

Deprivation Fashion

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Figure 1: Joe Turner (center), father of the author, serving as best man at a wedding in Weston-super-Mare, U.K., March 5, 1945. The bride is dressed in a “utility” suit which illustrates the restrictions and rationing placed on clothing in the U.K. during WWII.¹

Summary

The experience of living through the difficult and austere years of the Great Depression and WWII during the 1930s and 1940s taught people to treat their limited wardrobes and possessions with care to prolong their use. During WWII, governments enforced rationing and restrictions of civilian clothing so that scarce resources could be diverted for military needs to fuel the war effort. One result of these challenging restrictions was

¹ “Utility” clothing was the name given to clothing specifically designed according to the restrictions imposed during WWII.

that people were inspired to invent creative ways to stretch the life span of their wardrobe through ingenuity, re-use and re-purpose. Sixty-five years later, the life style of western culture has become more focused on a sense of entitlement and overuse. Recently, however, growing awareness of the limitations of our natural resources is motivating people today to start voluntarily restricting their consumption of clothing as well as inspiring the “Slow Fashion” movement that echoes the efforts of civilians during the war to sustain their limited wardrobe. I propose that there is a great deal that can be learned from the cultural knowledge of people who lived through the Great Depression and WWII about leading a more sustainable life style of “deprivation fashion.”

Introduction

During WWII (1939 – 1945), the austerity imposed by restrictions placed on purchasing new clothing inspired people to invent creative methods to prolong the service life of their clothing. In this paper, I propose that the application today of the practices of sustainability developed during the war as a result of restrictions would be of benefit to reduce our current landfill build up and preserve the limited natural resources of our planet for future generations.

Clothing restrictions were first enacted in Germany in 1940 to concentrate the production of textiles on outfitting the military forces. As more and more countries entered the conflict and the needs of military forces increased, rationing and restrictions were enacted as well in France, Great Britain, Italy, Japan and the United States. A further difficulty was that resources such as silk and rubber, grown in regions invaded

by Japan, were no longer available to the allied countries. Creativity in extending the use of a limited personal wardrobe for an unknowable period of time became a necessity to provide for the basic needs of warmth, protection, security and modesty. Hand crafts including knitting, weaving, sewing, hat making and shoe making, skills that are mostly forgotten today by younger generations, were all put into use in creative ways to augment and extend limited wardrobes during a time when commercially produced apparel was nearly impossible to obtain. The French fashion industry faced additional difficulty due to the fact that, as the global style and fashion leader pre-WWII, the economy of France was dependent on earnings from exporting clothing internationally to countries not involved in the war. In spite of imposed rationing of fabrics and other goods necessary for manufacturing, France was especially motivated to face the challenge of continuing producing and exporting fashions to maintain its position as the global leader (Veillon, 2002).

Sixty-five years after the end of WWII, the world is again facing a period of global restriction. Anticipated shortages caused by the growing population and the resultant strain imposed on the limited resources of a finite planet have become apparent. Humans today act as if the natural resources of the planet are unlimited and provided for them to use up and throw “away.” Business progresses as if profit was god and accountability for waste unnecessary; without regard to depleting supplies or the cost to future generations. This current era of overabundance and waste is actually relatively new. It started during the post-war years of the 1950’s and built up over the following fifty years, as an attitude and goal of ever increasing consumption and continual growth

seemed unstoppable. In the last ten years however, a wake-up call for change has arisen due to signs of global climate change, as well as a global economic downturn. Fortunately, the need to reevaluate the effect of continual growth on the natural resources of the Earth is becoming undeniable.

For many people, especially those born after 1970 or 1980, this life style of entitlement is all they have ever known. Older people, especially members of the “Greatest Generation” (Brokaw, 1998) who lived through the long hard years of the Great Depression and WWII, have been marked for life by a fear and resultant abhorrence of waste and over use; these feelings and values have been deeply engrained during the 1930s and 1940s. Their sense of saving, limiting and conserving, unusual in today’s “fast fashion”² retail and consumer environment, is a way of life that promotes sustainability and preservation of our biosphere. These habits, developed over 65 years ago, could teach young people awareness of the value of possessions and behavior that promotes sustainability.

