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War and Fashion:

Political Views And How Military Styles Influence Fashion

by

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Thesis

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Abstract

Women's outerwear evolves and recreates new fashions based on new materials and historical influences. Whenever the United States goes to war, military styles emerge. However, the outerwear category of women's apparel has not been thoroughly researched in regard to military influences. Regardless of people's opinion of war, the influences in the clothing are very apparent. As a result, this study examines outerwear styles during the past two World Wars and the two Gulf war styles.

Since the beginning of World War I, fashion has been influenced by military uniforms. America's participation in the war affected the designs, fabrics, and colors of the current fashion trends. In every subsequent period of war, fashion styles reappeared in similar forms and silhouettes. The purpose of this study is to help develop a framework for predicting the trends in war times. For instance, citizens have integrated symbols into their dress so as to display their attitudes toward current events.

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Chapter 1: Introduction

Fashion influences our entire life style. Design starts off by building on its history to make a new garment. Fashion design consists of four basic components: color, silhouette, detail, and texture. Looking back to the First World War, many of these components were considered to improve upon American soldiers' outerwear. Aspects of the resulting military outerwear are seen in the fashion of women's outerwear. Women's outerwear also has many similarities to the styles of military uniforms.   In addition to deciding whether or not to wear military-influence fashion, people are very opinionated about war, and this is likely an indicator as to whether or not they will be attracted to military-influenced clothing. This research covered four American wars to determine how military uniforms influenced women's outerwear.

World War I

World War I was also known as "The Great War" because it affected almost every country in the world, causing a rush of young men to join the military. Although many countries were involved, this was perhaps the first time each military service branch had one basic uniform. Most of the fighting in World War I took place from trenches. The troops, like moles, had to seek protection under the ground. Since a single trench did not offer much protection, they made second and third line trenches, which were all connected underground so that the soldiers could move from one line to another without being exposed to enemy fire. Day after day, week after week, the opposing armies lived in the water, muck, and mud of these trenches (Snyder 1958), and it should be noted that all uniforms were camouflaged, which helped soldiers hide from the enemy.

Additional outfit features include the use of wool fabric, with cap badges and flashes to distinguish a soldier's rank and regiment (Kershaw 1981). Otherwise, both officers and soldiers wore the same uniform and steel helmet. During this time, zippers were the new technology. Military-style jackets, with belts and large side pockets, and army colors, such as gray and khaki, became popular (Mee 2000). The jackets worn were roomier, hip-length battle jackets. In addition, a military style overcoat with epaulettes, called the trench coat, debuted during this time.

World War II

The uniforms changed little between the two World Wars, but weapons and tactics changed considerably. The accessories changed the look of the soldier by adding bazookas, sub-machine guns and automatic rifles (Kershaw 1981). All of the gear had to be camouflaged so it could not be easily spotted. New jackets were developed which included the Eisenhower and bomber jackets, both of which came in wool or leather. Eventually, a worldwide shortage of fabrics occurred, and many fashion industry workers were transferred to war-related industries. In 1942, victory suits, clothes designed to last and to use fabric and trimmings in an economical way, were introduced. Since many men and women were in the armed forces, their uniforms influenced clothing on the home front (Hamilton 2000). The war during this time was fought from the air and water, enabling the United States to have close bases to the enemy. This war also used America's secret weapon, the atomic bomb, to convince Japanese military leaders that failure to surrender could cause the virtual obliteration of Japan. This bomb was dropped on the Japanese city of Hiroshima and, three days later, the city of Nagasaki (McGowen 1993).

Persian Gulf War

The Persian Gulf War has also been referred to as Operation Desert Shield, which soon became Operation Desert Storm (Foster 1991). Although it ended after a mere 100 hours of fighting (Tortora 2005), its effects were considerable both economically and socially. In the United States, oil prices rose, increasing its economic recession.

For the Persian Gulf War, the environment and location for the soldiers were very different from the two previous wars discussed. Consequently, the colors of the uniforms changed to help them blend in to the desert ecosystem, altering color gradient of the camouflage. Uniforms also involved bomber jackets and combat boots.

Iraq War

Like the Persian Gulf War, the war in Iraq also takes place in the desert, thus there are many similarities between the uniforms used in each war. However, the main difference between the two uniforms are the colors; since the United States was more familiar with the desert locale, it was determined that the better color choice was chocolate. President Bush's decision to send troops to Iraq affected Americans in different ways, and it brought out very divisive political views. The Iraq War, unlike those previously discussed, did not result from the territorial aggression. Thus, when the war started, people were less sure what good would come from it.

Perceptions about the war due to income, gender, age, ethnicity

Public attitudes are still mixed about the Iraq War. Some perceptions have to do with an individual's income, gender, age, and ethnicity. A person's income could affect how and where his or her money goes and whether to support the war or not. It is possible people may feel differently depending on their age. They could not be aware of

factors and might not be familiar with military influence. Gender may be another factor of how war affects people's thoughts. Additionally, one's ethnicity could be a major influence on beliefs. These are all a part of how the "military look" is affected.

Many polls have been taken and opinions have been documented about the war, and politics are now being discussed more than ever. By a slight 52 to 45 percent majority, the public feels that the invasion of Iraq strengthened, not weakened, the war on terrorism (Harris Polls, 2004). Almost half of adults favor keeping a large number of troops in Iraq until it has a stable government.

While the public remains skeptical on a number of aspects about Iraq, there has been a negative shift in attitudes (Harris Polls, 2004). In 2003, over 50% said military action was right thing to do, and now under 50% say they thought it was the right decision back then (Harris Poll, 2007). As displeasure and impatience with the Iraq War grows, fewer people claim to have supported it in the beginning than actual figures show. Looking at the situation for U.S. troops in Iraq, twenty percent say it is getting better, while forty-two percent believe it is getting worse, and thirty percent say there has been no real change. In May of 2007, 18 percent of U.S. adults said circumstances were getting better for the troops, while 46 percent believed things were getting worse (Harris Polls, 2007). Americans also believed the casualties were unfortunate but acceptable in the early days of the war in Iraq. Now, 60 percent of Americans believe that the level of casualties is unacceptable, while one-third said that it is unfortunate, but acceptable. When it comes to keeping the troops in Iraq, there has definitely been a large change of opinion. The diversity of opinion and large percentages of dissonance create an

environment ripe to study the correlation, if any, between attitude on the war and on wearing military-influenced fashion.

Purpose: Why Jackets?

Jackets are used for protection against enemies during war. Each jacket developed for the military helps inspire designers to make a mainstream version. Jackets have many uses in the fashion industry. They are used to keep the person warm, protect the wearer from the rain, and complete the outfit with a coordinated layer. For women, these are all practical everyday functions. Women want to have on a complete ensemble before they leave the house. The study will investigate what makes women attracted to a certain fashion, as they seem to be more often targeted with trends than men. A prime reason why this study examines jackets is that most people can see the military styles being displayed on them and can recognize the "military look." This study will help prove that when woman see military jacket styles, they will want to have it in their wardrobes.

Definitions and Explanation of Terms

Eisenhower jacket—a waist-length, fitted, military-inspired jacket with a waistband based on the World War I Army "Wool Field Jacket, M-1944" introduced by General Dwight Eisenhower.

Field Jacket—a jacket that is worn by soldiers on the battlefield or doing duties in cold weather. The field jacket came about during World War 2 with the US Army introducing the M-1941 and the M-1943 field jacket and issued the jacket to their troops. The most well-known and popular type of military field jacket on the market today is the M-1965 or M-65 field jacket, which came into U.S. military service in 1965.

Battle Jacket—Waist-length Army jacket worn in World War I, having two breast pockets, fitted waistband, zipper fly-closing, and turndown collar with reveres. Also called the Eisenhower jacket after allied forces commander-in-chief General Dwight D. Eisenhower, who wore this style (Calasibetta and Tortora, 2003).

Military Coat—Any coat that borrows details from military coats and jackets (e.g. braid trim, epaulets, gold buttons, or high-standing collar), usually a fitted double-breasted coat with slightly flared skirt (Calasibetta and Tortora, 2003).

Bomber Jacket or Flight Jacket—waist-length jacket sometimes made of leather. First worn as part of their uniform by U.S. Army Air Corps Pilots in World War I, then adapted for sports-wear in 1960s. In the early 1980s and after, these were made in a variety of styles, mainly of nylon, with standing collar, ribbed or elastic waistband, patch or slot pockets, and zip-front (Calasibetta and Tortora, 2003).

Chasseur Jacket—Fitted, hip-length, military inspired women's jacket of 1980s made with standing military collar, slashings at hem, and elaborately trimmed with braid and brandendurgs (Calasibetta and Tortora, 2003).

Duffel Coat—Car coat or a shorter length coat fastened with toggles rather than buttons, introduced during World War I, and worn by men in British navy. In the 1950s it was adopted as a sport coat. The original fabric used heavy napped wool originally made in Duffel, Belgium. Another name was the toggle Coat, although sometimes toggle coats are made with a hood (Calasibetta and Tortora, 2003).

Patrol Jacket—For men this jacket of military cut is made with five-button single-breasted closing and Prussian collar. For women, this tight-fitting hip-length jacket of

late 1880s is trimmed with military braid across the front. It also has a standing collar at neck and tight-fitting sleeves finished with cuffs (Calasibetta and Tortora, 2003).

Pea Jacket/Pea Coat—Copy of U.S. sailor's hip-length, straight double-breasted navy-blue wool coat with notched lapels, vertical slash pockets, and vent in back. These coats were designed by Yves Saint Laurent in Paris in 1960s and are a classic style for men, women, and children. Also called pea coat and formerly called pilot coat (Calasibetta and Tortora, 2003).

