

University of North Carolina at Asheville

A Million Dreams....One Bra
Maidenform

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by
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If ever there was a period with its own distinct style, it was the Roaring Twenties. The Roaring Twenties is known as the catalyst for the modern fashion world, the time when fashion finally entered the modern era. It was the first time in history when many American women were liberated from a constricting clothing style and started to find comfort in fashion. This comfort had a large impart from the creation of the Maidenform Bra, created by Ida Rosenthal founder of the Maidenform Company. With an innovative design, Maidenform stepped into an influential role in the fashion world, destroying the ideals of fashionable style set by previous designers.

Many fashion figures emerged during the beginning of the twentieth century, including French designer Coco Chanel. Chanel's designs revolutionized fashion during the 1910s by freeing women from the uncomfortable and stiff style known as the “Gibson Girl,” worn by many women during the end of the 19th century. Chanel is noted for her influential role in creating the flapper, the style that embodied the liberated nature of many women during Roaring Twenties. Chanel’s flapper look is often called “the boyish form,” because it took the popular hour glass shape away by removing the corset and binding women’s breasts to make them less prominent.

“The Boyish Form” remained popular until the latter part of the 1920s when a new female silhouette emerged on the fashion scene. Angry that the couture dresses of the time were not being worn properly, one woman had a dream to create a new female silhouette, and redefine the idea of female beauty. Maidenform, created by Ida Rosenthal, was the first company to develop the modern brassier and make lingerie an essential part of a woman’s everyday wardrobe. Maidenform was innovative in far more than the cultivation of brassieres. Maidenform

succeeded through their consumer-driven marketing and innovative advertising, strategies that resulted in continual success. The story of Maidenform is far more than a history of a company, it is the story of a company founded on consumer-driven marketing and innovative advertising. The Rosenthals built an empire in the brassier market, incorporating brand recognition over the product. Maidenform was not able to reach popularity by product development alone, but they also employed innovative marketing techniques from the mid 1920s until the early 1990s. Maidenform advertisements reflected American culture and conveyed messages about women's social status, placing them in the stereotypical gender roles based on the social norms of the time.

The brassier has played an important role in fashion and cultural history and a major role in the evolution of gender roles throughout the century. Numerous scholars have created analysis and research to explore the extent of this topic. One noted scholar, Jill Fields in her work *An Intimate Affair*, compared the world of lingerie pre-1920s through the era of the 1920s. Fields established that the brassier first emerged in the early 1900s, during the height of the corset popularity. Within thirty years of its arrival, the brassier had become a standard item of dress in women's fashion. Fields included information on other kinds of lingerie, such as girdles and panties, tying the history of the various categories of lingerie together.¹

The 1920s is often noted as a time of mass consumerism, spurred by a dramatic surge in national income, making it the age of leisure. Americans worked less, earned more, and played more often than in any other time in American history.² In Kathleen Drown and Patrick Huber's *The 1920s*, the reader is exposed to an overview of the popular culture trends of the 1920s. The authors explained that for individuals during the 1920s, the notion of keeping up with fashion

¹ Fields, Jill. *An Intimate Affair: Women, Lingerie, and Sexuality*. (Los Angeles, University of California Press: 2007) 81.

² Drowne, Kathleen and Patrick Huber. *The 1920's* (West Port, Ct. Greenwood Press: 2004) 95.

trends and expressing oneself through material goods was popularized in the middle class like never before. Purchasing new clothes, new furniture, new appliances, new automobiles, or new anything indicated one's level of prosperity. Material goods represented important social standards during the 1920s. This purchasing craze gave rise to many cultural trends. *The 1920s* states that being considered old-fashioned, out-of-date, or unable to afford stylish new products was a fate many Americans went to great lengths to avoid during the decade of unprecedented consumerism.³

These popular culture trends were also reflected in the fashion of the 1920s. Drowne and Huber outlined the history of fashion with an emphasis on the brassier. The authors explained that “overall, women's fashion was simpler than it had been in the past, and in practical terms this meant women could drastically reduce the time they spent washing, ironing, and mending elaborate dresses, hats, and undergarments.”⁴ This was the case for virtually all women's clothing during the 1920s. Women's underwear became lighter and less constricting. Focusing on the shift from the corset to the brassier, *The 1920s* explained that the old fashioned corsets had long been criticized by women's activist groups and even doctors who claimed they were not only uncomfortable, but also unhealthy.⁵

Scholar Sarah Grogan, in her work *Body Image*, analyzed the changes that occurred in the female silhouette over the twentieth century with an emphasis on the introduction of the brassier. Grogan explained that after the corset, the first brassieres manufactured during the 1920s were intended to flatten rather than accentuate women's breasts.⁶ Grogan noted that women went to extreme measures to achieve the pre-adolescent, boy-like figure which included breast binding,

³ Drowne, Kathleen and Patrick Huber, 95.

⁴ Drowne, Kathleen and Patrick Huber, 99.

⁵ Drowne, Kathleen and Patrick Huber, 99.

⁶ Grogan, Sarah. *Body Image* (New York, Routledge: 1999) 14.

vigorous dieting, and extreme exercising.⁷ These cup-less brassieres were made to fit snugly against the woman's body in order to smooth the silhouette under the straight narrow dresses of the day. Another shift that occurred during the mid to late 1920s came when some brassieres were designed to separate and lift women's breasts. In 1922, Ida Rosenthal developed the support bra, and later founded the Maidenform Brassier Company. Grogan noted that in the 1930s and 1940s a shapelier figure became more associated with the cultural ideal of beauty.⁸ Jill Fields argues that the brassier played a critical part in the history of twentieth-century American women's clothing, because the shaping of women's breasts helped to create a new and dynamic female silhouette in the fashion industry.

The success of a new product or company weighs heavily on the introduction of that product to the target market. *The 1920s* presented the idea that the cultural dynamics that were present in this decade helped support the success of the Maidenform Company. *The 1920s* explained that the post-war explosion of magazines, newspapers, modern advertisements, radio commercials, and Hollywood motion pictures dramatically accelerated the pace of fashion development, because tens of millions of American men and women used national celebrities and glamour magazines as guides to fashion trends.⁹ The innovation of mass media brought inexpensive entertainment to the majority of the population. This encouraged a wider demographic of people to become aware of fashion trends, including those of a lower socioeconomic status who in previous years could not take part in popular fashion.

The emergence of mass media brought not only a new sense of popular culture to the average American home, but issues of body image as well. In the 1993 publication *Women's*

⁷ Grogan, 20.

⁸ Grogan, 22.

⁹ Drowne, Kathleen and Patrick Huber, 51.

