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## Designing for Two Young Lovers in "All My Sons"

Li-Hui Liu

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**Designing for two young lovers in “All My Sons”**

**A Master’s Thesis**

**By**

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**Master in Fine Arts for Theatre: Technical**

**2004**

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# Prospectus

Dramatic Realism is a kind of imitation from our life. But, the charm of theatrical art is that it presents the problem to make us think and create the illusion as well. When we are watching a play, it makes us feel that is like real life, but it is not. Even if we see a lot of danger in a show, we know we are still safe. But our mind is also experiencing the adventure at the same time.

Costume design is a very important part for creating theatrical illusion. It depends on what type the plays are. The ways to present costumes are all different. For example, if it is a comedy, than that will be designed with humor; and if it is a tragedy, the style will be heavier; the style might be more imaginative for surrealism, and more realistic for realism.

The author, Arthur Miller, is a realistic artist. Sources of his several plays come from the real events which did happen before, such as "All my sons" and "The Crucible," and most of others reveal the real-life problems, like "Death of a Salesman," "A view from the Bridge," "After the Fall," "Incident at Vichy," et cetera. I am going to talk about Arthur Miller and his play style further in the first part of Chapter I.

Because of the realistic style of this play, it is better to present the costumes realistically.

To look at our real life, the way of how we wear clothes is affected by many elements, like the season, location, time, stream, mood, favorite, status, purpose, and so on. Same as the

play, the environment, the quality and thinking of a character, and the style of that period are all very important, if we want to make the costume looks realistic.

However, theatre is a kind of combinative art. I cannot close the door and just stay alone to do my personal design for the “theatre,” since that is presented by a group. After the discussion with the director, actor, and the actress, I will continue to do further analysis in the same Chapter. The analysis included is the inside of those characters, whom I costumed, and what the meaning and how the magery is used in this play. Being aware of this part, then I am ready to join this combination.

Since the director declared to set this play in 1948, I need to research the style of 1940’s, and any kind of circumstances, which might affect the costumes.

I put my concentration on not only 1948, but also the decade of 1940. For the audience, those years of the 1940’s are already far away. I suppose we know the period but not the exact year, when we are watching a show, which is about several decades before. And for the art, the knowledge is significant, but the feeling is vital.

During the 1940’s, the central occurrence was that of the Second World War. It caused the universal famine, and also affected the essential of the costume. So I am exploring the social background, which might affect the stream of fashion, in the first part of Chapter II. And then, I will continue to bring out the topic of 1940’s costume style. Before being a designer, I tried to do as much research as I can to make the designs perfect.

Therefore, to conclude all above elements, I am presenting my designing idea in



### Chapter III.

Also, according to my experience of doing this production, there is my journal and the evaluation in Chapter IV and Chapter V.

At the end, there are the personal interviews with the director, actor, and the actress, the evaluation form, and the pictures and photos of my design in the Appendix. Thus, I will show my part of the collaborative art which is essential to create theatre.

# Chapter I

## The play writer and “All My Sons”

### About Arthur Miller

Arthur Miller was born in Manhattan on October 17<sup>th</sup> of 1915. His father, Isadore Miller, is a Jewish German, and he was a manufacturer of clothing; his mother, Augusta Miller, taught in a public school in Manhattan. Arthur has an older brother, Kermit, and a younger sister, Joan. They lived a traditional Jewish life style.

Arthur Miller is the most well known realistic playwright in U.S. However, he was not a good student in his high school. He did not pay attention on his studies, and he spent most of his time with football, skating, baseball, dating, or reading some adventure stories. He even failed math three times. He said, “Until the age of seventeen I can safely say that I never read a book weightier than *Tom Swift*, and *Rover Boys*, and only verged on literature with some of Dickens...”<sup>1</sup>

After he graduated from high school in June of 1932, he sent an application to attend a university, but he was rejected because of his bad grades in high school. Then he worked in his father’s factory.

After several months, he left his father’s factory and found other jobs. He used to be

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<sup>1</sup> Moss, Leoiard. *Arthur Miller*. (New York: Twayne Publisher, Inc. 1967.) 23.

a driver and a singer on a radio station. Then, he worked in an auto-parts warehouse. During this period, he read a book, *The Brothers Karamazov*, and he started to think of the possibility to become a writer.

In 1934, Miller got admitted to the University of Michigan. Avery Hopwood, who also studied at the university, donated three hundred thousand dollars to the school. Therefore, it became the prize for the competition of writing. The school held the competition each year, and the winner would win from two hundred and fifty dollars to one thousand two hundred and fifty dollars. Up to that time, Miller had only watched three plays. He spent only four days to finish a three-act play, *Honors Dawn*, and he won two hundred and fifty dollars. This was 1936, and it made him become more confident in his ability for writing.

The second time, he won two hundred fifty dollars again for *No Villain*. In 1938, he adapted it and changed the name to *They Too Arise*. Although he did not win the award again, he rewrote it and changed the name to *The Grass Still Grows*, and won the *Theater Guild National Award* the next year.

After he got his degree of the Bachelor of Arts in 1938, he went back to New York, and wrote for Federal Theater. During this year, Second World War began, and he did not join the army because of his knees. The next year, he got married to Mary Grace Slattery. During this period, he wrote plays for radio programs. However, writing for radio programs did not make him satisfied. He spent three months writing for radio programs and emphasized on

theatre for the rest of the year.

*The Man Who Had All The Luck* was his first play produced on Broadway in 1944. It is a fable about a young man, who was unlucky of getting the things that he desires. The man fought and struggled to overcome his misfortune and learned that he could control his own fate.

Miller accidentally heard of a real story from a woman about a girl who convicted her father after discovering that he sold cracked engine parts to the military, and their family was destroyed. Miller adapted this story and named it "*All My Sons*". With this play, he found success.

He writes about normal people and the society in his plays, and the tragic characters in his plays are not emperors, just regular people. In old Greek tragedy, the theme is "the relation of man to God."<sup>2</sup> In Miller's work, the relation is man to man. "The relation of man to man is a psychological problem, or social problem."<sup>3</sup>

In Miller's tragedy, *All My Sons*, Joe Keller shows that a person is accountable to society, and people should be responsible for their humanity.

Most of his plays get criticisms from two opposite sides. But, no matter how the

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<sup>2</sup> Roudane, Matthew C. Ed. Conversation with Arthur Miller. (Jackson and London: University Press of Mississippi, 1987.) 201.

<sup>3</sup> Roudanc, Matthew C. Ed. Conversation with Arthur Miller. (Jackson and London: University Press of Mississippi, 1987.) 201.

critics feel, the most important thing is that he reveals the problems of society realistically through his plays.

## **The theme of “All My Sons”**

This is a tragedy about truth and the value of a family.

Five years before this play is started, his neighbor, Steve, was Joe’s partner. They sold airplane engine parts for military use. One night, when Steve had just arrived at work, the production line began to turn out cracked cylinder heads. Steve asked Joe on telephone to ask what to do. Joe pretended to have influenza to avoid going to the factory. He told Steve to weld the cracked part and said that he would take responsibility for that on the phone.

Several weeks later, twenty-one airplanes crashed on the same day and several pilots died. Joe and Steve were both arrested. But Joe made a successful appeal and was exonerated, Steve was still in prison. Then, Steve’s family moved away from that block.

Larry, Joe’s youngest son wrote a letter to his girlfriend Ann, who is Steve’s daughter, to explain that he was going to commit suicide because he felt ashamed of his father. Because of Larry’s death, Ann and George resent Steve and refuse to go to visit him.

After three years, Chris invited Ann back and they decided to get married.

George finally went to visit his father, Steve, to tell him about the marriage of Chris and Ann. Then, George heard the truth from Steve about the airplanes.

George arrives to stop the relationship between Chris and Ann, and he tells them what he heard from his father. Although Chris does not believe what Steve said, his mother reveals the truth under the pressure.

Chris could not accept the truth, and he is very upset with his father until his father commits suicide.

Joe is a good person, and he is very nice to his neighbors. But he still did something wrong, and it caused the tragedy of his family. Although he did not do it for some greedy reason, but for the consideration of his family, it is still not accepted by the society.

When people hide the truth, they are not honest. While they are lying, they feel guilty. Joe and Kate hide the truth for several years. So when Bert goes to Joe's yard and plays the game about jail with Joe, it drives Kate crazy.

When the truth is revealed, it might cause a storm and will damage the family. Joe and Kate never let Chris know the truth, even though he is their son. Then, when Chris finds out the truth, he cannot accept his father any more.

Otherwise, the nation is an extension of the family. Like the chain, all people are each essential to the society, and they affect each other and their world. In the end, they also take the affects back to the world. To take Joe as an example, he made a wrong decision, in a result, he caused the death of many people. Finally, this even also destroys his family.

Therefore, only thinking about their personal stuff and family is not enough, people should also think about others and their country, and take responsibility for their actions. Especially during the war, young men fought and sacrificed their lives not for themselves, but for their own country. That is something big inside of Chris' heart.

Thus, as in the title of this play, “All My Sons”, before Joe went to commit suicide, he said, “I think to him they were all my sons. And I guess they were, I guess they were.”<sup>4</sup>

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<sup>4</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974.) 68.



## **The environment effect of “All My Sons”**

The story takes place in a suburb in Ohio of United States. It is in August of 1948, a sunny day after the storm. The wind blew down Larry’s tree last night.

Three years before this play started, Deever and the Keller family were neighbors. During the Second World War, almost all of the young men joined the war, including Chris, Larry, George, but not Frank.

Larry was reported missing in action, while flying a mission off the coast of China. Actually, Larry was dead. He committed suicide, because Joe and Steve were convicted for the airplanes’ crashing, which was caused by the cracked cylinder heads they sold. It made him feel shameful of his own father. Before he died, he wrote Ann about it.

After that, Joe was released from the prison by making the court believe that he did not know anything about it and let Steve take all the responsibility. The Deever family moved to New York because of shame.

During these three years, Kate believed that Larry was coming back and keeps waiting for him every day.

Finally, the war finished. Chris came back to join his father’s company. George continued to study and became a lawyer. About six months ago, Chris started writing to Ann. Their relationship began to evolve. The last day before the play opened, Ann came back because of Chris’ invitation.

Larry's birthday is also in this month, and Kate asked Frank to make Larry's horoscope. Therefore, many things about Larry happened in the same day. Ann comes, and Larry's tree was blown down.

It is a Sunday morning, but the people in this block do not go to church. This script does not mention anything about the religion, but they might be Catholic. Those neighbors are very close to each other. They usually hang out in Keller's back yard.

There is a lot of welfare at Keller family. Joe Keller earned much money from the war. He employs a maid for his family, and he keeps very good relationship with the neighborhood.

They live in the suburbs. There are not so many people around, so people know each other.

## **The Imagery of “All My Sons”**

This is the backyard of a nice cozy house. It is a peaceable place in the suburbs of the United States. There are several neighbors that hang out in this backyard.

There are not many people around, just several families and neighbors. The people that live there are peaceful and happy. It is the imagery of the normal American family unit and neighborhood lifestyle.

This play takes place in 1948. People wear 1940's clothing and listen to the radio, which does not have such a good signal, with 1940's music. It is presented realistically, much like the image of old black and white pictures.

But there is something incompatible in this serene figure. In the left corner of downstage, there stands a stump, and its upper trunk and branches lie toppled beside it. This is Larry's tree, and it was blown down by the wind last night.

It is implying that Larry already died, and there will come a storm, which might destroy this family.

## Character analysis of Chris and Ann

### Chris Keller

He is a very idealistic character, and the tragic hero in this play. Although he is 37 years old, his life is very simple. Since he graduated from college, he stays in his father's company and works with his father. So he wants to go outside to have his own business. Ann is the person he wants to spend his life with.