Dominique Veillon (2002), in her book “Fashion Under The Occupation,” has done extensive research on restrictions of dress and fashion in France during WWII. Her book has been vastly important in my research and I have drawn on her findings to support my thesis that lessons learned during WWII can support efforts to reduce overuse of natural resources today. Colin McDowell’s (1997) “Forties Fashion And The New Look,” portrays the struggles of people living in Great Britan and France during the

² “Fast Fashion” is the contemporary phenomena of high fashion being copied and available in low cost stores at a very fast pace so that not only the rich and elitist can dress in the latest fashion.

war. His book was also an important resource for my research. To better understand what life was like in the 1930s and 1940s, I conducted in person interviews of women who lived in France, Great Britain and the United States during WWII about their experiences and memories of the struggle to get by with less. These women were children, teens or young adults during the war but each had a story to relate about using creativity to get by; practices that I believe would apply as well to current sustainable efforts.

During WWII civilians on the “home front” committed to fight the enemy by reducing their consumption of products needed to support the war effort. Similarly, I propose that people living today need to make a similar global commitment to support and practice sustainable methods and preserve the planet for future generations. The pledge of the “Slow Fashion” movement coined by Kate Fletcher in 2007 (<http://slowfashion.org>) is a contemporary example of a commitment to change behavior similar to actions taken during WWII. The pledge states:

I pledge to slow down.
To practice conscious consumption by:
Learning more about where my clothing comes from –
Making decisions based on quality rather than quantity –
Supporting handmade, local, sustainable, or secondhand fashion –
- Caring for my clothes to make them last –
... And to live life better by living slower!

This pledge is similar to the resolve of British civilians during WWII to “make do and mend”³ to help win the war.

The outbreak of war

³ “Make Do and Mend” was a practice in the UK during WWII to repair clothes that would normally be thrown out due to the restrictions and rationing of new clothing.

In the years before WWII, France was the global leader of fashion and the style of Parisian women was emulated all over the world. Female sartorial behavior was governed by and dependent on the French fashion collections presented biannually to give direction to the rules of good grooming and manners, which included wearing a hat, gloves and stockings in public at all times (Wilson, E., 2003). Retail stores sent buyers to view the collections and return with orders placed for high price couture clothing or trademarked patterns to recreate the look and sell original reproductions at a more affordable price. For those who could not afford the price of an original reproduction, local dressmakers were often employed to quickly copy the new looks. The economy of France was greatly dependent on the French fashion industries international sales of luxury clothing and patterns and consequently the need to maintain its reputation as the global fashion leader.

The German invasion of Poland on September 1, 1939 and the declaration of war by both France and Great Britain against Germany on September 3, 1939 cast a somber and anticipatory mood over the world. However, for the period of time before Hitler invaded Belgium and the Netherlands on May 10, 1939, France and Great Britain lived through what was called the “phony war” when nothing seemed to happen (McDowell, 1997; Pochna, 1994; Veillon, 2002). During this period, Germany was the first to begin issuing coupons books and restricting the clothing purchases of their citizens so that textile production would be focused on producing uniforms for the military. The French laughed at the situation in Germany and did not think that clothing restrictions and coupons would ever be imposed on them (Veillon, 2002). French couture houses

continued during the period of the “phony war” to sell to the countries not threatened by Germany to ensure that France would had enough money so that “state coffers were lined” (Veillon, 2002, p16). When the winter 1939 Collections were presented in August and September; French fashion designers tried to maintain their leadership reputation to ensure the continuity of international business as well to keep their 25,000 workers employed (Walford, 2008). In an interview in September of 1939, Lucien Lelong, President of the Chambre Syndical de la Couture Parisian was quoted,

“Our role is to give France an appearance of serenity; the problems must not hamper the creators. It is their duty to hold aloof from them. The most elegant French women are, the more our country will show people abroad that it does not fear the future” (Veillon 2002, p. 6).

The role of fashion in keeping up appearances was considered very important; it was the duty of women to support men in the front line, build hope for future peace and sustain faith for a return to normal life by dressing in a pretty and feminine style in spite of the hardships of wartime. Dressing fashionably also provided moral support for the men preparing to be sent off to war. Sophie P. (British, born 1921) told me in an interview that “keeping up appearances” was an important consideration for herself and her sister, both young women living with their family on a farm in Weston-super-Mare, U.K. The sisters rode horses that were kept on the farm and Sybil wanted a new shirt for her riding attire. To make up for the lack of available fabric, she found a table cloth that would make a nice “new” shirt and had the dressmaker who worked for the family sew up a new shirt. Fabric for new clothes was restricted but not an old table cloth that

took on a new life “repurposed” as riding attire. As the war progressed and more and more restrictions were enacted on the impacted countries, “keeping up appearances” on the home front would become a challenge that required increasingly creative ingenuity.