Power and Roles as Portrayed in Visual Images of Women in the Arts and Mass Media Scholar Valerie Bentz looked at the influence of mass media had on the definition of beauty. Bentz stated that “the twentieth century has heralded a move away from a culture based on speech and written language to one based on mass mediated auditory and visual images.”¹⁰ Bentz discussed how the portrayal of women in publications such as *Vogue*, changed over the twentieth century stating that the “media portrayals are reflections of cultural assumptions as well as socializing agents.”¹¹ Bentz detailed each decade, discussed the roles that women held during the time, and detailed the way this was translated to the pages of print advertisements, noting that the shift in advertising correlates with the cultural changes of women over these periods.

Author Vicki Howard discussed the Maidenform Company in her article “At the Curve Exchange,” with specific emphasis on the Maidenform advertisement campaigns and the female employees of the company. Howard explained how beauty was emphasized in the work place, as Howard states “at Maidenform, beauty culture was work culture”.¹² The Maidenform Company tried to create a work environment that provided opportunities for success by motivating the women and empowering them, while also focusing on the beauty of women. She explained that this emphasis on beauty was transformed to the company’s marketing and used in the “I Dreamed...” campaign. Howard stated that the campaign became a part of popular culture and

¹⁰ Bentz, Valerie Malhotra, *Women’s Power and Roles as Portrayed in Visual Images of Women in the Arts and Mass Media*. (New York, The Edwin Mellen Press, 1993) 1.

¹¹ Bentz, 20.

¹² Howard, Vicki, “At the Curve Exchange: Postwar Culture and Working Women at Maidenform,” *Beauty and Business: Commerce, Gender and Culture in Modern America*. Edited by Philip Scranton. (New York, Routledge, 2001) 195.

linked the company with the modern definitions of Christian Dior's New Look glamour and ideas of femininity.¹³

Scholars have written about the history of lingerie with emphasis on Maidenform, yet what is it that made the brand reach such popularity? Why was Maidenform so unique and appealing to women during the twentieth century? The answer can be found in the advertisements used by the company's marketing campaigns. Maidenform, through innovative marketing techniques used from the mid 1920s until the early 1990s reflected changing American cultural values. Although women featured in these campaigns were objects of consumption, they were often seen in roles that correlated with the dominant gender ideology of the time.

The Maidenform story begins in 1904 when after coming to the United States at the age of eighteen, Ida Rosenthal set up a small dress maker's shop on the lower floors of a house in Hoboken, New Jersey. Within a year of her arrival she married a New York dress manufacturer and her father and five brothers later came to join her from Russia.¹⁴ Ida and William Rosenthal decided against everyone's advice to move their well established custom made dress business from Hoboken to New York City in the summer of 1918.¹⁵ At the time the most fashionable millinery shop in New York was Ferle' Heller's, where part of the shop was rented out to Mrs. Enid Bissett for a dress shop. When Mr. and Mrs. Rosenthal's daughter was two and a half years old they sent her to a nursery school ran by Miss Brochelle, who after seeing Mrs. Rosenthal's clothes became her customer. Mrs. Enid Bissett admired Miss Brochelle's clothes during her

¹³ Howard, 200.

¹⁴ "News: Ida Rosenthal" 1960, *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

¹⁵ "History of Maidenform" published in *The Maiden Forum*, December of 1944. *Maidenform Collection*, box number 22, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

visits to the shop and her admiration was enough for her to buy Mrs. Rosenthal's dresses for herself and her shop. A friendship formed between Mrs. Rosenthal and Mrs. Bissett, and in early 1922 they formed a partnership and continued the custom made dress business under the name of "Enid Frocks."¹⁶

During the 1920s, the flat-chested flapper look and the slogan "Look Like Your Brother" was widely advertised by the Boyish Form Brassiere Co. The brassieres produced during the period could be described as merely tight bandages that resulted in an early disfiguration of the breast.¹⁷ Ida Rosenthal and Enid Bissett were not fond of the fit of their dresses on flat chested women. In an interview, Ida Rosenthal commented on the shape of women saying "Nature has made woman with a bosom. So nature thought it was important. Who am I to argue with nature?"¹⁸ Enid Bissett believed that a dress fit better over a natural bust line rather than a flat one, thus together her and Mrs. Rosenthal restructured the Boyish Form brassiere to have two cups separated by a center piece of elastic.

With a new product, Ida Rosenthal and Enid Bissett needed a way to increase popularity and create profit. Ida Rosenthal in an interview remarked "Now in those days the cheapest dress we made was \$125, and it just didn't fit right. So we made a little bra with two pockets. Not too accentuated of course. That's a development."¹⁹ Therefore they began to give away with each dress their invention, a simple brassiere that was little more than a strip of cloth with a few

¹⁶ "History of Maidenform" box number 22, folder number 1.

¹⁷ "History of Maidenform Part II" published in *The Maiden Forum*, October of 1946. *Maidenform Collection*, box number 22, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

¹⁸ "I Dreamed I Was a Tycoon in My..." published in *Time*, October 24, 1960. *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

¹⁹ "Ida Rosenthal, Co-Founder of Maidenform, Dies" published in *The New York Times in 1960*. *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

strategic tucks.²⁰ When William Rosenthal saw this brassiere, he felt that it had great possibilities and designed the Maidenform brassiere. William Rosenthal transformed Bissett's creation into a garment shaped to support the natural contours of the bust. Mr. Rosenthal named it the Maidenform brassier, as compared to the popular Boyish Form brassieres. The Maidenform brassier was then built into each dress. Ida Rosenthal's invention was not too popular, however with her personality she continued to promote her bust-flattering bras. Clients soon requested separate brassieres, which prompted Enid Frocks to offer a bonus undergarment with every dress sold. In 1926 William Rosenthal filed a patent for the brassiere designed to support the bust in a natural position, the prototype for the modern-seamed uplift brassiere.²¹ "Enid Frocks" sold the new brassiere to dress customers. These customers told their friends, and a word-of-mouth public relations job sold brassiere by informing women of the dire necessity of preserving a woman's figure, with no emphasis on a woman's health.

The popularity of the brassiere increased and two years after the introduction of the product the three floors at 57th street no longer produced enough brassieres to meet the demands of the customers. The partners formed the Enid Manufacturing Company, which produced the Maidenform brassiere exclusively to meet increasing customer demands. By 1926 a plant was opened and in 1927 the shipping and showrooms for brassieres were moved apart from Enid Frocks. The demand of the brassiere had increased so much that the Rosenthals abandoned their prosperous dress business to start their new business, the Maidenform Brassiere Company.²²

William Rosenthal, who was a perfectionist on quality and a designer who focused on the

²⁰ "Maidenform's Mrs. R" published in *Fortune Magazine* in July, 1950. *Maidenform Collection*, box number 68, file number 1. National Museum of American History, Smithsonian Institution.

