

# SBR Draft

## National Register of Historic Places Registration Form

### 1. Name of Property

Historic Name: Braniff International Hostess College  
Other name/site number: NA  
Name of related multiple property listing: NA

### 2. Location

Street & number: 2801 Wycliff Avenue  
City or town: Dallas State: Texas County: Dallas County  
Not for publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ( meets  does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:  
 national  statewide  local

Applicable National Register Criteria:  A  B  C  D

_____ State Historic Preservation Officer	_____ Date
Signature of certifying official / Title	
Texas Historical Commission State or Federal agency / bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
_____ Signature of commenting or other official	_____ Date
_____ State or Federal agency / bureau or Tribal Government	

### 4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register.
- removed from the National Register
- other, explain: \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

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## 5. Classification

### Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

### Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

### Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
1	0	structures
0	0	objects
2	0	total

Number of contributing resources previously listed in the National Register: 0

## 6. Function or Use

**Historic Functions:** Education: school, education-related housing

**Current Functions:** Vacant

## 7. Description

**Architectural Classification:** Corporate Modernism

**Principal Exterior Materials:** Brick, Stucco, Concrete, Glass

**Narrative Description** (see continuation sheets 7-X through 7-X)

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## 8. Statement of Significance

### Applicable National Register Criteria

<input checked="" type="checkbox"/>	<b>A</b>	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<input type="checkbox"/>	<b>B</b>	Property is associated with the lives of persons significant in our past.
<input type="checkbox"/>	<b>C</b>	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
<input type="checkbox"/>	<b>D</b>	Property has yielded, or is likely to yield information important in prehistory or history.

**Criteria Considerations:** G

**Areas of Significance:** Commerce, Social History (Women's History/Labor History)

**Period of Significance:** 1968-75

**Significant Dates:** 1968

**Significant Person** (only if criterion b is marked): NA

**Cultural Affiliation** (only if criterion d is marked): NA

**Architect/Builder:** Pierce, Lacey, and Associates (Architect)

**Narrative Statement of Significance** (see continuation sheets 8-X through 8-X)

## 9. Major Bibliographic References

### Bibliography

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested. (*Part 1 approved Oct. 6, 2019*)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

**Primary location of additional data:**

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

**Historic Resources Survey Number** (if assigned): NA

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## 10. Geographical Data

**Acreeage of Property:** 1.37 acres

### Coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. 32.812495° -96.817164°

**Verbal Boundary Description:** The nominated boundary is the legal parcel as recorded by the Dallas CAD as: (ID 00000166582000000) CLIFTON PLACE, BLK 12/1616 LOTS 1-3, PT 4,7, & 8 and shown on Map X.

**Boundary Justification:** The boundary is drawn to include all property historically associated with the building.

## 11. Form Prepared By

Name/title: Cindy Hamilton and Nate Curwen/Heritage Consulting Group with assistance from THC Staff  
Organization: Heritage Consulting Group  
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Date: March 2018

## Additional Documentation

**Maps** (see continuation sheets Map-X through Map-X)

**Additional items** (see continuation sheets Figure-X through Figure-X)

**Photographs** (see continuation sheets Photo-X through Photo-X)

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## Photograph Log

The Braniff International Hostess Hotel  
Dallas, Dallas County, Texas  
Photographed by Nate Curwen, August 2019

Photo 1: View of West Elevation, looking northeast.

Photo 2: View of South Elevation, looking north.

Photo 3: View of South and East Elevations, looking northwest.

Photo 4: View of East Elevation, looking west.

Photo 5: View of North Elevation, looking south.

Photo 6: View of Parking with Subject Building to the left, looking south.

Photo 7: View of Pool Courtyard, looking north.

Photo 8: View of Pool Courtyard, looking northwest.

Photo 9: View of Pool Courtyard, looking southeast.

Photo 10: View of Underpass, looking southwest.

Photo 11: View of Underpass Entrance, looking northeast.

Photo 12: View of first floor, atrium, looking southwest.

Photo 13: View of first floor, atrium, looking north.

Photo 14: View of first floor, passion pit, looking south.

Photo 15: View of first floor, auditorium/dining room, looking northwest.

Photo 16: View of first floor, auditorium/dining room, looking south.

Photo 17: View of second floor, looking northeast.

Photo 18: View of third floor, looking south.

Photo 19: View of fourth floor, stair, looking east.

Photo 20: View of fourth floor, looking north.

Photo 21: View of Fourth Floor Stair, looking east.

Photo 22: View of fourth floor, stair, looking east.

Photo 23: View of fifth floor, balcony, looking north.

Photo 24: View of Roof, looking north.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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## **Narrative Description**

The Braniff International Hostess College is a five-story building constructed in 1968 by Braniff International Airways to train and house prospective flight attendants. It was designed by the Dallas-based architectural firm of Pierce, Lacey, and Associates with assistance from Chuck Ax, Braniff International's Design and Art Consultant. The building is roughly three miles north of downtown Dallas, in the Oak Lawn District adjacent to the Dallas North Tollway and three miles southeast of Dallas Love Field, once the city's primary commercial airport. Landscaping, originally designed by noted landscape architect H. Dan Heyn, shows small trees and box shrubs bordering the stucco border walls, an interior paved courtyard, and paved parking cover the remaining space of the parcel. A pool is located at the east edge of the site within the courtyard. The pool is original to the site and is a contributing resource. A concrete wall (roughly five feet tall) and metal fence line the perimeter of the parcel. The building contains a paved vehicular underpass. The building features a reinforced concrete structure with a painted stucco exterior, and is constructed in the Mid-Century Internationalism style with distinct elements such as rounded corners and a projecting cube window. The building features a stepped pyramid-shaped footprint, with the east elevation positioned as the building's primary elevation. The interior of the building retains important elements that reflect its original function as a hostess college. The first floor contains the original layout, featuring the original reception area with skylight atria, the lobby, the cafeteria/auditorium, the kitchen, and the "Passion Pit," which was used as a congregation area for students and their romantic partners. The upper floors, which historically housed classrooms and dormitories, no longer include the historic plan and finishes. In c.2015, the building was stripped of nearly all finishes on floors 2-5 by a previous owner.

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## **Setting**

The Braniff International (BI) Hostess College is at 2801 Wycliff Avenue in the Oak Lawn neighborhood three miles north of downtown Dallas, Dallas County. Built three miles southeast of Dallas Love Field Airport (the airliners hub until 1974), training facility is on a triangular-site is at the corner of Wycliff Avenue and the Dallas North Tollway, a major city highway built in the 1960s. Oak Lawn is a residential neighborhood with single-family homes and multi-family dwellings that characterize blocks near the nominated building. The site is triangular in shape, totaling roughly 1.37 acres, with a slightly terraced landscape, and it is bounded by Wycliff Avenue to the southeast, Hartford Street to the northeast, and the Dallas North Tollway to the west. Access to the site is by a paved drive which extends from Hartford Street. The subject building is located near center of the parcel, with paved parking to the west, a courtyard with a built-in pool to the east, and general landscaping located at the north, south, and east perimeter of the parcel. The pool is irregular in shape and is located at the east end of the parcel. The patio for the pool is concrete slab and the overall shape, material, and massing is original to the building. Landscaping including shrubbery and trees are located near the perimeter of the site. These site features were carefully placed in order to provide privacy for the students. Additional features such as a concrete wall (original) and metal fence were used for privacy concerns.

## **Braniff International Hostess College**

Braniff International Hostess College, built in 1968 as a training facility and residence hall for flight attendants, is a five-story building raised on concrete pillars with a drive-through parking garage underneath it. The reinforced concrete building has a cream colored stucco exterior and flat roof. It has a stepped, pyramidal-shaped footprint composed of three parts: two narrow rectangular sections and a seven-story central tower that bisects the facility's east elevation. The 68,475 square building is fenestrated with floor-to-ceiling fixed glass windows and sliding doors horizontally-banded on the top three floors; first and second floors are primarily solid walls with skylights, atriums, and transoms that light the interior. Designed as a secure and self-contained facility for Braniff's female occupants, there is no distinguishable "primary" façade. However, a sculptural planar wall projecting from the first floor of the

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west elevation (facing the highway) originally served as a billboard for the airliner. Other featured exterior elements include rounded wall corners and continuous rows of balconies with original safety bars.

### *Exterior*

The **west elevation** faces the North Dallas Tollway. Concrete piers support the building at the ground-level parking lot, and above it is a projecting planar wall that extends the width of the elevation. Originally, it functioned as an advertisement for the building with “a huge bronze emblem of the stylized bird that is Braniff’s flight symbol, superimposed over a 14-by-130 foot mosaic of white embossed and debossed BI symbols...directly at eye level with the new new Dallas North Tollway.”<sup>1</sup> The second floor features an aluminum-framed ribbon window installed c.1980 that spans the width of the elevation. Floors three through five all feature continuous concrete slab balconies with original, floor-height metal railings and bar enclosures. Non-historic floor-to-ceiling aluminum-framed glazed sliding doors match historic the historic fenestration pattern and provide access to the balconies. The south end of the elevation features a stair tower clad in stucco.

The **north elevation** that shows the building’s stepped pyramidal-shaped footprint as a cross-section. From west to east, each succeeding section is recessed. The westernmost section is a blank wall plane fenestrated by a vertical aluminum-framed ribbon window that extends the height of the elevation. The modern “ParkGate” sign is at the top of the building. The center section is not fenestrated but features concrete balconies with security bars on the top three floors that extend to the east façade. The easternmost section is the building’s 7-story tower. Largely unfenestrated, the first floor has an aluminum-framed storefront that extends from the east elevation, and balconies on floors three through five continue from the building’s east elevation to, roughly the equivalent of, one bay on the north side of the tower.

The central tower, roughly two structural bays wide bisects the **east elevation** into two nearly symmetrical sections **east elevation**. The flanking sections are set back approximately two structural bays from the tower, with additional setbacks at the northern and southern ends of the east elevation. two aluminum-framed storefronts located at the first floor, both immediately flanking the central tower. Each storefront contains double-leaf aluminum-framed doors that service the building’s main reception areas. Floors three through five feature floor to ceiling aluminum-framed sliding doors, with projecting balconies above the storefronts. The balconies feature metal security bars, which are an original and a distinct feature of the building. The northern and southernmost setbacks, with interior stairwells, are not fenestrated.

The **south elevation** is similar in configuration to the north elevation in that it displays the stepped pyramid footprint. The only difference between the north and south elevations is the fenestration. The central portion of the south elevation features a vertical ribbon window. There is one projecting fixed rectilinear window located to the east of the ribbon window at the first floor.

### **Roof**

The roof is flat, comprised of a bituminous system, topped in a layer of loose gravel. Modern mechanicals are populated throughout the roof. A mechanical penthouse is located centrally along the east perimeter. A stair penthouse is located at the south perimeter.

### *Interior*

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<sup>1</sup> Braniff International Airways, “Hostess College Brochure,” 1968, on file at the Texas Historical Commission.

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The first floor of the building features public space consisting of atria, common rooms, and a kitchen. The second floor was formerly used as classrooms, and the remaining upper floors (3-5) are former dormitories.

The **first floor** features two atria located at the east perimeter, a kitchen located at the southwest corner, and common space which includes the building's centrally-located interior staple, the "Passion Pit." Access to the atria is provided by modern aluminum-framed glazed doors located within the storefronts. Both atria contain vinyl tile floors, painted plaster walls with a textured finish, vinyl baseboard, and painted gypsum board ceiling. Both ceilings feature painted wood skylights. The southernmost atrium features a built-in wood reception desk is located at the north end of the space. An elevator and bathrooms is located between the two atria.

The centrally-located common space is further divided into two main sections by an interior aluminum-framed glazed storefront system that runs north-south. The western side of the storefront system houses a former auditorium/dining space. The former auditorium and dining room is generally open in plan. A small stage area is located at the southern perimeter of the space. Concrete columns with vinyl baseboard populate the space. Finishes in the auditorium and dining room include: exposed concrete floors, plaster walls with applied acoustic paneling and glazed storefront systems, and painted flat plaster ceiling. The north wall features built-in floor-to-ceiling cabinetry.