“Do not forget, ladies, that the soldier on leave wants to find you as beautiful and as elegant as you were when he left you; be more sober in your dress but do not renounce elegance altogether. *La Mode et La Guerre, Marianne*, 12/6/1939” (Veillon 2002, p 14).

Restrictions On Clothing During WWII

On June 14, 1940 the threat of the impending invasion by Germany became a reality when Hitler’s troops entered a nearly deserted Paris, residents having fled in fear (Walford, 2008). The German soldiers, already suffering from restrictions back home, were at first polite, orderly and eager to buy items in short supply in Germany (McDowell, 1997). The exchange rate, however, had been inflated to give advantage to the Germans and cheat the French. When shop owners realized they were being taken advantage of and tried to raise prices, they were jailed (Veillon, 2002). The conquering Germans soon imposed restrictions on France and sent the vast majority of clothing produced in France to Germany to support the war effort, leaving very little for the French people. The scarcity of raw materials effectively shut down most commerce; people were forced to make do with what little they already owned in terms of clothing for the next five years of conflict.

Magazines were full of creative and practical tips on how to cope with the clothing shortages, focusing on ways to re-use worn out clothes and make the best use of

unrestricted goods to meet the family's needs (Riding, 2010). For example, *Paris-Soir* advised women who were evacuated and facing a possible dangerous situation or air raid to wear flat shoes in case they needed to run, use cotton stockings instead of silk which was not available, and a hair net or kerchief for the hair (Veillon, 2002). *Pour Elle*, a weekly fashion magazine published in Paris during the war printed instructions on how to both knit and crochet (the foot and thigh edge is knit and the leg is crocheted) one's own cotton "fish net" stockings to replace silk stockings that were no longer available. (*Pour Elle*, Paris)

The topics of rationing goods and restrictions even entered the movie industry, incorporated into wartime musicals and dramas. In the 1944 American movie *Cover Girl*, Phil Silvers sings a song by Ira Gershwin, "Who's Complaining?" The lyrics make a clever play on words about rationing. Silvers dances with four women dressed in very short skirts (apparently due to fabric rationing) with the refrain that he is not complaining about restrictions (and actually likes the short skirts) "so long as they don't ration my passion for you". He obviously enjoyed seeing all the women doing men's work dressed in the short-skirted "utility" dress of the day. The 1944 movie *Journey for Margaret* is a true story about the experience of William Lindsey White, an American journalist covering the war in London. The film stars a very young Margaret O'Brien as a British orphan who White rescues from the rubble of her bombed out London home. She is so traumatized by the bombing that she always wears her government issued gas mask as an accessory to her outfit, becoming part of her habitus (Kaiser, 2012) like a favorite hand bag or stuffed animal included in her daily attire.

The need to make do with very little also inspired new fashions and styles. Limitations of fabric allowances resulted in short dresses replacing long for evening and shorter skirt lengths in general for day (Riding, 2010, Veillon, 2002). Silk stockings, unavailable because Japan had invaded China where the majority of silk was grown, were replaced by cotton stockings or leggings. Appearing in public with bare legs was considered poor grooming and deeply embarrassing therefore creative means had to be invented to keep up appearances (McDowell, 1997). Maralyn P., (French, born 1951), remembers stories of women including her mother applying make up to their legs during the war to achieve the look of wearing stockings. The author's mother also told stories about growing up in Kansas during the war and helping her friends to draw the seam line up the back of their legs to look like they had stocking on.

Wealthy people with abundant wardrobes were less affected by rationing and restrictions. Middle class or poor person with a limited wardrobe consisting only of an outfit for Sunday best and an outfit for work (interview with Ellen Coile, 2011) suffered more hardships with the restrictions. For growing children especially, the difficulty of finding and buying new clothing that fit was a struggle and required creativity to reuse and extend the life of precious few articles. In France, the initial rationing of 1940 was increased in July 1942 and further prohibited clothing for adults and children. For boys, sailor collars and long pants that required excessive and unnecessary fabric were added to the restrictions (Veillon, 2002). For Ellen Coile (British, born 1926), interviewed in the Monterey Herald, March 21, 2011 and by the author about her life

growing up in England during the war; the school uniform served as a simple solution since it was worn six days a week. Each year, as a child grew out of their uniform, it was simply passed down to a younger child who continued to wear it six days a week.