²¹ "News: Ida Rosenthal", box number 2, folder number 2.

²² "History of Maidenform Part II, box number 22, folder number 1.

brassieres became Maidenform's President in 1927.²³ Ida Rosenthal was placed head of sales and financing for the Maidenform Company.²⁴

The Maidenform Company strived to develop new methods of reaching customers with their brassier. In this endeavor, in the late 1920s Maidenform developed the method of graduated sizing for bras. With Mrs. Rosenthal's idea of graduated sizing, she was able to market bras to girls and women of every age from puberty to maturity.²⁵ An anticipated benefit to this plan was developing brand loyalty – Ida Rosenthal felt that if teens wore training bras and enjoyed the product early, they would continue shopping with Maidenform as they grew and developed physically. These girls would become Maidenform customers for life. Ida Rosenthal's idea of developing return customers would become the foundation of the Maidenform industry and reoccurred in their later advertisement campaigns.

To increase a demand for Maidenform products, the Rosenthals advertised in newspapers and national magazines. Maidenform was the first intimate apparel company to advertise with ads appearing on buses, billboards, local window and store-counter card displays, and over the radio.²⁶ In 1929 Maidenform published their first advertisement, which featured cartoon women wearing Maidenform bras. The advertisement read “The Added Grace That Spells Charm...and above all, freedom – ease-comfort – these gifts that are the keynote of the modern woman's smartness, are yours for the wearing of Maidenform brassieres.”²⁷ (*See Appendix 1*) In the advertisement Maidenform was marketing to the women who were accustomed to wearing the corset and were looking for a new comfort in fashion. The women in the advertisement were the

²³ “Maidenform's Mrs. R”, box number 68, file number 1.

²⁴ “I Dreamed I Was a Tycoon in My...” box number 2, file number 2.

²⁵ “History of Maidenform Part II, box number 22, folder number 1.

²⁶ “History of Maidenform Part II, box number 22, folder number 1.

²⁷ “The Added Grace That Spells Charm” 1929. *Maidenform Collection*, box number 51, folder number 10. Archives Center, National Museum of American History, Smithsonian Institute.

women who were visible at social event and could be classified as the new liberated women of the 1920s. The women are the middle to upper class women of the latter 1920s, who had extra money to spend on leisure instead of necessities. The women in the advertisement were designed to represent the women of the age of mass consumption, the woman that many American women strived to be during the 1920s.

At the end of the 1920s, a shift occurred fashion that benefited the Maidenform Company. Parisian fashion collections presented a radically new silhouette. The curvaceous female figure returned and emphasized the natural waistline and full rounded hips and bust. As noted in *Life Magazine* in 1951, “the 20’s were exciting years of fads and fancies that came and left over night. But not so with Maidenform. Maidenform knew that the flapper and her figure concealing fashions were on the way out. Maidenform brassieres were here to stay!”²⁸ Fashion had evolved and to achieve the fashionable curvaceous silhouette a female needed a Maidenform brassiere.

In 1931 Maidenform’s seasonal advertisement campaigns were planned to influence almost every women in the United States.²⁹ Maidenform, based on Ida Rosenthal’s idea and goal of developing return customers, announced the theme “Get ‘em Young and Teach ‘em” in the company news letter *The Maiden Form Mirror*. “Get ‘em Young and Teach ‘em” was a marketing campaign to reach a younger demographic of college girls.³⁰ During the 1930s Maidenform found that society emphasized the need of “bringing up” young girls to wear the

²⁸ “Start 1952 with a Maidenform LIFE promotion” 1951, *Maidenform Collection*, box number 1, folder number 5. Archives Center, National Museum of American History, Smithsonian Institution.

²⁹ “Millions of Women Told About Maidenform Thought Great Advertising Campaign” published in *The Maiden Form Mirror*, April of 1931. *Maidenform Collection*, box number 34, Volumes 1-7. Achieves Center, National Museum of American History, Smithsonian Institute.

³⁰ “Special “ADS” To Reach Girls In Colleges” published in *the Maiden Form Mirror*, April 1931. *Maidenform Collection*, box number 34, Volumes 1-7. Achieves Center, National Museum of American History, Smithsonian Institute.

proper foundations and become proper young women. Therefore, Maidenform tried to reach the younger generation between the ages of seventeen and twenty two.³¹ They did this through the 1931 college paper campaign.

Maidenform, in their college paper campaign marketing plan stated that “all women are interested in beauty, and the college girl is no exception, but she is more likely than her business sister or stay-at-home sister to be interested in being lovely. This is especially true among women in the co-ed colleges, where the “dressing-up” instinct is intensified because of the presence of men.”³² Maidenform supported the idea of women attending college, however they thought that the most important thing on the minds of these young girls was not the academics but the idea of being beautiful. In this campaign Maidenform felt that the best opportunity to locate this female demographic was at social occasions such as sporting events, spring dances, or receptions.³³ Maidenform did not intend to market to women who participated in these sports, but rather they targeted women who attended these events to attract the male player’s attention. Moreover, Maidenform planned to retain these females as future customers, because they saw them not as business professionals but as women entering the family as stated in the marketing plan “she is the nucleus of the future family group.”³⁴ Maidenform was a pioneer in this profitable college-girl field. Maidenform planned great success, as it stated in the company news letter in 1931, taken the number of times the Maidenform advertisements appeared in a publication, multiplied by the circulation of each publication, the total of seventy million messages were read by potential customers.³⁵ The theme of marketing to college attending

³¹ “Special “ADS” To Reach Girls In Colleges” box number 34, Volumes 1-7

³² “A college paper campaign for Maidenform” 1931. *Maidenform Collection*, box number 25, folder number 1. Achieves Center, National Museum of American History, Smithsonian Institute.

³³ “A college paper campaign for Maidenform”, box number 25, folder number 1.

³⁴ “A college paper campaign for Maidenform”, box number 25, folder number 1.

³⁵ “Millions of Women Told About Maidenform Thought Great Advertising Campaign”, box number 34, Volumes

females reoccurred again in the 1960s when Maidenform published their “Do You Dream of a College Scholarship” advertisements.

