

STYLISTIC CHANGES IN GIRLS' DRESSES
FOR THE YEARS 1941-1980

By

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Bachelor of Science in Home Economics

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Stillwater, Oklahoma

1981

Submitted to the Faculty of the Graduate College
of the Oklahoma State University
in partial fulfillment of the requirements
for the Degree of
MASTER OF SCIENCE
December, 1982

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1982
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ACKNOWLEDGMENTS

The researcher wishes to express her appreciation to her major adviser, Dr. Grovalynn Sisler, for her guidance and assistance throughout this study. Appreciation is also expressed to the other committee members, Dr. Kathryn M. Greenwood and Carolyn Flowers, for their invaluable assistance in the preparation of the final manuscript.

A note of thanks is given to the Tulsa City-County Central Library reference personnel, to the University of Tulsa library and to the Oklahoma University Bass Collection personnel for their aid in making available copies of the Sears Catalog.

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CHAPTER I

INTRODUCTION

In the twentieth century, welfare and development of children have become important issues. Much effort has gone into understanding children's behavior and providing an environment that allows maximum growth and development.

When studying children it is important to consider all aspects of their growth and development in order to fully understand and help them in the process of becoming adults (Williams, 1978). Clothing is an important factor influencing the development of children. According to Jaffe (1972, p. 11) "it is widely believed that clothing affects the social behavior of children--the assumption being that the boy who is dressed like a gentleman will behave like one." Many people also believe that wearing similar clothes to that worn by peers gives a sense of security (Jaffe, 1972).

Clothing alone may not affect behavior; however, when seen in relation to social, psychological and physical factors, clothing plays an important role (Williams, 1978). According to Warner (1949, p. vi) "what a woman buys to furnish her house and clothe her family is highly controlled by her social-class values." In America from the 1940s on, the middle class has steadily increased compared to the upper and lower social classes. The middle class has great influence on the American culture and is "largely responsible for the great productivity that

characterizes the nation as a whole" (Horn and Gurel, 1981, p. 274). Clothing can be an important tool in understanding the history of any social class of people, and has been recognized as important evidence of material culture (Frye, 1977).

A historic costume collection containing garments from the latter part of the nineteenth century is housed in the Department of Clothing, Textiles and Merchandising at Oklahoma State University. Several research studies have been conducted in an attempt to establish correcting dating of the garments in the collection, suggest adequate storage and help make the collection as useful as possible for educational purposes. These studies included research on undergarments, shoes, lace and hats (Carr, 1971; Tammen, 1973; Crabtree, 1979; Ridley, 1981). The collection includes children's clothing; however, no attempt has been made to properly catalog, date and store the clothing. The research was undertaken in an attempt to add to the usefulness of the collection.

Very few studies have been conducted dealing specifically with children's clothing. A series of three research studies were done at Cornell University by Carpenter (1948), Clifford (1957), and Stroup (1967) covering the years 1850-1941. Other studies were done by Moase (1972) at Iowa State University who studied children's clothing from 1894 to 1914, and by Helvenston (1975) at Florida State University who covered the period 1841 to 1885. The researcher was unable to find any studies dealing exclusively with children's clothing from 1941 until present day. The literature available on the subject deals primarily with the years prior to 1930 and only briefly mentions the following years.

Purpose

The purpose of the study was to describe dresses of girls from middle class families during the years 1941 to 1980. The objectives of the study were:

1. To identify the variations in the modal design components of dresses available for young girls during 1941-1980.
2. To determine the frequency of variations in modal design components, fabric design and fiber content of the dresses shown for each year.
3. To make recommendations for using the information in the study to date girls' dresses in the historic costume collection in the Department of Clothing, Textiles and Merchandising at Oklahoma State University.

Limitations

The following limitations were identified.

1. The modal design components studied were limited to components of dresses available for young girls (size 3-14).
2. Due to the lack of availability of actual garments, the study was limited to only photographs or drawings of garments.

Definition of Terms

Middle Class: Comprised of two distinguishable segments: an upper-middle class of professionals, proprietors, and managers, who generally have at least some college training, and a lower-middle class of small shopkeepers, clerks and salespeople, generally with less education (Kohn, 1969, p. 12).

Modal Design Component: The construction or applied design features that are distinctive as a part of a designated style (Burns, 1982, p. 117). Modal design components in this study include bodice, neckline, collar, waistline, skirt, hemline and sleeves.

Young Girls: Girls who wear size 3-6 (small) and size 7-14 (large).

CHAPTER II

REVIEW OF LITERATURE

Very few research studies were available in the area of children's clothing, and most books on history of costume include the clothing of men and women but not children. The review of literature was divided into two major topics: the history of children's clothing, and research methodology in historic studies on clothing.

The History of Children's Clothing

The history of children's clothing actually does not begin until the middle of the nineteenth century. Not until then did children wear clothes that were designed especially for their age and with their activities in mind. What children wore was very closely related to how adults thought of them. Children were not recognized as unique individuals with their own personalities, and they were either ignored or thought of as miniature adults. According to Laver (1969, p. 128) "One of the objects of children's costume was to maintain, if not to provoke, a certain pride in dress; i.e., to indicate to the world at large the social status of the parents."

Prior to the 1800s children began adult life at an early age and it was not unusual for them to be put to work at the age of six or, if they came from a wealthy family, to be required to study seriously with tutors from the age of three (Wilcox, 1963). The children's "adult" life was reflected in their clothing. The styles and fabric were

identical to those of their parents except when certain details were considered superfluous. The idea that "children should be seen and not heard" prevailed until the middle of the nineteenth century (Macquoid, 1923). Thus, the history of children's costume closely followed the history and the eccentricities of adult clothing until the late 1800s.

