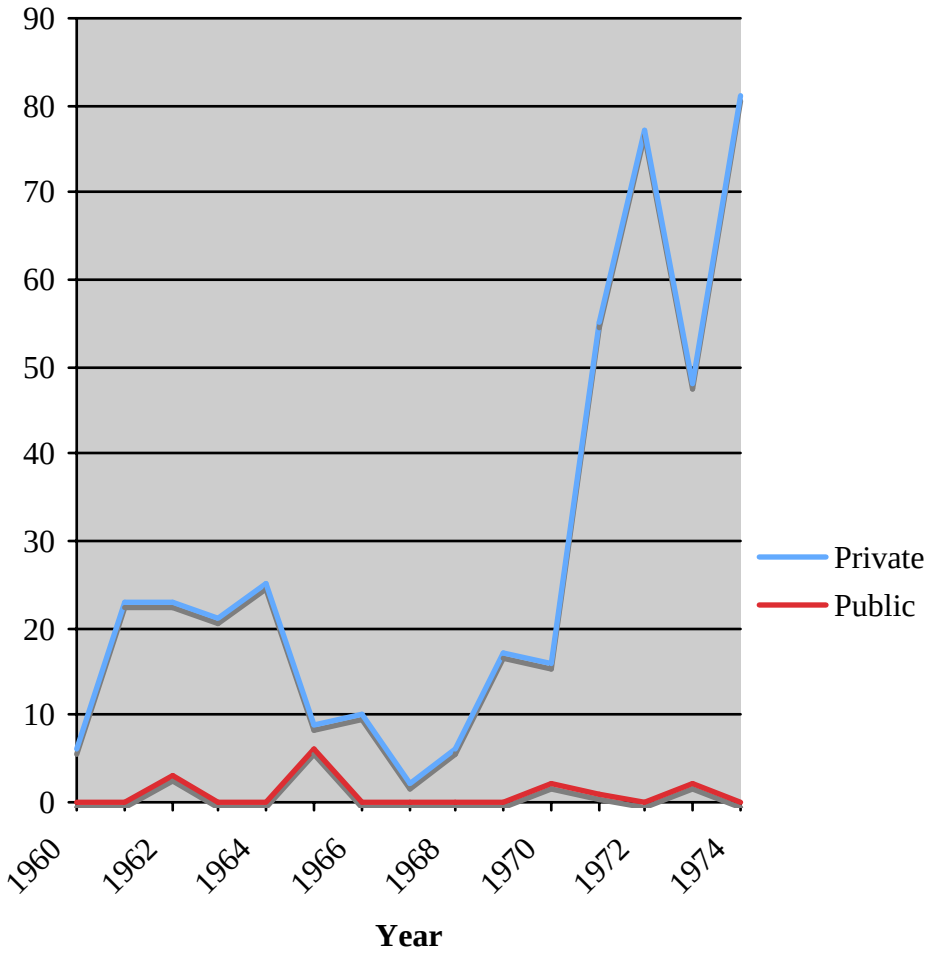
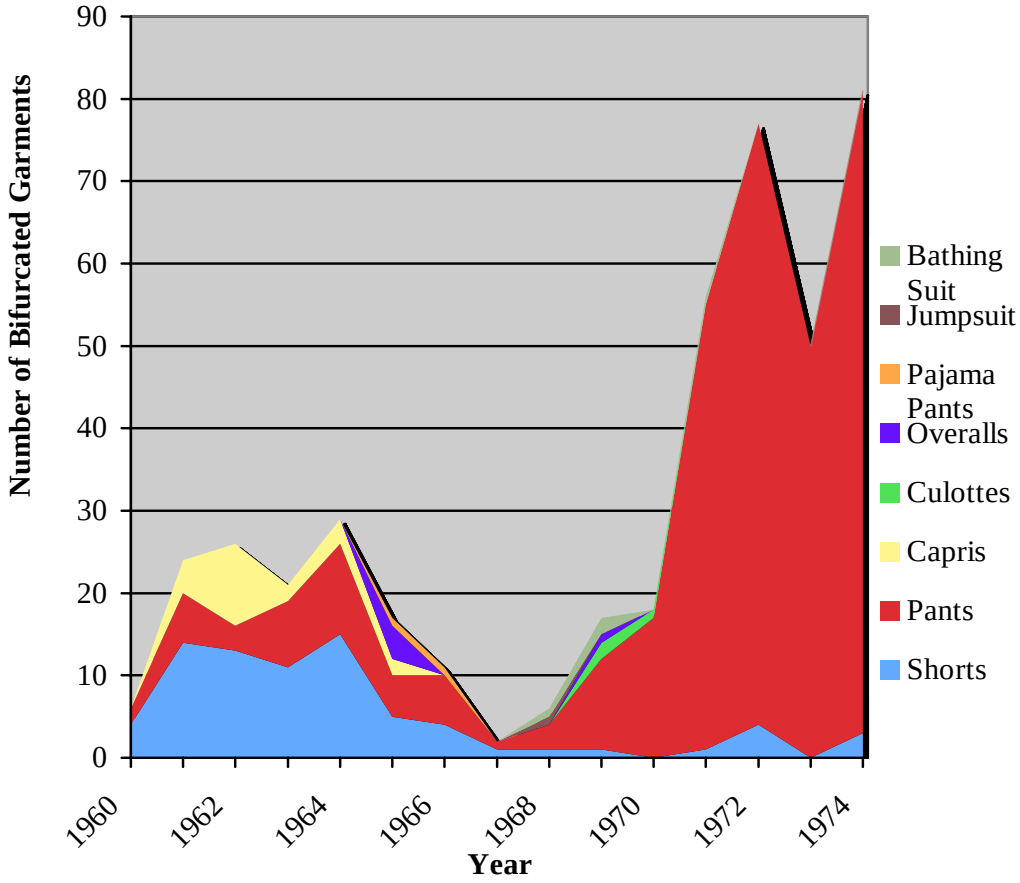