Ann was his neighbor and his younger brother's lover. After the airplane crash incident and his younger brother was reported missing, Ann moved away. He missed her and started writing to her. Through those communications, they became closer and closer to each other.

He loves his family and everybody. He has a very good relationship with his neighborhood. Before, George was his best friend. After the Deever family moved away, Jim became his best friend. Because both of them have the same experience from the army and the same hobby. Their educational levels are similar, and they like to read and research.

His mother was a perfect mother to him. But after Larry was reported missing, his mother always kept thinking Larry will come back, and she is waiting for him. With Chris' experience in the war, he knew that Larry already died, because it is impossible for anybody to be missing so many years. He wants to change his mother's mind, because it is not a correct

thinking.

Right now, it is more urgent to change his mother's thinking. Because he wants to marry Ann, and she was Larry's girl. So he asked his father to help him and try to persuade his mother.

During the Second World War, he went to the army. He was a very good soldier there. After he came back from the war, he is aware of something, which is there is still something more important than a person and family, like national things. It is "a kind of...responsibility. Man for Man."<sup>5</sup>

Those soldiers in the battle are heroes, and they fight and sacrificed their lives. If "a little selfish and they'd've been here today" (sic).<sup>6</sup> So, other people should also be changed. They are supposed to be more responsible and not only to think about themselves. "Like some kind of a monument and everyone would feel it standing there, behind him, and it would make difference to him."<sup>7</sup>

Not only other people should be more responsible, he also thinks that his father

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<sup>5</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974.) 31.

<sup>6</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974.) 31.

<sup>7</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974.) 31.

should be better than other people and keep away from any sin. So he says, "I know you are no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father."<sup>8</sup>

Therefore, even though his father was already involved in the air crash incident, he entirely believed that his father is innocent.

But he found this world is not like his ideal, and people just became greedy from the war. He feels upset about that.

And after George came to their house and claimed that his father is guilty, he started to doubt and thought that maybe his father did know about the air crash incident. But he still chose to believe his father and protect his family.

After his mother revealed the truth, he felt disappointed, very sad and resentful. Logically, he should send his father to the jail and make his father take responsibility for the incident. But he cannot do that, because he still loves his father. This is essential to make his soul suffer. He wants to go from his original world to a new place and give up his old life to start a new one. The money, which he already has, makes him feel guilty and shameful, because it came from the war. He just wants to throw everything he had away. He also gives up Ann, because she is a part of his old life.

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<sup>8</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974.) 67.

After he read the letter from Larry, he exposes his emotions and unintentionally pushed his father to shoot himself.

## **Ann Deever**

Ann is a young and beautiful tragic figure. Her age is about 26 years old.

Before, her family lived on the same block with Keller family. They were a happy family, and she loved her father. During that time, she was Larry's fiancée. The Keller family treated her very well; she had a very good relationship with them.

She is very smart, and always got good grades from school. She was a very good student, and she likes to study. After she graduated from high school, her economical status did not allow her to go to college. So, she read a lot of books by herself.

She is very independant, polite, and gentle to everybody. She likes to take care of other people. She also took care of Larry before. When she went to school with Larry, she let him copy her homework.

Three years ago, every thing changed. Her father was convicted because of selling cracked cylinder heads and caused twenty-one airplanes to crash.

Joe was also accused. But he convinced the court he knew nothing of what had happened. Then, he was released from prison. And her father was still jailed.

In the beginning, she was very sad for her father. She followed her father to the prison and cried.

At that time, Larry was in the war. He read the news about his father, and it made him feel ashamed. So, he committed suicide.



Ann got the last letter from Larry, which was written on the same day he died. After that, she feels resentment for her father. She thinks Steve caused Larry's death. Therefore, she doesn't go to visit her father any more, although she still feels sad for her father.

After that incident, Ann and her family moved out from this block because of shame. As she said, "The last thing I remember on this block was one word—'Murderers!' Remember that, Kate? ... Mrs. Hammond standing in front of our house and yelling that word..."<sup>9</sup>. Now, she lives in New York with her mother and brother. She started to get a job, because she needs to support herself, since her father was jailed.

She began the conflict with her mother, because her mother decided to forgive her father. They argued because of different views for visiting Steve.

She dated some guys in New York, and she almost got married. Six months ago, Chris started writing to her, and the relationship between them began evolving. Thus, she gave up another guy, because no one is like Chris. They knew each other very well, and Chris is a very important person for her. He was her best friend.

Chris invited her to come back to this block, and they decided to get married.

When she comes back, she stays in Keller's house. She still remembers what happened three years ago when her father was convicted. In the beginning, she is afraid to face

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<sup>9</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 26.

some neighbors, such as Mrs. Hammond. Like what she said, “Mrs. Hammond standing in front of our house and yelling that word...She’s still around, I suppose?”<sup>10</sup> And she asks Joe, “Haven’t they stopped talking about Dad?”<sup>11</sup> Though she feels nervous when she came, Joe and Kate tried to comfort her, and she feels better soon.

When Ann faces Keller family, she doubts that Joe knew about the cracked engine part, especially since they are too polite about her father, such like they regret what happened to her father. But she cannot do anything, because she wants to marry Chris, and she needs there support. And also, she likes them, and they are very nice to her.

When she noticed that there are other people living at her old house, she did not feel so comfortable, especially when she found they made some change of the house. She was a little hurt, and asked Joe, “Why’d they take our hammock away?”<sup>12</sup> Anyway, she lived there for a long time and has a lot of memories over there. But after she met Jim, she likes Jim, because he is nice and polite to her. But she doesn’t like Sue, and she thinks Sue is mean to her. But Ann still keeps her good manner to Sue, because she doesn’t like to argue with other people.

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<sup>10</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 26.

<sup>11</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 25.

<sup>12</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 21.

Otherwise, Kate still believes that Larry is still alive, and she became Ann's major obstacle to marry Chris. Kate thinks Ann is still supposed to be Larry's girl, and it makes Ann feel upset. However, Ann is still polite to Kate, because she had a lot of nice experiences with Kate in her childhood.

When George came to confront Joe, Ann feels very sad and sorry for her father. She is also worried about the relationship between Chris and her.

After Kate reveals the truth, Ann regrets her behavior to her father. She thinks that she was wrong, because she did not forgive him and go to visit him any more. She decided to do nothing about Joe, but her emotion becomes much stronger, and gets impatient with Kate. She makes a deal with them, and asks them to support her marriage to Chris.

But at the end, Chris decides to go away alone. Ann is almost heart broken.

## **Chapter II Fashion in 1940's**

### **The Background of 1940's**

1939, England and France declared war on Germany because Germany invaded Poland. The United States also entered the war on December eighteenth in 1941. As a result, the entire world was effected by Second World War in one way or another.

The war wiped out most of the resources fastly, and it caused a worldwide shortage. Because a whole bunch of people joined the army, the structures of the economy and society were altered. Some people died or was reported missing, and some people lost their jobs. There was a debt between countries. (See Table 1) During the war, the United States took the place of United Kingdom as the new world power. The entire world was changed. Although, the Second World War obviously affected the economy and the materialistic views of the world, it also affected the psychological views of the population as well. The war indeed affected all nations even those that remained neutral. The whole world had to face the problem of a shortage of goods. The fashion styles and materials chosen were also affected by the shortage problem and the way people lived. It is very important to check the environmental effects before discussing the costumes of this era.

**Table 1**

The facts about 1940's.

**FACTS about this decade.**

- Population 132,122,000
- Unemployed in 1940 - 8,120,000
- National Debt \$43 Billion
- Average Salary \$1,299. Teacher's salary \$1,441
- Minimum Wage \$.43 per hour
- 55% of U.S. homes have indoor plumbing
- Antarctica is discovered to be a continent
- Life expectancy 68.2 female, 60.8 male
- Auto deaths 34,500
- Supreme Court decides blacks do have a right to vote
- World War II changed the order of world power, the United States and the USSR became super powers
- Cold War begins.

Source: American Cultural History: The Twentieth Century. Goodwin, Susan. Jul. 2003.

Kingwood College Library. <<http://kclibrary.nhmccd.edu/decade40.html>>

## Worldwide Shortage

During the wartime, countries used a lot of material to support the war affair. Many of the young men from all nations joined the army to fight for their cause. Numerous people died because of the war and several companies closed. As a result of the war, products used in everyday society had to be reduced by fifty percent. Gasoline metal and paper and fabrics were among the materials that faced the shortage problem.

As the war went on, the source of these supplies became insufficient, because all of these materials were restricted to military use.

Because of the demand for supplies was so great, rationing started to take place in United Kingdom. Horace A Basham said, "In 1939 at the beginning of World War 2 Britain was put on strict rationing."<sup>13</sup> As a result of the following, manufacturing war goods took the center stage in 1941. It dominated clothing first. "Rationing was very strict in the United Kingdom and operated on a strict coupon system that for clothing started on White Sunday on July first of 1941."<sup>14</sup> And 1942, a similar system was also started in United States. And then, United States, started the rationing food supplies in 1943.

Therefore, the daily life of everyone in United States was dominated by "rationing"

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<sup>13</sup> Basham, Horace A. "Re: rationing in WW2." Memories of the 1940's (23 May 1996). 2 Apr. 2004. <<http://www.youth.net/memories/hypermail/0189.html>>

<sup>14</sup> Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston. Fashion-Era. 2001-2004 <[http://www.fashion-era.com/utility\\_clothing.htm](http://www.fashion-era.com/utility_clothing.htm)>.

and the “coupon system.” Almost every kind of commodities, like food, cloth, and toys were available only with coupons listed in the ration book. Everyone in United States was supposed to get a ration card and a National Registration card (an identity card).

“The ration cards were presented to shopkeepers who cut the appropriate number of coupons for the rationed item at the time of purchase. The number of coupons cut was determined by the Ministry of Food. Sometimes more or less were taken depending on the supply of any particular commodity.”<sup>15</sup>

There were some differences of the rations of food. It depended on if it was for a child or an adult, and what kind of job the adult did. A man who did heavy work was eligible for a bigger meat ration; children would get extra milk (a half pint) at school. Also, families with several children were eligible for extra money, and there was a one time payment if a family member volunteered to join the army. But, the last two items were not available for Jewish families.

Through the example of Table 1, we can see that there was normally never enough food to eat. (See Table 2) Sometimes people would swap their meat coupons for bread coupons to get more food to eat.

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<sup>15</sup> Basham, Horace A. “Re: rationing in WW2.” Memories of the 1940's (23 May 1996). 2 Apr. 2004. <<http://www.youth.net/memories/hypermail/0189.html>>

**Table 2**

Food rations for one person in one week

<b>Food Rations for 1 week for 1 person</b>
4oz or ham
8oz sugar
2oz tea
2oz jam spread
1oz cheese
1 shilling's worth of meat
8oz of fats which only 2oz could be butter
Later sweets and tinned goods could be had on a points system.
Bread was not rationed until post war in 1946.

Source: Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston. Fashion-Era.

2001-2004 <[http://www.fashion-era.com/utility\\_clothing.htm](http://www.fashion-era.com/utility_clothing.htm)>.

Since the daily life was dominated by rationing, those details were announced in newspapers and magazines in simple language for every person of each level of education to understand clearly without confusion. (See Table 3)



**Table 3**

## Rationing Of Clothing, Cloth and Footwear

**Rationing**  
**Of Clothing, Cloth and Footwear**  
**From June, 1941**

Rationing has been introduced not to deprive you of your real needs, but to make more certain that you get your share of the country's goods – to get fair shares with everybody else.

When the shops re-open you will be able to buy cloth, clothes, footwear and knitting wool only if you bring your food ration book with you. The shopkeeper will detach the required number of coupons from the unused margarine page. Each margarine coupon counts as one coupon towards the purchase of clothing and footwear. You will have a total of 66 coupons to last you a year; so go sparingly. You can buy where you like and when you like without registering.