There was one exception to the rule that adults and children were dressed alike and that pertained to infant wear. From the beginning of the Christian Era, and probably before then, until well into the eighteenth century, infants were swaddled in tight bands from the moment they were born until they became big enough to learn to walk. It was believed that the tight binding would protect the child from falls and other accidents and would straighten the legs and arms. Thus, children spent their first years in complete denial of physical freedom, which inhibited natural health growth (Ewing, 1977).

For adults and children alike the principal garment prior to the fourteenth century was the tunic. It had developed from the Greek chiton and the Roman toga, both made from a long draped piece of fabric held together by metal pins (Style Cycles--The Children, 1954). The tunic allowed for considerable freedom of movement as the only close fitting part was the girdle or belt at the waist.

As women's dress became shaped to the waist in the fourteenth century, so did girls'. This shaping was the start of the cycle of fashion in the present era. As men's dress from this time also became more elaborate and developed a complex and spectacular history, boys likewise followed their fathers (Ewing, 1977, p. 24).

However, boys were not always dressed like their fathers. Instead, small boys, according to Wilcox (1963), were dressed like their sisters in an ankle length dress until the age of six. The only way to tell them apart was by name. Over the dress both wore a pinafore often made

of sheer linen with embroidery and lace. At six or seven the boy was then "breeched" and became a man; a proud family occasion.

Changing Ideas on Children and Their Clothing

The crusaders began to travel in the fifteenth century, thus increasing the trade and communication between the East and the West. As they brought back new things and ideas, the interest in clothing grew (Style Cycles--The Children, 1954). The merchants became wealthier as the trade grew and they could now afford to dress their families more elaborately. Most of the information about what clothes they wore came from the paintings of their families as well as the royal families. The paintings do not tell the full story, however, as they only portray children of the upper class dressed in their best (Macquoid, 1923). Most people lived in rural areas and their children were probably dressed in simple, comfortable peasant dress (Ewing, 1977).

The boys continued to wear what their fathers wore. Their garment consisted of doublets, sleeveless jerkins, trunk hose and knee-length balloon-shaped venetians. They were worn with feathered hats and neck ruffs. The girls followed their mothers and wore long stiffened Elizabethan bodices, complete with stomachers and whalebone corsets. They wore high ruffs and decorative headwearings. The garments for both sexes were made of silk, satin, velvet and brocade in primarily dark colors; green and brown (Wilcox, 1963). More than likely, these types of garments were worn on special occasions (such as sitting for a painting). Their daily clothes were the same styles but less elaborate. The girls probably suffered more from wearing this type of clothing than the boys. They were forced to wear the tight corsets all day and often at night too, in order that they grow up with the slender waist that was so

admired (Laver, 1969). The styles of dress changed little during the seventeenth and eighteenth centuries, although the trend was toward greater ease and freedom and less rigidity.

One of the first to be against children's tight clothing was John Locke. He especially protested the practice of swaddling infants (Gay, 1964). He was one of many educationalists who were concerned about the health of children, but it was not until Rousseau published his book, Emile, that parents accepted the idea that perhaps children were different from adults and should therefore not be made to behave and wear the same clothes as adults (Ewing, 1977 and Laver, 1969). During the decades around 1700, several changes came about in children's costumes, the most significant being that children no longer wore the cumbersome dress of adults. Little boys were now "breeched" earlier and began to wear the more comfortable trousers instead of the tight fitted breeches. Trousers had been considered only fitting for the sailors and people of the lower classes, but by wearing trousers, boys introduced a fashion that their fathers would later adopt (Laver, 1969). Girls were also "freed" by the liberation and were relieved of their restricting stay. They now wore a loose dress of muslin with round neck and loose sleeves with only a soft sash at the waist to fit the dress (Wilcox, 1963). They also began to wear pantalets. These looked much like the trousers the boys wore and shockingly revealed that girls had legs, too.

Possibly for the first time in history, fashion in children's wear proceeded fashion for adults. Forty years after boys started to wear trousers, their fathers followed suit. After pantalets gained acceptance for girls, women gradually followed and made them an adult fashion, too. As mentioned by Martin (1978), this pattern was to continue.

The straw boater or sailor hat worn by children as early as 1780 became fashionable for adults in 1890. The soft turned-down collar worn by boys in the 1870s became fashion for men in the 1920s. . . . Little girls wore a pigeon-breasted look with gathers and fullness from the chest to a very low waist in 1888. In 1903 the pigeon-breast appeared in women's bodices. In 1885 little girl's fashion placed the waist at the hip level. Thirty-five years later in the early 1920s the adult woman's waistline was at the hip (pp. 7-8).

Industrialism and the Years Leading Up to It

In the late eighteenth century the so-called fashion plate was introduced. From then on, year for year accounts are available of what children and adults wore. The children's clothes continued to be sensible into the nineteenth century. Soft fabrics and light colors were used for both sexes, but this was not to last long (Laver, 1969).

Girls suffered the most. The skirts became fuller, and the waist tighter and tighter. To make the skirt full, several petticoats were worn. Tight lacing became common from early childhood, and the bodice was fitted with rows of tucks. Leg o'mutton sleeves added fullness to the bodice and pantaloons added interest to the legs. The hats were equally elaborate, decorated with as many bows as they could hold. The cottons and muslins gave way to organdy, gingham and taffeta often decorated heavily with ruffles, ribbon, embroidery and trimming (Wilcox, 1963). Even the footwear became tighter and heavier. "Instead of the comfortable pump-style shoes of earlier days they wore tight buttoned or laced boots" (Ewing, 1977, p. 70). The clothes were no longer light and loose, but heavy and restrictive of movement.

Then in 1840, the crinoline was invented. It was light weight and gave some relief from the oppressive petticoats, but it did not last long. In the 1860s, it became fashionable to draw fullness to the back thus creating the bustle. Whereas the crinoline had given little

girls freedom to run about, the bustle inhibited any movement of the legs (Laver, 1969).