Figure 24: Type of Bifurcated Garments Per Year



Objectives Examined

Objective 1. To examine posed and candid photographs of female students at the University of Georgia in *The Pandora* during the years 1960 to 1974. 1,540 photographs of University of Georgia female students, 867 photographs of UGA female students in posed organizations, and 673 photographs of UGA female students in candid shots in *The Pandora* housed in the Main Library, The University of Georgia, Athens, Georgia were examined for this thesis. One item of concern was the uncertainty of whether the *Pandora* photographs represented a sample of the entire population of female students at UGA or only a select group of students (i.e. friends of the photographers).

Objective 2. To determine the types of bifurcated garments worn by female students at the University of Georgia. The female students at the University of Georgia photographed in *The Pandora* wore fashionable examples of bifurcated garments: bathing suits, capris, culottes, jumpsuits, overalls, pajama pants, pants, and shorts.

Objective 3. To determine the frequency of the garments in the photographs during the years 1960 to 1974. Shorts were the most prominent bifurcated item worn from 1960 to 1968 and pants were the most prominent bifurcated item worn from 1969 to 1974. Further, the data included four bathing suits, three culottes, one jumpsuit, five overalls, and two pajama pants from 1960 to 1974.

Objective 4. To determine the type of events, whether private or public, for the photographs of women in bifurcated garments for the years 1960 to 1974. During the years 1960 to 1967 there were a total of 119 photographs of female students in bifurcated garments at private events

compared to a total of nine photographs of women in bifurcated garments at public events. From 1968 to 1974 there were 302 photographs of women in bifurcated garments in private events while there were only five in public events.

Objective 5. To determine whether the photographs of women in bifurcated garments were coeducational or all females (the same sex) for the years 1960 to 1974. The data included a total of 53 females wearing bifurcated garments in coed photographs from 1960 to 1967; this figure almost doubled from 1968 to 1974 with 107 examples. For the same sex photographs, 64 women were seen wearing bifurcated garments from 1960 to 1967 and 176 wore them in same sex photographs from 1968 to 1974.