Trench Coat—This coat, created for the soldiers by Thomas Burberry during World War I, was made of a chemically finished, water-repellant cotton gabardine. After the war, the style became an all-purpose civilian coat made of a water-repellent fabric in double-breasted style with a convertible collar, large lapels, epaulets, fabric belt, slotted pockets, and a vent in the back. Over the shoulders in back it had an extra hanging yoke and an extra flap hung from the front right shoulder. In the 1940s women adopted the trench coat, which has become a classic style (Calasibetta and Tortora, 2003).

Definitions of the Military Elements

Closure—a device used to close or fasten shoes or a garment (Calasibetta and Tortora, 2003).

Blazer Button—Distinctive brass or gold-plated brass button with a monogram, a coat-of-arms, or a crest embossed or engraved on to it. Usually sold by the set, which includes three large and four small sleeve buttons. Specifically used on blazers (Calasibetta, Charlotte, 2003).

Braid—Narrow woven band for use as trimming, binding, or for outlining lace and embroidery. To plait or interweave strands of hair, fabric, or straw (Calasibetta and

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Tortora, 2003).

Belt—The belt has its origins in the military girdle or band, which was worn around the waist to support clothes or hold weapons (Thames & Hudson, 1998).

Buttons—Buttons have been used as decorative items of dress since the 14th century, though their prominence is entirely dependent on fashion trends. After World War I, buttons became less decorative and more functional (Thames & Hudson, 1998).

Epaulet—Shoulder strap on a military jacket or coat used as a means of keeping accoutrements in place. It was also employed as decoration. Popular in the late 19th century, the epaulet also appeared on military-style jackets and coats throughout the 20th century, notably in the 1930s and 1960s (Thames & Hudson, 1998).

Epaulet sleeve—sleeve with yoke across top of shoulder cut in one piece with sleeve. It is decorated with an epaulet, which is a wide flat band extending along top of shoulder to sleeve seam and is frequently trimmed with braid. Borrowed from the military uniforms.

Functional Design—Deals with how something works, how it performs. In clothing it refers either to parts of or to whole garments (Davis, 1980).

Double-Breasted—a garment type where one half of the front overlaps the other half, with two rows of buttons and one row of buttonholes (Hamilton, 2000).

Gabardine—dense fabric that has a fine diagonal rib effect, popular for suits, coats, pants and shorts (Reynolds, 2003).

Lapels—The front part of the jacket that turns back on itself, above the buttons (Reynolds, 2003).

Mandarin collar—Stand-up collar on jackets, dresses, and blouses. Adapted from a close-fitting Asian collar (Thames & Hudson, 1998).

Single-Breasted—coat or jacket that has a single line of buttons at the front opening (Reynolds, 2003).

Embroidery—decorative designs made by needlework (Hamilton, 2000).

Details—The individual components within the structure of a garment that are combined in order to create the final, functional garment (Calasibetta and Tortora, 2003).

Purpose Statement:

The purpose of this study is to investigate the influence of war and political views on fashion.

Research Questions:

Two specific objectives include: 1) to study if personal political views affect one's attraction to military influenced fashion and 2) to study if people recognize that military uniforms influence current fashions.

Scope and Limitations of the study:

This study is limited to four different wars that have occurred in the 20th century. It will also involve the political views of people discussing the Iraq War. This study will review the elements and locations of each war and describe the uniforms that were worn to protect the soldier. It will then mention the terms and definitions of different jackets that have been part of a uniform and have been brought into fashion today. American fashion has recruited military style again and again, recognizing the efficacy of military specifications and the charisma of heroic accomplishment (Richard 1995). The media, magazines, celebrities, and current events influence women to pick popular styles of fashion. This study will involve both men and women to see what influences them to have the "military look" in their wardrobes.

Chapter 2: Review of Literature

In this study the focus was on all of the elements that cause a jacket to be described as military inspired. Virtually every factor of the military has been employed in civilian fashion, including epaulets, ball buttons, khaki adapted from the British military in India, and olive drab. Some details are very noticeable by just looking at the jacket, such as buttons, braiding, and the type of sleeve treatments. The silhouette creates the form to display the "military look." Individuals communicate their belonging to the military world through their dress and their statement of rank, together conveying the precise position in the hierarchical order that differentiates between a plain soldier and a superior officer. True uniforms, however, only came into use with social and political developments in Europe that have come to be known as the "military revolution." The Italian term for uniform, *divisa,* comes from the French *devise,* meaning mission or purpose; thus the uniform must indicate belonging to a particular service. This is done by very general signals such as a color and shape of the uniform, and with other particular signs like insignia, badges, and other regulated aesthetic details. The idea of a military uniform, clothing all members of a unit in a similar dress, is a relatively late development in the long history of human conflict. So the complex semiotic function of the uniform is evident, with its rich variety of signs and symbols that communicate, for those who know the code, highly detailed information, while providing more limited data, in an eloquent way, even for non-initiates. Even if the observer knows absolutely nothing of that world, at least one essential datum reaches them: the military uniform indicates the fact that its wearer belongs to the particular social group entrusted by the rest of society with the responsibility of using weapons (Charta 2000). Forms, colors, and ornaments provided

detailed differentiation on the social scale with such prescriptive force. The military standard of the uniform stands out even more sharply today, with its codified rules and precisely defined signs.

One noticeable example of military fashion is the previously defined Eisenhower jacket, was named after Dwight Eisenhower (1890-1969), Supreme Commander of Allied Forces and later our 34th President. It had stylish epaulettes (shoulder straps) and stopped at the waist with a buttoned belt. Pilots wore the bomber jacket. It had an elastic waist and zipped up at the front. Both these styles were adapted for civilian wear after the war and still are popular today (Reynolds 2003). Another popular "military look" is the trench coat, made of wool or gabardine. It has epaulettes and wide lapels and is belted at the waist. The styles during the war were durable and sensible.

The basic uniform for British women during the Second World War was a khaki-colored jacket. The uniform was always for general issue and has four pockets: two on the hips, two on the breasts, and are all buttoned. A khaki belt, attached to the jacket, girdles the waist with a brass buckle fastening in the center (Cassin-Scott 1994). On either side of the upper arm are the white ranking chevrons (Cassin-Scott 1994). In the USA, the Women's Army Service was dressed not in service-designated uniforms but by the designer Phillip Magnone. A battledress blouse (Ike jacket) with a piped yellow and black field service cap was worn by a WAC, SHAEF officer. Both jacket and cap were a brownish olive drab with silver bars on the jacket shoulder straps and the cap, denoting rank. Brass US ciphers are on the short narrow lapels, as is the Athena head, also in brass. The shoulder patch is that of the Supreme Headquarters Allied Expeditionary Forces.

After World War II, people began to accept that mass-produced clothing could be as fashionable as haute couture. Top fashion magazines, such as Vogue, displayed factory-made, ready-to-wear garments alongside couture (Reynolds 2000). Clothes were rationed, so they had to be versatile. Not surprisingly, civilian clothes took on a "military look." Uniforms were a source of inspiration for designers, and classic tailored suits were popular.

In certain ways we seem to be looking at an analogous situation: both the civilian and the soldier display a choice of life in their dress. The civilian manifests a totally subjective, individual choice. The military soldiers have their uniform, which does not allow personal differences and individual choices.   The cases in which there is a sort of swap of the two codes are interesting. The regulations regarding the ability to wear civilian clothing for military staff have recently been drastically updated and, in substance, relaxed (Charta 2000).   Historical paintings show that military men, no matter the occasion, always wore their uniforms. The use of the uniform in non-military situations today is obligatory only for certain types of soldiers, those who need to reinforce to wear the uniform on all occasions, including their free time. Moreover, even their civilian outfits, when permitted, are highly controlled, so much so that is still easy to recognize their status. In a certain sense even their "street clothes," during the brief period in which they are students, represent a uniform. Today a demarcation has been achieved that would once have been thought impossible: the uniform is worn only on military time and in military space. When off duty and outside the military facilities, any type of civilian clothing is allowed (Charta 2000). This implies that individuals can

reclaim the freedom to express themselves by means of dress.

"Uniforms are the sportswear of the nineteenth century," said by fashion editor Diana Vreeland (Chambers II, 2000). While strolling through the streets of any metropolis in the world today, one gets the impression that uniforms will be an important part of dress in the twenty-first century as well. Youths in cargo pants, men in flight jackets and parkas, fashion victims in safari jackets and sailor cabans are common sights on the everyday scene. Fashion runways feature periodic flurries of camouflage-print chiffon evening gowns, haversack vests in multicolored satin, and military greatcoats in cashmere with gilded buttons where, more than ever before, the initials of stylists are taking place of the insignias of royal families, empires, and dictators (Charta 2000).

In the distant aftermath of the great wars, as real soldiers begin to look more and more like civilians—just consider the consumption of the Hollywood icon of the soldier in khaki trousers, shirt and tie—"the imitation of the military uniform has triumphed over the original prototype." This was the comment of Holly Brubach in 2006 in the *New York Times* on the decision of the American Navy to eliminate the bell-bottomed "sailor" trousers just when the fashion designers and street kids were starting to wear them again. The postmodern era has witnessed the proliferation of camouflage prints, cargo pants, and backpacks, indicative of the sensation that war is remote, and, paradoxically, nostalgia for more heroic days is on the increase. The modern city has become a battlefield, a trench, and a society of continuous risk.

Fifty years ago the fashion shows in the Sala Bianca of Palazzo Pitti in Florence marked the birth of prêt-a-porter. But the first ready-to-wear garments, with standardized sizes and proportions to adapt to men and women with different physiques, were military

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uniforms. The history of uniforms is the heritage and obsession of collectors and scholars far from the world of fashion design and expert trendsetters. But at this point it has become, above all, a voyage back to the roots of what we wear each and every day (Charta 2000).