Ewing (1977) suggested that perhaps the everyday dress was less elaborate and cumbersome, like the dress worn by "Alice in Wonderland," than that shown on fashion plates of girls dressed in their best for the occasion.

She wears a simple dress with a plain bodice and a straight full skirt with some rows of tucks at the hem, to allow for her growth. The dress has short puff sleeves and a tiny turn-down collar. Over it goes a pinafore, also with small sleeves, plus two pockets. Her hair is simply brushed back, uncurled . . . (Ewing, 1977, p. 97)

For home, school and play the apron or pinafore was an important part of the costume. For special occasions, the apron was made of sheer fabric decorated with lace and embroidery (Wilcox, 1963).

In the 1820s, it had again become popular to dress little boys in dresses. At first, they were simple dresses worn with pantaloons showing, but little by little, they became increasingly elaborate. Long hair for girls was fashionable again often topped with hats decorated with flowers and feathers. While the elaborate fashions would follow a girl all her life, the boys escaped their girlish dresses as they grew up and instead wore a loose and comfortable tunic over their trousers. The tunic became everyday wear for wealthy as well as peasant boys in the 1840s and 1850s (Ewing, 1977).

The industrialism had its effect on clothing, too. Ready-made clothing was first produced for men. The infrequent fashion change in men's fashion made that possible, but the manufacturers soon realized that they had a new market in boy's ready-made clothes. By 1820, several New York firms sold a variety of fashions for boys. One example is Oak Hall Department Store opened by George Simmons in 1841. He

devoted an "entire spacious rotunda to boy's clothing only" (Kidwell and Christman, 1974, p. 54). The favorite style of little boys was a dark suit with a straight short jacket. Often collarless, the jackets were buttoned at the neck and sometimes edged with braid (Ewing, 1977).

Americans had always followed the fashions of Europe and even imported many of their clothes. But in 1860, the picture changed. American boys were wearing knickerbockers (trousers cut off and gathered at the knee), and the idea spread to Europe. The knickerbockers were worn with various jackets, but most commonly with the Norfolk jacket which had box pleats down the sides, an encased waist belt and a white Eton collar (Ewing, 1977).

Other fashions for boys included dressing them in "historic costumes" as Julius Caesar or international costumes as Turks. For a while, the Scottish cap and tartan kilt were popular. The fashion that was to last the longest (until the First World War) was that of dressing little boys in sailor costumes (Laver, 1969). This influenced the girls' dress and the sailor costume became popular among them, too, except the long pants for boys were exchanged for a kilted skirt for girls (Wilcox, 1963). The sailor suit was a welcome relief from the otherwise tight clothes worn by both boys and girls.

New Attitudes Toward Education

In the beginning of the twentieth century, it was predicted that this would be "the century of the child." Man began to think of his origins focusing on the development of the child. Many questions were asked about what made each individual unique and the discussion of "nature versus nurture" was launched. Attention was especially focused on education. The Stanford-Binet IQ-test was developed and highly

welcomed. Now a tool was available by which children could be classified and teachers would be given clues about how to most effectively teach the children. But instead of individualizing the education, school became more rigid. Children all entered school at the same age and moved regularly from grade to grade. Then came John Dewey, introducing "a theory of progressive education in which school was a satisfying experience in itself as well as a processing plant for future citizens" (Greenleaf, 1978, p. 129). His child centered approach stressed the importance of allowing the child to "express himself." Discipline was minimized and an effort was made to make the environment more inviting to children. The classroom was decorated with the children's own art work and special emphasis was put on entertaining the children while they were learning in the form of music and art classes and trips to museums. In 1960, the theory of the open classroom, developed primarily by Jean Piaget, was introduced in the United States. He said that children learn differently from adults and should not be taught the same way. Instead, they should be allowed to discover knowledge. The classroom became an "activity center" (Greenleaf, 1978).

Childrearing practices in the twentieth century have to a large degree followed the development that took place in education. For centuries, it was the children's duty to serve their parents who had the right to control the children. When behaviorist psychology was introduced, childrearing focused on the children's wants rather than the parent's wants. Permissiveness followed strict upbringing and was based on Freud's theory "that the less society blocked a child's desire, the better his chances were for becoming a happy, well adjusted adult" (Greenleaf, 1978, p. 142).

The new attitudes affected children's clothing. According to Ewing (1977, p. 135) "Kid's clothing from about the second decade of this century, meant something new; a carefree, gay comfortable way of dressing that was to affect all fashion."

Children's dress was now designed with children in mind, and was simple and childlike. Girls wore dresses that covered the knees and had a low waistline. Three styles of dresses were especially popular: the sailor outfit, the Russian tunic with a pleated skirt, the jumper dress worn over a thin blouse. And instead of drawers and petticoats, after 1908, the bloomers were worn (Wilcox, 1963). Little boys, too, continued to wear the sailor suit and the new Buster Brown suit. Buster Brown was a cartoon figure popular first in 1908. The suit consisted of "blומר-style, wide, knee-length pants, a double-breasted hip-length belted jacket with a round neck, worn with a wide starched collar and a flappy bow. . . ." (Ewing, 1977, p. 140).

The War and After-war Years

Then came World War I in 1914. At the beginning of the war, children were dressed stiffly, but when it ended, they were dressed in loose and easy clothes. Because of the difficulty of getting starch, the collars were soft and not stiff as they had been earlier (Laver, 1969). Knitting was popular during the war and continued to be afterwards. Especially popular were the soft knitted sweaters and caps for both boys and girls.

Children's clothes for the 1920s remained unchanged, except for the fact that both skirts and shorts grew shorter and shorter. Boys were wearing flannel, tweed and serge suits, while girls wore flowered, striped and dotted dresses. Both boys and girls wore short hair and

white ankle-length socks. There was one new trend, however. The American clothes manufacturers, now more than ever before, seized the opportunity to mass produce children's clothing. This led to simple and moderately priced fashions.