Objective 6. To discover the regulations and guidelines for female student dress at the University of Georgia during the years 1960 to 1974 as well as to examine written references of women in bifurcated garments in Athens, Georgia in *The Red and Black* during the years 1960 to 1974 found in vertical files and archives in the Hargrett Rare Book and Manuscript Library. This research found specific dress regulations for female students at the University of Georgia in the student handbooks for the academic years 1960 to 1967 with no reference to dress after 1968. The research also found written references in the annual reports of the office of the Dean of Women at the University of Georgia on the dress regulations. Finally, articles from *The Red and Black* were researched for the years 1965, 1967 and 1968 from the vertical files in the Hargrett Rare Book and Manuscript Library, in which student authors wrote about changes in the female dress code regulations.

Implications

The adoption of bifurcated garments by females in the Western world was a fairly new phenomenon in dress history, starting only in the mid-nineteenth century. The trend increased during the mid-twentieth century in the United States, but many universities prohibited females from wearing pants and other bifurcated garments, including the University of Georgia. It was important to note how the changes in clothing from 1960 to 1974 related directly to the changing role of women at the University of Georgia during the same time period. The photographs of female students in *The Pandora* yearbooks provided insight into the practices of some college students' lives, specifically pertaining to the wearing of bifurcated garments during the 1960s and 1970s. The fact that female students appeared in bifurcated garments in the photographs even when the University regulated the wear, showed the rising popularity of the garments as well as the desire that some female students had to wear what they wished without being limited by the administration of an institution. This research also showed the shifting roles of women at higher education institutions and how institutions changed with the changing roles including such measures as dress. Another implication to the study was the usefulness of photographs as a primary source for the understanding of historic dress in a way that cannot be accomplished through solely researching written references.

Recommendations for Further Research

The current study was only a small glimpse of a specific institution's regulations of female dress during the mid-twentieth century and the rejection of the rules seen through photographs. To extend this study, a complete analysis of written references in newspaper publications for the time period would be helpful in gaining more insight in the student perspective on the transitioning time period. It is recommended that interviews be conducted

with college students from the University of Georgia who attended during the time period 1960 to 1974 in order to gain specific encounters and events related to female dress codes and their abolishment. It is also recommended that a further study at other universities and colleges throughout the United States be conducted to gain more complete knowledge on the adoption of bifurcated garments.

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APPENDICES

APPENDIX A

Figure 1. Photograph from 1960 *Pandora* at the Kappa Alpha Theta house showing a female student (far right) wearing dark colored pants that hit at ankle with a tiny slit on either leg. The pants had a straight fit and were worn with a striped long-sleeve shirt and loafers.

Figure 2: Photograph from 1961 *Pandora* at the Alpha Omicron Pi house showing a female student (far left) wearing plaid mid-thigh shorts. The shorts were worn with a button-up white collared shirt, mid-calf socks, and dark loafers.

*Note: The female student standing in the center was not analyzed because it was difficult to distinguish the bifurcation of the bottom-wear garment.

Figure 3: Photograph from 1962 *Pandora* of female Alpha Delta Pi student in knee-length shorts. The light colored capris hit just below the knees with a baggy fit and were worn with white sneakers and a white short-sleeve top.

Figure 4: Photograph from 1963 *Pandora* showing a female student during Sorority Rush events wearing dark colored pants that hit at the ankle. The pants had a center crease on both legs and were worn with a dark-colored plaid shirt and leather loafers.

Figure 5: Photograph from 1964 *Pandora* showing five female Alpha Omicron Pi students wearing shorts. The shorts included: plaid shorts that hit at mid thigh worn with white button-up shirt; plaid shorts that hit at knees and above the natural waistline worn with white button-up shirt; white shorts that hit at mid thigh worn with plaid short sleeve, button-up shirt; light colored, small patterned plaid shorts that hit above the knee and worn with white shirt; and white shorts that hit at mid thigh worn with dark-colored small floral print, short sleeve, button-up shirt.