The formal and technological evolution of uniforms lies at the origin of modern dress, because standard military issue consists of a system of industrially produced garments in different sizes and qualities, which change according to social and weather conditions and communicate belonging, rejection, values, and hopes.   It is therefore not surprising that military uniforms and civilian dress have become separate entities, often in conflict with each other.   It was only with the beginning of true industrial production and of long-distance transport for the supply of large quantities of inexpensive materials and dyes from the East that modern states could afford to dress immense multitudes of men and women in the same uniform, with the same fabric and color, for the specific aim of war. This clothing was studied even in its smallest detail, with the aim of making the individual conform to a general idea and a series of precise rules to be unquestioningly obeyed; the cut and construction of each garment represented the final evolution of the wardrobe. From the outset, the military uniform has had a dual nature: theater and function. Over time these two elements have alternated, with one or the other getting the upper hand, depending upon the society in question and the given historical movement (Charta 2000).

The uniform responds to the need to create similarity, a sense of belonging to an idea and nation, and to celebrate its strength and traditions while striking fear into the heart of the enemy. The use of symbolic colors like the red coats of the English and the blue of

the Americans show the difference in the uniforms. The assumption of ancestral values and ethnic traditions, not to mention the headwear in all forms and materials which could be decorated with crosses, eagles, coats of arms, plumes and panaches, has the sole aim of creating a theatrical effect. On the other hand, the uniform as clothing for combat responds to completely different and often opposing requirements: blend into the environment and even resemble the enemy; to be agile in one's movements, capable of adapting to different climates and situations; and to be capable of constantly evolving in order to respond to the new techniques and technologies of war (Charta 2000). Color definitively vanished while being involved in war today, except for the ribbons and details, with the sole exception of camouflage patterns and high-visibility fabrics.

The hunting dress of English gentlemen—the Norfolk suit—forms the prototype for combat gear, with deep, convenient pockets and a reversible collar. The khaki color— from the Persian word khak, meaning dust, earth, or mud—used in uniforms all over the world, is borrowed from the personal wardrobe of Indian soldiers who dyed their clothing natural pigments to disguise themselves as dirt (Charta 2000).

The most telling military fashion of all examples is the continuous and repeated passage of the trench coat from the military to the civil sphere. Created in England, probably by the manufacturer Burberry as a garment for shepherds, farmers, and country gentlemen for protection from the rain and wind, this coat became such a common feature among soldiers in the trenches during World War I that it took on the name "trench coat" and became a standard feature in the uniforms of many armies around the world. The practicality of the overcoat/raincoat in certain weather conditions justified its utilization even before it became a part of the uniform. Between the two world wars the

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trench coat returned to everyday closets, and became the uniform of the adventurer, spy, and rebel without a country. After being worn by generals and colonels during World War I, the trench coat returned as the uniform of intellectuals, writers, and journalists all over the world. Later it wound up in alternating phases on fashion runways, from Yves Saint Laurent to Giorgio Armani, down to the monogrammed GG, LV, or CC versions of this last season (Charta 2000). Dozens of familiar, common items in our everyday wardrobe have shared a similar fate: the blue wool caban jacket of sailors, the leather or shearling jacket of pilots, the parka with the fur-edged hood, safari jackets and cargo pants, vests with many pockets, sports backpacks, and Eisenhower jackets. The latter is a perfect example of the way national borders become useless against the power of fashion.

In the United States at the end of World War I, the continued production of uniforms, although not in military fabrics, even became an economic necessity and later the source of great wealth as the garments were sold to re-clothe an entire planet. The functional quality and practicality tested in combat, the technology used to create new, more resistant fibers and fabrics, and the economy of resources and materials represented a legacy, which the clothing industry ably transferred from military to civilian production (Charta 2000). Uniforms can be seen as the costumes of rock stars or the most extreme creations of fashion designers. Elements of such include shiny black leather boots, riding pants, jackets with hussar braiding, coats with epaulettes decorated with gilded fringe, capes and mantles, coats of arms, decorations, metal eagles and gold buttons. Freed of their practical function—the epaulette, for example, was created as protection against blows of the sword—these elements have assumed a symbolic and at times ideological value, but to an increasing extent they are merely decorative, to the point of becoming

simply the surface on which to place a logo or a set of initials: the Armani eagle, the

crossed C's of Chanel, or Versace's medusa (Charta 2000).

This chapter explains the reasons why the uniform has been developed to distinguish

the different types of groups. The information covered included how a person can be put

in a category based on its uniform. The colors, symbols, and characteristics of the type of

person wearing a distinctive outfit will put them into a subgroup without their knowing it.

Many people are unaware that they are interested in a style of clothes that have meanings

behind them.   This research will aid in discovering how the "military look" can influence

current trends and styles of current shoppers.

Chapter 3: Methodology

The purpose of this study is to determine how the "military look" influences women's jackets from the past and the future. This will be tested by a series of questions as to whether the participants support war and are inspired to wear military jackets. It will involve details that could make jackets have a military style. There will be questions on a survey to see if the participant would pick up a jacket with the details or would not be interested either way. This research is conducted to obtain information about a person's views on how the military impacts the way he or she picks styles of jackets. It can be political or it can be the function and style the person believes in. The study will use variance statistics to determine the trend from the responses to my questions. Every answer has a meaningful distribution. Uniformity is a modern concept, and to make things uniform means to make them equal. Making individuals equal means abolishing distinctions of class and demographics (Bonami, 2000).

Participants

The sample consisted of volunteers that included men and women eighteen and older from all different demographics with different ethnicities. More females than males completed the survey.

Instrument

The self-administered questionnaire was developed using scales from previous studies. The Harris Poll was used as a guide to help create the survey. The survey (see Appendix A) consisted of a variety of questions, ranging from open-ended questions to opinions. The questionnaire used 5-point Likert-style statements and multiple-choice questions to help prove this study. The survey did not adhere to one form of response

measurement, but rather it utilized a comparison of the means of the results by which the responses could be analyzed. This helps prove the validity and the reliability of the hypotheses studied.

Procedure

A pilot study was conducted in Farmington Hills, Michigan, to test the instrument. It was finally administered over the summer of 2008 to one hundred males and females, 18 and older. Surveys were distributed in malls, in schools, and through the Internet. There were paper forms of the survey for the people who do not have a computer. They received an email with a link to a site called Survey Monkey to access the questionnaire. The survey consisted of a number of parts. Part 1 consisted of required information about demographics such as gender, age, and income. Part 2 is ethnicity. Part 3 asks about wearing military inspired fashions. Part 4 questions relate to war, discussing how the person feels about the current war. Finally, Part 5 discusses the support of troops. Participants are asked to respond by circling either "Agree," "Slightly Agree," "Neither Agree/Disagree," "Slightly Disagree," or "Disagree" for each question.

Chapter 4: Results and Discussion

Military styles emerge whenever the United States is at war. The fashion industry creates outerwear inspired from garments from the military. Women's outerwear is one category that is often influenced by military uniforms. There are many details that can distinguish the "military look." The silhouettes are able to show many types of military jackets. A person's political opinions and their age group could affect their acceptance of different styles.

The study was designed to examine how war affects fashion. The first research question was to determine whether personal political views affect one's attraction to military-influenced fashion; the second research question was to determine if people recognized that military uniforms influenced current fashions. The research questions were to determine if someone's political views influenced them to wear military inspired jackets.

The first objective sought to understand if personal political views affected one's attraction to military influenced fashion. Nine questions were utilized from the survey to analyze people's responses. The focus was how each age group reacted to the questionnaire. The first five questions were utilized from the part of the survey titled "fashion." They were 1) I like to see military patriotic symbols on my clothing; 2) I wear military symbols on my clothing in my wardrobe; 3) I don't mind seeing military uniform styles popular in fashion; 4) I wear military symbols because I support the War in Iraq; 5) I will be willing to buy a coat that has military details on it. The last questions were taken from the war part of the survey. They were 6) The Iraq war is an extremely high priority

for Americans; 7) Americans would be bothered a great deal if we were seen losing the war; 8) I support the United States in the Iraq war right now; and 9) United States should finish what they are sent to do in Iraq.

The second question was designed to determine if people recognized that military uniforms influenced current fashions. This was studied by the summary of how many people selected a certain answer. Two questions were analyzed to complete this task. The first question was, "Will I be willing to wear something that looks similar to a military uniform?" One hundred people answered this question. Only 15 people agreed to wear something like a military uniform, and 25 people refused. Twenty-three people answered "agree" or "disagree," which shows they did not mind wearing something similar to a military uniform. The second question was, "I would be able to recognize coats that have a military look to them." There was a greater knowledge of the look than desire to wear it. Sixty people agreed and 25 slightly agreed that they know what a military style looks like, while only 2 people admitted that they would not be able to tell the style. This question shows that most people who took the survey would not want to wear military-inspired fashions and would be able to know what kinds of details and styles make up a uniform.

Then the numbers of each individual answer were added up and the average was taken from each section, both war and military look, to help find a correlation. The type of correlation used is called Pearson product-moment correlation. As a result there was a low positive correlation of r =0.36, which was insignificant statistically.

One hundred people completed the survey. Their answers were analyzed based on the research questions. To answer the first research question, nine survey questions

were chosen. Then the value of each average response was found. After those numbers were completed, standard deviation was calculated for each average answer.   Then a comparison of mean analyses was conducted at 95% level of confidence. The tables and graphs of the survey results are provided in the following pages. The table will be listed with each question being analyzed. There will be five categories listed in the table. They include age groups, number of responses, the average points, standard deviation, and the confidence interval. Then there was a trend analysis between the age groups of the participants and the responses to various questions.