Source: Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston.

Not only food, but also clothing was also strictly restricted by the coupon system. (See Table 4) There were still several items that were not rationed: small items for babies under four months old, boiler suits, workmen's bib, brace and overalls, hats and caps, sewing thread, mending wool, mending silk, boot and shoe laces, tapes, braids, ribbons and other fabrics less than three inches in width, elastic, lace net, sanitary towels, braces, suspenders, garters, hard haberdashery, clogs and non-dyed cloth. Also, people could get second hand materials without coupons. Those non-rationed items almost all come from the small and rough pieces of materials for homemade items.

United Kingdom also created a law to control and prevent the wasting of cloth. "In 1942 under the Civilian Clothing Order the British government introduced sumptuary laws designed to give weight to the Utility scheme. The laws made it illegal and unpatriotic to spend time embellishing clothing for sale, and forbade manufacturers using the CC41 label shown in the header from using fancy trimmings, unnecessary buttons, extra stitching or trucks or pleats or pockets more than was essential to function."<sup>16</sup>

With those limitations, it would be better if the woman could make clothes by herself, and every kind of material could be recycled. Frugality had become the symbol of that period.

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<sup>16</sup> Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston. Fashion-Era.

**Table 4**

Rationed for women and girls

<b>Item Of Clothing</b>	<b>Women</b>	<b>Girls</b>
Lined mackintosh or coat over 28"	14	11
Under 28" short coat or jacket	11	8
Frock, gown or dress of other fabric	7	5
Bodice with girls skirt or gym tunic	8	6
Pajamas	8	6
Divided skirt or skirt	7	5
Nightdress	6	5
Dungarees or overalls	6	4
Blouse, shirt, sports top, carsigan or jumper	5	3
Pair of slippers, boots or shoes	5	3
Other garments including corsets	5	2
Petticoat or slip, cami knickers or combinations	4	3
Apron or pinafore	3	2
Scarf, gloves, mittns or muff	2	2
Stockings per pair	2	2
Ankle socks per pair	1	1
1 yard wool cloth 36" wide	3	3

2 ounces of wool knitting yarn	1	1
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Source: Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston. Fashion-Era.

2001-2004 <[http://www.fashion-era.com/utility\\_clothing.htm](http://www.fashion-era.com/utility_clothing.htm)>.

The coupons started to reduce as the war progressed. This process continued until 1949.

## **Independence of women and teenagers**

During the 1940's, almost all the young men stayed in the war until it was finished in 1947. The families missed their husbands and fathers. Thus, women needed to replace their men and get a career to take care of and support their families. During that period, even though the education of females had become more popular than before, the status of those women were still not as highly regarded as men. The managerial positions of companies were still occupied by men, and women became the factory workers, clerks, nurses, or secretaries. At that time, they started their careers.

Though people were suffering shortages caused by the war, as life became more modern and convenient; the need for more income in a family was also raised. Not only mothers and wives, but also the teenagers needed to go to work to make extra money. "With the men off to war, teenagers - boys and girls - found employment readily available, and so had money to spend."<sup>17</sup>

In this age, every individual became more independent. When the war finished in 1947, most of the women gave up their jobs to their men who returned home. But, some women liked the independence that they tasted and continued to work. Also, some wives lost their husband in the war, and they still needed to continue their work.

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<sup>17</sup> American Cultural History: The Twentieth Century. Goodwin, Susan. Jul. 2003. Kingwood College Library. <<http://kclibrary.nhmccd.edu/decade40.html>>

At that time, the structure of society had been altered.

Also, the clothing styles changed and needed to be adapted, since there were more females in the work place.

## **The flow of world fashion**

Before England and France declared war on Germany in 1939, France was the center of fashion industry in the entire world. France controlled the fashion world, and had big effects on American fashions. “Prior World War II, New York fashion designers made the trek across the Atlantic Ocean to attend the flamboyant and opulent French fashion shows each year. They then returned to the United States and copied latest Parisian haute couture designs.”<sup>18</sup>

In 1940, German occupied Paris and began to control haute couture. They considered seriously moving the French couture houses to Berlin and re-establishing the seat of haute couture in Berlin. Thus, New York designers were cut off from Paris fashion. They started to create their own new design of sportswear for United States market. Classic sportswear styles were soon adopted by all levels of society and all age groups. And United States became the sportswear capital of the world.

Finally, the German occupation of Paris ended in 1944. Several French couturiers banded together in 1945 to create a traveling exhibition, which was known as “Théâtre de la Mode”<sup>19</sup>, to reestablish Paris’ domination over the world of fashion. Those couturiers, artisans and textile workers presented fashion designs by dressing dolls completely, even including the

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<sup>18</sup> History of Fashions 1940-1950. J. Yeager. 1999-2003. American Vintage Blues. 24 Feb. 2004 <<http://www.vintageblues.com/history4.htm>>.

<sup>19</sup> Women's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dovens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhist.html>>

lingeries. Artists and theater people created the sets, the dolls were placed in for viewing in the Théâtre de la Mode exhibition. Also, they associated with many professionals and created miniature accessories for the dolls, such as hats, shoes, handbags, gloves, belts, umbrellas, jewelries, and so forth. Top hairdressers created elegant wigs of human hair for the dolls.

After the exhibition opened at the Louvre in Paris, it traveled to many places in the world, which included Barcelona, London, Leeds, Copenhagen, Stockholm, Vienna, New York and San Francisco. “The little dolls accomplished the task they were sent into the world to do.”<sup>20</sup> Therefore, Théâtre de la Mode did improve the French financial problem caused by the war. Finally, Paris regained its title as the top of fashion in 1946.

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<sup>20</sup> Women's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dowens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhist.html>>



## Mend and make-do

Since the war started, people suffered from worldwide shortages and were limited to getting any kind of material. With this extremely restricted ration system, women intelligently adapted new stuff from old material. "Women were encouraged to 'Make Do' and 'Mend'. Pillowcases would be turned into white shirts for summer; wedding dresses would be worn several times, and they were borrowed by sisters and friends, until the original 1939 bride in desperation for new items, remade the dress up into underwear, French knickers or nightgowns; skirts were made from men's old plus fours or trousers; cast offs would be made into children's clothes; collars would be adds and trims applied all to eke out a limited wardrobe."<sup>21</sup>

Many regular daily clothes were homemade, and the quality didn't look like it was brand-new, even if it was a newly made dress, because it was made by recycled materials.

Also, it was illegal to waste too much fabric for clothes, since the government made the law to restrict it. Designers created a new style to cut short the length of the skirt.

Until the war was just finished in 1947, the ration system kept going, and the people got resentful about that. After that, people use much more clothe for their dress as a kind of reaction.

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<sup>21</sup> Rationing and Utility Clothing of the 1940s. Thomas, Pauline Weston. Fashion-Era.

## Material

Throughout the development of industry, people created more and more kinds of fabrics, especially artificial ones. “The new Materials of costume have been increasingly influential over the last twenty-five years because of the appearance of synthetic textile fibres, which compete with traditional materials.”<sup>22</sup> There are not only pure artificial fibers, but there are also a lot of mix ones. “In 1930 we first note the appearance of mixed artificial fibres of differing elasticity in ‘*peau d’ange*’, and in 1932 mixtures of albene and wool, under the names *flamenga* and *lorganza*.”<sup>23</sup> There were more and more choices of fiber for clothing.

The textiles also became more delicate. “There have been interesting innovations: cloth woven with metal threads became light and flexible.”<sup>24</sup>

Also, the technique of printing was also improved. There were fewer and fewer fabrics decorated with knitting, but more and more with printing. “Printed stuffs have been growing in popularity ever since 1925.”<sup>25</sup>

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<sup>22</sup> Boucher, Francois. A History of Costume in the West. (New York: Thames And Hudson, 1987) 417.

<sup>23</sup> Boucher, Francois. A History of Costume in the West. (New York: Thames And Hudson, 1987) 418.

<sup>24</sup> Boucher, Francois. A History of Costume in the West. (New York: Thames And Hudson, 1987) 417.

<sup>25</sup> Boucher, Francois. A History of Costume in the West. (New York: Thames And Hudson, 1987) 417.

However, since the Second World War started in 1939, almost the whole world faced the problem of shortages. Therefore, governments set organizations to control the rationing for average common consumption and military use. They cut short the available fabrics for common people. "On March 8, 1942, the US Government War Production Board issued regulation L - 85, which regulated every aspect of clothing and restricted the use of natural fibers. In particular, wool supplies for civilian use were cut from 204,000 to 136,000 tons in order to meet military requirements."<sup>26</sup> Thus, rayon and nylon became more popular for domestic use.

One example, there were not so many shoes made of leather, because it was restricted to military use. This restriction made designers try to seek other substitutes. "Leather was now restricted to military use, so shoe designers were forced to be increasingly clever. Every imaginable material was incorporated into shoes, but the reptile skins and mesh were the most successful substitutes. Cork or wood-soled "Wedgies " were another staple."<sup>27</sup>

Through out this period, the material for clothing came from a variety of sources.

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<sup>26</sup> Men's Fashion in the 1940's. Williams, Julie. Just The Swing. 15 Mar. 2004  
<<http://www.just-the-swing.com/doc/liv/drs/mensfash/mf-1940s.htm>>.

<sup>27</sup> History of Fashions. J. Yeager. 1999-2003. American Vintage Blues. 24 Feb. 2004  
<<http://www.vintageblues.com/history4.htm>>.

## Women's Clothing

Because of worldwide shortages, simplification was essential for women's clothes during wartime. Clothes were commonly tailored.

“Skirts were short and straight topped by short jackets of twenty-five inches or less in length. Cardigans matched skirts, and sheath evening dresses replaced the long flowing gowns of the thirties.”<sup>28</sup>

Since most of the young men joined the army in 1940's, women had to replace their men in the working world. For the convenience of these working women, the dressing style had to become practical. Designers like Claire Mccardell produced clothes for the working women. Levi jeans and sloppy Joe sweaters were accepted as the symbol of freedom, democracy, and casualness.

The class barriers fell, and people of each level dressed similar because the consideration of gauche to be showy during a time of shortage. In order to comply the effect of restrictions, American designers created a new style of suits for women, which composed gored, gathered and A-line skirts that were topped with soft, feminine blouses.

The hallmarks of fashion during the wartime included an austere silhouette with narrow hips, padded shoulders, and sometimes a small hat. The clothes were decorated with

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<sup>28</sup> Ladies Fashions Of The 1940s. Williams, Julie. 1999-2004. Carol Nolan. 24 Feb. 2004  
<[http://www.murrayontravel.com/carolnolan/fashionhistory\\_1940ladies.html](http://www.murrayontravel.com/carolnolan/fashionhistory_1940ladies.html)>.

ruffles on skirt hems, necklines, or waists and varieties of peplums, like butterfly, bustle, gathered peplums, and so on.

After the war, women already tired of the severely tailored garments they were forced to wear during the hostilities and desired a change. In 1947, Christian Dior created the “New Look,” and it styled lavishly, opulently, femininely, and elegantly and used more fabric. It was a silhouette with long skirts, nipped-in waist, sloping shoulders, and a narrow upper part (see fig. 1). Therefore, Dior had a big effect on the fashion industry.



**Fig. 1.** New Look of Christian Dior, De ‘new look’ van Christian Dior. 20 Eeuwen Nederland.

<<http://www.20eeuwennederland.nl/thema's/kleding%20en%20mode/tussen%20crisis%20en%20>

[owelvaart/1064.html](http://www.20eeuwennederland.nl/thema's/kleding%20en%20mode/tussen%20crisis%20en%20owelvaart/1064.html)>

Those elements of clothes for ladies are discussed below.