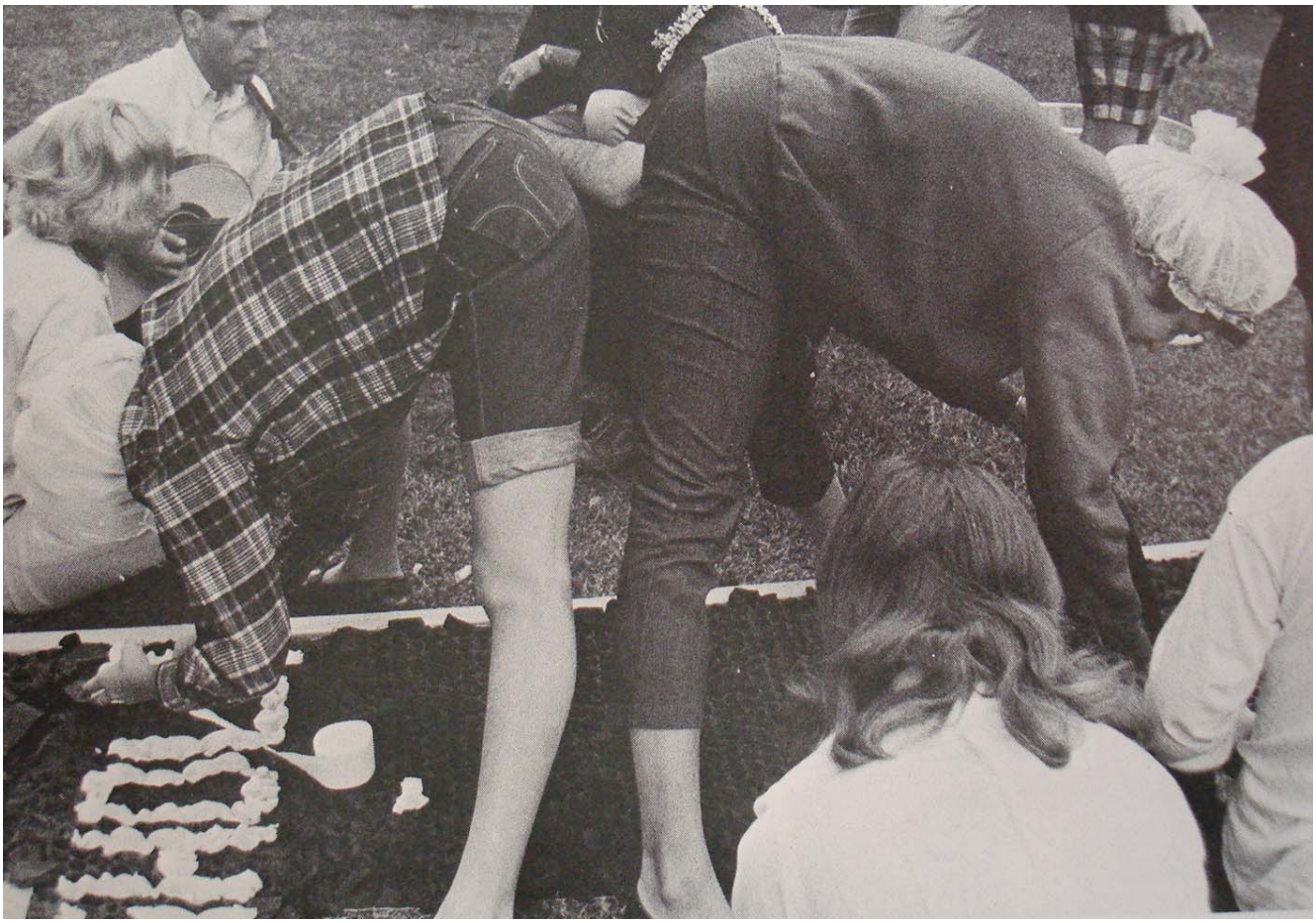

Figure 6: Photograph from 1965 *Pandora* showing two female students preparing a homecoming float. One student wore tight jean shorts rolled to the mid thigh and they were worn with a plaid button-up shirt and hairnet covering curlers. The other female student wore tight denim capris that hit about three inches above the ankle and was worn with a sweatshirt and a hairnet covering curlers.