The wardrobe of the well-dressed child in the 1930s consisted of tailored garments (the Chanel suit for girls and the Eton suit for boys), play and sports clothes. Also, corduroy was used but mainly in shorts and trousers for school. Shirley Temple influenced girl's looks more than anything else at the end of the 1930s and beginning of the 1940s. The world wide famous child-star dominated the entertainment world, and her clothes were copied everywhere. Her curly hair and red and white polka-dot dress, called the Shirley Temple dress, became mass fashion. This fashion was the first to be created by a child for children (Ewing, 1977).

The clothing styles of the 1940s had changed little, except that when the United States entered World War II, rationing was introduced. This made life harder for the parents, but encouraged straight-forward design. Eliminating fussy trimming may have benefitted children, who were then dressed in much simpler clothes (Ewing, 1977). Thomson and Rea (1949, p. 3) emphasized that simpler clothes may be best for children and recommended "simple designs, easy of cut and ample in fullness for stooping, reaching and growth." In 1947, the scarcity of material ended, which provided for the "New Look" in women's dresses. It undoubtedly had an effect on children's clothes, too, in terms of variety.

What changed fashion even more for adults as well as children, was the introduction of new synthetic fibers. Nylon and rayon had already been developed, but in the 1950s, acrylic, polyester and textured

nylon fibers revolutionized sports and everyday wear (Black and Garland, 1980). The importance of this development was discussed by Truman (1966, p. 130): "Their advent, added to the proliferation of chain stores selling the latest fashions in good quality at low prices, meant that almost anyone who wished could always be in height of fashion."

The Trend Toward Casualness

While the "New Look" brought full, crisp petticoats, full gathered skirts and pleats, these years also brought an intensified casualness to children's clothes. "Shorts, slacks, bright sport shirts, blue jeans and Western fashions--transmitted through TV--all became top of the mode" (Style Cycles--The Children, 1962, p. 41). Probably the biggest fashion for boys was the Davy Crockett Western outfit and hat inspired by the Walt Disney film of 1955 which was shown on television all over the world. To provide skins for the hat, many a domestic cat gave his life. The outfit was significant in that it was the first time that children had asserted their right to choose what they wanted to wear, and in addition, it was classless and purely American (Ewing, 1977).

By this time, young people had become big business for the clothing manufacturers and other manufacturers dealing in objects of interest to the young. The manufacturers used children for commercial purposes and the children learned to take advantage of it. Bender (1967) said:

It all adds up to money and the kids get the idea. The people whom grown-ups look up to these days are not only rich but luxuriously packaged. Youngster's idols, from Bobby Kennedy to the Beatles and their proliferating imitators, are well endowed with coin of the realm and call attention to themselves with distinctive clothes and hairstyles. Money is power, children learn by observing adults and putting what they learn to practice (p. 248).

In the 1960s, the trend was toward higher fashion and style in

children's clothing. They knew what they wanted, they wanted new styles, and their parents had the money to pay for it (Anspach, 1967).

In the 1960s, Caroline and John F. Kennedy, Jr. were the big idols. The way John, Jr. was dressed especially had a great influence on boy's fashions. His costume consisted of a tweed coat, a shetland sweater and flannel shorts. Toward the end of the 1960s, through the 1970s and into the 1980s, the most visible fashion item was the blue jeans for both sexes, all ages and all income levels. Everybody wanted jeans and even little boys were concerned about the cut of the legs and the type of pocket on the jeans (Ewing, 1977).

In the 1970s, the fashion went more toward the unisex look, for adults as well as children. Vivid colors were used more in boy's clothing than they had been before, including big floral prints and rich colored geometric patterns. Separates for girls and women were seen more and more; instead of a dress, a skirt, a shirt and a cardigan or jacket were worn (Black and Garland, 1980). Fashion changed quickly. Earlier, only one line a year had been presented by the manufacturers, but now they showed several each year; a line for each season and one for the Christmas Holidays (Ewing, 1977).

Today, clothes are classless more than ever before, and the trend has been toward simpler and more casual clothing. Bib overalls and jeans are everyday wear as are T-shirts and athletic shoes. Martin (1978) described the situation:

Children at a concert or in the library seem to be outfitted more to climb a mountain or tend a flock of goats. These clothes express their value of the solid and earthy and their lack of concern for a sharp press and any clothing that hampers a spontaneous walk in the mud. It is also a nostalgic return to simpler times (p. 10).

This nostalgic return to simpler times has taken a different form in

1982. The most popular fashions are western wear for boys and girls and a return to the laces, ruffles and high collars of the 1900s for girls.

Research Methodology in Historic Studies on Clothing

A search of the literature revealed that Young (1937) and Krober and Richardson (1940) were some of the first to develop and use the quantitative analysis of dress. They used the quantitative analysis to demonstrate that shifts in the comparative proportion of women's dress design over time have tended to come in cycles and recur consistently and regularly.

Young (1937) followed several steps. First, the source was selected from which the data was to be collected. Secondly, a method was developed for identifying the typical fashions of each year and a tally sheet was prepared. The sheet was divided into squares, each row of squares across the sheet representing one year. Above the top row of squares, little drawings were made; one drawing for each new skirt style encountered in the magazine. The skirts for each year were then tallied as they appeared until a total of 50 was reached. The same procedure was followed for other parts of the dress such as the bodice and sleeves. Thirdly, when the fashion for each year had been tallied, the dominant type of any part of the garment for each year was selected. By assembling the parts, the researcher was able to find the typical dress of that year. Next, by looking through the magazines, a dress was found which combined, or most nearly combined in itself, all the parts which were characteristic of that year. That dress was considered the typical dress for its year. The dresses selected to

represent all years were then placed in chronological order, and the evolution of fashion could be studied in detail.