## Skirt

Because of the shortage and the law to restrict using fabric, designers made the skirt more narrow and short. During the wartime, the skirt length was no more than twenty-five inches or less, about sixteen or seventeen inches from the floor, and the hemline had to be less than two inches (see fig. 2).

In 1947, Christian Dior introduced the “New Look” style, which made skirts fuller and longer. It used more fabric to accent feminine feature. The edge of the skirt was wider, and it was ruffled on the waist (see fig. 1).



Fig. 2. Gor-Ray skirt advertisement in 1942, Christine's 1940s Fashion Page. Hawkins, Christine.

4 Apr. 2004. Costume Ring. 10 Mar. 2004 <<http://www.100megspop3.com/adira/1940s.htm>>.

## Blouses

On the top of the sleeves, there were small puffs. The blouse was gathered close to the shoulder (see fig. 3). “Blouses donned bows at the center-front neckline and might sport full or puffy sleeves. Collars were cut generously full, in Peter pan and traditional pointed shirt-collar designs. Lace also accentuated blouses around the neckline.”<sup>29</sup>



**Fig. 3.** Australian Home Journal in 1944, Christine's 1940s Fashion Page. Hawkins, Christine. 4

Apr. 2004. Costume Ring. 10 Mar. 2004 <<http://www.100megspop3.com/adira/1940s.htm>>.

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<sup>29</sup> History of Fashions 1940-1950. J. Yeager. 1999-2003. American Vintage Blues. 24 Feb. 2004 <<http://www.vintageblues.com/history4.htm>>.

## Coat

Their coats had large collars and shoulder pads (see fig. 4). Fur coats were also a trend during the winter in that period (see fig. 5).



**Fig. 4.** Fall and Winter wear, Patterns and Images from 1940~1949. Chancey, Jennie. 21 Jun. 2002.

Sense and Sensibility. 10 Mar. 2004 <<http://www.sensibility.com/vintageimagesindex.htm>>.



**Fig. 5.** Wakes catalogue in Winter of 1940, Christine's 1940s Fashion Page. Hawkins, Christine.

4 Apr. 2004. Costume Ring. 10 Mar. 2004 <<http://www.100megspop3.com/adira/1940s.htm>>.



## Hat

Ladies did not wear hats as much as in the previous decades. The hats were small in the early 1940's (see fig. 6). After Christian Dior introduced "New Style", the edges of hats became wilder.



**Fig. 6.** Hats of 1946 in Sears Catalog, Timeline of Costume: 20th Century Western Costume: 1940 –1950. Maginnis, Tara. 1996-2003. The Costumer's Manifesto. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>.

## Hairstyle

Since they never can get enough material for dresses in 1940's, women grew the length of their hair to make them look more feminine. They curled their hair tidily.

Normally, if she didn't get married, she would dress her hair down (see fig. 7). Otherwise, she dressed her air up if she were married (see fig. 8).

Because women started to work in factories, sometimes they wore head scarves or

turbans that tied under the chin to help themselves work more easily. Some factories even set hair salons for their female employees to help them care for their hair.



**Fig. 7.** Deana Durbin in 1940, Timeline of Costume: 20th Century Western Costume: 1940 –1950. Maginnis, Tara. 1996-2003. The Costumer's Manifesto. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>.



**Fig. 8.** Hair style in 1942, Timeline of Costume: 20th Century Western Costume: 1940 –1950. Maginnis, Tara. 1996-2003. The Costumer's Manifesto. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>.

## Shoes

Leather was restricted to military use, so shoe designers tried to increase materials cleverly. Reptile skins, mesh, cork or wood-soled, which is named as “Wedgies”<sup>30</sup> were all the staples.

The rationing rules limited the heels of the shoes to one inch. That’s very different from 1930’s, when women commonly wore very high and thin heel shoes. Also, there were only six colors of shoes to choose from.

The hallmarks of women’s shoes in early 1940’s are close toes, low heels, and with shoe strings. Which were stable and durable to adapt to the restriction, and they were called “oxford”<sup>31</sup> (see fig. 9).

In the end of 1940’s, the feature of women’s shoes became open toed with no shoe strings, and more like a slipper in appearance, as the form of a sandal.

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<sup>30</sup> History of Fashions 1940-1950. J. Yeager. 1999-2003. American Vintage Blues. 24 Feb. 2004 <<http://www.vintageblues.com/history4.htm>>.

<sup>31</sup> 1940’s Shoe’s. Wood, Karen. 5 May 1998. The Costumer's Manifesto. Maginnis, Tara. 1 Apr. 2004 <<http://www.costumes.org/classes/uafcostumeshop/pages/1940sshoes.htm>>.



**Fig. 9.** 1940s women's shoes, Timeline of Costume: 20th Century Western Costume: 1940–1950.

Maginnis, Tara. 1996-2003. *The Costumer's Manifesto*. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>

### **Socks**

Stockings were not available because of the rations. Young girls wore ankle socks for sports, which were named bobby-socks. They put tan make-up on the back of their legs in a darker shade than their skin to create the effect as if there were the seams of a stocking. Magazines and beauty salons also offered services and tips for makeup on legs for ladies. This became the ritual to help adapt for lack of materials in 1940's, and ankle socks were becoming popular.

### **Fabric**

Since the manufacturing of war goods took the center stage in 1941, manufacturers were forced to concentrate on substituting other fibers for domestic garments. Rayon was the

most popular one for women's clothes.

Even American people were forced to use artificial fabric. But they were still lucky enough to have some non-recycling cloth to use. That was a result from the location of the war being in Europe.

## Men's clothing

To adapt to the restrictions of wartime shortages, designers had to try to keep stylish through out the multiple seasons and use a minimum of fabrics for their patriotic duty. Until the rationing stopped with the end of war, the designers excluded vests for suit and changed the form a lot by removing all the imaginable unnecessary parts to avoid wasting fabric. But then after the war, men's fashions faced a dramatic alteration as a result of the end of rationing. They liked to wear longer coat and pants than in the early 1940's.

Zoot Suit was an exception. Zoot Suit was the style created by black jazz musicians in 1930's. It composed of "an oversized jacket, wide lapels and shoulders, with baggy low-croched trousers that narrowed dramatically at the ankle."<sup>32</sup> Of course, it was considered as a contraband and illicit item and not used any more during the wartime. But besides this constraint, Zoot Suit did cause an effect on men's clothing.

### Fabric

When America entered the war, natural fibers were regulated to use.

Wool, the regular fabric for men's coats, was reduced for ordinary use to meet

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<sup>32</sup> Mens Fashions Of The 1940s. Williams, Julie. 1999-2004. Carol Nolan. 24 Feb. 2004

military requirements. Therefore, every country attempted to produce artificial fibers. Viscose and rayon were most popular. People were forced to wear clothes made of artificial fibers, although most of those were not such good substitutes because they were not warm enough and shrink easily.

After the war finished, people were very tired of the restrictions and the uniforms of wartime. The type of fabrics changed again. They “preferred generously cut suits in pinstripe, herringbone, or glen plaid fabrics.”<sup>33</sup>

## **Coat**

The roomier coat was a trend, and it is a result of that influence of the Zoot Suit.

As the rationing ended, the favor of men’s dressing style switched to long clothing because of the major reaction of the extreme shortages. The long coat became the symbol of opulence and luxury.

## **Jacket**

Jacket styles were broad-shouldered, and there were two or three buttons with a wide lapel on it.

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<sup>33</sup> Men’s Fashion in the 1940’s. Williams, Julie. Just The Swing. 15 Mar. 2004

There was another new style of jacket, which was named "the bold look"<sup>34</sup>. "Its characteristics were a loose fitting jacket with pronounced shoulders. Other style changes included single-breasted jackets with notched lapels and three buttons. Henceforth, peaked lapels were reserved for double-breasted jackets. These jackets also included a center vent."<sup>35</sup>

### **Trousers**

During the period of rationing, designers removed pleats and cuffs from the trousers. There were many trousers formed with a higher-waist, which is a style that resulted from the Zoot Suit.

After the war, men changed their fashions to full-cut trousers because they got bored of the rationing. They started to wear pants that were generously pleated and cuffed and had deep patch pockets with the length of the trousers slightly tapering on the ankles.

### **Vest**

Because of rationing system, designers gave up the vest for a suit. After years, it became a regular habit to wear a suit without a vest, and it remains this way till today.

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<sup>34</sup> Men's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dowens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhistm.html>>.

<sup>35</sup> Men's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dowens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhistm.html>>.



## Casual Shirt

The casual shirt was one trend of the postwar men's fashions. "In 1946 and 1947, Hawaiian or Carioca shirts were first worn on the beaches in California and Florida. Made in bright colors, the shirts sported fruit, flowers, flames, women or marine flora. About this time, a man walking the streets of New York without a jacket became a common sight."<sup>36</sup>

## Sport Wear

After men went home from the war, they were already very tired of uniforms and craved a new style. Since American designers became the leader of the sportswear fashion in the world, sportswear instantly became the thing to wear. "Europe now looked to the United States for trends in sportswear. For the first time in history, young men were setting fashion trends and the older men were following."<sup>37</sup>

The complete sportswear look comprised of a soft-tailored and two-tone look sport jacket with a shirt-like spread collar and patch pockets and sweaters.

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<sup>36</sup> Men's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dowens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhistm.html>>.

<sup>37</sup> Men's Fashion History. Williams, Julie. 1996-2003. Frank and Margie Dowens. 4 Mar. 2004 <<http://www.lindyhopping.com/fashionhistm.html>>.

## Tie

The ties were popularly wide and short, and the bottom did not reach the waistline. The colors of ties became the full spectrum as a reaction of the shortages. They went with wide tie clasps normally. Hand-painted ties also became popular with the end of the war, and there were variable figurations on them (see fig. 10).



**Fig. 10.** Vintage Ties of 1940's. Dyer, Rod, Ron Spark , and Steve Sakai. Fit to Be Tied: Vintage Ties of the Forties and Early Fifties. (New York: Abbeville Press, 1987) 10.

## Hats

The hats they wore were tough. Normally, the color was dark, black and white, or gray. The hat had three to four-inch edges and a one to two inch wide satin ribbon around the hats. The top was folded slightly (see fig. 11).

When the man wore his hat, he tipped it down toward the face.



**Fig. 11.** Francis Godfather Hat, Timeline of Costume: 20th Century Western Costume: 1940–1950. Maginnis, Tara. 1996-2003. *The Costumer's Manifesto*. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>

### **Hair**

Men cut their hair short, and parted it on the side. They brushed their hair back and fixed it so it would not move (see fig. 12).



**Fig. 12.** Gary Cooper in 1940, Timeline of Costume: 20th Century Western Costume: 1940–1950. Maginnis, Tara. 1996-2003. *The Costumer's Manifesto*. 5, Mar. 2004 <<http://www.costumes.org/history/100pages/timelinepages/1940s1.htm>>

## Chapter III Costume Plot

### Ann–First Act

The first act takes place on a Sunday morning during the summer. At the top of the show, Ann is still inside to eat her breakfast. When she appears on the porch, she is wearing a very pretty dress. The dialogue tells us that the dress is very expensive, because of the comment that Ann makes, when Kate praises it.

*Kate: Annie, where did you get that dress!*

*Ann: I couldn't resist. I'm taking it right off before I ruin it. How's that for three week's salary?*<sup>38</sup>

The dress is informal, so when they decide to go out on the town, she needs to change to another dress.

Ann has a good fashion sense, because she is a career woman from New York. So, she looks better than the other people, who live on this block. The quality of her dress is very nice. It is made of rayon. The pattern of her dress is simpler than others on the block.

When she shows up, she is in love and has the beautiful dream of getting married to Chris. She is gentle and very polite to everybody.

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<sup>38</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 21.

For this reason, I chose a pink color for Ann in the first act. It is a one-piece dress with short sleeves.