The Effects of Gasoline Restrictions on Clothing during WWII

Gasoline and leather were products that were greatly needed to transport and clothe the troops and therefore were heavily restricted during the war (Veillon, 2002). The restriction on gasoline forced people to walk instead of drive; therefore, prolonging the life of shoes became very important. In France, new shoe production was primarily diverted to fulfill the needs of the German military and was heavily restricted and rationed for civilians. As the difficulty of meeting the needs of the German military became increasingly evident, further restrictions were enacted in 1941 to allow “no more than one re-soling a year and one pair of new shoes every four years at the most” (Veillon, 2002, p. 46). Shoe repair shops became very important, cobblers were required to become very creative in their attempts to keep their customers shoes in wearable condition. Old tires, plaited straw, cork, fabric, artificial leather and wood were put into use to make and repair shoes although the results were often not as refined as the French were used to (Veillon 2002, p. 43, S.I.C.D.A.M., 1944). Steel reinforcements were used to cover the soles of shoes but the resultant loud click clack when walking was considered particularly unladylike. A German invention, the “Zierold,” renamed the “Smelflex” sole in France was a wooden sole made of plywood that had zig zag cuts in it to make it supple was an attempt to create acceptable shoes (Veillon 2002, p. 44). Ellen Coile (British, born 1926) was a schoolgirl in Great Britain during the war and

described her difficulty with shoes. Wearing a school uniform and heavy shoes every day except Sunday simplified the restrictions of a limited wardrobe for her. However, the choice of unrestricted dressing on Sunday presented a challenge. Shoes were too scarce and took too many rations tickets to have an additional pair that were only worn on Sunday and, for a child, would be grown out of within the year. The unfashionable solution, unfortunately for Ellen, was to wear a nice dress on Sunday accompanied with the same heavy shoe worn every day.

In addition to walking, bicycles became a primary mode of transportation. Fashions for biking became a necessity, including the split skirt that Schiaparelli had first introduced in the 1920s for tennis (Thurman, 2003). Headgear was customized for bike riding; hoods often replaced hats because of their comfort, practicality and ease keeping on while cycling. Bike fashions became such a trend that a contest was held in Paris on Wednesday, July 23, 1941 to select the most beautiful biking outfit. Categories of “Practical Elegance,” “Casual Elegance” and “Parisian Elegance” were rewarded to designers for their split skirt styles designed for biking (Riding, 2010; Veillon, 2002) Traveling by metro, which “had long been shunned by high society” (Veillon, 2002, p 31) became an efficient means of getting around. Shoe styles were also influenced by hardship and sensible shoes that were needed for walking the long underground corridors at metro transfer stations replaced the pre-war delicate, high-heels.

Today we act as if the abundance and the low price of gasoline is our entitlement. In the U.S., people complain when the price goes over \$4.00 a gallon (Mouawad, J. 2008).

Gas shortages have been practically unknown in America since the 1973 oil crisis nearly forty years ago, which created long lines at the gas pumps. Appreciation of high quality products is a thing of the past due to the increased availability and consumption of poor quality products at low prices. Most people have a closet full of shoes; the price tag being so low that we buy new ones before the old ones wear out. Shoe repair shops are hard to find today, having for the most part gone out of business. People today prefer to buy more new cheap shoes and throw out our old ones according to the whims of fashion instead of repairing what they already have. These factors contribute to the habits of waste that are prominent today and are counterproductive to the development of sustainable practices difficult.

The Importance of Handicrafts to Supplement Restricted Clothing

When people were forced to rely on their own creative skills to supplement and prolong the life of their clothing, the traditional home crafts and especially knitting became part of the home front war effort. Country dwellers had an advantage over those living in the cities, because wool was easier to obtain from local sheep and could be spun into wool and knit into stockings and sweaters. Ellen Coile (British, born 1926) told me about knitting unwashed lamb fleece as a young child into socks for sailors to wear under their boots at sea. The lanoline in the unwashed wool would keep the sailors' feet drier. Knitting this rough wool made the knitters' hands raw, she told me, but even children like herself, participating in the war effort, were willing to suffer to do their part (2011).