The eastern side of the aluminum-framed storefront system houses the former "Passion Pit," which was a lounge for the flight attendants. The "Passion Pit" is circular in design with seating located along the perimeter. A built-in fire pit is located centrally with an exhaust duct above the fireplace. Finishes of the space include: polished concrete floors, painted plaster walls with a textured finish, vinyl baseboard, and painted flat plaster ceiling.

Located to the north of the former auditorium/dining room are former classrooms. Located to the south of the auditorium/dining room is a utilitarian kitchen.

The **second floor** was previously utilized for flight attendant education, hence the lack of fenestration. In c.2015, the demising walls and finishes were removed and this floor is currently open in plan with exposed concrete structure.

**Floors 3-5** were previously utilized for dormitory housing for student residents. In c.2015, the demising walls and finishes were removed and these floors are currently open in plan with exposed concrete structure.

The building contains a two-shaft elevator bank centered on the east wall that services all floors. The cabs have been removed from both shafts. Two stair towers service the building, one at the north end and the other at the south end. Both stairs are utilitarian in character with concrete treads and risers and metal railings. The stair at the north end contains a multi-story tapestry along its back wall. The tapestry is an original feature of the building when it functioned as a hostess college and represents the color scheme of Braniff during the 1960s and 1970s.

## Swimming Pool and Landscape

The swimming pool is an original site feature for the Braniff International Hostess College and a contributing resource. Part of a landscape design created by H. Dan Heyn, the pool is an angular boomerang shape surrounded by concrete walkways. Records pertaining to the historic appearance of the entire landscape are located in the Alexander Architectural Archives at the University of Texas but were unavailable at the time the nomination was written.

## Alterations

The building exterior retains its primary design features with limited alterations. At the exterior, the original Braniff signage, which was located at the second floor of the west elevation, was removed c.1980. Subsequently new modern

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signage has been attached to the north and south elevations that reflect the buildings most recent use as a retirement community. The original textured paneling at the first floor of the west elevation was resurfaced with smooth stucco, c.1980. Ribbon windows were added to the second floor at the formerly un-fenestrated portion of the west elevation in c.1980 when the building was under ownership of Dresser Industries. The demising walls at floors 2-5 of the interior of the building were removed by a previous owner.

## **Integrity**

The Braniff International Hostess College is significant under Criterion A in the area of Commerce (Social History and Women's History). It is locally significant as the only example of a hostess college for a former major airline in one of America's largest hubs for commercial flight.

The Braniff International Hostess College retains sufficient integrity to convey its historic values, which represent the building's historic use as an airline hostess college. The exterior of the building, in addition to its landscape features which includes the pool, is generally intact from original construction. The interior spatial pattern of the first floor is largely retained with original materials. Vertical access, specifically the central elevator bank and stair towers, remain in their original configuration.

**Location:** The Braniff International Hostess College is in its original location.

**Association:** The exterior of the building continues to visually display the same characteristics as when the building functioned as a hostess college. This includes the character defining balconies at floors 3-5, the pool, and the overall building footprint which has not been altered since original construction. The upper floor balconies that feature the floor to ceiling sliding doors and metal fencing have direct association with the hostess college since these features dictate where the dormitories were.

**Feeling:** The building retains its appearance from the period of significance. The site retains its college campus-like feeling with its perimeter fencing and landscaping and pool. The first floor features character defining features including the reception lobby, the cafeteria, and the "Passion Pit."

**Setting:** When constructed, the building was situated along the newly constructed Dallas Tollway. The building retains its location along the Dallas Tollway. The surrounding area was primarily residential when the subject building was constructed, and the setting has retained its residential character. Overall, the setting remains consistent with the period of significance.

**Design:** The building's design remains relatively unchanged, with the exception of the installation of ribbon windows at the west elevation on the second floor, and the replacement signage.

**Materials and Workmanship:** The materials and workmanship of the building are still highly evident at the exterior. The building was originally constructed with CMU block, which remains in good condition.

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## Statement of Significance

The Braniff International Hostess College opened in 1968 and served as a training facility for Braniff International Airways flight attendants until 1975. Established in the early 1930s, Dallas-based Braniff went through a series of owners before Greatamerica Insurance Company purchased the firm in 1964. Under the helm of Harding Lawrence, the airline successfully rebranded itself as a uniquely stylish and modern way to travel. In 1968 Braniff applied its splashy corporate style, developed by Mary \_\_\_ and Alexander Girard, to its state-of-the-art hostess college where flight attendant training focused as much on personal appearance as it did on safety protocols and customer service. The hostess college trained a predominately female workforce as physical embodiments of Braniff's corporate brand during the peak of the company's success before its decline in the late 1970s and ultimate demise in 1984. Braniff hostesses, famously dressed in Emilio Pucci-designed uniforms, faced the era's most rigid gender discrimination in order to meet the airline's glamorous corporate image in the late 1960s, but by the mid-1970s, unionized flight attendants challenged their sex symbol image with legal victories and earned greater job security and advancement opportunities. Braniff International Hostess College is nominated to the National Register of Historic Places under Criterion A in the area of Commerce and Social History (Women's Labor History) at the local level of significance. The period of significance is 1968 to 1975, when the property served as a flight attendant training facility. It meets Criterion Consideration G because the building provides valuable insight to the study of women's work roles in the 1960s-70s, a period when longstanding occupational segregation and gender discrimination eroded in the wake of second wave feminism and the Women's Rights Movement.

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## Significance in the Areas of Commerce and Women's Labor History

The Braniff International Hostess College is locally significant under Criterion A in the areas of Commerce and Social History, specifically for its connection to Women's Labor History as the training center for Braniff International Airways. During a time when the profession of the female flight attendant was evolving parallel to the growing commercial aviation industry in the 1960s, Braniff International Airways, a national leader in commercial aviation, constructed an educational and residential building specifically designed to train female candidates to become flight attendants. The school was highly selective, admitting only one out of every ten applicants. Students were young females, often leaving home for the first time to embark on a five-week course of study to enter the modern workforce and the glamorous world of international travel. The building functioned as the hostess college for Braniff International Airways from 1968 to 1975, training hostesses in safety and security measures as well as onboard customer service, with an emphasis on beauty and etiquette.

The Braniff Hostess College is a physical representation of the advancement for women in the labor force during the 1960s and early 1970s due to the fact that it was the main training facility for in-flight hostesses and was exclusively run and occupied by women, who elevated the concept of flight attendant from mundane nursemaid to glamorous modern career woman. The construction of the building is a direct representation of the importance that Braniff International Airways placed on their commercial flight attendants and was a direct response to the competing nature of airline companies for the need to attract quality staff to provide world-class service to passengers. The building was described as being "feminine" in design with interior concepts reflecting ideas of glamour, highlighting the trend set forth by Braniff International with partnership from Emilio Pucci. Elements within the building were all specifically designed with the women in mind. These elements extended from functionality to décor, all with the intent to provide prospective flight attendants with the most comprehensive experience an airline could provide.

The subject building represents a time when the flight attendant occupation was transitioning into a more fashionable profession, and when commercial air travel was becoming more commonplace and increasingly competitive. Advertisements relating to the allure of travel were ubiquitous, with fierce competition between airlines to attract the best candidates. Braniff's recruitment program was exceptionally competitive. The industry provided women with a

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unique experience that other industries could not provide. The appeal and excitement of international travel resonated with women in their early 20s who wanted to experience life independently before marriage. The construction of the Braniff International Hostess College is evidence of the value that Braniff International Airways placed on the development of female flight attendants. Braniff's decision to permit the training facility to be exclusively run and staffed by women was unique, as the mid-1960s was still a time when men dominated high positions of the workforce. Braniff provided desirable career opportunities for women at a time when women were establishing their place in the modern workforce.

### *Dallas in the 1960s and 1970s*

Dallas experienced transformative growth during the 1960s with the continued construction of highways and suburbs. The expanded growth of the city attracted numerous companies and by the mid-1960s, Dallas was the third-largest technological center in the nation. The creation of technological jobs attracted many new people to Dallas which in turn stimulated the growth of the aviation market. The aviation sector of business was one of particular growth in Dallas during the 1960s and 1970s, highlighted by the construction of the Dallas-Fort Worth International Airport in 1974. Prior to the construction of the new airport, the city's primary airport was Dallas Love Field, coupled with the nearby Amon Cart Field in Fort Worth. Two of the largest commercial aviation companies, American Airlines and Braniff International Airways, were headquartered in Dallas.

The workforce in the Dallas during the 1960s and 1970s was largely segregated based on sex, with women holding jobs that had been typical of them in the prior decades such as service work and clerical work. The Civil Rights Movement during the 1960s made its way to Dallas by the end of the decade and continued through the 1970s. Used as a platform to promote equality in the workforce in Dallas, commissions and legislation were passed during these decades, yet statistics show that by the end of the 1970s, occupational segregation was still quite evident in most sectors of the workforce where men and women worked in tandem.<sup>2</sup>

### *Historical Overview of the Flight Attendant Profession*

The commercial aviation industry witnessed significant growth in the 1930s, resulting in an increased need for in-flight assistance. The concept of an in-flight hostess is attributed to Steve Stimpson, the division traffic agent at Boeing Air Transport, who in 1930 was preparing for the inauguration of Boeing's coast-to-coast air service. Charged with orchestrating passenger service details and increasing the airline's passenger traffic, Stimpson formulated the idea of in-flight service. While planning for the trip, Stimpson met Ellen Church, an aspiring female pilot. Her knowledge of flight intrigued Stimpson, and Church persuaded him to help her fulfill her dream of working in commercial aviation at a time when women were not permitted to be pilots. Stimpson initially pitched the idea of having women work as nurses on board. Officials within Boeing were hesitant to accept the idea, believing that male attendants would be better-suited for the job. Boeing officials eventually concluded that male workers would be inclined to unionize, which would cut into company profits. In the end, it was decided that women attendants would be a better choice. This theory of women being a superior choice to men was largely based on the notion that women were better at greeting. The decision to use women as flight attendants also catapulted the industry forward with a woman-centric view. In the following years, some of the biggest airline industries would go on to create educational buildings and other resources for the training of female flight attendants. On May 15, 1930, Ellen Church and seven other female flight attendants participated in the inaugural flight for Boeing.<sup>3</sup>

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<sup>2</sup> "Bleak Plight Outlined: Status of Women Report to Council," *Dallas Morning News*, January 11, 1977.

<sup>3</sup> Victoria Vantoch, "The Jet Sex: Airline Stewardesses and the Making of an American Icon," University of Pennsylvania Press: Philadelphia, PA (2013) Page 14.

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Boeing issued the first training manual for female flight attendants in 1931. The manual identified attendants' primary responsibilities: cleaning cabins, heating coffee, writing reports on passengers and equipment, ticket collection, care for airsick passengers; and the furnishment of pillows, reading materials, cigarettes, and gum. Attendants also helped load baggage, refuel planes, secure unstable seats to the ground, and roll planes into hangars. They were expected to learn each passengers' name, point out interesting geographic features while in flight and answer any question about how the aircraft operated.<sup>4</sup> By 1935, Eastern Airlines, American Airlines, Western Airlines, and Trans World Airlines had all hired female flight attendants. However, flight attendants remained in the background and airlines generally did not promote the fact that they had inboard service. Airline advertisements in the 1930s were primarily focused on routes, prices, and technology.<sup>5</sup>

Airlines sought female flight attendants who had a background in nursing. Airline officials set boundaries for intimacy levels between them and male passengers. Airlines limited the allowed interaction between flight attendant and male passengers, as it was assumed that the women would be objects of sexual temptation for the male passengers and thus strict guidelines for professional behavior were enacted. In 1936 American Airlines instructed:

Unnecessary conversation should be avoided...the impression should be given that the stewardess is ready and willing to give information or assistance, but in a courteous, brief and business-like manner, and that duties do not permit a prolonged or aimless conversation...Visits to the cockpit should be made only when absolutely necessary and should be as brief as possible.<sup>6</sup>

As airlines began to invest more in passenger service, American Airlines instituted six-week flight attendant training sessions at a hotel in Chicago, and United Airlines created a new flight attendant school at the Chicago airport complete with an interior model of a DC-3 for the practicing of serving food. As airlines focused more on passenger service, the number of cabin attendants employed by US carriers more than tripled from near 300 to near 1,000. World War II dramatically changed the dynamic of the idea of female flight attendants, specifically with regards to their role as nurses.<sup>7</sup>

Immediately following World War II, the flight attendant's image began to change from a background role to that of the "all-American girl," the girl next door, and a model wife-to-be. Meanwhile, young women began to gravitate toward the career, and the ambition to be a flight attendant rose dramatically as women viewed the job as glamorous and exciting. Applications for flight attendants soared in the 1950s. In 1951, American Airlines received 20,000 applications for only 347 positions available. The application was comprehensive and included multiple interviews, body measurements, weight checks, foreign language tests, intelligence tests, and personality evaluations. Many candidates were rejected upon first sight simply because they did not fit into the narrow and strict height and weight requirements.<sup>8</sup> Height restrictions were between five and five-and-a-half feet, and weight restrictions were between 100 and 125 pounds.<sup>9</sup>

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<sup>4</sup> Ibid., 15.