### **Ann—Second Act**

When she appears from the house in the second act, they are ready to go out. She is now wearing a more formal dress, which she will wear through out the rest of the play. This formal dress is in a two-piece style.

By the third act, her character and emotions become stronger.

*Ann: I love him. You know I loved him. Would I have looked at anyone else if I wasn't sure? That's enough for you.*

*Kate: What's enough for me? What are you talking about?*<sup>39</sup>

This dialogue shows that the emotions have become very strong. Also, she tries to make a deal with Kate, because she has decided not to do anything about Joe. She is no longer the simple girl that arrived the night before.

I chose a dark color for this dress to make Ann more powerful than she was in the first act. In the first act, the dress was pink to show Ann's dreamy state. The dark color of the dress in the second act establishes that she is back to reality.

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<sup>39</sup> Miller, Arthur. All My Sons: A Drama In Three Acts. (New York: Dramatists Play Service Inc. 1974) 64.

### **Chris–First Act**

With Ann's arrival, Chris is very happy. He hopes to marry her. He is very happy when he proposes to Ann, but he is very nervous.

He is a good son who loves his family and he has a good relationship with his neighbors.

The colors of his costume for first act are very lively to show his happiness. The trousers are brown with colorful stripes.

The shirt Chris wears is casual. During this period of time, people did wear sport and Hawaiian shirts in New York. But since this play takes place in the suburbs of Middle America, people are more conservative. If someone were to wear a Hawaiian shirt around, he might surprise other people, and they probably would make fun of him.

So, if Chris wears either a sport or a Hawaiian shirt, he will look very different and become incompatible with his neighbors, since all of them wear traditional shirts.

I decided to let him wear a more colorful shirt with short sleeves, because it is summer, and it should look very different than the second one he wears later.

Though this shirt will be more vivid than the second one, it cannot be too multicoloured, because the style of the play, which is a tragedy. I decided to use bright colors with a simple plaid pattern and use cotton for the material.

**Chris—Second Act**

In the second act, he has already changed his clothes, because they are going to go out. Kate scolds him for wearing his nice pants when he removes the trunk and branches of Larry's fallen tree. Since George was coming, he did not have much time to change his clothes. He just put on his trousers and shirt, and went out hurriedly.

His clothes are more formal for the party. He wears white shirt with long sleeves. It is made of rayon. His trousers are a black color and there are thin light color stripes on it for contrast, because he is going to explode with emotion in the third act

## Chapter IV Journal of Costume Job

**Jan. 26<sup>th</sup>**

Today, I went to the national library of Taiwan. Since I cannot go back to school on time, I think I should start my research now. At least, that is what I can do, when I am alone in Taiwan.

I found some books about 1940's costume. I guess the show will be presented with the background of 1940's, because those characters and the event are affected by Second World War.

But I must ask Mr. Quiggins to make sure, before I work.

**Feb. 10<sup>th</sup>**

I got the e-mail from Mr. Quiggins. He said that this play takes place in 1948. Thus, I can start my research.

**Mar. 8<sup>th</sup>**

Finally, the cast list came out. I viewed the cast list from Angie. The casting choices for Ann and Chris were not what I imagined. The actor and actress who was cast as Chris and Ann are both very tall.



I still remember about helping some of my friends to find costumes for their shows before. I think most costumes in our costume shop are tiny and small. Also, the costumes that fit the 1940's style are very limited. Anyway, I will see after I make the measurement of the actor and actress.

So, I think it will be very difficult to find the costumes and pull them out.

Angie said that she wants to make design of the costume style from the entire of 1940's, but not exactly 1948. I guess that is a good idea, because the styles of 1943 and 1948 probably are very similar for audiences.

### **Mar. 10<sup>th</sup>**

I went to measure the body of actor and actress. If I can't find the costume, I think I will build them. But, I hope I don't need to do that.

### **Mar. 12<sup>th</sup>**

Today, I went to costume shop to discuss with Angie. Angie showed me what we have in costume shop. Some of them are very nice, but they are all very tiny. And there are not over ten costumes which can fit that period. Thus, Angie and me made an appointment to go window-shopping next Monday to see if there are any other sources to find the costumes.

Angie said that Mrs. Parker prefers that we use the costumes in costume shop. So,

the school wouldn't need to pay more money for costumes or fabric. But both of us think that is very difficult to use those costumes in the costume shop. At least, we can check outside first.

**Mar. 15<sup>th</sup>**

The appointment was changed to this Wednesday.

**Mar. 17<sup>th</sup>**

Today, we had a production meeting. Before that meeting, Angie and I went window-shopping in downtown St. Louis.

We went to a second hand store first. The clothes over there is the style of around ten years ago, and that is not what we need right now.

We went to another vintage store, which rents costumes. Exactly, they have a lot of vintage costumes. We only can check what they are selling. All of the costumes they are selling are very expensive. The prices are about from forty to sixty dollars, and some are even higher.

We walk over the line of rental costume area, and then the owner stopped us. She said that the renting area is not opened, and if we need to rent costume, we just need to make a phone call to her, make the appointment with her, and tell her what size we need.

I think it is impossible to rent the costume from there. Because it is impossible to make decisions without checking those costumes and having the choice. And it is not viable to buy costumes from there because of finance, although they have many 1940's costumes.

We went back to school for production meeting, and we explained this situation. Angie mentioned that she is going to be finished next week. And I suddenly noticed that I already don't have much time to do the costumes. There are many holidays in this semester. And I must leave campus on this Friday for the Spring Break. I start to feel nervous.

### **Mar. 30<sup>th</sup>**

The Spring Break is over, and I went back to costume shop at one o'clock. I still hope that I can find the costume in our costume shop. When I walked there, I already didn't have much time to check all the costumes. But I tried to pull out some clothes, which I might use.

However, I need to go there again tomorrow.

### **Mar. 31<sup>st</sup>**

When I just arrived at costume shop today, Angie told me that they were going to take pictures today. It means that I must finish the work today, and I am so worried.

I do not like the costumes, which I pulled out yesterday. Although the color is what

I want, the shape is not so good for 1940's.

I tried to check again the costumes over those bars. Finally, I found one pink and one dark dress, and both of them look like two-pieces. I think the sizes can fit the actress.

I asked Angie about what other actors are wearing for the first act, and she said that they all are wearing shirt. I was considering about how to costume Chris. The first act takes place in the morning, and Chris is supposed to be casual. But if he is too casual, he will look very different from the other people. So, I found two suits first.

At night, I went to check if they fit the costumes well. Deanna told me that one of the dresses is too short for her, and another is too big. I still need to keep working.

**Apr. 1<sup>st</sup>**

I am afraid, because maybe I cannot find any costume to fit them.

I went to the computer lab to make the pattern for Deanna. Also, I went to fabric store to check if there is any fabric that I can use for the patterns.

It is so urgent, if I need to make the clothes.

I finished making the basic pattern of the upper part at midnight. And I still hope that I can see some costumes, which will work magically for this show.

**Apr. 2<sup>nd</sup>**

After class, I borrowed the key of costume shop from Mr. Walsh.

In limited time, I found all of the costumes, which are not very different with the style of that period. I brought all of those, whose sizes will fit Deanna. Although most of them are not the color that I want, at least, I have more to trying in case. One of them is a dark blue color and the shape is exact what I want for the second act, but that one is a little tiny. I don't know why I did not see it before. I hope that Deanna fits this one.

**Apr. 3<sup>th</sup>**

I went to Good Will for shopping today. I bought a green formal dress and a pretty one with flower pattern. The one, which with flower pattern might work for first act, and the green formal one might be the costume for second act, if Deanna cannot wear the dark blue one, which I found yesterday.

**Apr. 5<sup>th</sup>**

DeAnna tried the costumes today. I only let her try the dark blue one and the flower pattern one. It was as I hoped, and she looks nice in those two. But, the dark blue one is a little short for her. I took that one back to change the length for adapting. I am happy that I am already done with half of the work.

**Apr. 6<sup>th</sup>**

I asked Dustin if the costumes fit him, he said he did not try those yet, because he is not going to wear them. He said he only needed one shirt and nice pants, that is all. Because Chris just goes out to eat breakfast and reads the papers in the first act. Then he took Ann for a drive. In the second act, he goes inside to put on a different shirt. He won't have any time to change clothes.

I said, "at least, you still need to try on the pants." Then, he promised me that he is going to try that tonight.

**Apr. 11<sup>th</sup>**

I made a phone call to Dustin, and made sure if the costume size fit him. But, he told me that he still did not try it yet. And he promised that he is going too try that tomorrow night.

**Apr. 12<sup>th</sup>**

Today, I went to Jelkyl Theatre to make surc if the size of the costume for Dustin is okay. Then, I found out that it is the dress rehearsal today.

When Angie saw me, she said that the length of the first dress for Deanna is too short. I thought it is already long enough, because it covers the knees. Angie said that it is not long

enough, because since the “New Look” trend, people started to wear longer skirt.

I said, “I thought we are doing the style of 1940’s, and “New Look” trend is after 1947.”

Angi said, “Yes, but we are doing 1948.”

I know this play takes place in 1948, but I thought the costume style, which we can do, is the whole decade of 1940’s. Well, it was the misunderstanding of the first time communication, and it was a terrible mistake.

Angi showed me some costumes that she had, and I chose the pink one for first act.

The second dress is also very short. What I can do is find another nice quality dress or add another part to make it longer.

Otherwise, Dustin needs another pair of pants and a casual shirt, because he has changed in the beginning of second act. Chris goes out to cut the trunk and branches of Larry’s tree. And he destroyed his nice pair of pants before he goes out again.

During that period, people did start do wear Hawaiian shirts, but if Chris wear that, he will looks very weird. So, I need to go shopping to find the ideal shirt. I think it must look very different than the shirt in the second shirt.

**Apr. 13<sup>th</sup>**

Angie and me went to down town St. Louis, and we saw a dress, whose material is

similar to that of the dark blue dress. We bought that one to adapt to the second dress.

In the same store, I chose another yellow color shirt with a small plaid pattern for Dustin.

In the evening, I went to Wal Mart to buy the trousers.

### **Apr. 14<sup>th</sup>**

This morning, I added eight inches to the original costume, because Deanna is very tall.

I went to see the show to check to see if it was obvious that I added more fabric to the blue dress. I asked Joe and Mr. Quiggins about their feelings on that dress. At the beginning, they did not notice anything. But, after I mentioned it, they could tell the difference between the upper and lower part of the skirt. So, the audience might also notice that.

However, I need to think of another way to adapt that. Maybe, it will help to add a decoration between the two parts.

### **Apr. 15<sup>th</sup>**

It is the first performance. I went to watch the show after the intermission. The skirt with decoration looks well on stage, and it makes the skirt become fancier.

I am happy to get the work done finally.



# Chapter V

## Evaluation of Costume Production

Every production, there is a process of learning. In order to be able to design better productions in the future, I gave an evaluation to those who are effected by my designs: the director, actor, actress, and the head costume designer. I made several questions and used a five point scale for each question (see Appendix K). The points from one to five represent the level of skill from poor to excellent.

I asked, “Do you think the costume fits the period style in this script?” for the first question. The average they gave me is four and seventy-five points. It is ninety-five percent of the full mark. But there are still some bad points for me. I tried to do as much research as I could, but it is not enough to find out all the information only from paper works and magazines for realizing about what common people wore in their daily life. Sometimes, the research from paper works is not as practical as the common sense of the American people, who live in this land where this script takes place. If I will have the opportunity to do another design next time, especially if the play takes place out of my country, I will talk with the people who live over there to get the idea and make the costume looks more practical.

The second question is “Do you think the costume helped you to present your character?” I got four point five points from this question. It is ninety percent of the full mark

and a little bit lower than the first question. That means that I should do more research about the character. Next time, I will go to watch the rehearsal more times to know the process and the style of acting before making the choice of the costume style.