Even during the depression years of the 1930s Maidenform prospered in business. Only in 1932 did sales for Maidenform decline beneath the preceding year but the drop was more than made up by 1934.³⁶ Ida Rosenthal’s eye for repeat business meant that she concentrated on tailored models because she felt that customers who asked for a specific model wanted a product exactly like the one they were replacing and a difference of an eighth of an inch could completely alter both the fit and feel.³⁷ Ida Rosenthal’s drive for repeat business created great success for Maidenform which was displayed by *Fortune* magazine. In 1938 *Fortune* surveyed and found that Maidenform rather than any other of the 250 brassiere makers seized and held the leadership spot. *Fortune* gave credit to Ida Rosenthal who had multiplied Maidenform’s net worth about one thousand times. The “Variation” bra, designed for the average figure became the first Maidenform style to reach \$1 million in sales with a retail price of \$1 each and placed Maidenform in the lead of other lingerie companies in the mass production of brassieres.³⁸

During the 1940’s and World War II Maidenform held the lead in the brassiere industry. Beatrice Rosenthal, Ida and William Rosenthal’s daughter joined Maidenform on the production line following her graduation. She then married Dr. Joseph Coleman, who later led successful Maidenform advertising campaigns. With World War II beginning, women entered the workforce again, to replace the men at war. Maidenform’s dollar volume was not seriously affected even by the priorities and material shortages of the war. During World War II

1-7.

³⁶ “History of Maidenform Part II, box number 22, folder number 1.

³⁷ “I Dreamed I Was a Tycoon in My...” box number 2, folder number 2.

³⁸ “Rosenthal’s Influence on Industry Enduring” published in *Women’s Wear Daily* on April 17, 1958. *Maidenform Collection*, box number 2, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

Maidenform partially converted to the production of head nets, mosquito bars, mattress covers, and an item called a “pigeon vest,” a little cup-shaped piece of cloth in which a courier pigeon was carried when it traveled with the armed forces.³⁹ To achieve the desired precision and still avoid runaway costs, Maidenform concentrated on both employee productivity and special equipment. Maidenform received priorities in material as explained by Ida Rosenthal in an interview with *Time*. She recalled that “we got priority because women workers who wore an uplift were less fatigued than others.”⁴⁰ Maidenform receiving priority during World War II displayed the importance that the Maidenform products had achieved in the lives of the working American women. No longer were the brassieres used solely as a fashionable item but they were used for the practical needs of women in the workforce.

Maidenform took the return of women to the work place as a prime opportunity to market their product to a new demographic, the female workforce creating a reflection of the American cultural values. In the 1940s, when women were in demand in the work force due to the war, they were pictured in advertisements as competent professionals and usually alone.⁴¹ This trait is evident in the 1943 Maidenform advertisement titled “Brassieres...A Vital Necessity to Women At Work.”⁴² (*See Appendix 2*) The advertisement acknowledged that work in the war industries was often much heavier than a woman had been accustomed to in previous experiences. A woman working with her hands and arms – pulling, lifting, and stretching – meant a continual strain on the important muscles of the breast, thus to avoid long discomfort women needed a Maidenform bra. The advertisement made a direct appeal to the men and women of the 1940s. Maidenform appealed to men by supporting the war through supporting women working in the

³⁹ “I Dreamed I Was a Tycoon in My...” box number 2, folder number 2.

⁴⁰ “I Dreamed I Was a Tycoon in My...”, box number 2, file folder 2.

⁴¹ Bentz, 5.

⁴² “Brassieres...A Vital Necessity to Women at Work”, 1943. *Maidenform Collection*, box number 51, folder number 10. Achieves Center, National Museum of American History, Smithsonian Institute.

factories while many men were fighting. The advertisement ended with an appeal to women with the statement “There is a Maidenform for Every Type of Figure!” that explained that Maidenform could help support any woman. These marketing efforts resulted in success because in 1946 *The Philadelphia Evening Bulletin* published the results of a 1946 Consumer Survey of the Philadelphia Market. The survey showed that Maidenform was the most sought after brassiere on the market and not only headed the list as the most popular brassier sold but it also lead by three to one over any other competitor.⁴³

In 1947, Christian Dior swept the fashion scene with the debut of his collection the New Look. The silhouettes were ultra feminine with cinched waists, full hips and bust lines, and head-to-toe accessories. Dior’s New Look quickly became known as the “New American Figure” in the late 1940s and following the rise in popularity the bra became the figure-enhancing, fashion defining article of clothing. The brassiere bridged the gap between the silhouette nature had given women and the silhouette that fashion demanded.⁴⁴ Maidenform products quickly increased in popularity as numerous women sought to have the fashionable silhouette.

In the late 1940s, Maidenform launched the campaign it has become best known for. In 1949 Maidenform introduced the most popular bra ever produced by Maidenform Company, the Chansonette which sold 90 million units in more than 100 countries from 1949 through 1978.⁴⁵ The introduction of Chansonette coincided with the beginning of the “I Dreamed...” campaign. Nothing gave Maidenform more publicity than the launching of the company’s famous “I Dreamed...” campaign in 1949. The “I Dreamed...” campaign ran from 1949 through 1969 and

⁴³ “Survey Shows Maidenform Leads By 3 to 1” published in *The Maiden Forum* in October 1946. *Maidenform Collection*, box number 51, folder number 10. Achieves Center, National Museum of American History, Smithsonian Institute.

⁴⁴ Hill, Daniel. *As Seen in Vogue: A century of American Fashion in Advertising* (Lubbock; Texas Tech University Press, 2004) 153.

⁴⁵ I Dreamed I Was a Tycoon in My...” box number 2, file number 2.

revolutionized intimate apparel advertising by featuring women in their bras acting out fantasies. American women had become permanent members of the work force and Maidenform reflected this cultural trend and values in their advertisements. Maidenform kept the image of a competent woman in the workforce, however the women changed the women to become more of a sex symbol who were placed in empowering scenarios.

The “I Dream...” campaign created a new desire for Maidenform products because Maidenform cast the idea that women could do anything they desired if they wore a Maidenform bra. The brassier had become not only a method of supporting the breasts, but also of displaying them in a variety of stages of dress and undress, all with the goal of making a woman look sexier. The “I Dreamed...” campaign featured many of the things women dreamed about, even if they were somewhat unattainable. Such as the advertisement that featured a female wearing a white Spanish skirt, Maidenform Bra, and long white gloves. She stands with a bull and the caption reads “I dreamed I took the bull by the horns...in my Maidenform bra.”⁴⁶ (See Appendix 3) This advertisement creates a sexual reference while at the same time comical scenario, a trend that reoccurred in the advertisements during the campaign.

A shift in advertisement styles occurred during the 1950s from women in a workforce setting to women surrounded by their children or housewife friends.⁴⁷ This shift was seen by consumers in record numbers, because during the 1950s the invention of television brought ready access to numerous images of the ideal woman. Maidenform focused on these ideals by placing women in their “I Dreamed...” campaign in the stereotypical gender roles according to 1950s social norms. The women were no longer seen in such empowering roles but in more feminine

⁴⁶ “I dreamed I took the bull by the horns...in my Maidenform bra.” 1945-1947. *Maidenform Collection*, box number 50, file number 1. National Museum of American History, Smithsonian Institution.