<sup>5</sup> Ibid., 20.

<sup>6</sup> Ibid., 22.

<sup>7</sup> Ibid., 25.

<sup>8</sup> Vantoch. Page 27

<sup>9</sup> United States Congress House Committee on Government Operations. Government Activities and Transportation Subcommittee, "FAA-OSHA Jurisdiction Over Workplace Safety in the Aviation Industry. (1980). Page 170.

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By the 1950s, airlines began to view hostesses as a marketing opportunity through desirable imagery.<sup>10</sup> In order to better prepare flight attendants for work, airlines began to open dedicated flight attendant training programs. In August 1958, American Airlines opened its first training facility in Fort Worth, TX (the building is no longer extant). Other major airlines soon followed with Trans World Airlines opening their facility in Kansas City, MO, United Airlines in Chicago, IL, and Braniff International Airways in Dallas; all constructed between 1958 and 1968.<sup>11</sup>

As flight attendants became more central to airline identity, they also became subject to greater controls upon their appearance. Hiring regulations stressed body figure, age, marital status, beauty, personality, and physical condition. Most airlines had a marriage clause that prevented hostesses from being married while on the job. Coupled with the fact that the age of hostesses was typically between 22 and 26, prime marriage age during this era, there was high turnover. Hostess requirements also changed from a nursing prerequisite to two years of college education, or an equivalent of such.<sup>12</sup>

Airlines based in Texas generally assigned greater value toward the image of the hostess, spearheaded by the approach of Braniff International Airways. In 1965, Braniff hired Harding Lawrence as their president, who subsequently rebranded the company with new colors to stand out among the competition. The rebranding was not limited to aircrafts but also to their hostesses. According to an airline recruitment package for the company:

A Braniff International hostess is a beautiful person. She is alive for her interest in people for themselves. She is a daughter to the middle aged; security to the confused; a friend to everyone who boards her plane; a heroine to little girls; a source of pride and joy to her parents.<sup>13</sup>

One specific Braniff campaign was related to hostess attire, and named the Air Strip. The Air Strip was a clothing gimmick where the hostess would have on a full clothing suit equipped with a space helmet at the beginning of the flight and by the end of the flight, the hostess would be stripped down to a mini skirt. This sex appeal for hostesses reverberated throughout the airline industry during the late 1960s and early 1970s. In 1968, Trans World Airlines introduced its "Foreign Accent" campaign, where hostesses donned costumes according to the indigenous cultures of their final destination.<sup>14</sup>

By the mid-1970s, hostesses began to fight the sexist images promulgated by airline companies. Books like *Coffee, Tea or Me?* and *Sex Objects in the Sky* were being published by former hostesses from major airline companies, exposing the sexual exploitation of the companies.<sup>15</sup> Standing up to the airlines, hostesses began unionizing in the mid-1970s, with the first being the Association of Flight Attendants. By the early 1980s, there were eleven unions representing flight attendants.<sup>16</sup>

In 1978, the Carter administration deregulated the airline industry from federal oversight, allowing companies to set their own routes and fares in order to openly compete with one another. This resulted in the downfall of many airline

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<sup>10</sup> Drew Whitelegg, "Working the Skies: The Fast-Paced Disorienting World of the Flight Attendant," NYU Press: New York, NY (2007). Page 41.

<sup>11</sup> Jerrold K. Footlick, "Careers...for the Seventies: Close-ups of 20 Ways Americans Earn a Living." Dow Jones Books: New York, NY (1969).

<sup>12</sup> Drew Whitelegg, "Working the Skies: The Fast-Paced Disorienting World of the Flight Attendant," NYU Press: New York, NY (2007). Page 46.

<sup>13</sup> Ibid. Page 46.

<sup>14</sup> Ibid. Page 47.

<sup>15</sup> Ibid. Page 51.

<sup>16</sup> Whitelegg. Page 57.

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companies including Braniff, Trans World Airlines, and Pan Am, and the uptick in others like United, American, and Delta. The glamour and allure of the flight attendant profession suffered as companies put their time and money into other aspects of the airline business.<sup>17</sup> By the early 1980s, the “Golden Age” of flight came to an end, as airlines prioritized profitability and efficiency.

### *History of Braniff International Airways*

In 1928, Braniff International Airways was founded by two brothers from Oklahoma City, Paul Revere Braniff and Thomas Elmer Braniff, whose first operation was titled Paul R. Braniff Inc. Braniff initially specialized in transporting oil executives by flight from Oklahoma City to Tulsa during the Oklahoma oil boom. This particular venture did not last long, and like most booms saw a bust in 1929. After the crash of 1929, Braniff was bought out by an airline that would later become American Airlines.<sup>18</sup>

While the Braniff brothers witnessed relative defeat in their first venture, their gained experience from the previous airline business helped developed the blueprint for their next venture, Braniff Airways Inc., founded in 1930 during the Great Depression. Due to the economic downturn, success was not immediate, yet by 1934, the company was awarded its first airmail contract for deliveries between Chicago and Oklahoma City. Further success came in the following years when the company merged with two smaller airlines, providing Braniff Airways with a larger route system and commercial exposure. The acquisition of a top-of-the-line Douglas DC-3 twin-engine plane further increased their profitability. Following this period of expansion, the company moved its operations from Oklahoma City to Dallas in 1942, specifically to Love Field, as the airport was then becoming a hub for airline companies. For a brief period during World War II, the company stagnated as nearly all of its assets were put towards the war effort. However, at the conclusion of World War II, parallel with the rise in commercial aviation, the company exponentially increased in productivity as their normal operations resumed, with flights throughout the United States and to Central America, Cuba, and parts of South America.<sup>19</sup>

Growth and change within the company continued in the 1950s. The growth came with increased expansion into South America and a merger with Mid-Continent Airlines, a small airline based in Kansas City, MO. In January 1954, Tom Braniff passed away unexpectedly in a private plane crash, ushering in a series of company policy changes. Braniff’s death required the company to make its first real change in management since its founding in 1930.<sup>20</sup> Charles Beard joined Braniff International in 1935 as a general air traffic manager.<sup>21</sup> Beard accepted the position immediately after Tom Braniff’s death and managed the company until 1965.<sup>22</sup>

Braniff began formal training for hostesses in the 1950s with a course of study that was three weeks long. Candidates were required to speak a foreign language, with an emphasis on Spanish as the company’s primary foreign destinations were in South America. Braniff required that candidates have had two years of college training or the equivalent in business experience, and must have been between 20 to 26 years old with “near perfect health.” During training, the hostesses were taught classes in first aid, food service for passengers, airline codes, signals, routes, and schedules. In addition, the hostesses were acquainted with the nomenclature of the airline industry, meteorology, and air navigation. Their knowledge was extensive enough to permit them to answer potential flight-related questions from passengers.<sup>23</sup>

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<sup>17</sup> Ibid. Pages 59 and 60.

<sup>18</sup> Richard Ben Cass, “Braniff Airways: Flying Colors,” Arcadia Publishing: Charleston, South Carolina (2015) Page 7.

<sup>19</sup> Ibid. Page 7 and 8.

<sup>20</sup> Ibid. Page 8.

<sup>21</sup> “Charles E. Beard Dead at 81; Former President of Braniff,” *NY Times*, July 20, 1982.

<sup>22</sup> Richard Ben Cass, “Braniff Airways: Flying Colors,” Arcadia Publishing: Charleston, South Carolina (2015) Page 8.

<sup>23</sup> “Largest Class Turned Out By Braniff International,” *Dallas Morning News*, June 27, 1954.

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In August, 1954, financial ownership of the company was in jeopardy following the death of Tom and Bess Braniff. After Bess Braniff's death, the company was left under the ownership of the Blakely/Braniff Foundation. By the early 1960s, the company was sold to Texas Instruments. Texas Instruments' ownership was short-lived and the company was once again sold to the Greatamerica Insurance Company in 1964. The company flourished under the Greatamerica Insurance Company and under the airline's new president, Harding Luther Lawrence. Prior to joining Braniff International, Lawrence was the Executive Vice President of Continental Airlines. When hired by Braniff International, he was the youngest airline company president in the United States.<sup>24</sup>

One of the first actions that Lawrence executed as president of Braniff International was an advertising campaign aimed to rebrand and promote the airline nationally. To accomplish this, Lawrence hired the New York City-based firm, Jack Tinker and Partners, and renowned fashion designers, Alexander Girard and Emilio Pucci. These members of the new advertising campaign were under the direction of Braniff's creative director Mary Wells. Lawrence hired Mary Wells as the creative director because of her experience in campaigns for other major airlines including Continental Airlines. In order to get a better sense of how to rebrand Braniff International, Wells and her team visited numerous airports within Braniff's system. Her conclusions rendered a grim setting for Braniff with comparisons to a jail or prison camp.<sup>25</sup> Together, these entities helped to rebrand Braniff International into a stylish and exciting airline company, notable for their bright and vibrant color schemes. One key distinction for Braniff was the fact that they called their in-flight service employees hostesses and not the traditional "stewardess" name, as the word "hostess" had a warm and friendly connotation.

The years 1965 and 1966 were defining for hostesses at Braniff International. In 1966, Emilio Pucci again provided his expertise in fashion to create a new and revolutionary wardrobe for the Braniff International hostesses. The new wardrobe discarded the airline industry tradition of bland colors which had existed since the 1930s, and sought to promote a vibrant color palate that would be used as both a promotional and recruitment tool. Braniff hoped that the glamorous new styles would help attract prospective hostesses. To replace the unembellished, utilitarian uniforms, Pucci introduced color and fashion with culottes, leotards, wraparound skirts, scarf hats, derbies, serving dresses, and the ability to replace their uniforms during flight. The hostesses would also have two dresses, one pink and one plum, to be worn alternately or as they choose. This new branding for the Braniff International hostess was effective as recruits came from nearly all 50 states, the Pacific Islands, South America, and Europe. The airline also disposed of the traditional cropped or bob hair styles which were commonplace amongst airline flight attendants in favor of more trendy glamour styles.

Further growth for the hostess division of Braniff International occurred in 1966 when plans were developed to construct a new state-of-the-art facility in the Oak Lawn District of Dallas for the training of hostesses. Labeled as a "Girl's Dream World," the new Wycliff Avenue facility was five-stories in height, fully equipped with amenities, and included training and education rooms along with and dwelling rooms. The building was designed to have all of the necessary needs for training hostesses and provided a safe and secure environment. Construction was completed in 1968.<sup>26</sup>

The innovative and comprehensive rebranding and advertisement scheme executed under Lawrence fostered the company's most successful period of growth and international expansion. In 1969, the airline began flying to Hawaii, which prompted the purchase of a new Boeing 747, the largest commercial aircraft at the time. By the end of the

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<sup>24</sup> Richard Ben Cass, "Braniff Airways: Flying Colors," Arcadia Publishing: Charleston, South Carolina (2015). Page 8.

<sup>25</sup> Monica Obniski, "Accumulating Things: Folk Art and Modern Design in the Postwar American Projects of Alexander H. Girard." PhD diss. University of Illinois at Chicago (2015). Page 293.