Table 1

Public opinion data on military patriotic symbols on clothing

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.449
18-26	19	3.894	1.197	
27-36	33	3.515	1.480	
37-46	11	3.545	1.500	
47-56	11	3.181	0.873	
57+	26	3.653	1.093	

Average
Number
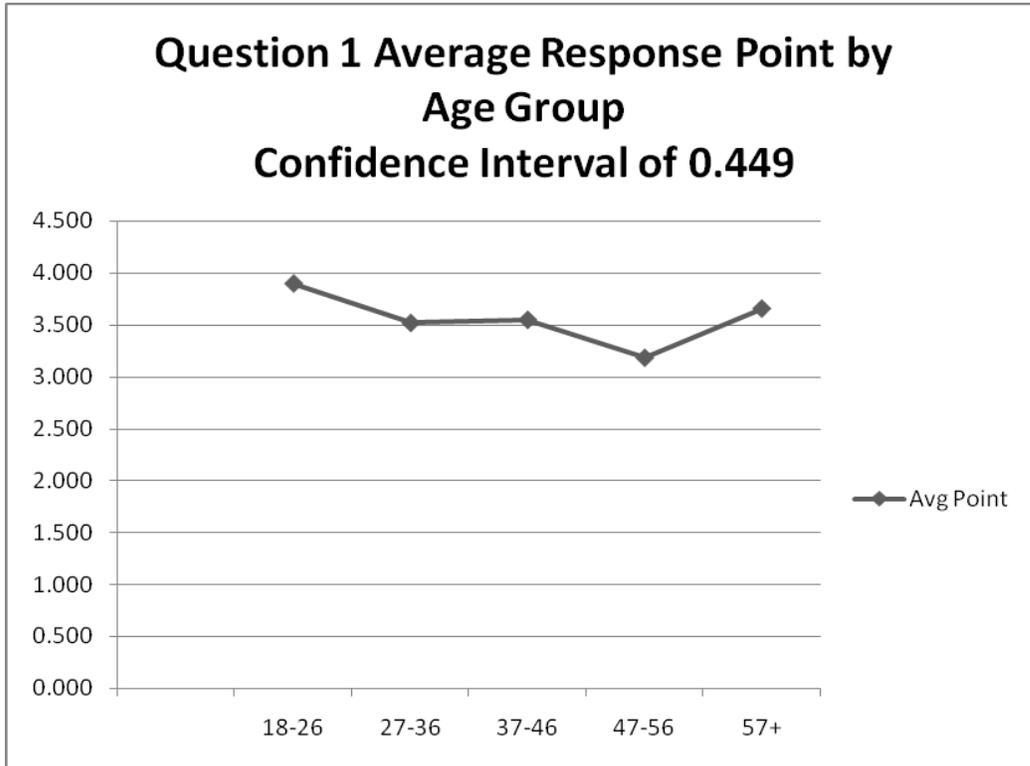
Figure 1   Age Group

Based on the confidence level, the responses to whether people like to see

patriotic symbols on their clothing show the results being very close.   The age group

with the significant difference is the 47-56 group at 3.2 to 18-26 group at 3.9. The oldest

group, 57+, with the average point of 3.6, also shows a significant difference to the 47-56

age group at 3.2. The youngest group, 18-26, is more amenable to seeing patriotic

symbols on their clothing, where the 47-56 age group is less amenable.   The younger

people appeared to be more sensitive to the war by the U.S. armed forces irrespective of

whether they support the war itself. It is not unusual to expect the higher rating of the

older generation when many have been the members of the armed forces themselves or their family.

Table 2

Public Opinion data on wearing military symbols on one's clothes

Age Group	Number of Responses	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.515
18-26	18	4.000	1.414	
27-36	33	4.182	1.310	
37-46	11	3.545	1.508	
47-56	11	4.091	1.300	
57+	26	4.462	1.582	

Average
Number
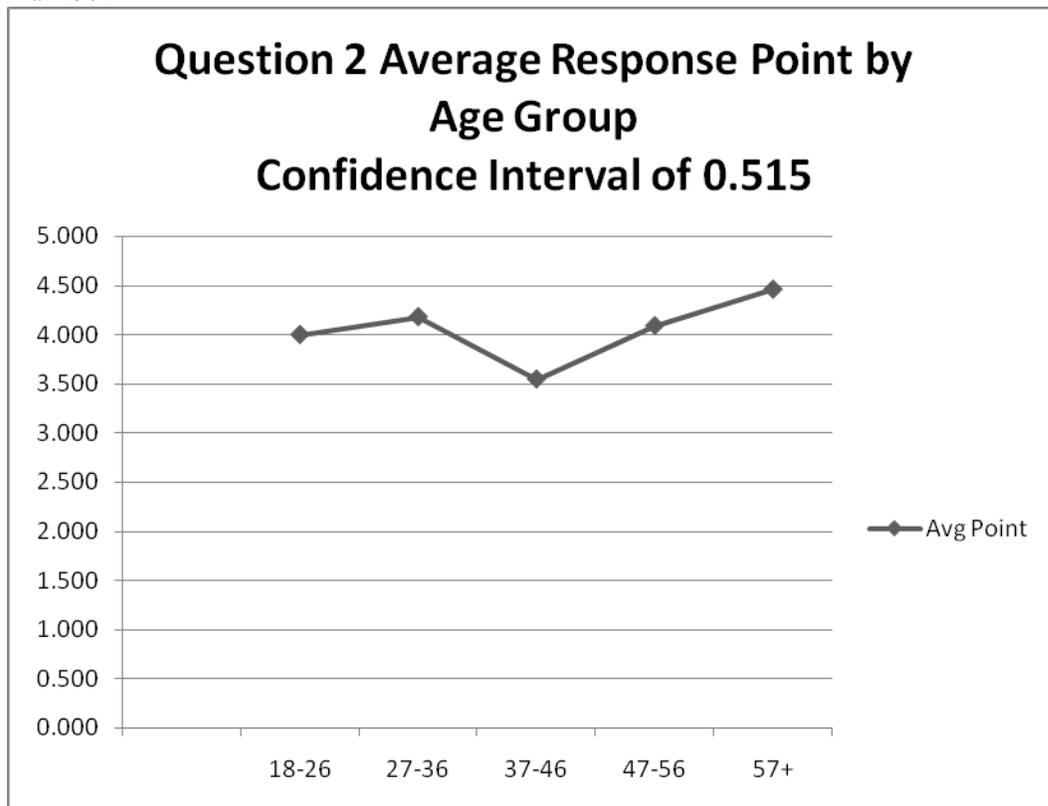
Figure 2   Age Group

Based on the confidence level, the responses to wearing military symbols on individual's clothing seem to be fairly high in the range of 3.5 to 4.6. It is interesting that there is a statistically significant difference between the 37-46 age group and the 57+ age group. The 57+ age group is more accepting of the military symbols, whereas the 37-46 age group shows less acceptance. This phenomenon may be attributed to the fact that a higher percentage of the 57+ age group have been to war for the U.S. or have had a family member in the armed forces.

Table 3

Public Opinion data on military uniform styles in popular fashion

Age Group	Number of Responses	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.477
18-26	18	2.278	1.405	
27-36	33	2.061	1.248	
37-46	10	2.400	1.506	
47-56	11	1.909	0.944	
57+	26	2.346	1.388	

Average
Number
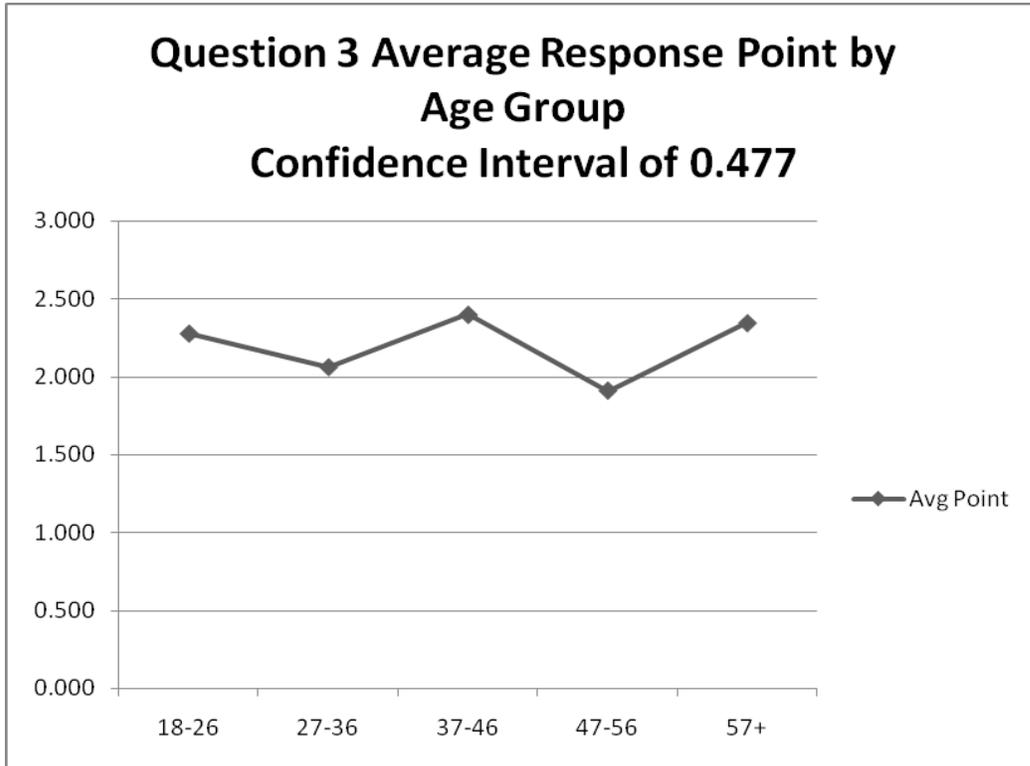
Figure 3   Age Group

Respondents seemed to mind seeing military uniform styles in popular fashion,

with a fairly low response range of 1.9 to 2.4, and a confidence level of 0.477. There is a

unique result to this question with the age group 47-56 having a more significant

response than the 37-46 age group. The 47-56 age group that does not want to see

patriotic symbols on clothing also does not like to see military styles popular. It is

interesting to see that the oldest group, 57+, and youngest group, 18-26, have close

average points, indicating that they are more willing to accept that military uniform styles

to be popular in fashion today, while the group 37-46 has the strongest average point of

responses shown in Figure 3, which makes them strongly agree that military styles are

popular in fashion.