⁴⁷ Bentz, 5.

settings. Maidenform insured that their advertisements exemplified how their bras would help recreate the looks of models in the media. Maidenform created breasts, which had become the symbol of womanhood and femininity.

The “I Dreamed...” campaign became a part of popular culture which generated a number of greeting cards and cartoon publications in campus, armed forces magazines, and even *Playboy*.⁴⁸ In 1990 Kitty D’Alessio who worked with designing the Dream campaign advertisement, was interviewed about the campaign and the process of creating it. D’Alessio remarked

“that the ads were created in a year when life was more intimate and simple. We tried to inject fashion as well as some humor, so that the ads would be fun. People looked for them because they were campy. They certainly stopped traffic, people looked at them and people talked about them, smeared them and looked for them the next one. We tried to put that element into the ads.”⁴⁹

Maidenform’s Dream campaign linked the company with contemporary definitions of the New Look glamour and femininity.

The advertisements used in the “I Dreamed...” campaign revealed the complexity of the roles of women in the 1950s. The campaign featured women taking on new, “feminine” identities in their Maidenform bra. The portrayal of women in the “I Dreamed...” campaign advertisements placed women in the stereotypical gender roles according to the social norms of the 1950s. The women of this period wanted to feel empowered in the media, and Maidenform did this within the guidelines that the models were more similar to popular images of women to men, like the pin-up or Hollywood stars. However the “I Dreamed...” campaign ended with

⁴⁸ “Advertising: Years of Maidenform Dreams” published in *The Maiden Forum*, 1969. Maidenform Collection, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

⁴⁹ “Interview with Kitty D’Alessio” August 8, 1990. *Maidenform Collection*, box number 1, file number 21. National Museum of American History, Smithsonian Institution.

women featured in more masculine roles such as playing a toreador⁵⁰ (*See Appendix 4*) or fireman⁵¹ (*See Appendix 5*) on the front of two Maidenform products.

The late 1950s brought great change and expansion to the Maidenform Company. In 1959 Dr. Joseph Coleman succeeded Ida Rosenthal as President of the Maidenform Brassiere Company. One year later the company was renamed Maidenform, Inc. During the late 1950s and early 1960s, Maidenform Inc. ventured overseas. In 1960, Ida Rosenthal told *Time* that “the United States woman’s bosom is getting smaller. The French woman is sometimes underdeveloped, the Dutch woman is rather heavy, and the British woman needs a little help. Reality cannot always be beautiful.”⁵² As a result of this overseas movement the Maidenform company product and advertisements were seen around the world. Maidenform’s fastest growing market became overseas where traditionally bra less European women became more sophisticated and woman in many other places emancipated themselves into western dress.⁵³

The 1960s experienced an increase in the number of females that attended universities. This was a demographic that Maidenform knew that they needed to reach and appeal to. Maidenform, in 1961 conducted the contest “Do You Dream of a College Scholarship?”⁵⁴ (*See Appendix 6*) Females could enter to win a \$10,000 Maidenform cash prize and 221 prizes would be given away. The contest was open to all girls between the ages of ten and nineteen. Maidenform, through the contest, voiced their opinion of women pursuing higher education, which they support. However, in pattern with the advertisements from earlier years the model

⁵⁰ “Chansonette” 1959, *Maidenform Collection*, box number 34, file number 1. National Museum of American History, Smithsonian Institution.

⁵¹ “Over-Ture” 1959, *Maidenform Collection*, box number 34, file number 1. National Museum of American History, Smithsonian Institution.

⁵² “I Dreamed I Was a Tycoon in My...”, box number 2, file number 2.

⁵³ “I Dreamed I Was a Tycoon in My...”, box number 2, file number 2.

⁵⁴ “Do You Dream of A College Scholarship?” 1961. *Maidenform Collection*, box number 50, file number 4. National Museum of American History, Smithsonian Institution.

featured on the contest advertisement was a young girl holding a college diploma wearing only a skirt and the “Maidenform Dreamy Teenage-bra.” The diploma is strategically placed near the bottom of the photo, insuring that the bra is the center of attention. This advertisement campaign is comparable to that of the 1930s when Maidenform designed the campaign to market to female college students. The 1960s campaign still enforced the idea that women did not focus on education but more on beauty and image. Nevertheless the girl in the 1960s had achieved her goal of a graduation as compared to the girl of the 1930s college paper campaign that was focused on attaining the attention of her male peers.

Maidenform soon changed their marketing techniques to include women who were concerned with size and shape. Maidenform states in an 1963 advertisement published in the *Evening Standard* “Maidenform – makes your dream come true” beginning with the quote “Who’s the girl with the fabulous figure? - It’s you!”⁵⁵ (See Appendix 7) Maidenform showed that they had products for all women that would give them the great shape that they desired.

In the late 1960s and early 1970s following the Dream campaign, Beatrice Coleman, the Maidenform president recognized that the U.S. population of women people under the age of 25 was increasing. To adjust to the rapidly growing demographic, Maidenform created products that appealed to younger audiences. Styles such as “Precious Littles” were available in a variety of colors to appeal to young, fashion-conscious consumers. To market to this demographic Maidenform created the advertisement that read “Don’t take these home to mother. They’re strictly for you. Maidenform Juniors. Made to make you enjoy being a girl.”⁵⁶ (See Appendix 8) This advertisement featured younger women in various Maidenform Juniors products. The key

⁵⁵ “Maidenform – Makes Your Dream Come True”, *Evening Standard*, Tuesday, September 3 1963. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

⁵⁶ “I dreamed I was Somewhere Over the Rainbow in my Maidenform Juniors” 1969. *Maidenform Collection*, box number 40, file number 30. National Museum of American History, Smithsonian Institution.

difference between these and earlier advertisements such as the “I Dreamed...” campaign was that instead of women wearing only a Maidenform bra and regular clothes, they were dressed in all lingerie. This may have been because Maidenform was marketing the full line, however this placed juniors in a role of sex symbols that many Americans had seen them as. They differed from the image that is portrayed of older women in other ads because there is no drive in the advertisements for employment or higher opportunities such as dreams of being a fireman. The girls in these advertisements simply seemed to exemplify the want and desire to enjoy being a girl. Maidenform took the social norms of young girls in the late 1960s and early 1970s and portrayed it in their advertisements, which resulted in a mass appeal to this demographic.

Maidenform’s popularity increased during the end of the 1960s as recorded in *The Bayonne Times* in 1970 that an estimated thirty percent of all the women in America owned at least one Maidenform Bra.⁵⁷ In the 1980s more women entered the workforce and attained higher roles than they had in years before. Women no longer had just the option of staying at home, but the chance at distinguished CEO jobs. In the 1980s the trend for marketing had women appearing slightly older and in positions of power and wealth as compared to the 1940s and 1950s. The women were shown mostly alone and appeared as clones of themselves in these various situations.⁵⁸ The Maidenform Company strived to attract the new demographic of customers and transform them into return customers. Maidenform did this by featuring women in roles that correlated with dominant gender ideology of the 1980s.