<sup>26</sup> Obniski. Page 8

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1960s, the airline was on par in commercial output with other major airlines including American Airlines and Delta. The success of the company was evident in their growth and the company established a reputation for their attention to detail in creating an experience unlike any other airline, including a specific inflight experience created by the hostesses.<sup>27</sup> By the end of the 1970s, the airline expanded flights to Europe and Asia.

Braniff began to witness a decline toward the close of the 1970s amidst the Middle East oil crisis, which impacted revenues following the company's costly purchase of a number of new Boeing 727s and 747s to allow for extended international trips. These purchases, coupled with the inability to utilize the new planes due to the oil crisis, drastically hurt the company's financial standing. In order to combat this unexpected financial hardship, Lawrence called for a reduction of aircraft inventory by selling unneeded older aircrafts and eliminating underutilized routes. This plan worked for a several years until 1982 when the company ceased to operate in the commercial setting. The company made a slight recovery in 1984, but this resurgence was short-lived.<sup>28</sup>

### *Braniff International Hostess College*

Braniff International Airways, a leading company in commercial flight located in Dallas, Texas, developed plans to construct a new state-of-the-art hostess college in 1966. Prior to constructing their new permanent home, the Braniff Hostess College rented space at the former Blanton Towers near the Dallas Love Field Airport from 1965 to 1967. This space was small and did not offer Braniff the necessary facilities to both educate and promote the Braniff flight attendant. Thus, it was decided to construct a new facility that would house classroom and dormitory functions under one roof. The Wycliff Avenue site in the Oak Lawn area of Dallas was selected, adjacent to the newly constructed Dallas North Tollway. This location was considered convenient for Braniff due to its relatively close proximity to the Braniff headquarters near the Dallas Love Field Airport.<sup>29</sup> The Dallas-based architectural firm of Pierce, Lacey and Associates was retained for the design of a new five-story state-of-the-art building that was constructed for \$2 million. The airline sought to construct a building that was inherently "feminine" in design to appeal to young women looking to join the modern workforce and the developing career of professional flight attendant. To achieve this, Braniff International assembled a design team which included Florida-based interior designer Chuck Ax and Alexander Girard, who designed the interior in an array of bright and vibrant colors that were reflective of those found on the exterior and interior of Braniff's commercial aircrafts.<sup>30</sup>

The grand opening for the Braniff International Hostess College was held on January 4, 1968, drawing journalists from local publications and news outlets, as well as those writing for industry-specific publications such as *Air Transport World*, *Air Travel*, *Interline Report*, and various travel agency journals.<sup>31</sup> In attendance were representatives from Braniff Airlines, including Braniff President Harding L. Lawrence and fifteen Braniff hostesses, in addition to prominent local officials including Dallas Mayor Eric Jonsson and Chamber of Commerce President Morris Hite. Tours of the new facility were led by the college's new supervisory staff, including Weetia Hoggard, Margaret Kincaid, Kay Felts, and Charlene Minter.<sup>32</sup>

The Braniff International Hostess College was one of a few stand-alone flight attendant training facilities in the United States in the late 1960s. In Texas, the American Airlines Stewardess Training College (affectionately called the "Charm Farm") was one the first facilities to incorporate housing and training under one roof when it opened in 1957

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<sup>27</sup> Ibid. Page 8

<sup>28</sup> Ibid. Page 9.

<sup>29</sup> "Braniff Opens New College" *The Dallas Morning News*, January 11, 1968.

<sup>30</sup> "Where Braniff put flair in the air," *The Dallas Morning News*, May 17, 2014.

<sup>31</sup> Richard Ben Cass, "Braniff International Hostess College: Historical Overview," [Braniff Preservation Group](#)

<sup>32</sup> "Where Braniff put flair in the air," *The Dallas Morning News*, May 17, 2014.

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at Fort Worth's Amon Carter Field.<sup>33</sup> Other companies used hotels, motels, and rented private buildings to host weeks-long seminars for prospective flight attendants. Junior colleges and private companies also offered stewardess training in the era, but airliners typically re-trained these candidates upon hiring. The Braniff facility was a completely self-contained building featuring integrated dormitories, onsite amenities, and educational rooms so that students had no need to leave the facility. This model expresses the emphasis on efficiency, security, and image in the Braniff training model. The college offered a five-week course curriculum that included training in servicing onboard customers, safety and emergency procedures, and the aerodynamics of airplanes.

Braniff's training model went beyond the technical aspects of the job, with a focus on personal appearance and etiquette, which reflected the changing nature of the industry as airlines began to use glamour as a selling tool for prospective customers. Braniff molded students into their ideal of a glamorous international traveler. Hostesses were trained in classes related to figure control and proper diet. The building had a training runway where students were taught how to walk properly. With an on-site beauty salon, students were able to learn the latest in hair and beauty trends.

Since most students were leaving home for the first time, Braniff sought to assuage parents' concerns by strictly controlling day-to-day life. During this era, few choices were afforded to women, with cultural restrictions placed on choice of residence, lifestyle, sexual partners, and careers. Young single women living on their own were often seen as scandalous or improper. Braniff was aware of this societal expectation and wanted to maintain the idea that their hostesses were proper young women. The choice of housing the students in the building was not just a matter of efficiency, but also a means to control and mold the public image of the hostess. While attending the college, students' lives were completely prescribed. Classes for the typical five-week course ran from 8:30 am to 4:30 pm, Monday through Friday with a 10 pm curfew enforced. An elaborate alarm system alerted the dormitory supervisor of any unauthorized open windows or doors anywhere in the building. Private police officers also were on patrol throughout the night within the building.<sup>34</sup>

Entry to the building was located at the first floor accessed from the east elevation and featured two atriums. The highlight of both atriums were skylights constructed of glazing set in redwood frames. Students were not permitted to leave the college during the five week training period, but they were permitted to have visitors. The highlight of the first floor was the "Passion Pit," which was a rendezvous and hangout spot for students and their male visitors. The "Passion Pit," which remains today, features a white conical chimney suspended over a round black marble burning unit, which was centered over a plush white carpet. The remainder of the first floor was largely used as an auditorium and dining room. At the far end of the reception area, extending across the end wall of the adjacent dining room, was a series of floor-to-ceiling doors painted every color used in the Braniff palette.<sup>35</sup>

The second floor comprised of the classrooms for the students, with each classroom designed in a different color scheme. One classroom contained a complete mock-up of an airplane, allowing students to practice onboard serving and simulating a real-life cabin experience. In addition to classrooms, the second floor also housed the "silhouette room," which was a small gymnasium space where hostesses were required to exercise to maintain their required weight, and the "powder puff room," which was a professional beauty parlor available to hostesses to learn the latest in beauty trends.<sup>36</sup>

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<sup>33</sup> As of 2020, the American Airlines Stewardess College is pending demolition.

<sup>34</sup> "Braniff Dedicates Hostess College," *The Dallas Morning News*, January 5, 1968.

<sup>35</sup> "Braniff Opens New College," *The Dallas Morning News*, January 11, 1968.

<sup>36</sup> "Where Braniff put flair in the air," *The Dallas Morning News*, May 17, 2014.

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Floors three through five were occupied by living quarters that housed two-to-four women per room, with 36 dormitory rooms in total. The dormitory rooms were painted in shades of red, yellow, purple, blue, or green, with replica artifacts from international destinations which Braniff International serviced.<sup>37</sup> Each detail was intentionally planned in order to create an exciting and memorable experience for the students.

The building was staffed and operated exclusively by women. Jean Duncan, the first manager of the new facility, was a Braniff employee since 1953 and had worked in the hostess training department since 1959.<sup>38</sup> It was largely Duncan's vision to create this facility after visiting the training facilities of other major airlines and determining that the best training concepts integrated the educational and residential components. During her time as manager of hostess training for Braniff International, Duncan was responsible for training more than 75 percent of all of Braniff Airline's 800-plus United States-based hostesses.<sup>39</sup> Yearly totals of candidates during the time of operation was typically around 600, with one out of ten applicants chosen for the five-week program. Once a student graduated from the five-week program, they were assigned to a specific city, either within the United States or in faraway locations such as South America or Europe.<sup>40</sup>

In 1975, Braniff International Airways vacated the building due to a decline in revenue. Without enough funds to retain operations for the building, Dresser Industries purchased the building for roughly \$2 million. Dresser Industries converted the building into the Dresser Leadership Center, a technology company that used the facility to train new employees. Dresser Industries spent \$250,000 renovating the interior to include an audio-visual system, new beds, and new seating for the auditorium. Dresser also utilized the building for training purposes.<sup>41</sup>

In 1999, the building was purchased by ParkGate, an independent living retirement community. ParkGate operated in the building until 2014 when they closed, and the building was purchased by Greenway Investment Company. Greenway sought to demolish the building for redevelopment. However, the Braniff Preservation Group launched an effort to preserve the building and obtain a Texas Historical Commission determination of eligibility for listing the building in the National Register of Historic Places.<sup>42</sup> The structure was saved from demolition and its rehabilitation is now planned.

### *The Design of Braniff International Hostess College and the Cultural Construction of Flight Attendant Glamour*

In 1966, Braniff International Airways commissioned Dallas firm Pierce Lacey & Associates to design an ultramodern flight attendant training facility three miles southeast of the airliner's hub at Love Field. For Braniff, the project—along with a new terminal at Love Field—were progressive steps in the airliner's total corporate makeover that reinvented Braniff as a modern, glamorous, and efficient way to travel. Advertising executive Mary Wells conceptualized Braniff's Jet Age corporate identity in 1965 that captured, what the late Eero Saarinen called, "the excitement of the trip" but in a fashionable, "high-octane color montage of Mexican and modern" package developed by Alexander Girard.<sup>43</sup> Eye-catching terminals, aircraft, equipment, and graphics were integral components of the airliner's brand that promised customers a travel experience as stimulating as the destination itself. Flight attendants, already firmly rooted in American visual culture, were paramount actors in Braniff's fantasy as glamorous and

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<sup>37</sup> Ibid.

<sup>38</sup> "No more "plain" hostess for Braniff International," *The Alcalde*, June 1968.

<sup>39</sup> "Braniff Hostesses Land in New Home," *The Dallas Morning News*, January 5, 1968.

<sup>40</sup> Ibid.

<sup>41</sup> "Dresser finds new purpose for building," *The Dallas Morning News*, August 1, 1975.

<sup>42</sup> Richard Ben Cass, "Braniff International Hostess College: Historical Overview," [Braniff Preservation Group](#)

<sup>43</sup> "New Solutions: Architecture for the Jet Age," *Architectural Forum* (July 1962): 72; Monica Obniski, "Accumulating Things: Folk Art and Modern Design in the Postwar American Projects of Alexander H. Girard," PhD diss. (University of Illinois at Chicago, 2015): 294.

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charming young women, bespoke in Emilio Pucci uniforms, who effortlessly attended to travelers. The glamorous fantasy, however, was anything but effortless.

Historians Alice T. Friedman and Kathleen M. Barry each defined glamour as a cultural construct of the 20<sup>th</sup> century consumer market that appeals to popular taste, aspirations, and ideology through visual imagery. Their respective studies showed the ways in which midcentury era architecture and the feminization of service labor (specifically flight attendants) produced glamour, a perennially elusive quality desired and consumed by the public.<sup>44</sup> Uniquely, the nominated building represents the intersection of both in the construction of glamour. The midcentury corporate modernist design of the insular training facility and dormitory embodied Alexander Girard's Braniff-branded aesthetic. For prospective flight attendants, the immersive architectural environment, technical training, and requisite physical makeovers that aligned with Braniff's strict appearance and deportment standards, transformed them into embodiments of the Jet Age flight attendant mystique.

"If any building," wrote journalist Bill Morgan after its completion in 1968, "can live up to the Braniff hostess uniforms, you'll find it at 2801 Wycliff."<sup>45</sup> Pierce-Lacey & Associates designed the BI Hostess College, which earned a Texas Society of Architects First Honor Award in 1970, to embody the airline's corporate image and even conceptualized gendered architectural details—"the shape, colors, all of it"—to characterize it as "definitely a woman's building."<sup>46</sup> Constructed on a triangular site that fronted the Dallas North Tollway in a suburban setting between downtown Dallas and Love Field, the corporate training facility comprised of three rectangular sections raised on concrete pillars that formed a stepped pyramidal-shaped footprint. Sculptural elements, like curved wall joints and continuous bands of balconies that wrapped around the white stucco building, softened the exterior and a two-story sculptural planar wall of embossed and debossed "BI" symbols and decorated with an abstracted metal bird sculpture (the BI mascot) advertised its Braniff affiliation to passing motorists.