Kroeber and Richardson (1940) followed a procedure similar to that developed by Young (1937). They studied six features of dress; three vertical and three horizontal measures of the skirt, the waist and the décolletage. All measures were made on fashion plates from various sources. Only front view or nearly front view figures were used whenever possible. The data obtained from the measurements were first converted into percentages of the total figure and then reduced to one mean for each dimension in each year studied. These means were combined into averages for ten-year periods to give a better overview of the data. A moving average showing the trend was determined combining the average values for 1848, 1849, 1850, 1851 and 1852 into one value for 1850. A moving average was calculated for each year. "In this way, the 'exceptionalness' of any single year is minimized by its being merged with the years on either side and a smoother curve results" (Kroeber and Richardson, 1940, p. 120). The data were interpreted descriptively and periodically to determine the duration of each fashion dimension.

Greenwood and Murphy (1978, p. 258) combined the methods used by Young (1937) and Kroeber and Richardson (1940) into three major steps in "The Process of Quantitative Analysis of Women's Dress Styles":

1. Securing the resource materials.
2. Deriving the annual representative women's dress styles.
3. Analysing selected dimensions of the modal components of the annual representative women's dress styles.

The process of quantitative analysis was used by Ridley (1981) and Burns (1982). The purpose of Ridley's study was to identify distinguishable characteristics of American women's hats, 1900 to 1950, and to

develop a procedural model to be used in classifying and cataloging historic hat collections. Burns used the quantitative analysis to "investigate the dimensions in the fashion diffusion process for women's daytime dress during the period 1930-1979 in the United States" and to "examine the relationships between the progressive stages in the fashion diffusion process" (Burns, 1982, p. 3).

Stroup (1967) investigated the clothing available for children in America from 1930 to 1941. Outerwear for girls and boys age one to ten was studied using illustrations from Sears and Best Catalogs of spring and back-to-school fashions. Tabulation sheets were designed in order to determine the frequency of the garment silhouette, decorative detail, fabric and color.

Moase (1972) examined boys' and girls' (age two to eight) clothing during 1894 to 1914 as illustrated in the Delineator. The objectives of the study were to compare the silhouette, style, fabric, color, trim and length of costume. Ten illustrations for girls' costume and ten for boys' from the Delineator were studied for every even numbered year. A data sheet was developed including year and month of illustration, gender of child, checklist of costume items, proportion of child's figure, and information on occasion, season, fabric and trim. Observations from each year were discussed for boys and girls separately, and composite drawings were prepared for each year studied.

Helvenston (1975) recorded American children's costume in the period 1841-1885 and studied various aspects of the child's role in society at that time. She described the total costume of boys and girls ages one to twelve as depicted in Godey's Lady's Book and Peter-son's Magazine noting garment types, style, color and fabric. Only fashion plates showing the costume clearly and in front view were used

whenever possible. Seasonal variation, garment characteristics and costumes particular to certain age groups were determined. The information was reported in narrative form.

CHAPTER III

METHODS AND PROCEDURE

The purpose of the study was to describe dresses of girls from middle class families during the years 1941 to 1980. The objectives of the study were:

1. To identify the variations in the modal design components of dresses available for young girls during 1941-1980.
2. To determine the frequency of modal design variations, fabric design and fiber content of the dresses shown for each year.
3. To make recommendations for using the information in the study to date girls' dresses in the historic costume collection in the Department of Clothing, Textiles and Merchandising at Oklahoma State University.

The materials studied consisted of pictures of clothing for young girls. Clothing for children under three is considered infant wear and is generally not included under children's wear in the Sears Catalog. The most commonly used size ranges for children in the catalog were size 3 to 6 and size 7 to 14. Although children over twelve years of age tend to wear clothing very similar to that of adults, most styles came in size 7 through size 14. The study thus covered both size ranges.

Selection of Source

The Sears Catalog was chosen as a representative source of

children's clothing from 1941-1980 for the following reasons.

1. It is geared to middle income families (The Story of Sears, Roebuck and Co., 1961, p. 1).
2. It had continuous circulation during the period 1941-1980.
3. It was available throughout the country and was nationally representative.
4. It included drawings or photographs of children's clothing together with descriptions of the garments. Photographs showing girls' garments were used only if they were full length and were front standing views showing the garment clearly with lines easily distinguishable.

The issues of the Sears Catalog studied were the Spring/Summer issues for the odd numbered years (i.e., 1941, 1943, 1945, etc.) and the Fall/Winter issues for the even numbered years (i.e., 1942, 1944, 1946, etc.). After a preliminary study, it was determined that style changes would occur gradually during a two year span. It should therefore be sufficient to study the Spring/Summer and Fall/Winter clothing every other year.

Tabulation of Data

A work sheet was adapted from several used previously in other studies (Stroup, 1967; Moase, 1972; Helvenston, 1975; Ridley, 1981; Burns, 1982). The apparel characteristics under investigation were divided into seven modal design components (bodice, neckline, collar, waistline, skirt, sleeves and hemline), fabric design and fiber content. A tally sheet was developed for each year listing the variations for each modal design component. Tabulation of the yearly frequency of each variation of the seven modal design components, fabric design and fiber content during the forty year period indicated the life span and

recurrence of the variations.

In order to clearly identify different variations of a modal design component, a glossary of terms was developed. Variations encountered in the catalog but not included in the glossary were sketched on the tally sheet to clearly identify the variation. A new sketch was made each time a new variation was recognized in sampling the data. The variation was then added to the glossary (Appendix A). The variations in the fabric design and fiber content categories were determined by those fabric design and fiber names used in the Sears Catalog or identified through careful examination of the photographs in the catalog. The tally sheets thus portrayed the trend of the stylistic changes in the modal parts of girls' dresses year by year.

In addition, a tally sheet for the number of dresses, pants, skirt and jumper outfits shown each year was developed. This provided means of determining the proportion of dresses shown in relation to pants, skirt and jumper outfits in the catalog. The two size ranges (size 3-6 and size 7-14) were treated separately in order that they could be compared for similarities and differences. There were thus forty tally sheets (one for each year) plus one for the number of dresses, pants, skirts and jumper outfits shown each year for each size range.