Table 4

Public opinion data on wearing military symbols to support the war in Iraq

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.412
18-26	19	4.263	1.240	
27-36	33	4.333	0.924	
37-46	11	3.455	1.368	
47-56	11	3.818	1.168	
57+	25	4.280	0.936	

Average
Number
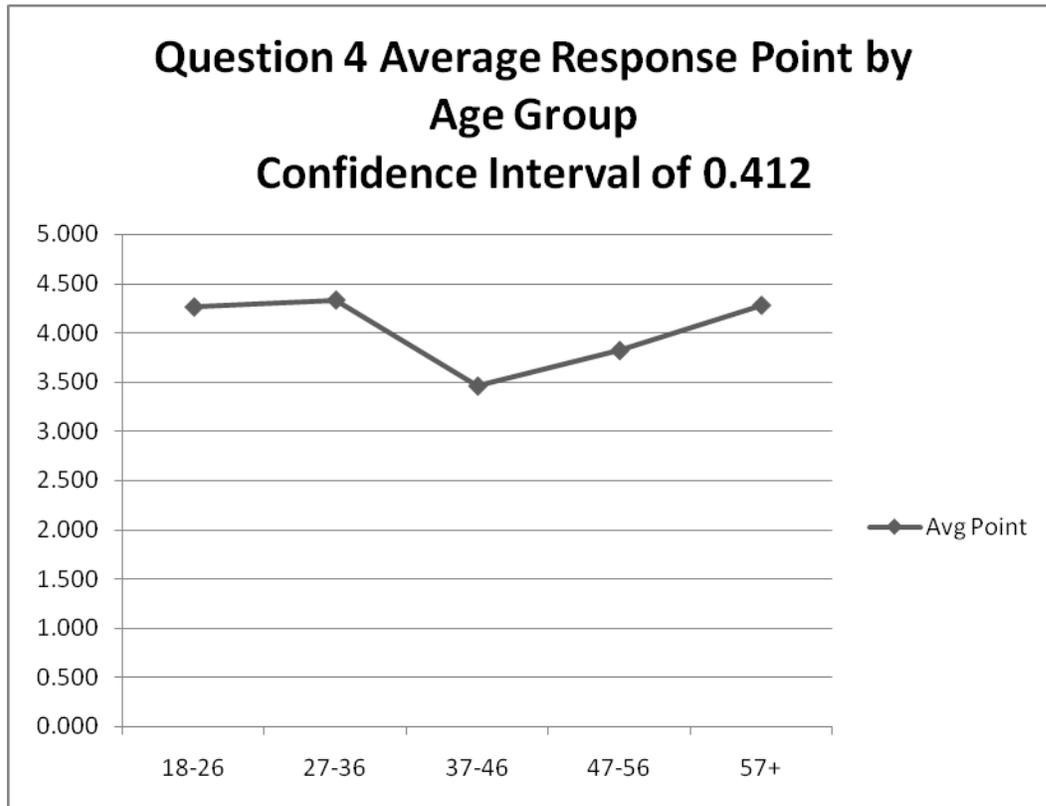
Figure 4   Age Group

This question shows fairly high values ranging from 3.4 to 4.3, with an average point with a strong opinion about wearing military symbols to support the war. The groups that closely displayed accepted support of the war in Iraq by wearing military symbols were 18-26 at 4.2, 27-36 at 4.3, and 57+ at 4.2. One can conclude from these three age groups that they have been possibly the most affected by the war. There is a significant difference between the youngest group, 18-26, and the 37-48 age group. The lowest number came from the 37-48 age group, that does not like wearing military fashions but sees them popular in today's fashions. They will not be seen wearing military symbols, and they would not even consider wearing them to support the war in Iraq.

Table 5

Public opinion data on willingness to buy a coat that has military details

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.524
18-26	19	2.737	1.593	
27-36	33	2.758	1.582	
37-46	11	2.727	1.421	
47-56	11	3.364	1.433	
57+	26	3.115	1.243	

Average
Number

Question 5 Average Response Point by Age Group
Confidence Interval of 0.524
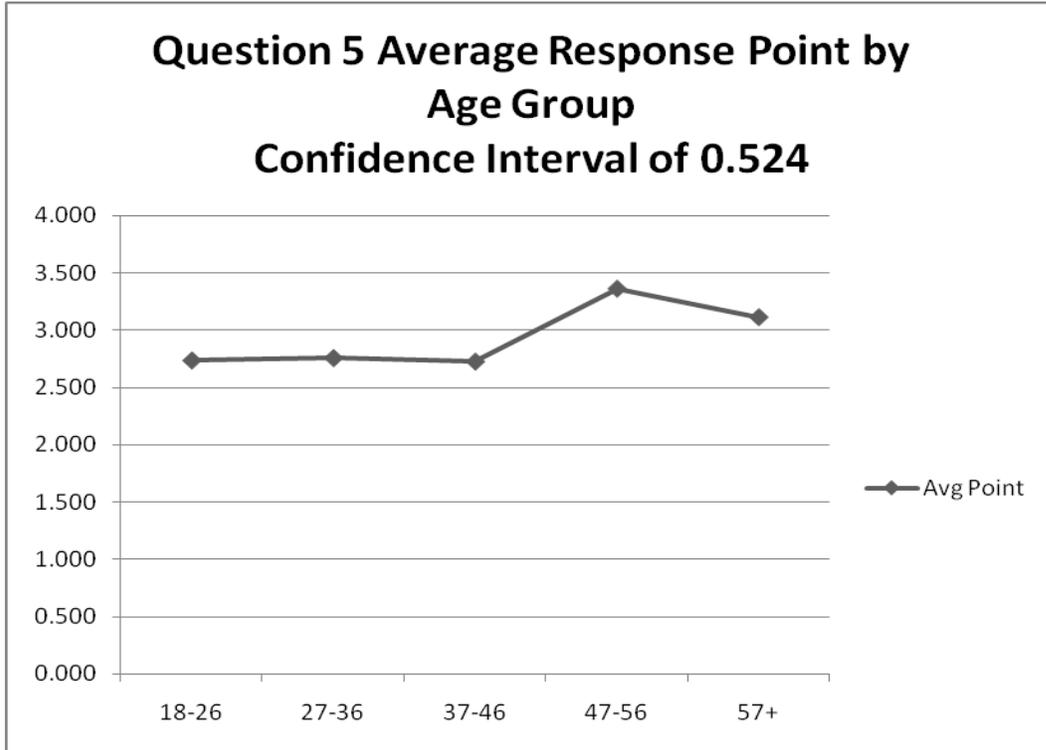
Figure 5   Age Group

An individual's willingness to buy a coat that has military details on it seems to have an average range of responses. There is a significant difference between the 47-56 age group at 3.4 and the three younger age groups. The most significant difference is with the 37-46 age group at 2.72. The other two younger groups, 18-26 and 27-36, are close by at 2.73 and 2.75. The 47-56 age group is more willing to buy a coat with military details on it than to the youngest group, 18-26, that would like to see it popular in fashion but would not want to purchase it. As for the oldest group, 57+, to be around during many different wars could help them want to wear the clothes; it could bring back memories of their own or loved ones who wore uniforms during wartime.

Table 6

Public opinion data that the Iraq war is an extremely high priority for Americans

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.516
18-26	19	2.842	1.740	
27-36	33	2.152	1.228	
37-46	11	2.727	1.489	
47-56	11	1.727	1.191	
57+	26	2.000	1.470	

Average
Number
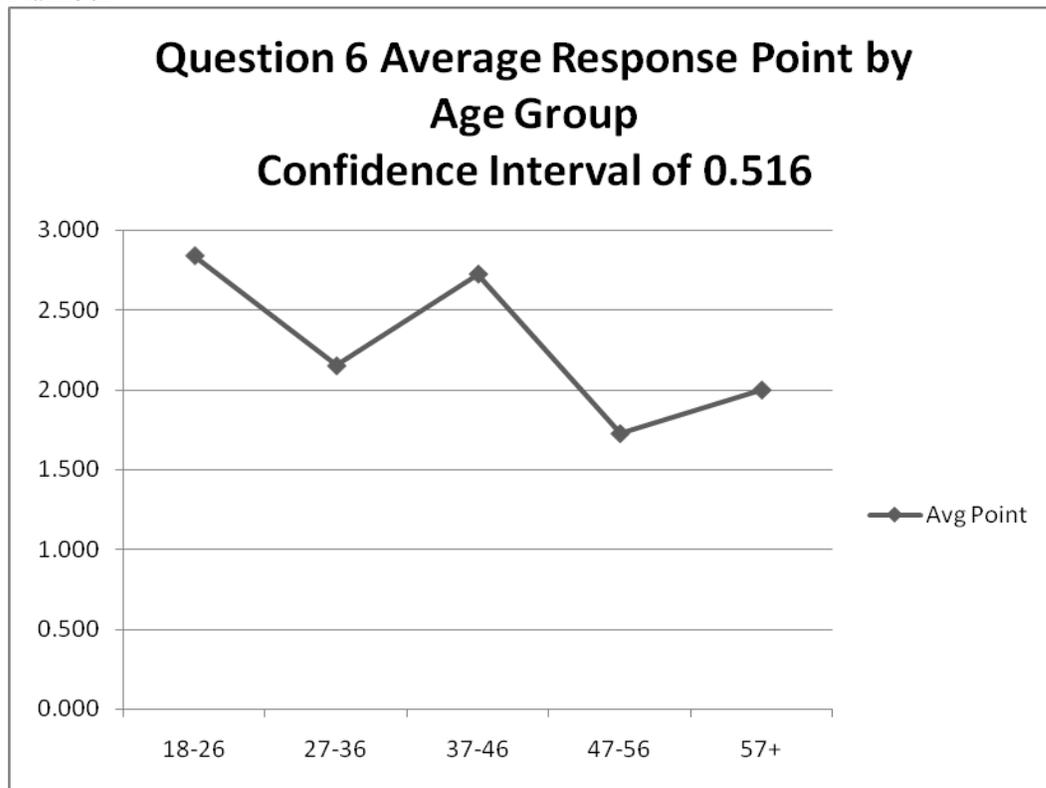
Figure 6   Age Group

Based on the confidence level, the idea that the Iraq war is an extremely high

priority for Americans seems to be fairly low, with a range of 1.7 to 2.8. There is a most

significant difference between the 18-26 age group and the 47-56 age group. There are

other significant differences: between the 18-26 group and the 27-36 group, the 27-36

and the 37-46 group, and the 37-46 group and the 47-56 group. The oldest group, 57+, has significant differences with two age groups, 18-28 and 37-46. The youngest group, 18-26, is more accepting of the Iraq war and believes that it is very important, where the age group 47-56 has the lowest response, which means they do not believe that the Iraq war is a priority for Americans.