Figure 7: Photograph from 1965 *Pandora* of a female student wearing denim overalls that were rolled above the knee and worn with a plaid shirt. The caption seen under the photograph read "Sure I have a dress, why?"

Figure 8: Photograph from 1966 *Pandora* presenting a female student wearing striped, loose overalls that hit at ankle but were rolled to mid calf and worn with a white sleeveless shirt and white socks.

Figure 9: Photograph from 1968 *Pandora* exhibiting a female student in the “Beauties” section in a large floral print jumpsuit that had a dark background with white and light colored flowers. The jumpsuit was sleeveless with a straight neckline and wide legs starting at the hips.

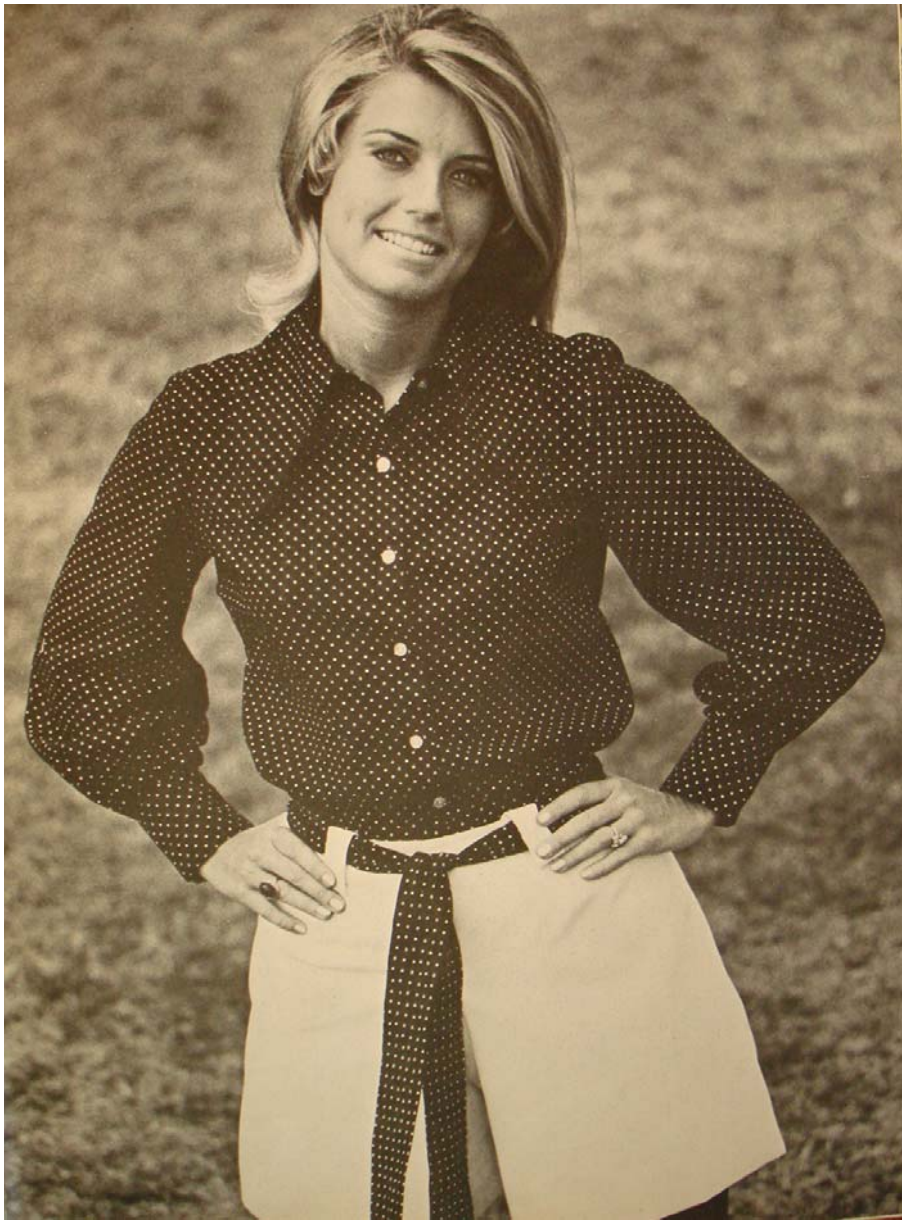

Figure 10: Photograph from 1969 *Pandora* presenting a female student in the "Miss Pandora Beauty Pageant" wearing white, full, short culottes that hit above the knee and hit right below the natural waistline. The culottes were tighter at the hips and flare out to greater fullness at the bottom and were worn with a long-sleeve black button-up collared shirt with white polka dots, and sash belt of the same material.

Figure 11: Photograph from 1969 *Pandora* for the Thalian Blackfriars (a drama society) showing the first female student to wear pants in a posed organization photograph. The student wore light colored plaid pants (although the closure and length cannot be determined) and she wore them with a white long-sleeve shirt and a sweater vest.