Analysis of Data

The years 1941-1980 were divided into four ten-year periods (1941-1950, 1951-1960, 1961-1970, 1971-1980). For each period, tabulations were made on the frequency and percentage of variations in the modal design components, fabric design and fiber content, and on the frequency and percentage of dresses in relation to pants, skirt and jumper outfits.

In order to make the study usable in the historic costume

collection in the Clothing, Textiles and Merchandising Department, composite line drawings of the styles shown most frequently for each ten-year period were included in the study. This should aid in dating girls' dresses in the historic costume collection.

CHAPTER IV

FINDINGS AND RESULTS

The purpose of the study was to describe dresses of girls from middle class families during the years 1941 to 1980. The discussion of the findings and results were divided according to year and size range. The years 1941-1980 were divided into four ten-year periods (1941-1950, 1951-1960, 1961-1970, 1971-1980) and discussed separately for each of the two size ranges. For each period, the number and percentage of dresses and other garments in the Sears Catalog and the number and percentage of variations of modal design components, fabric design and fiber content were presented and discussed. Composite line drawings for each ten-year period were presented.

The Years 1941-1950

The following is a discussion of the dresses shown in the Sears Catalog from 1941 to 1950. The two size ranges are discussed separately and then compared for similarities and differences.

Size 3-6

During the years 1941-1950, almost as many dresses as other garments were shown for girls' size 3-6. Table I shows the number and percentage of dresses and of pants, skirt and jumper outfits shown in the catalog. A total of 149 (48%) dresses were shown as compared to 164 (52%) other garments.

TABLE I
 NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
 CATALOG, 1941-1950, FOR GIRLS SIZE 3-6

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1941	9	2	11	52	6	3	1	10	48	21	100
1942	16	0	16	50	6	10	0	16	50	32	100
1943	12	0	12	57	8	0	1	9	43	21	100
1944	10	0	10	48	5	5	1	11	52	21	100
1945	7	0	7	58	0	3	2	5	42	12	100
1946	14	0	14	43	8	8	3	19	57	33	100
1947	11	0	11	41	8	6	2	16	59	27	100
1948	23	0	23	43	16	10	4	30	57	53	100
1949	24	1	25	54	14	7	0	21	46	46	100
1950	20	0	20	43	16	8	3	27	57	47	100
Total	146	3	149	48	87	60	17	164	52	313	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

The bodice styles most frequently shown included straight bodice (70%), shown each year of the decade, and fitting by darts (13%) (Table II). The round neckline (92%) appeared every year during 1941-1950 and was the only type shown in 1941, 1942, 1946, 1948 and 1950. The only other type of neckline shown was the square neckline (8%). Several different collars were shown. The greatest number of dresses appeared with Peter Pan collars (58%), which were shown every year in the decade. Fifteen percent of the dresses had no collar and 12 percent had shirt collars. Most of the dresses shown had a natural waistline (89%), while only 10 percent had no seam and one percent had a raised waistline. More gathered skirts (72%) were shown than any other skirt variation, and they appeared every year. Twenty-one percent of the dresses had flared skirts, which were shown every year except 1943 and 1945-47. The short puff sleeve was the most frequently shown sleeve variation and was the only one shown in 1941, 1942, 1943 and 1944. From 1941 to 1949, the dresses were shown with hemlines at mid thigh, but in 1950, the hemline was at the knee.

All five variations of fabric design were shown. The solid (40%) and print (32%) designs were shown every year throughout the decade, and stripe (12%) was shown every year except 1941. One hundred percent cotton fabric was used in 92 percent of the dresses, 100 percent rayon was used in eight percent of the dresses and cotton/rayon blend was used in one percent.

The most frequently shown variations of the seven modal design components were straight bodice, round neckline, Peter Pan collar, natural waistline, gathered skirt, short puff sleeves and mid thigh hemlines. The fabric used most frequently in the dresses was a solid colored 100 percent cotton fabric. A composite line drawing of the seven modal

TABLE II

NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1941-1950, FOR GIRLS SIZE 3-6

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts	1	11	3	19							3	21	1	9					11	55	19	13
gathers	1	11																			1	1
pleats			1	6																	1	1
tucks	1	11					1	10							1	4					3	2
princ. seam	1	11	6	38			1	10			1	7									9	6
smocking	3	33	1	6	2	17	1	10					1	9			1	4			9	6
straight	2	22	5	31	10	83	7	70	6	86	10	71	8	73	23	100	22	92	9	45	102	70
yoke top									1	14			1	9							2	1
Total	9	99	16	100	12	100	10	100	7	100	14	99	11	100	23	100	24	100	20	100	146	100
Neckline																						
round	9	100	14	88	8	67	10	100	6	86	14	100	10	91	23	100	21	88	20	100	135	92
square			2	13	4	33			1	14			1	9			3	13			11	8
V-neck																					0	0
boat																					0	0
Total	9	100	16	101	12	100	10	100	7	100	14	100	11	100	23	100	24	101	20	100	146	100

TABLE II (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band																					0	0
Peter Pan	8	89	9	56	5	42	6	60	4	57	7	50	6	55	17	74	10	42	13	65	85	58
shirt	1	11	3	19	1	8	4	40			4	29					3	13	2	10	18	12
lace											1	7	1	9					1	5	3	2
tie															1	4	1	4			2	1
Bertha													1	9	3	13			4	20	8	5
sailor			4	25																	4	3
ruffle											1	7					3	13			4	3
notched																					0	0
cowl																					0	0
none					6	50			3	43	1	7	3	27	2	9	7	29			22	15
Total	9	100	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	101	20	100	146	99
Waistline																						
no seam	8	89	5	31			1	10			1	7									15	10
natural			11	69	12	100	9	90	7	100	13	93	11	100	23	100	24	100	20	100	130	89
low																					0	0
raised	1	11																			1	1
Total	9	100	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	100	20	100	146	100