I got a full mark on the third question, which is “Does the costume style compliment the set design?” This is a realistic play. When I did this project, I tried to research more to make the costumes fit the period style, and that was also what other designers did for this show.

I only got three point seventy-five points for the fourth question, which is “The costume designer had proper communication with actor/director?” It is only seventy-five percent of the full mark, and the issue of this question seems like my biggest problem. I did not do the proper communication as well as my research. Honestly, I spent most of my time researching the period costume. With this production, I have learned that it is just as important to communicate with the director and actors for making the design looks right on stage. The next time that I work for another show, I will discuss more with the director and actors before I start my work, and keep open communication with the director, actor, and other designers, and go to watch more rehearsals to make sure there is nothing that needs to be changed.

The fifth question is “Do you feel comfortable wearing the costume?” I got full mark for this question. So, the size of the costume is okay for the actor, and the costumes looked nice on them.

The head costume designer gave me some suggestion for the sixth question, which is

“Do you have any suggestions for the costume designer for when she designs next time?”

She said...

“Next time, try to make sure there is a costume plot to go with characters in the show. The plot will just make it easier to know who is wearing what in each scene. It will just make it easier to costume if that is done. Also read the script many times to understand more about the character, time period, and the area where they live.”

I did not know what “costume plot” is, and I asked Angie about that. She told me that it is the paper with the costume drawing and writing about what the character wear in each scene and the reason why they wear it. I already had made those drawings and papers before, but they were separated, and I did not know that is called a “costume plot”. Next time, I will show the costume plot to the director, actor, and other designers before bringing the costume to them. I will not only read the script many times, but also go to the rehearsals more to understand the entire play.

According to the answer of the questions above, my biggest problem for this production is communication. A few days before the show opened, I was so urgent to find more costumes, because the actor told me that he only needed a shirt and pants, and I did not talk with the director. So, I did not find out the mistake until the stage manager came to talk to me. Also, I found out that the ideas that I had and another costume designer were very different after I pull out all of the costumes. Next time, I will discuss with other designers, if I am not the

only one. When I do my design, I will also check others to make sure that our designs are unified.

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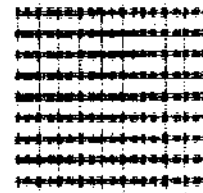
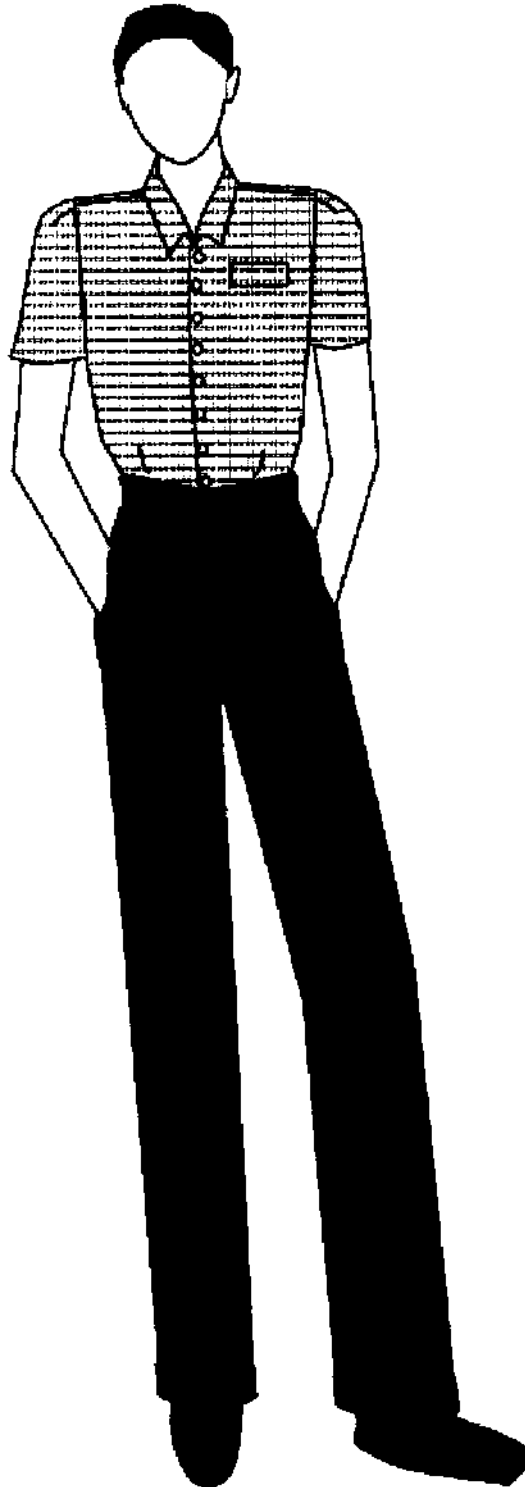
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# Appendix A

## Costume Design for Chris in First Act



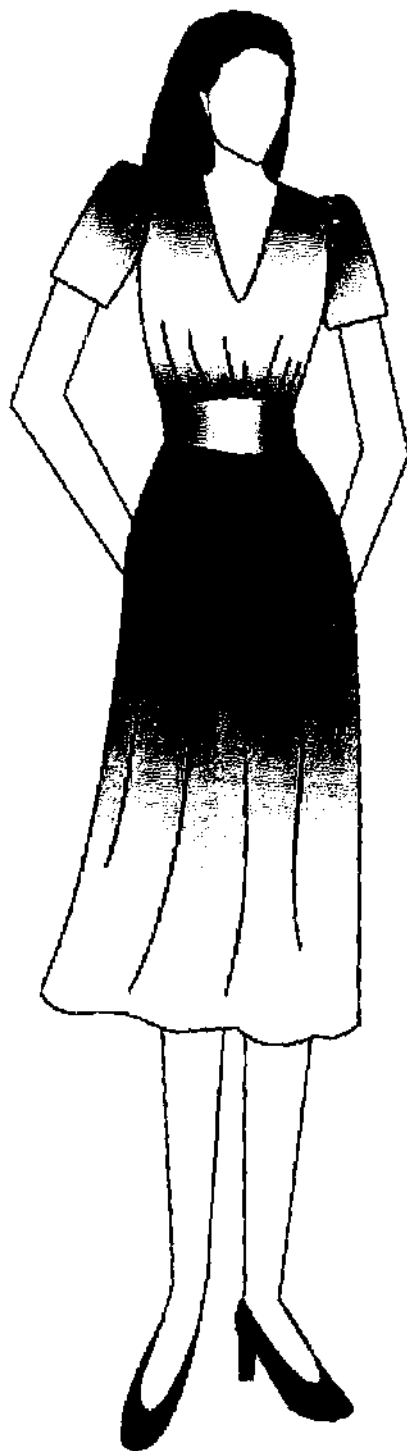
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Pattern of the trouser.

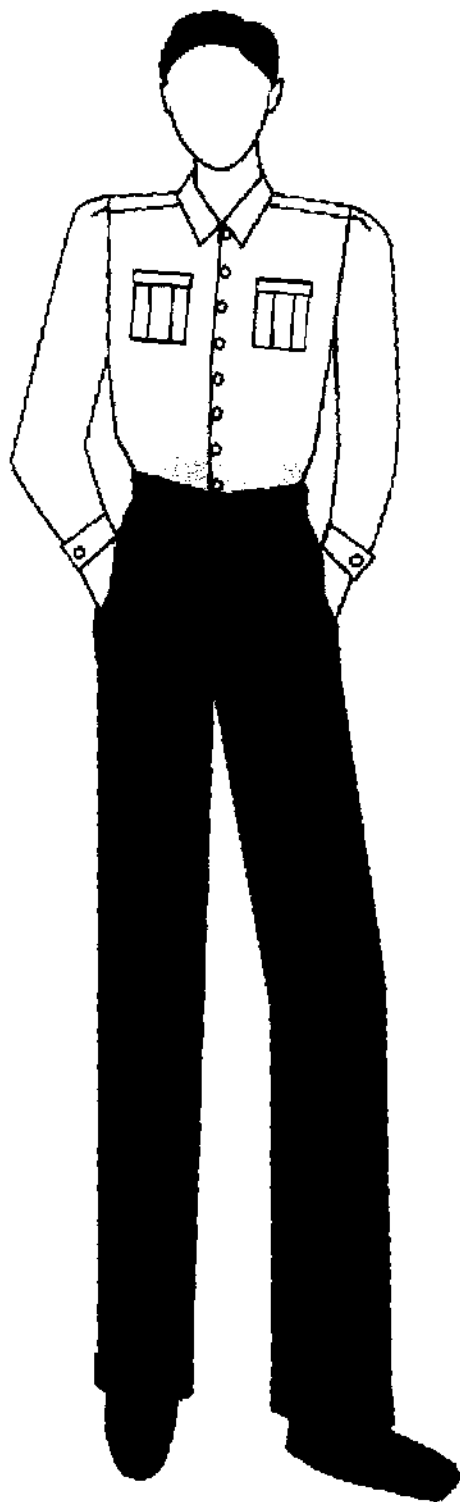
## Appendix B

### Costume Design for Ann in First Act



## Appendix C

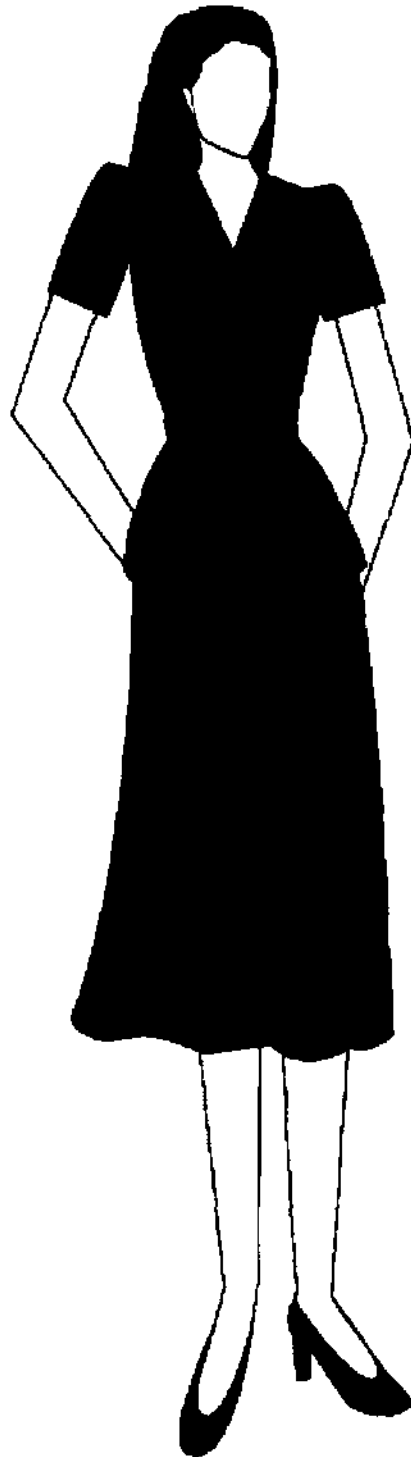
### Costume Design for Chris in First Act



Pattern of the  
trouser.