Architectural and landscape design that made the building self-contained facility evoked the Braniff brand's commitment to efficiency and created an insular environment in which the women trained. The architects eschewed a central entrance and adopted instead two entrances on either side of a central tower that bisected the east elevation. Landscape architect H. Dan Heyn, credited with popularizing the use of native Texas plants in formal landscapes, designed a program for the triangular site that prioritized the occupants' privacy.<sup>47</sup> The walled-off complex sat atop a

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<sup>44</sup> In *American Glamour and the Evolution of Modern Architecture* Friedman examines the construction of glamour in the visual imagery of diverse iconic 20<sup>th</sup> century modern buildings, like Eero Saarinen's TWA Flight Center (completed in 1962). Glamorous architectural and interior design photographed to isolate it from its real-world context depicted a modern lifestyle many desired but could not afford. Alternatively, the experience of walking through the sculptural TWA Flight Center, was itself an experiential fantasy staged for the traveling public. Barry's *Femininity in Flight: A History of Flight Attendants* looks at the construction of glamourized femininity around the image of flight attendants and how it shaped the profession's labor activism. In adhering to the airline industry's exacting appearance and deportment standards, flight attendants themselves produced feminine glamour for customers' consumption (and, as Barry adds, men's enjoyment). Friedman's work draws parallels the flight attendant experience when she likened the surface organization and treatment of exotic or eye-catching materials, both critical to the visual imagery of the subject buildings, to "functioning like makeup on skin or accessories on a well-dressed body."<sup>44</sup> Well-dressed stewardesses, in turn, as visual imagery in the isolated airplane cabin environment enhanced for passengers the fantasy of air travel promoted by companies, like Braniff.

Kathleen Berry, *Femininity in Flight: A History of Flight Attendance* (Durham, N.C.: Duke University Press, 2007): 5-6; Alice T. Friedman, *American Glamour and the Evolution of Modern Architecture* (New Haven: Yale University Press, 2010) 6.

<sup>45</sup> Bill Morgan, "Bird's Nest on the Ground," *Dallas Times Herald Sunday Magazine*, February 25, 1968.

<sup>46</sup> *Ibid.*

<sup>47</sup> Landscape plans for Braniff Hostess College are located in the H. Dan Heyn Collection at the University of Texas Alexander Architectural Archives. As of July 2020, the archive is closed on account of the worldwide pandemic. The nomination will include Heyn's records when the archive re-opens.

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site above the street level, and native trees, plants, and hedges bordered walls and entrances. Auto driveways circulated traffic to rear (highway-facing) parking lot that continued beneath the building. A heated pool, an angular boomerang-shape, was installed on the east elevation between the college and walls. Cage-like bars that enclosed three floors of balconies demonstrated Braniff's commitment to ensuring the security of its occupants.

The interior design and spatial functions of the hostess college reinforced the physical and mental transformation Braniff required of its stewardesses. Interior designer Chuck Ax followed the prescribed aesthetic Alexander Girard (1907-1993) developed for Braniff in 1965. By the 1960s, Girard was well-known fabric and graphics designer with professional connections to Eero Saarinen and Herman Miller. The Braniff Hostess College interior showcased Girard's expert curation of color and pattern with Latin American folk art that added depth to the otherwise stark-white interiors and modern furnishings. Two interior features particularly spoke to the glamour Girard's work infused into the training facility: the five-floor-long multicolored fabric-covered decorative panel in the building's north stairway and a sunken lounge on the first floor. Architects and Ax based the building's "Passion Pit," a circular sunken lounge that featured a floating conical-shaped fireplace, on one Girard styled for Eero Saarinen in the commission for the Miller House in Columbus, Indiana and repeated by the architect at Vassar College and the TWA Flight Terminal. Living and training in an environment with high-style architectural features, rich and fashionable interior fabrics, and museum-quality artifacts that represented Braniff's international flight courses reinforced for trainees the glamorous image of globe-trotting stewardesses that they looked to become.

Press coverage for the building demonstrated the role of design in constructing feminized glamour as well as chauvinistic attitudes that perpetuated the sexualized image of flight attendants in popular culture. One journalist described the building's area in terms of a woman's body measurements and warned readers not to call "her" (the 68,475 square-foot building) "dumpy," an unsympathetic nod to the strict height and weight requirements to which flight attendants adhered.<sup>48</sup> He likened the stucco exterior to "creamy white complexion and curves in the right places," which recalled racist standards of beauty perpetuated on women of color who worked as stewardesses in the airline industry. Other architectural aspects of the "feminine building" included: the lavish use of color ("with its special impact on every individual—women especially"); and halls and rooms with "'rounded corners'—nothing to snag a stocking or skirt on."<sup>49</sup> Promotional materials touted the exercise room (where "neophyte hostesses learn...about *excess baggage*,") beauty salon, and makeup parlor as "self-improvement" rooms, a phrase used by Braniff to re-frame managerial control over physical appearance as a personal choice for betterment.

## **Criteria Consideration G (Properties that Have Achieved Significance Within the Past Fifty Years)**

The 1960s-70s was a critical time in women's history wherein longstanding occupational segregation and gender discrimination eroded in the wake of second wave feminism and the Women's Rights Movement. Second wave feminism is defined as a resurgence of political and social activism among women during the 1960s to the early 1980s. This activism was generated by both women who served in the workforce and housewives, and of women of all ages. The ideology of second wave feminism transpired post-World War II, when the discrepancies between men's and women's labor rights attracted attention from individuals. Second wave feminism brought to light issues pertaining to women's workforce rights, civil rights, and their role in a family setting. Changes in the role of women in the labor force were readily seen during World War II when women started to work in factories in place of their male counterpart. When the war ended, there was a nationwide effort to employ returning service men, either at new positions or the positions that they held previous to enlisting in the military. However, the impact that women had on

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<sup>48</sup> Morgan, 4.

<sup>49</sup> Bob Skinner, "Jet-Age School for Girls," February 15, 1968. The article on file at THC does not include a magazine title with which to credit.

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the workforce during the war continued post-war. According to the Bureau of Labor Statistics, 13 million women worked in 1940, 20 million women were employed in 1945, and 17 million women stayed gainfully employed after the war.<sup>50</sup> The Women's Bureau of the Labor Department found that post-war, most women who worked needed to in order to support their families, rather than working because a profession merely interested them.<sup>51</sup> This trend of a need to work among women continued into the 1950s, evidenced by a continued increase in the number of employed women. As women's employment began to increase during the 1950s and into the 1960s due to necessity, ways to provide better education and training, wage equality, and childcare came to the forefront of a social and political movement called second wave feminism. These discrepancies in gender dynamics within the workforce came to national attention in the early 1960s at both social and political levels with the publication of the *Feminine Mystic* by Betty Friedan, which questioned a women's role in society, and the passing of the Civil Rights Act of 1964, which prohibited gender discrimination in the workplace.

### *Women's Labor History in the 1960s and 1970s*

Women's labor history is inextricably linked to concepts of gender, familial roles, economic needs, labor force needs, culture, and feminism of the late-1960s/70s. All of those forces shaped who went to work, what jobs they performed, and what rights they had and when/how that changed.

In 1963, Betty Friedan published *The Feminine Mystique*, which chronicled the subjective way that women were viewed in societal terms. The publishing of the book sparked a new wave of feminist ideology, Second-Wave Feminism that sought to establish better social and political rights for women. Gatherings and symposiums were held throughout the country bringing light the struggles that women face within the workforce, the political sphere, and domestic life.

In the 1950s, women workers were primarily childrearing, meaning that they were tasked in the primary caregiving of their children as well as working to earn a wage. This type of woman was an outgrowth of the ideas that transpired during World War II and immediately following. The sharp rise in the number of women heading families meant that fewer women could choose to remain at home with their children. The demographic of working women in the 1960s expanded even more as the baby boomer generation came of age to be employed. These women were young and eager to enter the workforce as jobs eligible for working women expanded. Yet, as women's economic responsibilities mounted, women themselves made little progress in narrowing the gender gap in wages.<sup>52</sup>

The jobs that were afforded to women in the late-1950s to the early 1960s were diverse. Unfortunately, the industrial jobs that women experienced success in were slowly diminishing due to gender occupational segregation, yet new occupational avenues were opening up. Post World War II through to the 1960s saw large spikes in jobs such as social and welfare workers, nurses, teachers, medical and dental technicians, clerical workers, and service workers. All of these jobs experienced an increase of over 25% within their respective field.<sup>53</sup> Overall, the increase of women workers from 1950 to 1960 was 35%. This increase of women workers was also due to the expanded opportunities through different types of jobs. The term "pink collar" jobs was introduced to the workforce lexicon in the mid-1960s, a term was used to separate low-level white-collar positions from better paying service jobs where women did not need an education.<sup>54</sup>

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<sup>50</sup> "Women on Jobs are Increasing," *Amarillo Daily News*, Dec. 13, 1946

<sup>51</sup> "Women Work for Economic Reasons, Not for Fun of It," *Fort Worth Star-Telegram*, July 21, 1946

<sup>52</sup> Julia Kirk Blackwelder. *Now Hiring: The Feminization of Work in the United States, 1900-1995*. College Station: Texas A&M University Press (1997). Page 203.

<sup>53</sup> *Ibid.* Page 152.

<sup>54</sup> *Ibid.* Page 178.

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Furthormore, increasing the role of women in the workforce occurred within governmental politics with the passing of Title VII of the Civil Rights Act of 1964. The passing of Title VII prohibited “employment discrimination based on race, color, religion, sex, and national origin.”<sup>55</sup> This created the Equal Employment Opportunity Commission which investigated claims of sexual discrimination through job denial, raises in salary, and promotions.<sup>56</sup> However, what was initially seen as a major victory for women workers, in reality turned out to be false hope. Politicians and enforcers of the bill viewed the claim of sexual discrimination as a “joke,” and nearly all cases filed for sexual discrimination from 1964 to 1966 were dismissed.<sup>57</sup>

Both the Equal Pay Act of 1963 and the Civil Rights Act of 1964 expanded women’s rights within the labor market. However, due to the backlash that the Civil Rights Act of 1964 received for the incursion of sexual discrimination, laboring women formed the National Organization for Women, the Women’s Equality Action League, and the National Women’s Political Caucus. These organizations were formed to campaign that the legal rights enacted to them were upheld. Empowered by the law, blue-collar and white-collar working women brought legal suits to employers that focused on abolishing discriminatory pay, to open all-male workplaces to women, and to establish groundwork for further action to take place regarding sexual discrimination.

By the early 1960s, substantial numbers of middle-class and working-class mothers of young children had accepted full-time employment. Yet, while middle-class mothers increased their commitment to full-time employment during the 1960s and 1970s, not all women felt the need to work, nor the desire to work if possible. This lack of desire largely stemmed from norms of the 1950s that only single women and married women without children worked for wages. However, unlike those of earlier decades, the women of the 1960s, both young and old, started to defuse the old social class as a distinction between wives who worked outside the home and those who did not.<sup>58</sup> Further advances for women in the labor force coincided with greater access to education. Title IX of the Higher Education Act of 1972 provided women with greater access to higher education which in turn afforded them more opportunity for better paying white-collar jobs that weren’t available prior due to the lack of education for women.<sup>59</sup>

Labor demand continued to accelerate the feminization of work. Growth in female occupations continued to rise during the 1970s with an increase of nearly 8 million female workers.<sup>60</sup> One of the largest spikes in women’s workforce during the 1970s was in the service industry. One of the most prominent jobs within the service industry was that of flight attendants. The rise in commercial aviation in the 1960s created more opportunities for young females seeking good employment. Primary candidates for female flight attendants were young attractive women who were unmarried. Yet, with the onset of the Civil Rights Movement in the 1960s and continuing into early 1970s, thoughts on discriminatory practices within the airline industry towards flight attendants spiked.