The scarceness of clothing made them more precious and therefore everything was carefully preserved in an attempt to wear it as long as possible. Gail S. (American, born 1927), in telling me about her experience during the war as a young girl, said they wore “patches on their patches” because of the scarcity of clothing (2011). Clothing that no longer fit also had to be reworked so that it could continue to be worn. Valerie F. (American, born 1922) told me about her mother shortening a skirt and using the fabric cut from the hem as an insert at the front to create panels and enlarge the skirt that had become too small (2011). In Rome, a woman who had been a teenager told her son, a friend of mine, that when a coat was worn out it would be carefully ripped apart at the seams and then remade with the unworn face of the fabric placed on the exterior, the practice represented a great deal of work to preserve the wearability of a precious and high quality garment. When a garment was finally totally worn out and beyond wear, it was cut into patches to make or repair other clothes or for rags (which were used instead of paper towels). Women were even taught how to take wool out of their mattress stuffed with wool fleece and weave it into cloth to sew new clothes (Veillon, 2002).

The Relevance of “Make Do and Mend” Today

Since the end of WWII, the global economy has been in a pattern of continual growth, with a goal of achievement of profit above all else. Today, most clothing production has moved to Asia to take advantage of the low paid workers and to increase company profits. The low cost of manufacturing overseas justifies the added expense of shipping clothing manufactured in Asia all over the world. Most people own larger quantities of

clothing than in the past because the low salary paid to workers in Asia is not only turned into profit for the manufacturer but also passed on to the consumer in the form of more affordable price points to increase sales. Although not always of the best quality, the variety, low price and vast quantity available outweigh the need for clothing to last beyond a season or two. However, as changes in climate, increasing population, depletion of resources and growing awareness of human rights violations in the third world factories became obvious; it is becoming apparent that unrestricted growth without consequences is a myth and in fact destructive to the planet. A change in consumer behavior is finally being initiated by the awareness of threatening issues facing the planet coupled with the danger of the binary opposition of the most affluent countries using up natural resources while the poorest suffer disease, war and famine. The dangers associated with misusing natural resources have inspired a trend toward self imposed austerity and a grass root movements to return to a simpler way of life using only locally produced and grown products. Inspired by the term “Slow Food” (<http://www.slowfood.com>) coined by the food industry’s rejection of “Fast Food,” the term “Slow Fashion” was coined by Kate Fletcher in 2007 (<http://www.slowfashioned.com/about>) to describe a return to locally grown and produced fabrics, home sewing, natural dyes and knitting in a effort to reduce the fashion industry’s misuse and pollution of natural resources.

Several grass roots projects are currently underway to attempt to return to a way of life restricted to the use of only locally grown clothing; a way of life that is similar to life under restrictions faced during WWII. The “Fibershed” project, launched by fiber artist

Rebecca Burgess (2010), is an attempt by the artist to live for a year wearing clothing made only from natural fibers using natural dyes and sourced within a 150-mile radius of where she lives in Northern California. “The goal of this project is to both show and model that beauty and fashion can function hand-in-hand with sustainability, local economies, and regional agriculture” (Burgess, 2010). The project has proven to be difficult because although sheep are raised and cotton is grown in the area, there is no equipment to process the fiber into yarn or cloth. Burgess has started sponsoring funding events to raise sufficient capital to buy equipment to process wool and cotton at the site where it is grown.

A second contemporary example of self-imposed restriction is “No Impact Man” a project undertaken by Colin Beavan (2007) and his family to live for one year without any negative environmental impact. The Beavan family eliminated the use of fossil fuels and all plastic or paper products, including toilet paper. They only ate local and seasonal foods grown within 50 miles of their New York City apartment. Beavan wrote a book about the experience that was also made into the documentary of the same name. Michelle Beavan, Colin’s wife, agreed to the project but every day made allowances for herself once she got to work by drinking coffee which was not locally sourced. The daily coffee was a pleasure she allowed herself to boost her morale so that she could get through this year of deprivation. Compared to the hardship and restrictions of living through WWII in Great Britain and France-where the end was unforeseeable, the rationing was strictly enforced, and there was no way to indulge one’s self daily-; the challenge to the Beavan family was easy. Michelle Beavan even