## Appendix D

### Costume Design for Ann in Second Act



## Appendix E

### The Photo of Chris in First Act



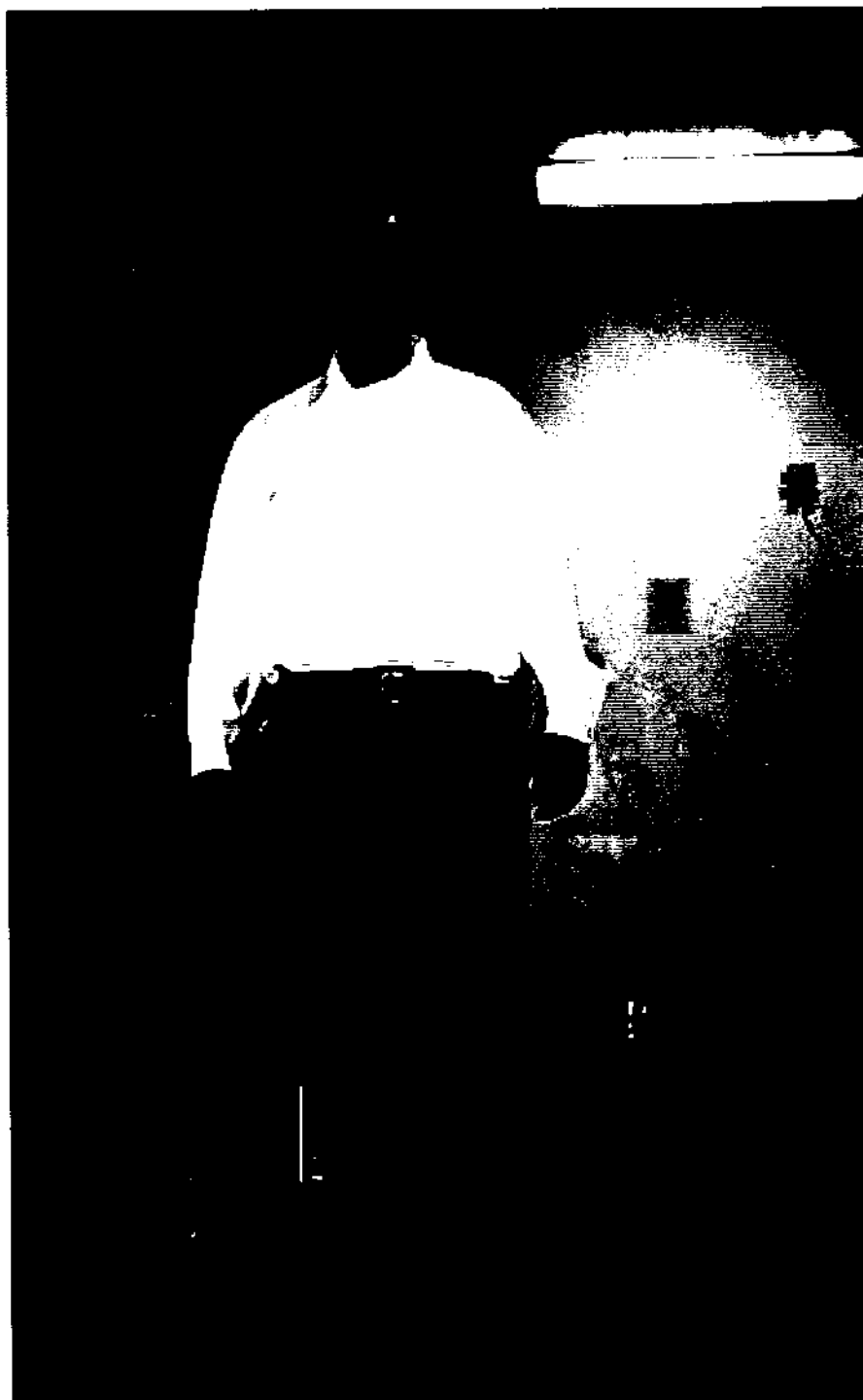
## Appendix F

### The Photo of Ann in First Act



## Appendix G

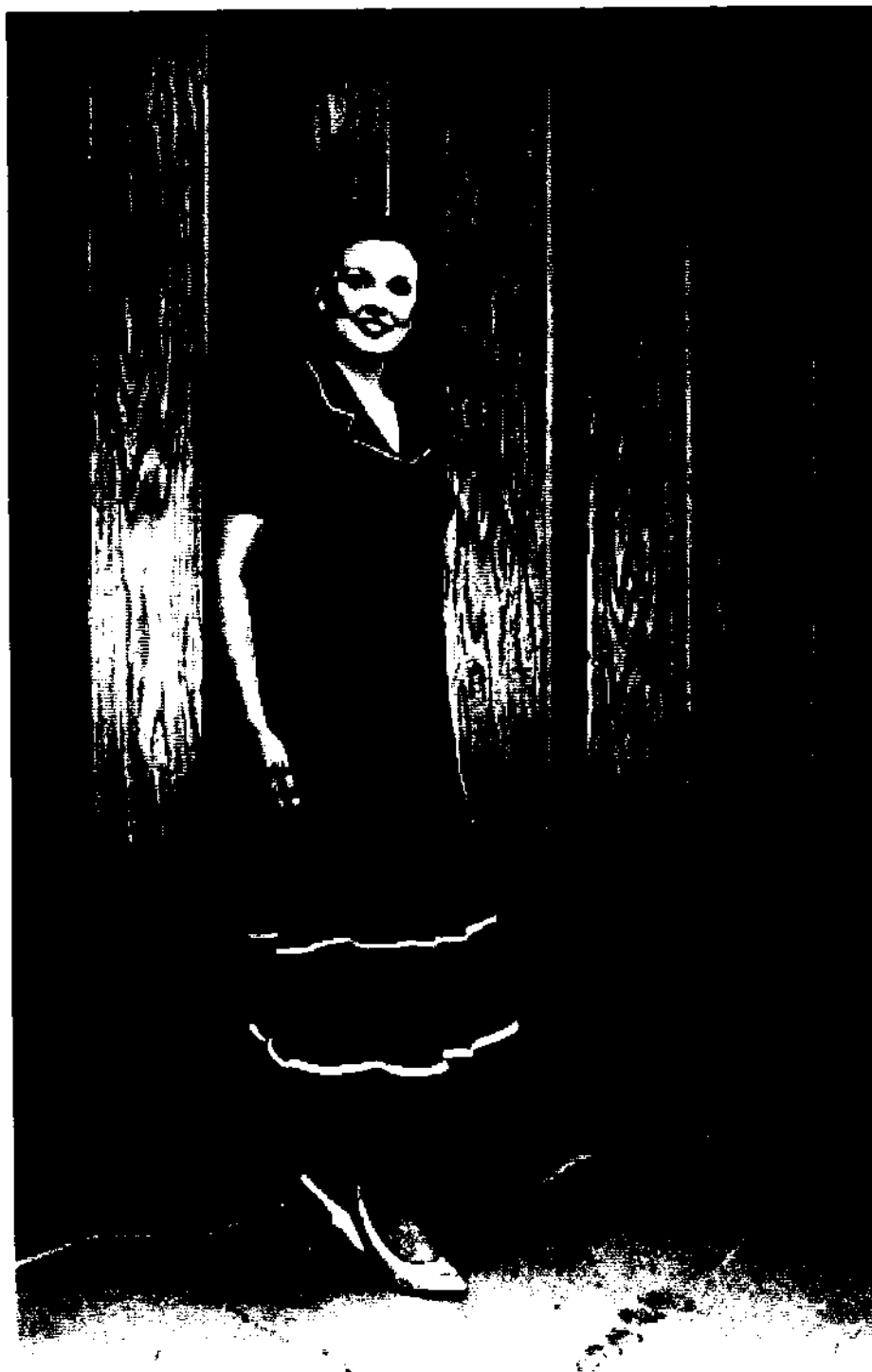
### The Photo of Chris in Second Act





## Appendix H

### The Photo of Ann in Second Act



# Appendix I

## Measurement of the actor

Shoulder width	19
Shoulder length	7
Full front length	22
Center front length	19
Front shoulder slope	12 1/4
Body circumference	46 1/2
Chest width	21
Shoulder to Bust point	12
Bust point to Bust point	9
Full back length	20 1/2
Center back length	19 1/2
Back shoulder slope	22
Back shoulder width	20
Back blade width	23
Back neck	10

Side seam Armhole to Waist	12 1/2
Waist measurement	43 1/2
Sleeve full length	25
Underarm length	13
Shoulder to Elbow	12
Bicep circumference	14 1/2
Elbow circumference	11 1/2
Hand circumference	10 1/2
Full hip circumference	47
Side seam Waist to Ankle	40
Crotch depth	13 1/2
Shoe size	13

# Appendix J

## Measurement of the actress

Shoulder width	16
Shoulder length	5 1/2
Full front length	18 1/2
Center front length	16 1/2
Front shoulder slope	18 1/2
Body circumference	39 3/4
Chest width	16 1/2
Shoulder to Bust point	10 3/4
Bust point to Bust point	8 1/2
Full back length	16
Center back length	15
Back shoulder slope	17
Back shoulder width	17
Back blade Width	20
Back neck	8

Side seam Armhole to Waist	8 1/2
Waist measurement	34
Sleeve full length	25
Underarm length	12
Shoulder to Elbow	13
Bicep circumference of arm	12
Elbow circumference	10 1/2
Hand circumference	9
Full hip circumference	44
Center front Waist to Knee	40
Side Seam Waist to Knee	24
Side seam Waist To Ankle	43
Crotch depth	12
Shoe size	11

# Appendix K

## Evaluation for thesis

On a scale of 1-5, with 1=poor and 5=excellent, please evaluate the designer's skills in the following categories.

1. Do you think the costume fits the period styl in this script?

1      2      3      4      5

2. Do you think the costume helped you to present your character?

1      2      3      4      5

3. Does the costume style compliment the set design?

1      2      3      4      5

4. The costume designer had proper communication with actor/director.

1      2      3      4      5

5. Do you feel comfortable wearing the costume?

1      2      3      4      5

6. Do you have any suggestions for the costume designer for when she designs next time?

## Appendix L

### Personal interview with the director: Larry Quiggins

Apr. 20, 04

**Livay:** What do you think the theme of this play is?

**Quiggins:** It is a tragedy, a good man made a mistake. The man is good, and he lives an honest life, just cut out one thing that he should have never done. This mistake changed his families' life, his friends' life, and his life.

**Livay:** Do you think despite the background of WWII, this play is still valuable for today's life?

**Quiggins:** Yes, the script applies to today, the audiences can relate, because of Iraq. American soldiers are over in Iraq right now. One of the themes of *All My Sons* is about the missing of soldiers during WWII. The issue today is Iraq. The issues of family and truth are still applicable today.

**Livay:** What is the main point you think this play brings across?

**Quiggins:** The main point is truth and family values. What he shouldn't have done and he did is because he was concerned about his family, supported his family, and wanted to make sure that his family was taken care of. So, he did not make the mistake and hid the truth for greedy reasons, or any reason which is attached to a bad person. He has an honest reason. And the play displays that even if you have an honest reason, the reason is still not enough if the

decision is a wrong decision.

**Livay:** Where is the exact location?

**Quiggins:** It takes place in Ohio.

**Livay:** Why is this location chosen?

**Quiggins:** I think the author put it into Ohio because he wanted to put it in the middle of America with an average family. It is not a big city, but a countryside, where there are not so many people around. A suburb that consists of average American people.

**Livay:** How is the imagery in your mind for this play?

**Quiggins:** My imagery for this play is a nice cozy house set in an American suburb. It is a American summer. This is not a fancy house or a broken house, but an average American family. With the imagery, people need to work to survive. They are not struggling, but just typical everyday people, house, and neighborhood.

**Livay:** Since this script mentions a lot about the neighborhood, so you think they are very important and do effect this play?

**Quiggins:** What the rest of your neighborhood thinks is important. The play deals with that. They want the neighborhood to accept them, and to forget what happened before. Including the partner who was put in the jail, so they try to convince him to come back. It is very important for people to be accepted by neighbors and their friends.