Table 7

Public opinion data that Americans would be bothered a great deal if they were seen losing the war

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.414
18-26	19	2.632	1.535	
27-36	33	1.758	0.902	
37-46	11	1.545	0.820	
47-56	11	1.909	1.300	
57+	25	1.840	1.028	

Average
Number
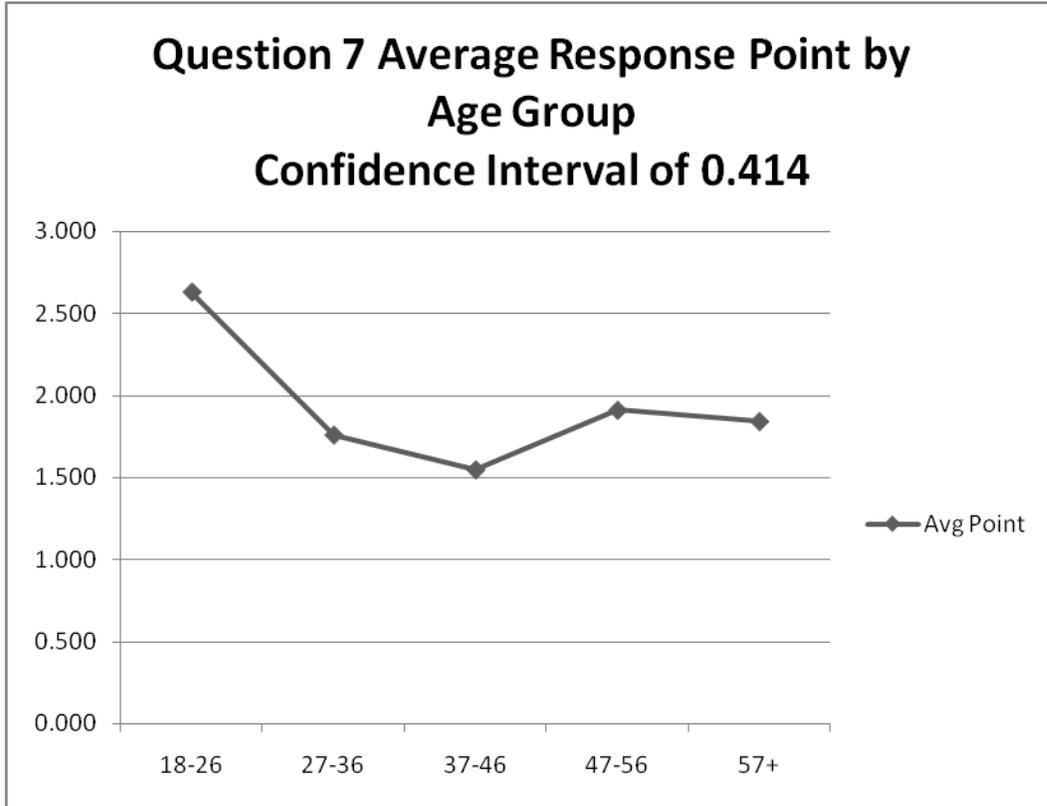
Figure 7   Age Group

This question has a low average point, indicating that most age groups would not accept being seen losing the war. The most significant difference shows the youngest group, 18-26, with a value of 2.6 and the age group 37-46 with a relatively low value of 1.5. The youngest group, 18-26, thought that being seen losing the war would affect their attitudes more than the other age groups. Since they are the youngest group, their thoughts are most affected by the question of how life will run for them and their children in the future.

Table 8

Public opinion data that supports the United States in the Iraq war right now

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.546
18-26	19	4.000	1.453	
27-36	33	3.182	1.334	
37-46	11	3.091	1.446	
47-56	11	3.455	1.864	
57+	26	3.115	1.451	

Average
Number
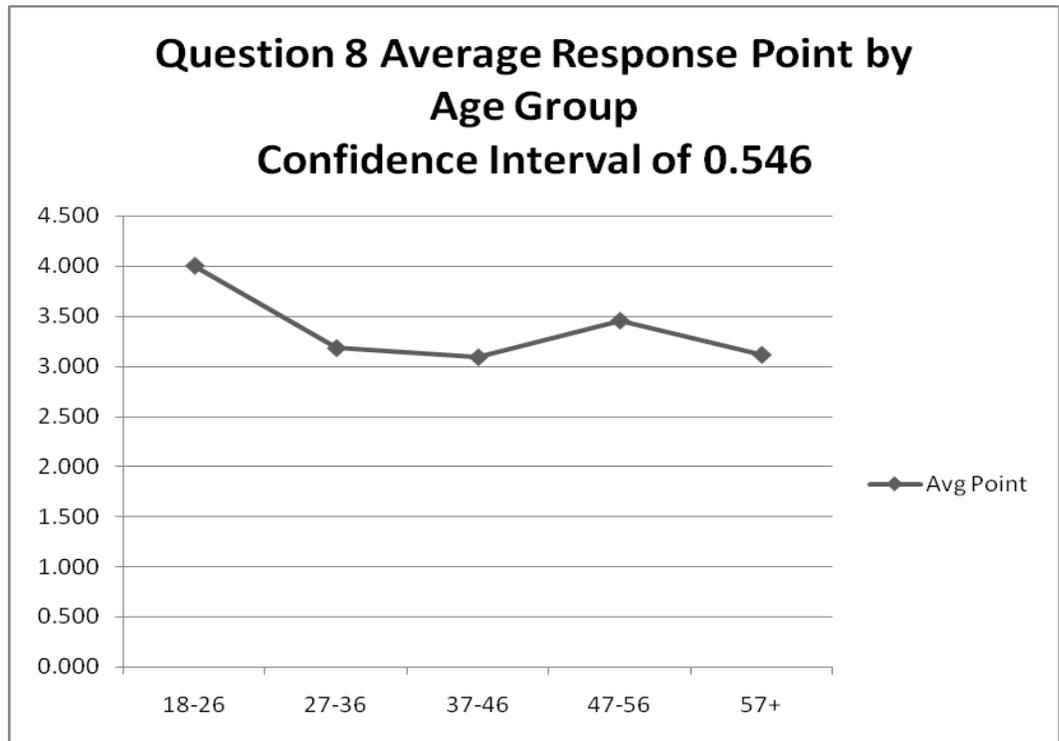
Figure 8   Age Group

The topic of who now supports the United States in the Iraq War shows that all

age groups support the Iraq war. The youngest group, 18-26, has the highest number,

4.0. As the numbers begin to vary we see the next group that agrees is ages 47-56. Then

ages 27-36 are very close to the group 57+ in supporting the United States. The most

significant group was 18-26 at 4.0 compared to the lowest number from the group 37-46

at 3.0. The youngest group has the highest number again, as they did in question 7,

possibly since this affects the future of the country.

Table 9

Public opinion data that the United States should finish what they are sent to do in Iraq

Age Group	Number of Response	Average Point	Standard Deviation	CI at 95% Confidence Level
				0.545
18-26	19	3.368	1.640	
27-36	33	3.152	1.439	
37-46	11	3.000	1.483	
47-56	10	3.000	1.567	
57+	26	2.808	1.415	