During the 1980’s social ideals of beauty were becoming increasingly harder to attain. In a study of *Playboy* centerfolds and ‘Miss America’ contest winners, findings stated that women

⁵⁷ “Mrs. Coleman: ‘World Of Women is World of Maidenform’” published in *The Bayonne Times*, Tuesday, January 27, 1970. *Maidenform Collection*, box number 2, file number 5. National Museum of American History, Smithsonian Institution.

⁵⁸ Bentz, 5.

whose bodies were considered appropriate in the 1980s were measurably leaner than the women who were chosen in previous decades.⁵⁹ Maidenform followed the new marketing trends of the 1980s when the company began a new series of advertisements that addressed the same concept as the “I Dreamed..” campaign using the slogan “The Maidenform woman: You never know where she’ll turn up.” These advertisements were different from advertisements before in that they often showed a woman in public dressed only in a fur coat and undergarments. The girls to whom Maidenform had offered the scholarship contest and marketed the Maidenform Juniors products had grown up and become women in the workforce.

To meet the modern woman’s changing ideas, the Maidenform marketing style had to change. The model had to be more empowered and more competent. In an advertisement featuring a woman who wore a lingerie gown and robe, she demonstrated her business skills as she worked in an office with a male colleague. The slogan on the advertisement read “Here she’s showing real business savvy in her Sweet Talk gown and robe.”⁶⁰ (*See Appendix 9*) Another noted advertisement during this campaign featured a male and female in a library. The female was upon a ladder retrieving a book and wore a dress shirt, tie, vest, and only her Maidenform panties. The caption reads “Here’s a study in beauty.”⁶¹ (*See Appendix 10*) The advertisements also included women as lawyers,⁶² military generals,⁶³ and doctors.⁶⁴ (*See Appendices 11,12,13*)

⁵⁹ Gragan, 146.

⁶⁰ “Here she’s showing real business savvy” 1976-1981, *Maidenform Collection*, box number 50, file number 6. National Museum of American History, Smithsonian Institution.

⁶¹ “Here’s a study in beauty” 1979-1981. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

⁶² “The Evidence is in and Pretty Me is the Winner” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

⁶³ “Her presence is commanding in elegant Chantilly” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

⁶⁴ “She’s making the rounds” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

The females in the advertisements were featured as empowered, however they had been dressed much more sexually and placed in a much more sexual setting.

Comparing the “I Dreamed...” campaign to the “The Maidenform woman: You never know where she’ll turn up” campaign the marketing shift is very distinct. The models in the “I Dreamed...” campaign appeared as objects of consumption, but often in roles that challenged dominant gender ideology. Compared to the “I Dreamed...” campaign of the 1940s, the women had achieved much more profound professions and attained their dreams. However even if the advertisements featured women in esteemed professions, they were still featured as sex symbols not to be held as seriously as the men that accompanied them in each picture who are always featured in full dress, often a business suit. Moreover, it seemed these professions were only achieved by beautiful women in Maidenform lingerie. Maidenform strived to appeal to all women as Mrs. Coleman states “The world of women is the world of Maidenform.”⁶⁵ Maidenform created a mass appeal by showing women again, that they could be whatever they wanted to be, in a Maidenform bra. These advertisements were received positively by many women, as they saw themselves in these roles while also looking beautiful.

The 1980s Maidenform advertisements were met with much criticism for what some considered to be pornographic images. As a result of the criticism the advertisements received the Zap Award from Women Against Pornography and the advertising Award from Adweek East, a trade publication.⁶⁶ Agitprop-style satires of Maidenform advertisements were created by artist activist and former Madison Avenue advertising director Erika Rothenberg. An example of such satire, which appeared in the feminist art journal *Heresies* in 1983, is a banner in a drawing

⁶⁵ “Mrs. Coleman: ‘World Of Women is World of Maidenform’”, box number 2, file number 5.

⁶⁶ Fields, *An Intimate Affair*, 359.

that proclaimed “men used to masturbate to our ads,” which is seen above a slightly ajar bathroom door. Commentary in smaller letters beneath the image reads, “We apologize for using sex to sell our products and we solemnly promise: No more sexy photos! No more photos at all! Just Good, clean underwear ads – the kind that no one will get excited over. Now you can say ‘I fought pornography in my Maidenform bra.’ ”⁶⁷ The final dig at Maidenform’s signature advertising campaign is slogan: “The Lingerie against pornography.” Rothenberg composed this satire in the midst of the feminist “sex wars” of the 1980s, during which an intensified critique of the effects of pornography on women’s status and safety led to differences among feminists about the strategies necessary to protect women from sexual violence.⁶⁸

In the mid 1980s the struggle to remain at the top of lingerie sales translated into an aggressive print advertising campaign budgeted at \$5 million.⁶⁹ A dramatic shift occurred in the advertisements of Maidenform when they introduced an innovative print and television campaign that showed neither women nor product, but instead male celebrities such as Pierce Brosnan or Michael York discussing women and their favorite lingerie. One such advertisement read “Lingerie does a lot for a woman. Not to mention what it does for a man.”⁷⁰ (*See Appendix 14*) The Maidenform women were no longer present and this marketing aimed at appealing to a new type of audience during the 1980s. Maidenform was marketing to men, by choosing male Hollywood figures who discussed what they enjoyed for their women to wear. This made men feel they had a say over their women’s lingerie and that the women should be dressed to please their men instead of themselves. Maidenform reported saying that their advertisements took

⁶⁷ Fields, *An Intimate Affair*, 275.

⁶⁸ Fields, *An Intimate Affair*, 276.

⁶⁹ “Maidenform still giving women a lift by keeping ahead of the new styles” published in *The Star-Ledger* on August 8, 1982. *Maidenform Collection*, box number 2, file number 5. National Museum of American History, Smithsonian Institution.

⁷⁰ “Lingerie does a lot for a woman.” 1987-1989. *Maidenform Collection*, box number 50, file number 11. National Museum of American History, Smithsonian Institution.

advantage of a celebrity status-oriented society and worked to make the advertisements more real, more down to earth and more direct.⁷¹ No longer was Maidenform appealing to the career driven women, but to the woman whose main goal was to please her male partner or attract male attention. In the late 1980s women became more comfortable with their sexuality and finding acceptance with being single and freely dating. Maidenform targeted these women.