The Civil Rights Movement encouraged flight attendants to challenge long standing restrictions on their work, which were primarily based in sexual discriminatory ideals. The movement generated social ideologies that influenced the way flight attendants perceived their jobs. While some men were flight attendants at this time, the large majority were women. One of the major restrictions plagued on women was with regards to their age, marriage status, height, and weight. The passing of Title VII brought to surface these discriminatory ideals between male flight attendants and

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<sup>55</sup> “Title VII of the Civil Rights Act of 1964,” U.S. Equal Employment Opportunity Commission.

<sup>56</sup> Judith N McArthur, and Smith, Harold L.. *Texas Through Women's Eyes : The Twentieth-Century Experience*. Austin: University of Texas Press (2010). Page 197

<sup>57</sup> “Women’s Rights: The Impact of Title VII on Gender Equality,” LBJ Presidential Library.

<sup>58</sup> *Ibid* Page 180

<sup>59</sup> *Ibid* Page 185

<sup>60</sup> *Ibid* Page 179

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female flight attendants. In 1971, a court case was held, *Sprogis v. United Airlines*, which sought to end the discriminatory behavior of airlines towards their female flight attendants. The case concluded that, “any passenger preference for single airline stewardesses did not provide valid reason for invoking...exception in Title VII as a *bona fide* occupational qualification.”<sup>61</sup>

### *Women’s Social Movements in Texas*

Advancement for women in the workforce varied from state to state. Many states, such as Texas, were rooted in masogonistic values within the labor force. These deep rooted values created issues for the advancement of women in the labor force in Texas. In 1966, the Southern Methodist University, located just north of Dallas, held the first of two symposiums for women, the first entitled “The Education of Women for Social and Political Leadership.” The event was organized by the Dean of Women at SMU, Emmie V. Baine. This was the first women’s symposium held in the state of Texas and the event drew more than 400 participants. The keynote speakers of the first symposium were Marietta Tree, former U.S. ambassador to the U.N.; Dr. Carl N. Degler, professor of history at Vassar College; Dr. Helen V. McLean, psychiatrist at the Institute for Psychoanalysis in Chicago; Dr. Mary I. Bunting, president of Radcliffe College; and Viola H. Hymes, chairman of the governor’s Commission on the Status of Women for the state of Minnesota. The success of the first symposium spawned the need to hold a second symposium the following year. The second symposium in 1967 built upon the initial motivation of the first symposium and encouraged stronger relationships between women leaders and women looking to enter the workforce. The symposiums were described as, “a once-a-year intellectual feast” for the women of Dallas.<sup>62</sup>

One of the primary goals of the symposiums was to create a safe space for women to congregate and listen to positive speeches about how they can succeed in the labor force. Many of the women attending were college aged with the hope of using their degree after college for a sustainable career. The symposiums were also revolutionary in Texas due to the fact that its views of societal norms were male centric. For many in attendance, this was the first time that they witnessed speeches advocating for women’s rights in the labor force.

In addition to the symposiums garnered by the publication of *The Feminine Mystique*, action within federal and state legislation provided necessary building blocks for the advancement of women’s labor. Attempts were made at the governmental level to procure women’s labor rights in Texas. One such attempt was to amend the Texas Civil Rights Act of 1967, which prohibited employment discrimination based on race, color, religion, or nationality, to include discrimination based on sex. Inclusion of sexual discrimination did not pass and areas of women’s labor such as equal pay for equal work and occupational segregation persisted without governmental repercussions.<sup>63</sup> One member of the Governor’s Commission on the matter stated the following:

It is recognized that the working pattern of women is different from that of men. A young woman takes a job until she is married or until she has a baby and then retires from the work force until she has completed her family or never to return. It is a fact of life that an employer’s expectation of reaping a substantial dividend from hiring and training a young man

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<sup>61</sup> Roberta Lessor, *Social Movements, the Occupational Arena and Changes in Career Consciousness: The Case of Women Flight Attendants*. *Journal of Occupational Behaviour*, Jan., 1984, Vol. 5, No. 1, A Special Issue on Environment and Career (1984). Page 37-51.

<sup>62</sup> “Southern Methodist University Women’s Symposium Records,” (1966). *Southern Methodist University*. Abstract. <https://legacy.lib.utexas.edu/taro/smu/00162/smu-00162.html>

<sup>63</sup> Judith N. McArthur, and Smith, Harold L.. *Texas Through Women's Eyes : The Twentieth-Century Experience*. Austin: University of Texas Press, 2010. Page 195.

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is much more apt to be realized than his similar expectation in the case of hiring a young woman.<sup>64</sup>

This male centric mindset was further embedded in studies conducted by state run commissions on the status of women in Texas. Statewide legislation intended to gain knowledge on the status of women in Texas was enacted in 1967. The state legislation established the Texas Commission on the Status of Women. The commission only lasted until 1969 due to lack of funding and staffing, which lead to inadequate information on the status of women in Texas. Looking to continue the work that was done by the Texas Commission on the Status of Women, then Governor Preston Smith established the Texas Status of Women Commission in 1970. The commission was headed by Margaret Brand Smith, an attorney and insurance executive from Dallas. The commission held a conference in Austin in August of 1970 that drew an attendance of more the 1,000 women. Similar to the first women’s commission, the Texas Status of Women Commission disbanded later that year due to a lack of success in political ventures. Later efforts to establish a women’s commission transpired in 1977 when then Governor Dolph Briscoe established the Texas Commission on the Status of Women through executive order. This commission sought to continue the efforts established under the last commission and was once again directed by a female Dallas resident, Lorene Vychopen.<sup>65</sup>

Ocurring simultatiously as the commissions was the formation of Texas chapters of the National Organization of Women, a grassroots organization founded in 1966 designed to promote women’s rights. In 1970, the first chapter of the organization was founded in Houston. The Houston chapter established an Equal Employment Opportunity Task Force which sought to target violators of Title VII. Texas chapters of the National Organization of Women were established in the following years in San Antonio, Austin, and Dallas. In 1973, Texas established a statewide National Organization of Women’s chapter, which was directed by Dallas-based chapter head Martha Dickey. The growth of the organization in Texas continued and by 1976, there were twenty-nine local chapters. The organization fought not only for gender discrimination in the workforce, but also for protection in domestic settings and against rape.<sup>66</sup> In 1971, the Texas state legislature passed the Texas Equal Legal Rights Amendment, which provided legal equality between the sexes and prohibited discrimination on the basis of sex. Texas’s fight to get a bill passed to prohibit gender discrimination first came to legislation in 1957 and was led by Hermine Tobolowsky, a Dallas-based attorney. Her just over a decade’s long career to fight for a bill to get passed led her to be widely recognized as one of the leaders for advocacy in Texas. Female support for the amendment was largely due to the fact that many women were in the workforce. However, many women opposed the passing of the amendment because it forced “women to work outside the home, abolish alimony and child support, and make women subject to the military draft.”<sup>67</sup>

### *Women’s Social Movements in Dallas*

Women’s social movments started to more evidently take shape in the early 1970s with the formation of the Dallas Chapter of the National Organization of Women. Leading figures in the fight for women’s rights in Dallas were also starting to be highlighted more in the media. A column from the Dallas Morning News focused on the potential passing of the national Equal Legal Rights Amendment. Interviews within the column ranged from women who had high ranking positions in the labor force to housewives. One such women who was vocal on the passing of legislation was Tobolowsky, a Dallas attorney, who said the following, “passage of the amendment is the biggest step forward that women have ever taken.” Another woman, Carol Holloway, a Dallas housewife, was also happy with the passing of the amendment by stating, “I think the amendment is good, not because of women’s liberation – I want to make that

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<sup>64</sup> Ibid. Page 196.

<sup>65</sup> Debbie Mauldin Cottrell, “Governor’s Commission For Women,” *Texas State Historical Association*.  
<https://tshaonline.org/handbook/online/articles/mdg05>

<sup>66</sup> McArthur. Page 199

<sup>67</sup> Ibid. Page 214

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clear – but because it treats women as equals...It has been a long time coming.” Other views from Dallas-based women saw the potential passing of the amendment as good, yet they should be thoughtful in what the amendment would ultimately mean for women’s rights, meaning that it could nullify further attempts at equality.<sup>68</sup>

Even with the passing of the Equal Legal Rights Amendment in 1972, women in Texas continued to suffer from occupational segregation. Areas such as the wage gap and promotional tools still hindered a women’s place in the workforce alongside their male counterpart. In 1973 alone, 1,300 illegal actions against the EEOC in Dallas were filed.<sup>69</sup>

### *Scholarly Evaluation*

Women must learn their own history because they have a history to be proud of and a history which will give pride to their daughters...To keep us from our history is to keep us from each other. To keep us from our history is to deny to us the group pride from which individual pride is born...Courageous women brought us out of total bondage to our present improved position. We must not forsake them but learn from them and allow them to join the cause once more.<sup>70</sup>

- Beverly Jones, “Toward a Female Liberation Movement” (1968)

The accomplishments of Second-Wave Feminism during the 1960s and 1970s in the United States set in motion a greater focus to document women’s history through scholarly means. At the national level, one of the first books published documenting women’s history through means of social, economic, and ideological forces was *Out to Work: A History of Wage-Earning Women in the United States* by Alice Kessler-Harris, which was originally published in 1982. The book closely examines the changing patterns in wage work for women throughout the United States, chronologically from the colonial period to the 1970s. The book primarily uses government reports to outline the conditions and changes found in women’s paid labor history, as well as many secondary sources. Although the book does a good job at recording women’s labor history, the fact that the book only summarizes its history throughout the decades creates gaps.<sup>71</sup> However, the book’s strength lies in its ability to accurately depict occupational segregation through wage differences between men and women, how certain demographics of people fought against the equality of men’s and women’s labor, and what types of jobs women worked in.<sup>72</sup>

With the foundation set forth through this book, authors in the following decades have been able to fill in these gaps with numerous books that look at specific labor markets of women’s history. One type of industry that the book touches on is the service industry. Kessler does a good job at narrating the importance of the service industry in women’s labor, but does not go into specific detail of the types of jobs within the services industry. Flight attendants were one of the most prominent forms of servicewomen during the 20<sup>th</sup> century. Realizing this importance, authors, scholars and former employees of the industry wrote books specifically detailing the history of female flight attendants.

### *Flight Attendants in Women’s Labor History Scholarship*

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<sup>68</sup> “Women View Liberation,” *Dallas Morning News*, August 23, 1970.

<sup>69</sup> “Equal Employment Complaints Costly,” *Dallas Morning News*, May 5, 1974

<sup>70</sup> Beverly Jones and Edith Brown, “Toward a Female Liberation Movement,” (Boston: New England Free Press, 1968): 17-18. <https://rozsixties.unl.edu/items/show/686>, accessed June 22, 2020.

<sup>71</sup> Julia Kirk Blackwelder. *The Journal of Southern History* 49, no. 1 (1983): 153-54. Accessed June 29, 2020.

<sup>72</sup> *Ibid.*

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Specific to the Braniff International Hostess College, the history of flight attendants has been a well-documented area of focus within women's labor history. An industry largely dominated by women, many of the scholarly works highlight the role of women in the industry from its beginnings in the 1930s and typically concluding in the 1980s when airlines became deregulated. Books such as *Femininity in Flight* by Kathleen Barry, *Working the Skies: The Fast-Paced, Disorienting World of the Flight Attendant* by Drew Whitelegg, *Come Fly With Us! A Global History of the Airline Hostess* by Johanna Omelia and Michael Waldock, and *The Jet Set: Airline Stewardesses and the Making of an American Icon* by Victoria Vantoch examine the history of female flight attendants. Topics within the books include culture, personnel, training, evolution, and social movements. The 1960s and 1970s are specifically highlighted as some of the most important years within the industry as commercial aviation was beginning to be a norm within the transportation sector, and concepts such as fashion and glamor became highly marketable.