Figure 12: Photograph from 1970 *Pandora* showcasing two female students wearing bifurcated garments while registering for classes. The female on the left wore large print plaid pants that hit below the ankle with a straight leg. The pants were full all around and she wore them with a white long sleeve shirt, a dark colored vest with large outside pockets, and leather, square-toed heeled shoes. The female on the right, wore plaid, short culottes that exhibited a white background with dark color print and hit at mid thigh. The culottes were full throughout with a slight flare at the hem and two large outside pockets on either hip. The female wore the culottes with a long sleeve black sweater and black leather knee-high boots.

Figure 13: Photograph from 1970 *Pandora* exhibiting female students in a posed organization, Gamma Sigma Sigma (a service sorority for women). The first student in the middle wears long, black pants that hit at the ankle. She wore them with a white jacket and collared shirt. The other female located on the far right wore white pants. The pants hit at the ankle and were worn with a white turtleneck with black vertical stripes.

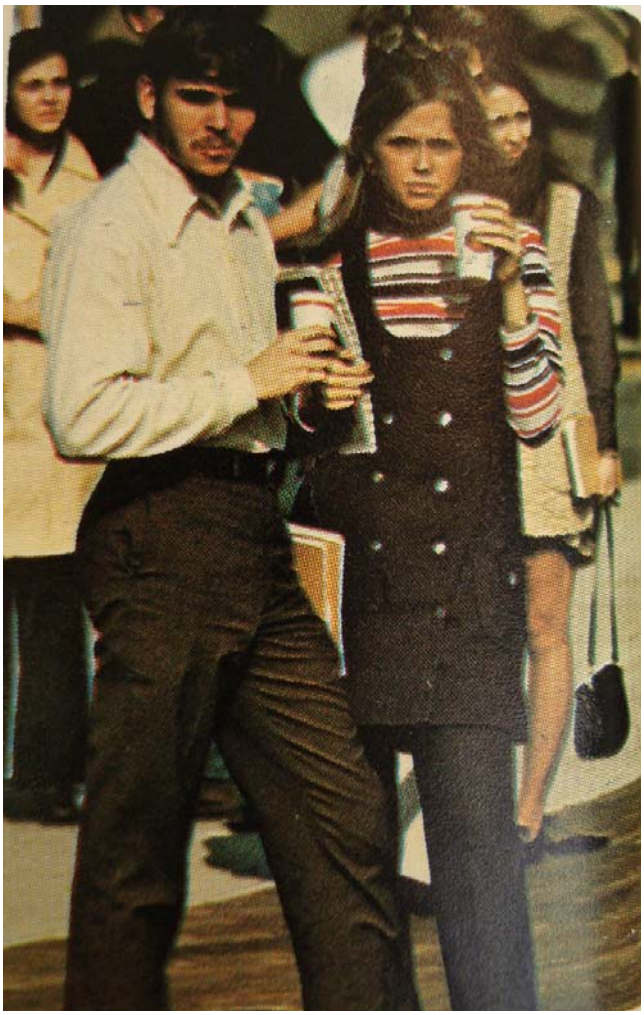

Figure 14: Photograph from 1971 *Pandora* showing a female student wearing black pants that had a straight leg and worn with a black tunic jumper that hit at mid thigh with double buttons on the front and a striped long sleeve shirt.