The 1990s were a time of brand loyalty and many consumers felt the urge to align themselves with companies and products that shared the same values as themselves. During this time, the Maidenform advertising campaign helped secure the market dominance of Maidenform, Inc. The third generation of family management assumed control when Beatrice Coleman died after 22 years of leadership and Robert A. Braver was named CEO and President Elizabeth Coleman assumed the title of Chairperson. In 1991 Maidenform introduced a new brand of advertising to address women's issues that were meant to send the message that Maidenform was the company that understood and supported women. The new advertisements were different from any of Maidenform's previous campaigns. One of these advertisements featured women in various periods of fashion and wearing restrictive fashions. The slogan read "Isn't it nice to live in a time when women aren't being pushed around so much anymore?"⁷² (*See Appendix 15*) The accompanying advertisement in the campaign contained four pictures of a tomato, chick, fox, and doll with a caption reading, "Perhaps this will eliminate any confusion between women and various unrelated objects."⁷³ (*See Appendix 16*) This advertisement

⁷¹ "Maidenform puts fact over fantasy" published in *Advertising Age*, December 10, 1990. *Maidenform Collection*, box number 2, file number 17. National Museum of American History, Smithsonian Institution.

⁷² "Isn't it nice to live in a time when women aren't being pushed around so much anymore?" 1990-1991. *Maidenform Collection*, box number 50, file number 12. National Museum of American History, Smithsonian Institution.

⁷³ "Perhaps this will eliminate any confusion between women and various unrelated objects" 1990-1991. *Maidenform Collection*, box number 50, file number 12. National Museum of American History, Smithsonian Institution.

explained that movies, the media, and advertisers in particular, tended to depict women in extremes. The new advertisement addressed women's desire for self-definition but in a more substantive and direct fashion.⁷⁴ Maidenform correlated their advertisements with the popular gender roles of the time, women with a voice.

Even though it was popular, the 1990s Maidenform campaign received criticism from various sources. Critics complained that from the 1950s to the early 1970s, Maidenform's "I Dreamed..." campaign contributed greatly to advertisement stereotypes. The Maidenform woman who was shown in her underwear was censored for years by Women Against Pornography and other organizations such as the National Organization for Women said that the 'campaign' promoted stereotypes even though it may have sought to lampoon them.⁷⁵ Maidenform argued that producing such advertisements was an act of courage to confront these negative stereotypes women were facing. Critics also said that displaying such negative images – even while debunking them - risked offending women simply by reminding them of the prevalence of sexism.⁷⁶ In comparison to the advertisements of the 1980s that used famous men, no matter how popular, they were much more reflective of what America thought about in the 1980s, emphasizing romance and glitz. Maidenform felt that their 1990s campaign should say something a little more meaningful about their customers.⁷⁷

One can note that one reason to the over-sixty-year success of the Maidenform Company in the highly competitive intimate apparel industry is that they benefited from an early start by

⁷⁴ "Maidenform puts fact over fantasy" box number 2, file folder 7.

⁷⁵ "Maidenform Creates a New Foundation for Lingerie" published in *Adweek*, December 10, 1990. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

⁷⁶ "Maidenform Ads Focus on Stereotypes" published in *The Wall Street Journal*, December 10, 1990. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

⁷⁷ "Maidenform Ads Focus on Stereotypes" published in *The Wall Street Journal* on December 10, 1990. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

entering the market when there was virtually no one else around.⁷⁸ However, Maidenform owes its success to innovate marketing strategies. The advertisements Maidenform used were reflections of the cultural values of America during the time, and the portrayals of women in the Maidenform advertisements were clear messages to and about the social roles of women in society. Maidenform advertisements from 1920 until the 1990s demonstrated the roles, behaviors, and attitudes of women that would be rewarded or punished during the time.

Maidenform advertisements exemplified the constant changes in women's social roles over the twentieth century, resulting in success for the company. Maidenform was able to appeal to large numbers of audiences by adequately assessing the role of women within the social norm. Maidenform received a plethora of criticism that claimed the company's advertisements lacked the intention of changing these social roles. In contrast, with detailed analysis of the Maidenform advertisements, it is evident that the Maidenform Company approached changing women's social roles in an innovative way by revealing an awareness of the potential power women had for disrupting the status quo. Maidenform did this by tying the sensual ideals of lingerie with the dreams of the everyday woman, no matter what they may be. These ideas lead to success of the Maidenform Company throughout the twentieth century.

⁷⁸ "Maidenform still giving women a lift by keeping ahead of the new styles" box number 2, file number 5.

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“The Added Grace That Spells Charm” 1929. *Maidenform Collection*, box number 51, folder number 10. Archives Center, National Museum of American History, Smithsonian Institute.

This advertisement, published in 1929 described Maidenform products as well as the benefits of wearing a Maidenform bra.

“Brassieres...A Vital Necessity to Women at Work”, 1943. *Maidenform Collection*, box number 51, folder number 10. Archives Center, National Museum of American History, Smithsonian Institute.

This advertisement marketed to women in the workforces during the 1940s. The advertisement described how women in the workforce were being put through harsher conditions which could have resulted in long term damage to the breast. The advertisement told how Maidenform was glad to give the proper support needed.

“Chansonette” 1959, *Maidenform Collection*, box number 34, file number 1. National Museum Of American History, Smithsonian Institution.

A product box that had a model dressed as a toreador on the front.

“Do You Dream of A College Scholarship?” 1961. *Maidenform Collection*, box number 50, file number 4. National Museum of American History, Smithsonian Institution.

Advertisement for the Maidenform scholarship contest.

“The Evidence is in and Pretty Me is the Winner” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

Advertisement that featured the model as a lawyer in a Maidenform bra.

“Her presence is commanding in elegant Chantilly” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

Advertisement that featured a model as a military commander surrounded by military men. She wears only a fur coat and Maidenform brassier and panties.

“Here she’s showing real business savvy” 1976-1981, *Maidenform Collection*, box number 50, file number 6. National Museum of American History, Smithsonian Institution.

Advertisement featured women as a business leader wearing only her Maidenform robe. She was accompanied by a male colleague who is fully dressed.

“Here’s a study in beauty” 1979-1981. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

Advertisement featured a model as a student in a library looking to check out a book, wearing Maidenform underwear. Behind her was a male professor/student gazing at her as she stands on the ladder.

“I dreamed I took the bull by the horns...in my Maidenform bra.” 1945-1947. *Maidenform Collection*, box number 50, file number 1. National Museum of American History, Smithsonian Institution.

Advertisement that featured a woman dressed in a Spanish skirt and Maidenform bra holding a bull by the horns.

“I Dreamed I Was Somewhere Over the Rainbow in my Maidenform Juniors” 1969. *Maidenform Collection*, box number 40, file number 30. National Museum of American History, Smithsonian Institution.