TABLE II (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight											3	21									3	2
flared	3	33	9	56			1	10							4	17	11	46	3	15	31	21
pleated	4	44	1	6											2	9					7	5
gathered	2	22	6	38	12	100	9	90	7	100	11	79	11	100	17	74	13	54	17	85	105	72
gored																					0	0
Total	9	99	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	100	20	100	146	100
Sleeves																						
sleeveless					1	8											3	13			4	3
short																						
straight											2	14					1	4	1	5	4	3
short puff	9	100	16	100	11	92	10	100	7	100	12	86	10	91	22	96	19	79	19	95	135	92
3/4 length															1	4					1	1
long																						
straight																					0	0
bishop																					0	0
cap													1	9	1	4					2	1
kimono																					0	0
Total	9	100	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	100	20	100	146	100

TABLE II (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh	9	100	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	100			126	86
knee																			20	100	20	14
calf																					0	0
ankle																					0	0
floor																					0	0
Total	9	100	16	100	12	100	10	100	7	100	14	100	11	100	23	100	24	100	20	100	146	100
Fabric Design																						
solid	4	44	7	44	6	50	4	40	2	29	6	43	3	27	8	35	10	42	8	40	58	40
plaid			3	19			1	10	1	14			1	9	3	13	1	4	9	45	19	13
stripe			2	13	2	17	3	30	1	14	3	21	2	18	2	9	1	4	2	10	18	12
check			1	6	1	8	1	10			1	7					1	4			5	3
print	5	56	3	19	3	25	1	10	3	43	4	29	5	45	10	43	11	46	1	5	46	32
Total	9	100	16	101	12	100	10	100	7	100	14	100	11	99	23	100	24	100	20	100	146	100

TABLE II (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	9	100	14	88	12	100	9	90	7	100	11	79	11	100	23	100	21	88	17	85	134	92
polyester																					0	0
rayon			2	13							3	21					3	13	3	15	11	8
nylon																					0	0
silk																					0	0
acrylic																					0	0
cot./poly.																					0	0
cot./rayon							1	10													1	1
synthetic blend																					0	0
wool blend																					0	0
cot. blend ^b																					0	0
Total	9	100	16	101	12	100	10	100	7	100	14	100	11	100	23	100	24	101	20	100	146	101

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

design component variations shown most frequently for the 1941-1950 period was depicted in Figure 1.

Various kinds of trim shown during 1941-1950 were embroidered and appliqued flowers and animals, bows and belts tied in a bow in the back. Many of the dresses looked like skirt and blouse outfits although they were one piece dresses.

Size 7-14

A smaller percentage of dresses was shown in the Sears Catalog during 1941-1950 than other garments for girls, size 7-14. Only 34 percent of the total garments shown were dresses whereas 66 percent were other garments. The number and percent of dresses and of pants, skirt and jumper outfits shown in the Sears Catalog for 1941-1950 were shown in Table III.

The most frequently shown bodice variations for the decade were fitting by darts (46%), straight bodice (33%) and princess seams (10%) each shown nine out of the ten years (Table IV). Most of the dresses shown had round necklines (68%), which were shown each year; however, 20 percent of the dresses had square necklines, which were shown every year except 1948 and 1950, and 12 percent had V-necklines. A wide variety of collars were shown, although 27 percent of the dresses had no collar. Peter Pan (19%) and shirt (19%) collars were both shown in eight of the ten years. Other collars shown included Bertha (8%), notched (7%), lace (6%), ruffle (5%), tie (4%) and sailor (3%). The natural waistline (80%) was the most commonly used and was the only one shown in 1944, 1945, 1949 and 1950. Twelve percent of the dresses had a low waistline and seven percent had no seam at the waist. More gathered skirts (64%) were shown than any other skirt variation, and they



Figure 1. Composite Line Drawing of the Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1941-1950, For Girls Size 3-6

TABLE III

NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1941-1950, FOR GIRLS SIZE 7-14

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1941	20	1	21	41	12	14	4	30	59	51	100
1942	39	1	40	57	10	18	2	30	43	70	100
1943	24	0	24	48	9	16	1	26	52	50	100
1944	27	0	27	56	4	12	5	21	44	48	100
1945	14	0	14	64	0	5	3	8	36	22	100
1946	24	0	24	39	6	23	8	37	61	61	100
1947	9	0	9	38	3	10	2	15	62	24	100
1948	21	0	21	64	5	4	3	12	36	33	100
1949	16	2	18	50	6	12	0	18	50	36	100
1950	15	2	17	43	6	14	3	23	57	40	100
Total	209	6	215	34	61	128	31	220	66	335	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE IV

NUMBER AND PERCENTAGE^a OF VARIABLES OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1941-1950, FOR GIRLS SIZE 7-14

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts	6	30	18	46	9	38	25	93			8	33	2	22	19	90	9	56	1	7	97	46
gathers			6	15	1	4					3	13					2	13			12	6
pleats			7	18																	7	3
tucks																					0	0
princ. seam	5	25	4	10	1	4	2	7	1	7	5	21	1	11	1	5	1	6			21	10
smocking																					0	0
straight	7	35	4	10	13	54			11	79	8	33	6	67	1	5	4	25	14	93	68	33
yoke top	2	10							2	14											4	2
Total	20	100	39	99	24	100	27	100	14	100	24	100	9	100	21	100	16	100	15	100	209	100
Neckline																						
round	14	70	23	59	11	46	15	56	8	57	17	71	5	56	20	95	14	88	15	100	142	68
square	4	20	3	8	9	38	8	30	6	43	5	21	4	44			2	13			41	20
V-neck	2	10	13	33	4	17	4	15			2	8			1	5					26	12
boat																					0	0
Total	20	100	39	100	24	101	27	101	14	100	24	100	9	100	21	100	16	101	15	100	209	100