Figure 15: Photograph from 1971 *Pandora* presenting two female students wearing bifurcated garments in a primarily male posed organization (Block and Bridle Club for animal science). The first female wore light colored pants that hit at the ankle and flared below the knees. The female wore them with a dark colored long sleeve shirt and a sleeveless plaid print vest. The second female wore dark colored pants that hit at the ankle worn with a short sleeve dark colored shirt with white collar.

Figure 16: Photograph from 1972 *Pandora* presenting a female student wearing shorts while bike riding. The shorts were dark colored shorts and hit at the upper thigh. The shorts were rolled up/cuffed at the bottom and were worn with a printed shirt, long sleeve jacket, and belt.

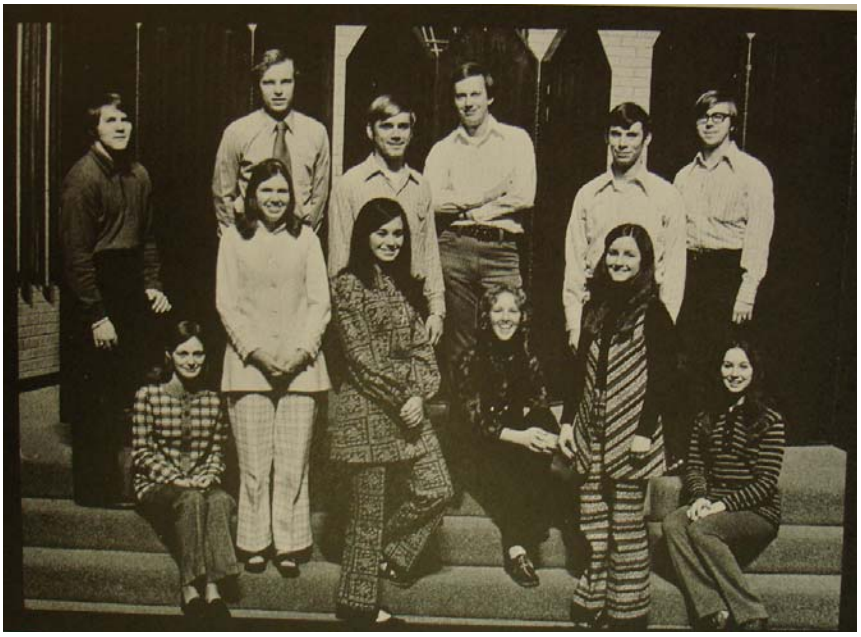

Figure 17: Photograph from 1972 *Pandora* of the Baptist Student Center showing five women wearing pants. The first woman on the far left wore dark colored pants that hit at the ankle and were worn with long sleeve, checkered shirt. The second female (located second from the left) wore a pair of light colored plaid pants that were the full, trouser style. The pants hit at ankle and were worn with a long sleeve shirt and button-up vest. The third female (located at the center) wore a very unique patterned pair of pants. The pattern resembled a square with a floral design in the center and the pants were the full, trouser style that hit at the ankle and were worn with a matching jacket. The fourth female (located second from the right) wore a pair of horizontal striped pants that were very full and baggy, especially below the knees. The pants hit below the ankle and were worn with a long sleeve black shirt and sweater vest of the same material as pants. The fifth woman (located on the far right) wore a pair of dark colored pants that hit below the ankle and were worn with a long sleeve striped Henley shirt.

Figure 18: Photograph from 1973 *Pandora* showing a female student wearing a pair of dark colored plaid pants that flared below the knees. The "bell-bottom" and hip-hugger style hit below the ankle and was worn with a jacket of the same material and a belt.