Average
Number
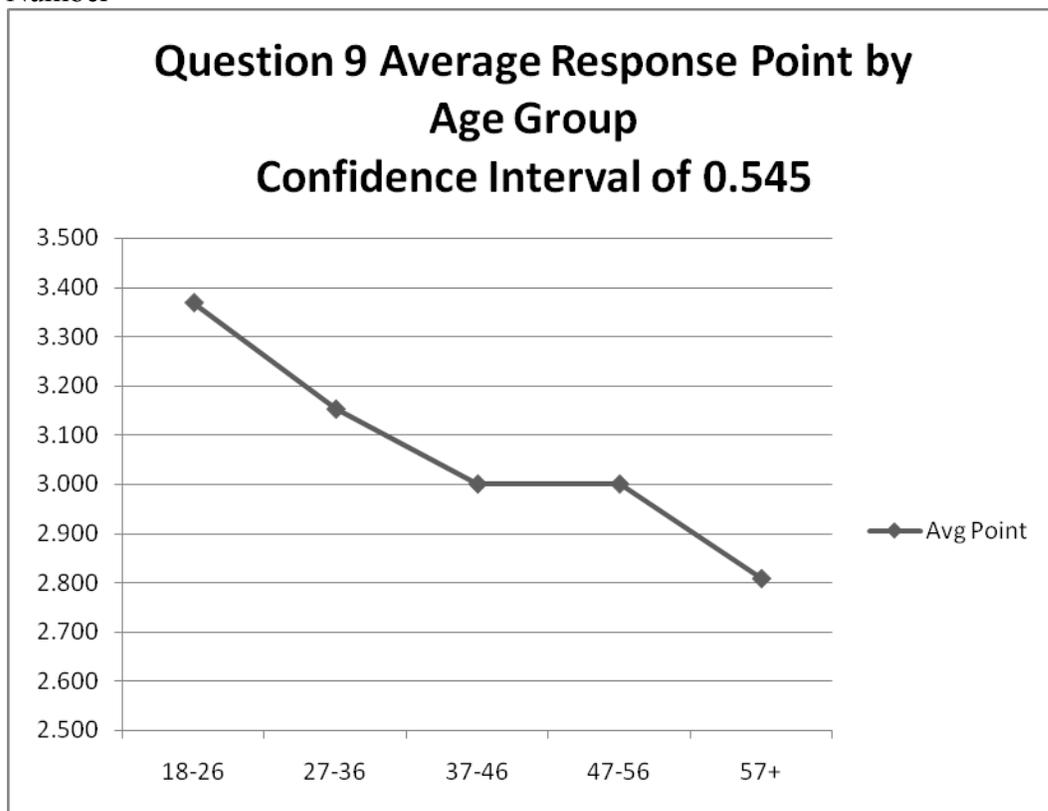
Figure 9   Age Group

The idea that the United States should finish what they have to do in Iraq affects everyone's attitude toward the Iraq War. The groups' aggregate numbers decrease as the age groups get older. The group range goes from 18-26 at 3.3 to 57+ at 2.8. The oldest group, 57+, seems to not have an opinion as to whether the United States military should finish what it was sent to do. This could mean that they like the presence of Americans patrolling what is going on in Iraq until the desired political outcome is reached.

Table 10

Average response value for all age groups from the previous nine questions

Question Number	Average value for all ages	Standard Deviation	CI at 95% Confidence Level
			0.122
Question 1	3.558	0.258	
Question 2	4.056	0.334	
Question 3	2.199	0.207	
Question 4	4.030	0.382	
Question 5	2.940	0.287	
Question 6	2.290	0.478	
Question 7	1.937	0.412	
Question 8	3.369	0.382	
Question 9	3.066	0.208	

Average
Number

Average Value For All Ages
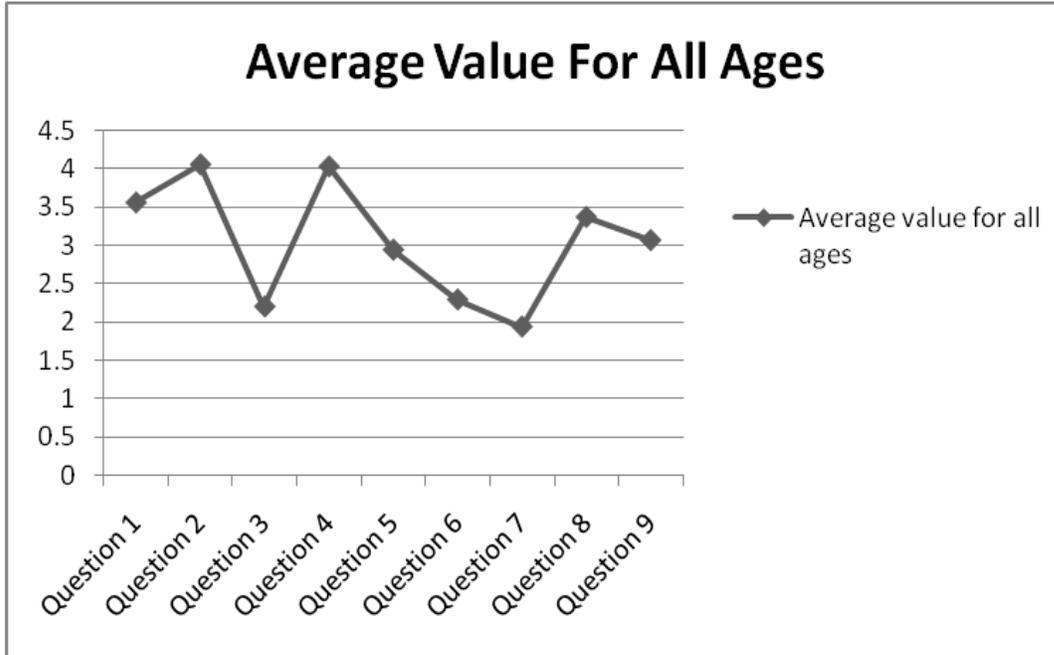
Figure 10   Question Number

Based on Table 10, this shows the relationship between the various questions and opinion values. By comparing all the average values from different questions, it was found that some individual questions had greater impact. Questions 2 and 4 both have a high average value where people accepted wearing military symbols in their wardrobe and supporting the war. Question 7 has a very low acceptance on whether or not America would be bothered to be seen losing the war. As stated in Question 8, most Americans support the United States in the Iraq War, but according to the low value obtained in Question 9, it appears that the majority of the people do not want to continue the war in Iraq. This is due to the fact that while Americans support their soldiers, they no longer support the Iraq War.

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Chapter 5: Conclusions

The purpose of this study is to investigate the influence of war on fashion, with political views affecting a consumer's decision to wear military influenced clothing. Within the scope of this study there is a slight difference between political views and wearing the military look in fashion. Women's outerwear has been molded and adapted to make it appealing to the public. Many influences have been from the past, reoccurring fashion trends from the different wars. Since only four wars were studied, I focused on what types of uniforms were worn for those periods. The five age groups studied gave varied results that help to show how people's feelings on war relate to the fashion industry.

The first research question focused on determining if personal political views affect one's attraction to military influenced fashion. A survey was conducted and analyzed. Most age groups have different ideas on how Americans' political views can affect the way they dress. People do not mind seeing patriotic symbols on clothing, but when asked if they would buy military style jackets, most age groups were not interested. The age groups are not concerned about being subjected to styles that have a meaning behind them. Most groups of people are willing to buy something to feel and look good in. Different age groups have different tastes in clothing. Their background or surroundings could make them want to buy a garment. Being in war would not alone cause them to like a military style jacket. As for political views, all the age groups surveyed support the United States in the Iraq War right now, but some of them believe that the troops should be able to return home. When it comes to keeping the troops in

Iraq, there has definitely been an extreme change of opinion. So as a result to this first research question, we learned that there is not a big correlation between people's political views and if they affect their desire to dress with a military style fashion jacket.

The second research question was to find if people recognize that military uniforms influence current fashions. The results seem to be that most people are aware of military styles. Sixty people out of a hundred agreed that they would be able to recognize similarities between civilian outerwear and uniforms worn by the troops, based on some form of detail. This shows the majority of people are aware of the military look. Just by looking, most people can identify the different elements that make the jacket have a military style. Most of the age groups disagree about whether they want to see military styles popular in fashion. Only fifteen people said that they would agree to wear something similar to a military uniform. Most of the people who answered the survey would not want to wear popular military styles in order to go along with the trends in the fashion industry. Thus, most individuals prefer not to wear anything with the military look but are able to recognize fashion details that evolved from wars—practical features originally created to help the troops protect themselves from the elements and have enough pockets and loops for their supplies and weapons.

This study shows that each individual has his or her own opinion about how military uniforms relate to in mainstream fashion. Most people are familiar with uniform styles and would be able to identify them. Designers have a lot to do in order to get a wider range of their target market age groups to accept military style outerwear. The more people are attracted to the jackets, the more people will want to buy and wear them. Just being political does not alter a person's fashion sense and cause him or her to wear a

garment to support a war. Military uniforms have been around for many years; maybe in the future more people will be interested in wearing them as a fashion statement as opposed to a display of interest group solidarity.

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Appendix A Sample Survey Form

Select the best answer that suits you.

Gender (pick one)
  Male
  Female

Age
  Ages 18-26   1
  Ages 27-36   2
  Ages 37-46   3
  Ages 47-56   4
  Ages 57+   5

Ethnicity
1. Caucasian
2. Hispanic
3. Asian
4. African American
5. Native American
6. Other (please specify;_____)

Income
1. Under $10,000	5. $40,000-49,999
2. $10,000-19,999	6. $50,000-69,999
3. $20,000-29,999	7. $70,000-89,999
4. $30,000-39,999	8. $90,000 & over

Fashion
1. I like to see military patriotic symbols on my clothing.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
   5   4   3   2   1

2. I wear military symbols on my clothing in my wardrobe.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
   5   4   3   2   1

3. I don't mind seeing military uniform styles popular in fashion.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
   5   4   3   2   1

4. I wear military symbols because I support the War in Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

5. I will be willing to buy a coat that has military details on it.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

6. I will be willing to wear a coat that has patriotic symbols on it.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

7. I will be willing to wear something that looks similar to a military uniform.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

8. I would be able to recognize coats that have a military look to them.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

9. I am attracted to camouflage jackets.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

10. I wear military jackets to make a fashion statement.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

11. I wear military jackets to make a political statement.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

War
1. The Iraq war is an extremely high priority for Americans.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

2. Americans would be bothered a great deal if we were seen losing the war.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

3. Regards to the Iraq war Americans do not expect a change in policy.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

4. A majority of Americans perceive that the benefits of winning the war in Iraq do not outweigh the costs involved.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

5. A majority of Americans continue to say it was a mistake for the United States to have become involved in Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

6. Americans are not convinced that the war is a part of the war on terrorism.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

7. Democrats are better positioned than the Republicans on handling the issue of Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

8. War views are highly partisan. (A strong supporter of a person, group, or cause, especially one who does not listen to other people's opinions)
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