**Livay:** How do you think about Ann?

**Quiggins:** I think Ann is a tragic figure, who is a loving young woman. She was in love with the youngest son of Joe. She found out he killed himself because of what his father did. She knew in the beginning, because she got the letter from that son to say that he was not coming back, and he was reported missing. Then, she fell in love with another son of Joe. Basically, she waited for him until he is ready. She didn't suspect that Joe is guilty. And I also don't think she really cared about that. In that period, she is the woman, who is trying to find a husband and start the family of her own. She is tired of people lying to her. And Chris always tells the truth, so she feels comfortable to be with Chris.

**Livay:** Can you describe the change of her mood?

**Quiggins:** In the beginning, she was happy and apprehensive; especially the mother who is going to resist her marrying Chris. As the play goes on, she becomes sadder as she realizes it is more than she thought. After George came, he revealed that Joe did that mistake but not her father. She became very sad; she decided not to do anything about it as long as the parents will accept her marrying Chris. Then, they are going to move away and start their new life together.

**Livay:** How do you think about Chris?

**Quiggins:** Chris is very idealistic, who was a war hero. He loves his family. He likes people in general, he believe there is something good in everybody. He thinks you should try to be as a good person as you can be. He believes his father is innocent, and then he starts

to see things. Finally, it comes out in the opened, and his mother lets it slip that his father knew. His world came crashing around him when he found out his father. He thought his father should not only think about the family, he should also think about other people outside of their family.

**Livay:** How is Chris' mood changing?

**Quiggins:** He believed that his father was innocent, and the family had to do nothing about it. At the end, he knows that his family did it and let the partner go to the jail by himself. He can't accept that fact, and blows up at his father.

**Livay:** Can you describe the tempo?

**Quiggins:** The play floats along with the first act with a nice tempo. And then, at the second act, it starts to build the conflict where we find out that Joe did know about the crime. It builds to a major climax. It explodes and then the tempo starts to go downhill. It builds again when they see Larry's letter. And then, it brings out another climax when Joe reads Larry's letter, and finally kills himself. In the end of the play, it is the major emotional dramatic point.

**Livay:** How are you going to present this play?

**Quiggins:** It is going to be realism. A modern day form of Greek tragedy.

**Livay:** Why do you use "Greek" to describe this style?

**Quiggins:** Because the style came with the three unities, which you have to have for



a Greek tragedy. Somebody is a good man, and then he was forced to destroy his life. But he doesn't do something bad, it just happened. First, it is the unity of the place. Everything should have happened in one place, and in this case, it is in Keller's back yard. The second is unity of time. It should take place within 24 hours. This play starts from Sunday morning, and ends on early Monday morning. Then, it is unity of action, which the story must have a simple plot with a beginning, middle, and end.

**Livay:** Is there any tragic hero in this play?

**Quiggins:** The tragic hero in this play is Chris.

**Livay:** Since Joe committed suicide finally, why is Chris the tragic hero?

**Quiggins:** I think Joe is a tragic figure in this play. But if you want to call somebody a tragic hero, it would be Chris, because he pushed the outcome. Then he found out his father was not as good as he thought, but just like other people. He realized the truth and then pushed his father to commit suicide.

**Livay:** Do you have any emphasis of the conflict?

**Quiggins:** Yes, there are two major conflicts. Chris and Ann's relationship, and trying to make Kate accept Larry's death. The dark secret that Joe and Kate kept to themselves has a connection to both of these conflicts.

## Appendix M

### Personal Interview with the actor: Dustin Massie

Apr. 13, 04

**Livay:** How old is Chris?

**Massie:** 37 years old.

**Livay:** How do you describe your character?

**Massie:** He is very idealistic, and has a good nature. He is not selfish and anyway.

He has been to war and he was a good soldier. It was a big contradiction to his home life. He is a nice man. But he is also very emotional and individual. He holds his anger back until all the effect comes out, and he exploded.

**Livay:** Did the army effect how he thought about life?

**Massie:** No. When the war was over with, and he came back, it just brought out something that he was not aware of. It didn't change him up to a point. He was not negative, but the war put a strain on him. Coming back from the war, he thought that everybody should be so much different than they were before the war and during the war. That's why I said he is very idealistic. He thought people were going to see the meaning in life. But the problem was that it got worse than it had been. The war and rationing had caused everybody to become greedy when the war was over, and he hated that. It made him feel bad about how many people he might have killed, and the men he lost.

**Livay:** Before the truth was revealed, had he ever guessed that probably his father might be guilty?

**Massie:** When he first heard about that, and they were convicted, yes. He thought that maybe his father could have actually done it because he was convicted. But after that appear came through, he honestly believed that his father was innocent. So he just didn't think about that any more. He still has doubts, but he put out his mind as much as he could. They didn't talk about it when they were at home, so it is easy for him to not think about it.

**Livay:** After he found out the truth, what did he really want to do? Did he really want to jail his father?

**Massie:** No. When he first found out, he didn't want to send his father to the prison. He knows it is the logical thing to do, but it won't change anything. It is incredible, and it makes sense that if he did such thing, than he should be punished. In the real world, he decided not to do anything because punishing his father won't do any good. None of the men will be brought back to life again. He doesn't want to put his father behind bar. What he wants to do is throw away everything he got from his father's business. So all the money, implements, personal possessions, and everything else, he just wants to let it go, and go out on his own to live. That is why he wants to move and get a place somewhere, and forget about it and leave behind his life, this town, his father, and his mother. He does not want Ann to be there with him, because that is the part of his old life. But I think if anything will go with him, it will be her.

**Livay:** What do you think the educational background of Chris is?

**Massie:** He went to college and got a degree. He studied business, because he always planned on taking over the business from his father. Otherwise, he pursued a more literary education. He also studied philosophy, history, and English literature, and other subjects like that. He is very well educated.

**Livay:** Does he have any special hobbies?

**Massie:** He likes to read books a lot. He looks at the books section, and his father assumes that he doesn't buy any books. He reads, but he is very private about it. He reads everything that he gets.

**Livay:** After he graduated from school, did he go to work in an other company before he went to the war?

**Massie:** No. He went to work with his father after he graduated. He will get the business when his father retires.

**Livay:** When did he decide to propose to Ann?

**Massie:** I would say it was about six months before he actually asked Ann to come visit.

**Livay:** Since Ann was Larry's girl, why did he change his mind about Ann? Did he love Ann before Larry died?

**Massie:** He always liked Ann, but she was Larry's girl, and Larry was his younger

brother. But he was always attracted to her. He started write to her, because she left, and he missed her. And they were very close, anyway. Through the writing, he started again to become closer, and the relationship started to evolve. It ass not his intention to take his brother's sweetheart. It just happened. He just fell in love with her as a person.

**Livay:** Why does he believe that his brother already died?

**Massie:** Because he has been to the war. He knows what the life was like over there and how ridiculous it is for a man to be missing for three years. At that point, you have to be hiding. You don't want to be found.

**Livay:** Did he ever expect any surprise that his brother is still alive and coming back?

**Massie:** He assumed his brother is gone forever, and he is dead.

**Livay:** How is the relationship between he and his mother?

**Massie:** He loves his mother very much. But she has started to become obsessed with waiting for Larry. This became a psychological problem. Chris is very well educated, so he knows what is happening to her. She used to be very happy all the time. She was the mother of the neighborhood. All of the kids used to hang out in their house, and she gave them juice and cookies. In his mind, she was a perfect mother. But now, he is afraid of what is happening to her. So he wants her to stop waiting for Larry, and it is not only because he wants to marry Ann, but also if she continues with this, she will end up in the hospital. He wants to stop that, because he understands psychology clearly.

**Livay:** Does he have any plans to change his mother's thinking?

**Massie:** He is working on it. The problem is that he is conflicted, because he wants to marry Ann right now. But his mother is actually not getting better, but worse. And he needs his father to stand on his side to say, "Look! He is not coming back. You need to accept that." So, he needs his father to help him and persuade his mother, "Let him go. We can start life over again, and get things going in a positive direction." Because nothing have changed during these five years that she has waited Larry.

**Livay:** How is the relationship between him and his neighborhood?

**Massie:** Everyone likes him for the most part. He likes everybody.

**Livay:** Does he have any special friend?

**Massie:** His best friend is Jim, the doctor. His best friend used to be George, but George is away. Jim was in his company in the army. They became very close because of the experience during the war.

**Livay:** Is Chris religious?

**Massie:** He is spiritual, but I wouldn't say that he is religious. This play takes place on Sunday, and they are not going to church. They don't mention their believes, but they might be Catholic. It is Ohio, so it is very possible to be Catholic. I would say Catholic.

**Livay:** Did he date other girls before?

**Massie:** He dated some girls in high school. But nothing was very serious, that he

had no sweetheart. When he went to the war, he didn't leave any girl behind.

## Appendix N

### Personal interview with the actress: DeAnna Jarrell

Apr. 20, 04

**Livay:** How old is Ann?

**Jarrell:** She is 26 years old.

**Livay:** What is her occupation?

**Jarrell:** She is a secretary.

**Livay:** How do you think about this character?

**Jarrell:** She likes to take care of everybody, and make everybody feel comfortable.

She is very independent.

**Livay:** What is her hobby?

**Jarrell:** She likes to read. She reads a lot of books, because she cannot go to college. She doesn't have enough money to go to college.

**Livay:** What was her economic class before her father went to the jail?

**Jarrell:** They were middle upper class.

**Livay:** Did she work before her father went to the prison?

**Jarrell:** No. She did not have a job before. When her father was sent to prison, then she had to work.

**Livay:** What was the relationship between Ann and her father before he went to



prison?

**Jarrell:** She loved her father very much, even more than her mother. She was very proud of her father and liked to help him out. Her father was very nice; he never got angry.

**Livay:** What does she think about her father right now?

**Jarrell:** She cannot forgive her father, but she also feels sad for her father at the same time.

**Livay:** What is the relationship between Ann and her mother?

**Jarrell:** Not good. Because she doesn't forgive her father, but her mother does. Her mother goes to visit him, and still loves him. Ann thinks her mother should not do that. They argue because of this.

**Livay:** What kind of person is her mother?

**Jarrell:** She is very like Ann. But Ann is more independent.

**Livay:** After Kate reveals the truth, does she start to forgive her father?

**Jarrell:** I think she does. And she starts to think that she was wrong, because she did not go to visit her father and did not forgive him. She regrets that she was so mean to her father.

**Livay:** Did she ever doubt that Joe was not innocent?

**Jarrell:** Yes, she did. But she didn't show it. She cannot do anything about it, because she wants to marry Chris. Otherwise, she likes Joe, and she doesn't want to hurt

anybody. And later, she makes a deal with them.

**Livay:** What does she think about Kate?

**Jarrell:** She is very upset, because Kate believes that Larry is still alive. Ann wants to marry Chris, but Kate is very hard to convince. That's her major obstacle. But, she still acts well, because she doesn't want to be mean to anybody. When the truth comes out, she becomes angry, and tries to make a deal with Kate.

**Livay:** What does she think about George?

**Jarrell:** He is her older brother. She takes care of him. I mean, not really take care, but psychologically, she comforts him.

**Livay:** When she came back, she found that there are other people living in her old house. How does she feel about that?

**Jarrell:** She doesn't have anything against Bayliss family. She likes Jim. He is polite and nice to her. But she doesn't like Sue. Ann thinks Sue is mean and hard on her.

**Livay:** Did she like Chris before Larry died?

**Jarrell:** She liked him as a big brother.

**Livay:** Why does she change her mind?

**Jarrell:** Chris wrote to her. Through the letters, their relationship started to evolve.

**Livay:** Does she have any close friends?

**Jarrell:** Chris was her best friend. He is very important to her. And I don't think

she has any very close friends in New York. She dated other guys before, but they are not like Chris. She and Chris already knew each other very well.

**Livay:** Is that why she gave up other guys for Chris?

**Jarrell:** Absolutely.