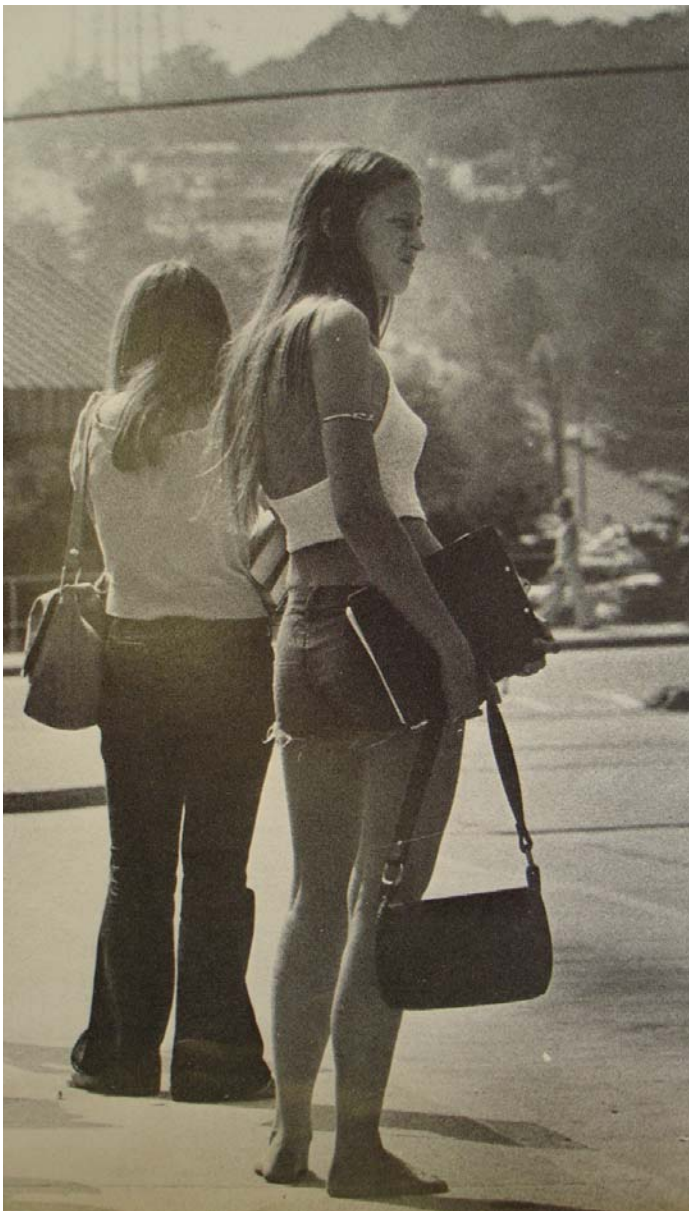

Figure 19: Photograph from 1974 *Pandora* presenting two females in bifurcated garments while waiting on campus. The female located on the left wore a pair of denim pants in the "bell-bottom" style that were full throughout, especially below the knees. The pants hit below her shoes and were worn with a white peasant top. The second female located on the right wore a pair of denim cut-off shorts that were frayed. They had two back pockets; they ended very high on the hip, had belt loops and were worn with a white halter-top and flip-flops.

Figure 20: Photograph from 1974 *Pandora* showcasing three women wearing plaid pants in an all female posed organization, Kappa Alpha Theta. The first woman located on the far left wore a pair of plaid pants that were full throughout, sat very high above the natural waist and were worn with a skinny belt and a turtleneck. The second female (located in the center) wore a pair of plaid pants that were full throughout, sat very high above the natural waistline and were worn with a skinny belt and a short sleeve shirt. The third female (located on the far right) wore a pair of plaid pants that were full throughout, sat very high above the natural waistline and were worn with a skinny belt, a turtleneck, and a matching plaid jacket.

APPENDIX B

Women in Pants- Pandora Yearbooks

Section	Posed/ Candid	Organization	Type of Event	Private /Public	Coed/ Same Sex	Captioned /Uncaptioned	Type of garment	Description	Page #