9. Men are more likely to support the war in Iraq than are women.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

10. Congress should develop a new policy now for the war.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

11. I support the United States in the Iraq war right now.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

12. United states should finish what they are sent to do in Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
  5   4   3   2   1

Troops

1. I now think that President Bush was right to send troops to Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

2. I do not agree that the troop surge is having a positive effect.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

3. I say the surge is making the situation in Iraq worse.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

4. I think that the troop presence in Iraq will cause a civil war.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

5. I think that without the troop presence there will still be a civil war.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

6. I do not believe that the continued presence of U.S. troops in Iraq will protect the
   United States from new terrorist attacks.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

7. I think that the U.S. troops should wait until the country is stabilized to leave Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

8. I think the troops should leave Iraq in a year.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

9. From what we have seen in the media, I think that they should decrease the
   number of troops in Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

10. I think that the U.S. troops are not going to setup permanent bases in Iraq.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
    5   4   3   2   1

11. I support American troops.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
   5   4   3   2   1

12. I feel that the troops should be sent home to their families.
Agree -- Slightly Agree -- Neither Agree/Disagree --Slightly Disagree --Disagree
   5   4   3   2   1

Appendix B Definitions of Civilian Coats

<u>Coat</u>—Sleeved outerwear that ranges from hip-length to full-length, it is designed to be worn over other clothing either for warmth or as a decorative element of the costume. Although a coat with set-in sleeves was worn in ancient Persia, mantles and capes were more generally worn as the outermost garment until the end of the 18th Century when redingote and Pelisse were introduced. Der from "cloak" in use by the mid- 19th Century and not changed to "coat" until the late 19th century (Calasibetta and Phyllis, 2003).

<u>Blazer</u>—Sport jacket in a solid color or striped. Originally single breasted, and with patch pockets, now made double-breasted as well and with varying types of pockets. Generally worn with trousers or skirt of contrasting color. Der Earliest uses of this term seem to have been for bright (blazing) red jackets worn for sports (Calasibetta and Phyllis, 2003).

<u>Buff Coat</u>—Men's leather jacket made of ox or buffalo hides. Sometimes with shoulder wings and sleeves of fabric, sometimes sleeveless. Worn in 16th and 17th Century. Originally a military garment worn during Civil Wars in England, adopted by civilians and American colonists. Also called buff jerkin or leather jerkin (Calasibetta and Phyllis, 2003).

<u>Car coat</u>—Sport utility coat made hip- to- three-quarter length, which is comfortable for driving a car. First became popular with the station wagon set in suburbia in the 1950's and 1960's and has become a classic style since then. (Calasibetta and Phyllis, 2003)

<u>Fearnothing Jacket</u>—Man's jacket similar to a waistcoat with sleeves worn by sailors, sportsmen, laborers, and apprentices in the 18th and early 19th century. Made of heavy woolen fabric called fearnaught (Calasibetta and Phyllis, 2003).

Flyaway Jacket—Very short jacket, with a full back worn by women in the late 1940's and early 1950's (Calasibetta and Phyllis, 2003).

Double-breasted coat, 1876.

A coat—(a term frequently interchangeable with jacket) is an outer garment worn by both men and women, for warmth or fashion. Coats typically have long sleeves and open down the front, closing by means of buttons, zippers, hook-and-loop fasteners, toggles, a belt, or a combination of these.

The term *jacket*—is reserved for a hip-length or shorter garment, while *coat* can be used for a garment of any length.

Coat—is one of the basic clothing category words in English, attested as far back as the early Middle Ages. (*See also* Clothing terminology.)

An early use of *coat* in English is coat of mail, a tunic-like garment of metal rings, usually knee- or mid-calf length.

The medieval and renaissance coat (generally spelled **cote** by costume historians) is a midlength, sleeved men's outer garment, fitted to the waist and buttoned up the front, with a full skirt - in its essentials, not unlike the modern coat.

By the eighteenth century, coats had begun to supplant capes and cloaks as outerwear, and by the twentieth century the term *jacket* became interchangeable with *coat* for short garments.

Some of these styles are still worn.

Basque—a tightly fitted, kneelength women's jacket of the 1870s.

Duster—a long coat of light-colored material worn by cattlemen and early automobile travelers to protect clothing from dust and dirt.

Frock coat—a knee-length men's coat of the nineteenth century.

The 19th century frock coat was adapted from a military coat, and became formal dress for men. It appeared in various forms but was basically a long-sleeved, knee-length garment with pleats, collar, revers, buttoning and back vents. It was full skirted for brief periods during the 19th century. The basic coat was used as a foundation for many styles of women's coats during the 20th century (Thames & Hudson, 1998).

Garibaldi jacket—a short, red women's jacket with military trim of the 1860s.

Greatcoat—a voluminous overcoat with multiple shoulder capes worn by coachmen.

Morning coat or *cutaway*—a dress coat still worn as formal wear.

Norfolk jacket—a sturdy wool jacket with a belt and box pleats front and back for hunting, fishing, and other outdoor sports.

Redingote—(via French from English *riding coat*), a long fitted coat for men or women.

Smoking jacket—a men's informal jacket of luxurious fabric.

Spencer—a waist length, frequently double-breasted, men's jacket of the 1790s, adopted as a women's fashion from the early nineteenth century.

Tailcoat—a late eighteenth century men's coat preserved in today's white tie and tails

Modern coats and jackets

Anorak—(in the United Kingdom) or parka (in the United States), a hooded jacket for very cold climates.

Blazer—a nautically-inspired jacket for men or women.

Bolero—a very short jacket, originally worn by matadors.

Car coat—a hooded hip-length casual jacket inspired by the parka, popular in the 1960s.

Chesterfield—a long, tailored overcoat of herringbone tweed, often with a velvet collar, worn over a suit or dress.

Dinner jacket or Tuxedo jacket—a men's coat for formal social occasions, usually of plain black fabric with grosgrain lapels.

Down coat—a warm coat insulated with goose down.

Duffle Coat or duffel coat—a warm coat made of thick wool; usually having a hood and fastening with toggles.

Hacking jacket—a tailored wool sports coat for informal horseback riding, often of tweed and with side vents.

Jeans jacket or denim jacket—a jacket falling slightly below the waist, usually of denim, with buttoned band cuffs like a shirt and a waistband that can be adjusted by means of buttons. Also called *Levi's jacket* (see Levi's).

Lab coat—a knee-length simple coat, almost always white, worn by scientists, students and researchers in laboratories.

Medical coat—similar to lab coat, worn by physicians (also termed white coat).

Mess jacket—a waist-length formal coat worn with some full-dress military uniforms.

Motorcycle jacket—a leather jacket, usually black, worn by motorcycle riders.

Opera coat—an ankle- or floor-length women's coat of luxurious fabric (often velvet), to be worn over an evening gown.

Overcoat—a long, tailored coat worn over a suit or dress.

Pea coat or P coat—a heavy wool double-breasted hip-length jacket worn by sailors, or a coat styled like this.

Raincoat—a water-resistant or waterproof coat.

Shooting jacket—a sportcoat with a leather patch on the front shoulder to prevent wear from the butt of a shotgun or rifle, frequently with matching leather patches on the elbows.

Sportcoat—also a tailored garment, similar in cut to a suit coat, but less restrictive, originally of a sturdy fabric for hunting and other outdoors sports.

Suit coat—the jacket portion of a men's tailored business suit or lounge suit.

Topcoat—a medium-length tailored coat, shorter than an overcoat, worn over a suit or dress.

Trench coat—a military coat developed by Burberry, or any coat styled like this.

Walking coat—a women's tailored coat of about knee-length, generally to be worn over trousers.

7/8 coat—a women's dress coat several inches shorter than the currently fashionable skirt length.

Mass-production—producing goods in very large qualities, usually by using machinery (Reynolds, 2000).

The original zipper, patented in 1893, was large and bulky. It took several decades to produce a zipper that was light enough to be used in clothes. The zipper is still preferred fastening for pants (Reynolds, 2003).

Zipper—In 1893 W. Litcomb Judson of Chicago, USA, patented a clasp locker system of fastening which constructed of a series of hooks and eyes with a clasp look for opening and closing. In 1913 Gideon Sundback, a Swede working in the USA, developed Judson's ideas and produced a hookless fastener with interlocking medal teeth. This fastener was first used on money belts and tobacco pouches and in 1917 members of the

US navy were issued with windproof jackets with clasp-lock fasteners at the front. It was B. G. Worth of B. F. Goodrich Co. who gave the name 'zipper' to fastener that was used at the time for closing shoes. In the early 1930's Schiaparelli was one of the earliest designers to use zips on fashion garments. By the mid-20th century the zip had been further refined and was composed of two strips of metal or plastic at each side of an opening, to which are attached two rows of metal teeth which look in one direction and open in the other (Thames & Hudson, 1998).

EASTERN MICHIGAN UNIVERSITY

June 6, 2008

30510 Woodstream Drive
Farmington Hills, MI 48334

Dear Ms.Topor:

The College of Arts and Sciences Human Subjects Institutional Review Board (IRB) of Eastern Michigan University has reviewed and approved as exempt research your proposal titled, "War and Fashion." The IRB determined that the rights and welfare of the individual subjects involved in this research are carefully guarded.

Exempt research does not require reporting of continuation one year after approval if the project continues. However, should the sample or procedures change as to have an impact on human subjects, then this committee should be notified by using the *Minor Modification to Research Protocol* or the *Request for Human Subjects Approval* form depending upon the scope of the changes (see the forms online).

On behalf of the Human Subjects Committee, I wish you success in conducting your research.

Sincerely,

Dennis Patrick, Ph.D.
Steven K. Huprich, Ph.D.
Administrative Co-Chairs
College of Arts and Sciences Human Subjects Review Committee

Cc: Subhas Ghosh