*Femininity in Flight* by Kathleen Barry, a sociologist focused on women's history, documents the female flight attendant largely through the eyes of glamour within the industry. Her reflection on the glamour culture is viewed as a very important piece in the history of the industry for the fact that it was used to promote the job as fashionable and attractive. Yet, her depiction of the glamorized lifestyle also resulted in the tipping point for female flight attendants to fight for their workers rights. The glamour of the industry was largely bound to tight restrictions on height, weight, and age resulting in a limited career. Barry uses source material such as perceptive readings of popular culture, newspapers, industry publications, and first-person accounts. Braniff International Airlines is used as a primary example for her evaluation of glamour during the 1960s and 1970s, specifically with regards to their unique color scheme and their Pucci-designed attire.<sup>73</sup>

The book *Working the Skies: The Fast-Paced, Disorienting World of the Flight Attendant* by Drew Whitelegg, a faculty member at Emory University, takes more a general approach to chronicling the history of female flight attendants, identifying itself as a behind-the-scenes look at the industry. Similar to *Femininity in Flight*, this book utilizes firsthand accounts from retired flight attendants, both female and male, in order to get a holistic view of the industry, from industry striffs to industry highs.

In addition to books, scholarly journals have been written on the subject of female flight attendants. Articles such as "Think of Her as Your Mother: Airline Advertising and the Stewardess in American, 1930-1980" in *The Journal of Transport History* and "Gender in the History of Transportation Services: A Historiographical Perspective" in *The Business History Review* further detail the history of the industry through the lens of female flight attendants. These books and scholarly articles, as well as numerous others, have been used as source material for dissertations. Carney Maley, a former PhD candidate at Boston University, wrote her dissertation title "Flying the 'Unfriendly Skies': Flight Attendant Activism, 1964-1982," which chronicles the female flight attendants role during Second-Wave Feminism and how the industry was vital in advancing women's rights. The books, articles, and dissertations mentioned above account the history of female flight attendants from their beginnings in the 1930s through the 1990s, all written from the perspective of people with different backgrounds during the early 21<sup>st</sup> century. When reading each book, the reader will get a sense that the social events of the 1960s and 1970s was crucial in developing an ethical work environment for female flight attendants.

### *Excpetional Significance: The Braniff International Hostess College*

While historiography vary from state to state, Texas's long stance of male dominance in society greatly hindered the female narrative in its state history. This narrative started to change in the late 1960s and early 1970s as new scholarly material started to be published. One of the first books written on women's history in Texas was *Women of Texas* by James M. Day. Published in 1972, the book focused on the general history of women in Texas and how they

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<sup>73</sup> "Femininity in Flight," Duke Univnity Press Review.

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participated the state's narrative.<sup>74</sup> This piece of literature created a foundation of numerous scholars to further expand on the importance of women in Texas history. The subsequent scholarly articles and books focused more specific topics relating to women's history in Texas through subcategories such as politics, race, social status, and labor.

The construction of the Braniff International Hostess College in 1968 fits squarely within the timeline of sweeping change in women's labor history in Texas. The building was constructed during the rebranding of the company, and represents a very important and influential sector of commerce within Braniff International Airways' history. Corporate leaders at Braniff International Airways understood the importance of the female flight attendant and constructed of the building as a focal point for the rebranding campaign. The building continued to represent women's labor history until 1975 when Braniff left the building. During its years of operation, the building continued to be highly influential in the advancement for women's labor through its acceptance of black flight attendants and accepting marriage while working.

## Conclusion

The Braniff Hostess College meets Criterion Consideration G because it represents the progress of women's labor history in Texas and more specifically in Dallas. Flight attendants were one of the most explicitly sex-segregated service professions during a period when the women's rights movement challenged gendered jobs and discrimination based on gender. The Braniff Hostess College operated from 1968 to 1975, a time period when the momentum in the Women's Rights Movement, both nationally and in Texas, was riding high on successes at both the social and political level. Second wave feminism and the Women's Rights Movement was not hegemonic, but was inclusive of a plurality of voices representing different classes, races, professions, ages, cultural and social ideologies. Flight attendants represent one chapter of that larger history. Flight attendants, including Braniff employees, were active in labor rights equality fights of the era. Numerous labor victories were won by female flight attendants during the college time of operation, which included the extension of age for a flight attendant and the ability to get married while employed. Exploitation of the industry was also gaining momentum with former flight attendants voicing their opinions on the sexualized nature of the industry. In many ways, the Braniff Hostess College represents the closing of a chapter in the glamour and fashionable lifestyle of female flight attendants. This evidence of social and political change is documented in lots of scholarship including books and academic articles to dispassionately evaluate a resource of this type, all within the national level, the local level, and specifically on flight attendants. Many of these books chronicle the history of female flight attendants, thoroughly highlighting the 1960s and 1970s as a time of transcendent change within the industry. The Braniff Hostess College is as a unique resource in the chronically of women's labor history as flight attendants were a transient workforce and this building is one of a few permanent facilities that illustrates their experience.

The Braniff International Hostess College is locally significant under Criterion A for Commerce with emphasis on Women's Labor and Social History as a representation of the advancement of women in the workforce within the context of the aviation industry and the role of the inflight hostess in marketing the airline during the mid-century period. The subject building was designed by the Dallas-based architectural firm of Pierce, Lacey, and Associates and is the only building remaining in Dallas which functioned as a flight attendant training facility. The building was completed in 1968 and operated as a hostess college until 1975, providing career opportunities to thousands of women who were seeking independence and adventure. The Braniff International Hostess College was instrumental in defining the image and culture of the company and the building retains the ability to convey its association with Braniff International Airlines.

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<sup>74</sup> Nancy Baker Jones, "Making Texas Our Texas: The Emergence of Texas Women's History, 1976-1900," *Southwestern Historical Quarterly*, Volume 120, Number 3, January 2017. Page 294.

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*Amarillo Daily News*

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## Maps

Map 1: Braniff International Hostess College (2801 Wycliff Ave.) in Dallas, Texas. Source: Bing Maps 6/17/2020



Map 2: The nominated boundary is the legal parcel recorded by the Dallas CAD.



# SBR Draft

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Map 3: Map Showing Corrdinate



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## Figures

Figure 1: Braniff International Hostess College, c.1968 (Image courtesy of the Texas Historical Commission).



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Figure 2: Historic First Floor Plan and Site Plan. (*The Texas Architect*)

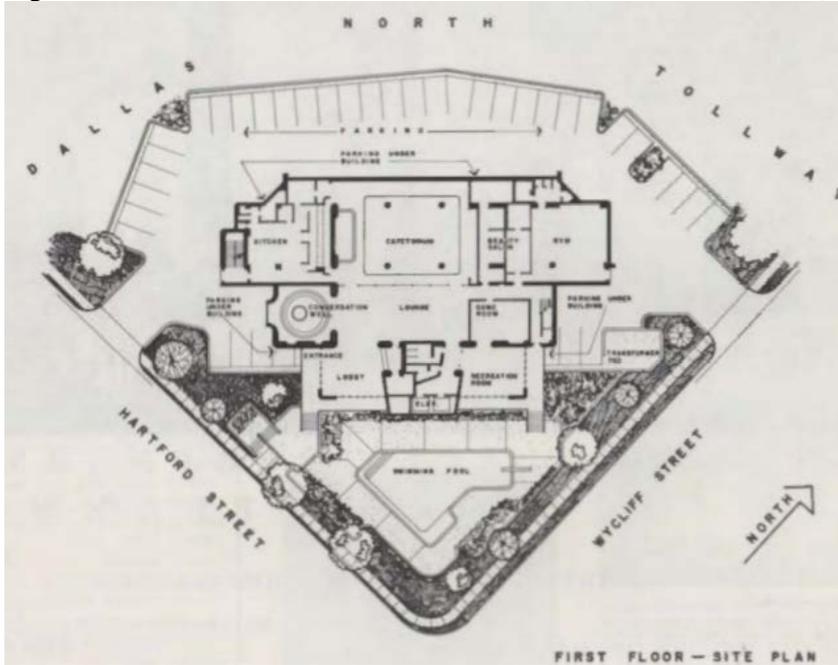
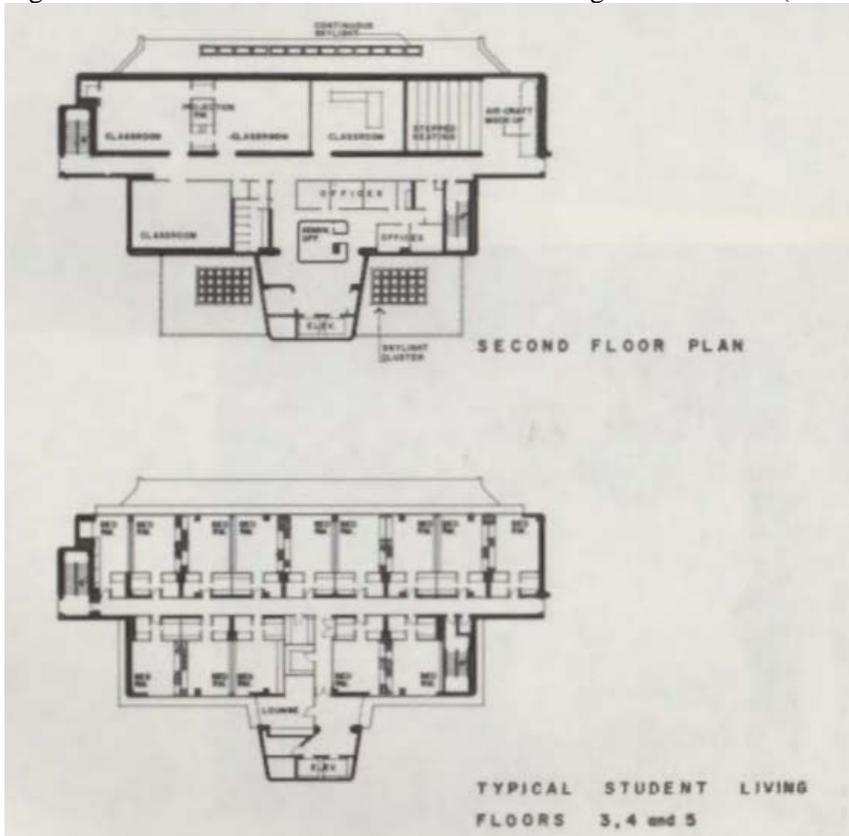


Figure 7: Historic Floor Plans of the Second through Fifth Floors. (*The Texas Architect*)



Braniff International Hostess College, Dallas, Dallas County, Texas

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Figure 2: The first-floor entrance atrium. (1968)



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Figure 4: Braniff hostesses dubbed the facility's sunken lounge the "Passion Pit."



Figure 5: A full-scale aircraft mock-up on the second floor.



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Figure 3: A Braniff trainee learns how to walk down an aircraft aisle in the second-floor exercise room.



Figure X: Hostess dorm room, 1968.



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Figure 6: The "Powder Puff" room was on the second floor.



Figure 7: Cover of the *Dallas Times Herald Sunday Magazine* promoting Braniff Hostess College, February 25, 1968.