Advertisement that was directed toward the Junior market, which showed several young girls wearing a variety of Maidenform products standing on top of a rainbow.

“Isn’t it nice to live in a time when women aren’t being pushed around so much anymore?” 1990-1991. *Maidenform Collection*, box number 50, file number 12. National Museum of American History, Smithsonian Institution.

This add was the first in a series during the nineties that worked to change the Maidenform image from stereotyping women to empowering them.

“Lingerie does a lot for a woman.” 1987-1989. *Maidenform Collection*, box number 50, file number 11. National Museum of American History, Smithsonian Institution.

Advertisement that featured male celebrities talking about what they liked about lingerie.

“Maidenform – Makes Your Dream Come True”, *Evening Standard*, Tuesday, September 3 1963. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

This add, featured in the *Evening Standard* and various other publications encouraged female readers that if they purchased one of the featured Maidenform brassieres, they will be regarded as the “girl with the fabulous figure.”

“Over-Ture” 1959, *Maidenform Collection*, box number 34, file number 1. National Museum of American History, Smithsonian Institution.

Product box that featured a model dressed as a fireman on the front.

“Perhaps this will eliminate any confusion between women and various unrelated objects” 1990-1991. *Maidenform Collection*, box number 50, file number 12. National Museum of American History, Smithsonian Institution.

This advertisement highlighted the complexity of women and reminded viewers how Maidenform kept this in mind when creating their products.

“She’s making the rounds” 1982-1983. *Maidenform Collection*, box number 50, file number 5. National Museum of American History, Smithsonian Institution.

Advertisement that featured the Maidenform model as a doctor dressed in a doctor robe and Maidenform brassier and underwear.

Other Primary Sources

“Advertising: Years of Maidenform Dreams” published in *The Maiden Forum*, 1969. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

This article was published to celebrate the eighteenth anniversary of the “I Dreamed...” campaign. The article reflected on why the company stayed with the campaign for so many years and Maidenform’s future plans for the campaign.

“A college paper campaign for Maidenform” 1931. *Maidenform Collection*, box number 25, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

This was an action plan that described that marketing campaign that Maidenform wanted to take for the upcoming year. This plan detailed the goals to reach college girls and how Maidenform planned to transform these girls into return customers.

“History of Maidenform” published in *The Maiden Forum*, December of 1944. *Maidenform Collection*, box number 22, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

A history of the company published by the Maidenform Company to be read by the workers. The article reflected on the company’s success and how Ida and William Rosenthal established the popularity of the brand.

“History of Maidenform Part II” published in *The Maiden Forum*, October of 1946. *Maidenform Collection*, box number 22, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

A continuation of the history of the Maidenform Company, from part I.

“I Dreamed I Was a Tycoon in My...” published in *Time*, October 24, 1960. *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

Published in *Time*, this article paid tribute to the success of Ida Rosenthal who at the time was 74. The article included an interview with Mrs. Rosenthal and looked at the history of the company.

“Ida Rosenthal, Co-Founder of Maidenform, Dies” published in *The New York Times* in 1960. *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

A formal obituary featured in *The New York Times*, including information about her successes in her life and funeral services.

“Interview with Kitty D’Alessio” August 8, 1990. *Maidenform Collection*, box number 1, file number 21. National Museum of American History, Smithsonian Institution.

This is an interview with Kitty D’Alessio who helped in creating the “I Dreamed” campaign. Questions asked looked into the Campaign’s goals, why they chose certain scenarios and certain models. D’Alessio also makes comparisons to other campaigns that were taking place during the time.

“Maidenform Ads Focus on Stereotypes” published in *The Wall Street Journal*, December 10, 1990. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

“Maidenform Ads Focus on Stereotypes” looked at the new ads by Maidenform and how they challenged stereotypes of women. The article critiqued the ads saying that many of the stereotypes that Maidenform was trying to destroy, they had created.

“Maidenform Creates a New Foundation for Lingerie” published in *Adweek*, December 10, 1990. *Maidenform Collection*, box number 2, file number 7. National Museum of American History, Smithsonian Institution.

The overall theme of this article focused on how Maidenform combined women’s studies in their 1990 marketing campaign with the idea “We Are the World” of foundation garments.

“Maidenform puts fact over fantasy” published in *Advertising Age*, December 10, 1990. *Maidenform Collection*, Institution, box number 2, file number 17. National Museum of American History, Smithsonian.

“Maidenform puts fact over fantasy” examined the evolution of the Maidenform advertisement campaigns and how they had evolved to represented women, and the amount of money that was spent on Maidenform advertisements.

“Maidenform still giving women a lift by keeping ahead of the new styles” published in *The Star-Ledger*, August 8, 1982. *Maidenform Collection*, box number 2, file number 5. National Museum of American History, Smithsonian Institution.

This article focused on Beatrice Coleman, her success as the new Maidenform president and upholding the foundations that her mother and father had founded the company with.

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Published in *Fortune Magazine*, this article is a biography of Ida Rosenthal, who *fortune* considered was one of the most powerful women at the beginning of the 1950s. The article traced Ida Rosenthal’s life, business successes, and also looked at the plans for the Maidenform Company.

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This article, published in the *Maiden Form Mirror* was a kick off to the upcoming year in advertising and describes the benefits of the Maidenform bra.

“Mrs. Coleman: ‘World Of Women is World of Maidenform’” published in *The Bayonne Times*, Tuesday, January 27, 1970. *Maidenform Collection*, box number 2, file number 5. National Museum of American History, Smithsonian Institution.

The article featured information about Beatrice Coleman when she had first took over the Maidenform Company. It also paid attention to her role as a CEO in a male dominated period.

“News: Ida Rosenthal” 1960, *Maidenform Collection*, box number 2, folder number 2. Archives Center, National Museum of American History, Smithsonian Institution.

Published for Maidenform employees, the article highlighted Ida Rosenthal’s life after her death.

“Rosenthal’s Influence on Industry Enduring” published in *Women’s Wear Daily* on April 17, 1958. *Maidenform Collection*, box number 2, folder number 1. Archives Center, National Museum of American History, Smithsonian Institution.

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This article was published in *The Maiden Form Mirror* and described the 1930 marketing strategy to take reach college age students and the importance of reaching this market.

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“Survey Shows Maidenform Leads By 3 to 1” published in *The Maiden Forum* in October 1946. *Maidenform Collection*, box number 51, folder number 10. Achieves Center, National Museum of American History, Smithsonian Institute.

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Beauty and Business: Commerce, Gender and Culture in Modern America. Edited by Philip Scranton. New York, Routledge, 2001.

The authors in this compilation turned their attention to topics focused on the question of how has beauty has been made, bought, and sold in modern America? The authors of the essays answer these questions, with various references to Maidenform.