“indulged in two pairs of \$900-plus stiletto heeled, thigh high Chloe boots” (Beavan, 2007) to boost her morale before the program started. This action seems incongruent with self-imposed or even with government imposed restrictions during war time but can be put into perspective somewhat by a story told to me by Lily (born 1922, British), a woman I met at a celebration of the anniversary of 67th D-Day in London. Her husband had been in the British army unit who landed at Gold Beach on June 6, 1994, D-Day. She worked at a factory in Liverpool during the war and planning for her war time wedding, could not resist a pair of American made Joyce shoes that were for sale in a store in London and cost a week’s pay. She lied to her mother and said her wages had been stolen out of the pocket of her overalls. Her mother felt sorry for her and unknowingly paid for the expensive shoes by making up the money that had been “stolen.” Even during war time, sometimes means were found to indulge in the pleasure of dressing well.

The New York Times Style section has featured several projects that deal with the trend of an extremely pared down wardrobe, sometimes called a “Shopping Diet” to cope with the phenomena of looking at a stuffed closet and feel that you have nothing to wear (Wilson, E., 2010). In a “shopping diet,” women are challenged to wear a much-reduced wardrobe, sometimes consisting of only six pieces for a period of several months, similar to the restrictive wardrobe of woman during WWII. Even more drastic, Sheena Matheiken has launched a project called “The Uniform Project” where she challenged herself to wear the same black dress everyday for an entire year (Walker, 2009). Although she does make use of a vast resource of accessories to

transform her outfit each day, her process is similar to the creativity of dressing necessary during the restrictions of WWII. Writing about her efforts in *The New York Times*, Rob Walker commented “Rules stifle creativity and enforce conformity. Rules can do something else too: inspire creativity that thwarts conformity (2009).” These words could also describe the creativity required to deal with the restrictions of dressing during WWII and the harsh reality of living under the rule of an oppressive conqueror.

These contemporary case studies deal with restrictions that people have chosen to impose on themselves, but what if an invading and aggressive conquering enemy imposed these restrictions? During the years of WWII in occupied France, no one could take a break from the restrictions and indulge themselves when needed like Michelle Beavan would sometimes do with a cup of coffee or expensive boots. The restrictions were not for a limited time like one year but rather for an unknown time or possibly even forever. Today, facing the threat to the planet of the destruction effects of over population and misuse of natural resources, there is a need to rethink consumption and buying behavior and modify wardrobe selection to reduce environmental impact for an unknown period of time or perhaps forever.

Conclusion

“Nothing could give our descendents an idea of the orgy of creativity in our shoes during 1941.” Fashion editor of a Parisian political weekly (*L’Oeuvre, Images de France* 3/30/1941, quoted by Veillon, 2002)

Today is again a period when creativity and resourcefulness can thrive as challenges to find new ways to reduce human impact on the planet become a necessity. As in WWII, in view of these challenges, it is essential to develop new methods, new textiles and new uses of limited natural resources that will have less of an impact on the earth. Most people who lived through WWII are in their 70s and 80s and older; the hardships they suffered are almost forgotten. The need to learn the crafts of the past seems to no longer be necessary in view of today's closets full of clothes and the expectation to continually have new, bigger and better "things." Sewing and crafts are no longer taught in school and busy parents, who probably never learned the skills from their parents, do not have the time to teach their children. Fortunately, movements including "Slow Fashion" and "The Story of Stuff Project" (<http://www.storyofstuff.com/>) are underway to enlighten consumers of the danger of over consumption and uncontrolled waste as a need for a different way of life to preserve natural resources has become evident. Looking to the hard lessons learned during WWII can teach us how to adapt and thrive while creating "Deprivation Fashion." Encouraging people who lived through WWII to share their cultural knowledge and teach us better ways to promote sustainable behavior as one way to learn from past experience and to avoid repeating past errors.

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Interviews: Names have been changed except for Ellen Coile who was also interviewed in the Monterey Herald (see references)

Ellen Coile, Monterey, California, U.S.A., March 21, 2011

Valerie F., Monterey, California, U.S.A., March 19, 2011

Lily, London, U.K., June 27, 2011

Maralyn P., Paris, France, June 20, 2010

Sophie P., Weston-super-Mare, U.K., June 29, 2011

Gail S., Monterey, California, U.S.A., March 20, 2011