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Braniff International Hostess College, Dallas, Dallas County, Texas

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Figure 8: The Braniff “Air Strip,” concept



Figure 9: Braniff flight attendants (“hostesses”) in-training. (1969)



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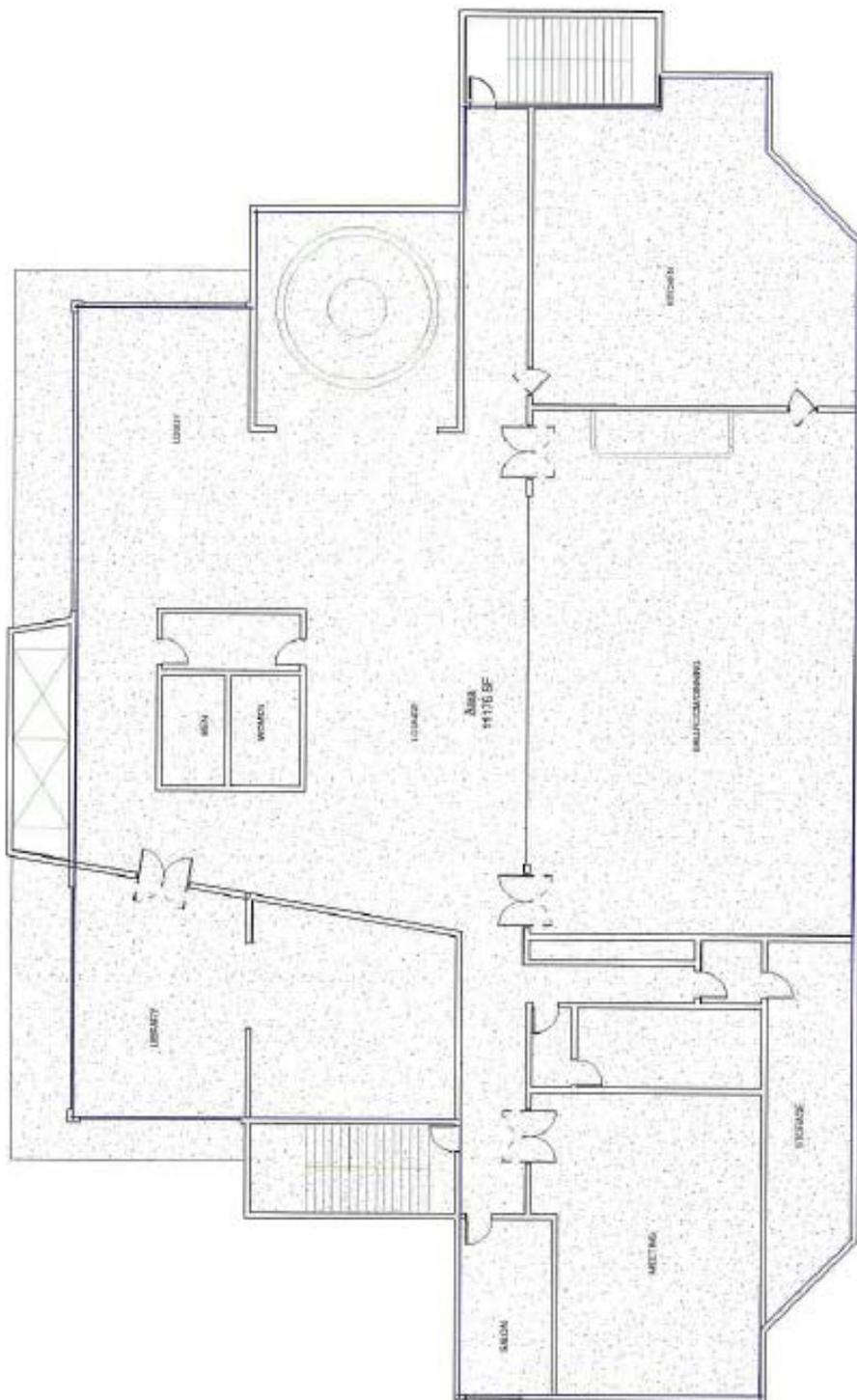
Figure 10 : By 1973, Braniff International Hostess College trained male stewards.



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Figure 8: Current First Floor Plan.



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Figure 9: Current Second Floor Plan.

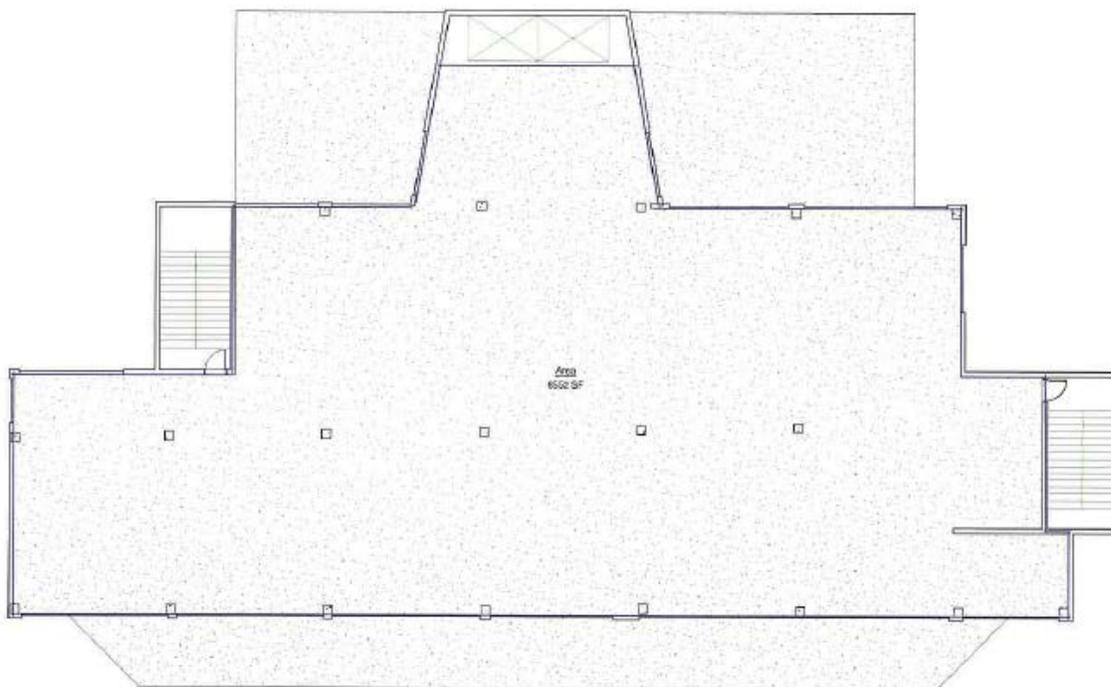
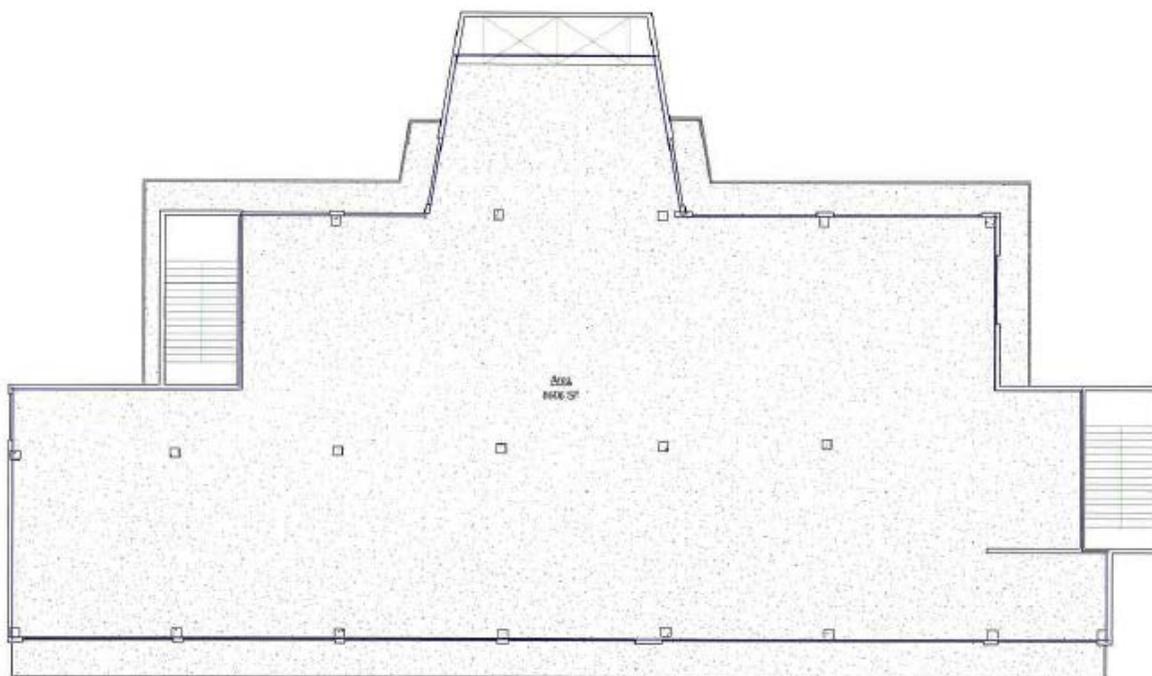


Figure 10: Current Third through Fifth Floor Plan.



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## Photograph Log

The Braniff International Hostess Hotel  
Dallas, Dallas County, Texas  
Photographed by Nate Curwen, August 2019

Photo 1: View of West Elevation, looking northeast



Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 2: View of South Elevation, looking north



Photo 3: View of South and East Elevations, looking northwest



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Photo 4: View of East Elevation, looking west



Photo 5: View of North Elevation, looking south



Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 6: View of Parking with Subject Building to the left, looking south



Photo 7: View of Pool Courtyard, looking north



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Photo 8: View of Pool Courtyard, looking northwest



Photo 9: View of Pool Courtyard, looking southeast



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Photo 10: View of Underpass, looking southwest



Photo 11: View of Underpass Entrance, looking northeast



Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 12: View of first floor, atrium, looking southwest



Photo 13: View of first floor, atrium, looking north



Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 14: View of first floor, passion pit, looking south



Photo 15: View of first floor, auditorium/dining room, looking northwest



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Photo 16: View of first floor, auditorium/dining room, looking south



Photo 17: View of second floor, looking northeast



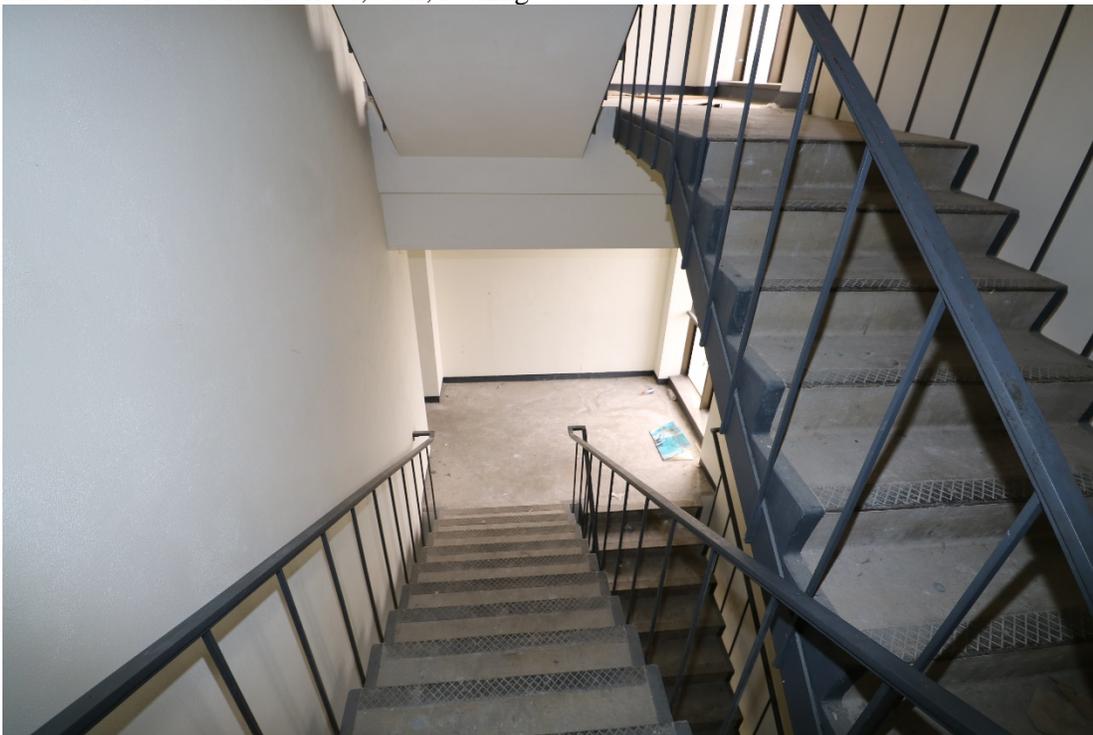
Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 18: View of third floor, looking south



Photo 19: View of fourth floor, stair, looking east



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Photo 20: View of fourth floor, looking north



Photo 21: View of fourth floor, stair, looking east



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Photo 22: View of fifth floor, looking northeast



Photo 23: View of fifth floor, balcony, looking north



Braniff International Hostess College, Dallas, Dallas County, Texas

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Photo 24: View of roof, looking north