TABLE IV (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band											2	8									2	1
Peter Pan	6	30	13	33	3	13	4	15			4	17	1	11	4	19			5	33	40	19
shirt	6	30	8	21	3	13	6	22	3	21	3	13			4	19			7	47	40	19
lace	1	5	2	5	3	13					4	17	3	33							13	6
tie	1	5									2	8			3	14	2	13	1	7	9	4
Bertha			1	3	1	4	1	4			1	4	1	11	5	24	5	31	2	13	17	8
sailor	2	10	2	5	1	4	2	7													7	3
ruffle							6	22	3	21	1	4			1	5					11	5
notched			10	26	2	8	1	4			1	4									14	7
cowl																					0	0
none	4	20	3	8	11	46	7	26	8	57	6	25	4	44	4	19	9	56			56	27
Total	20	100	39	101	24	101	27	100	14	99	24	100	9	99	21	100	16	100	15	100	209	99
Waistline																						
no seam	1	5	2	5							3	13	8	89							14	7
natural	17	85	21	54	15	63	27	100	14	100	21	88	1	11	21	100	16	100	15	100	168	80
low			16	41	9	38															25	12
raised	2	10																			2	1
Total	20	100	39	100	24	101	27	100	14	100	24	101	9	100	21	100	16	100	15	100	209	100

TABLE IV (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight			1	3			1	4			3	13									5	2
flared	13	65	15	38	7	29									13	62	7	44	3	20	58	28
pleated	5	25	4	10	1	4	1	4											1	7	12	8
gathered	2	10	19	49	16	67	25	93	14	100	21	88	9	100	8	38	9	56	11	73	134	64
gored																					0	0
Total	20	100	39	100	24	100	27	101	14	100	24	101	9	100	21	100	16	100	15	100	209	102
Sleeves																						
sleeveless					1	4							2	22			1	6			4	2
short																						
straight			2	5			6	22			5	21	1	11	3	14			2	13	19	9
short puff	20	100	35	90	23	96	21	78	14	100	15	63	5	56	12	57	13	81	11	73	169	81
3/4 length											1	4			6	29			2	13	9	4
long																						
straight			1	3																	1	0
bishop			1	3																	1	0
cap											2	8	1	11			2	13			5	2
kimono											1	4									1	0
Total	20	100	39	101	24	100	27	100	14	100	24	100	9	100	21	100	16	100	15	99	209	98

TABLE IV (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh																					0	0
knee	20	100	39	100	24	100	27	100	14	100	24	100	9	100	21	100	16	100	15	100	209	100
calf																					0	0
ankle																					0	0
floor																					0	0
Total	20	100	39	100	24	100	27	100	14	100	24	100	9	100	21	100	16	100	15	100	209	100
Fabric Design																						
solid	5	25	13	33	7	29	8	30	4	29	16	67	8	89	11	52	9	56	3	20	84	40
plaid	1	5	8	21	1	4								5	24	3	19	7	47	25	12	
stripe	3	15	6	15	5	21	9	33	1	7	2	8			2	10	2	13	2	13	32	15
check			3	8	4	17	4	15	1	7	3	13			2	10	1	6	3	20	21	10
print	11	55	9	23	7	29	6	22	8	57	3	13	1	11	1	5	1	6			47	22
Total	20	100	39	100	24	100	27	100	14	100	24	101	9	100	21	101	16	100	15	100	209	99

TABLE IV (Continued)

Variation	1941		1942		1943		1944		1945		1946		1947		1948		1949		1950		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	12	60	31	80	18	75	17	63	5	36	7	29	5	56	15	71	16	100	15	100	141	67
polyester																					0	0
rayon	8	40	4	10	5	21	7	26			9	38	4	44	6	29					43	21
nylon																					0	0
silk																					0	0
acrylic																					0	0
cot./poly.																					0	0
cot./rayon			4	10	1	4	2	7	9	64	6	25									22	10
synthetic blend							1	4													1	0
wool blend											2	8									2	1
cot. blend ^b																					0	0
Total	20	100	39	100	24	100	27	100	14	100	24	100	9	100	21	100	16	100	15	100	209	99

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

were shown every year. Twenty-eight percent of the skirts were flared, shown every year except from 1944 to 1947. The short puff sleeves, which appeared every year, were shown on 81 percent of the dresses and was the only variation shown in 1941 and 1945. All the dresses shown had hemlines at the knee.

The fabric designs most frequently shown were solid color (40%), shown every year, and print (22%) shown every year except 1950. Other fabric designs shown included stripe (15%), plaid (12%) and check (10%). Cotton fabric (67%) was used every year and rayon (21%) was used every year except 1945, 1949 and 1950.

The most frequently shown variations of the seven modal design components during the decade were bodice fitted by darts, round neckline, no collar, natural waistline, gathered skirt, short puff sleeves and hemline at the knee. The fabric used most frequently in the dresses was a solid colored 100 percent cotton fabric. A composite line drawing of the seven modal design component variations shown most frequently for the 1941-1950 period was depicted in Figure 2.

Various kinds of trim shown during 1941-1950 included rick-rack, band and lace trim, ruffles, bows and embroidered flowers. Many of the dresses had belts either buckled or tied in the back.

When the dresses, size 3-6, were compared with dresses, size 7-14 from the Sears Catalog, they appeared to have similar characteristics except in the bodice, collar and hemline area. Although the most frequently shown bodice variation was the straight bodice for both size ranges, many of the size 7-14 dresses had bodice fitted by darts. The smaller dresses more often had Peter Pan collars while most of the size 7-14 dresses had no collar. The hemline was at the knee for the larger dresses and mid thigh for the smaller except for 1950 when it was

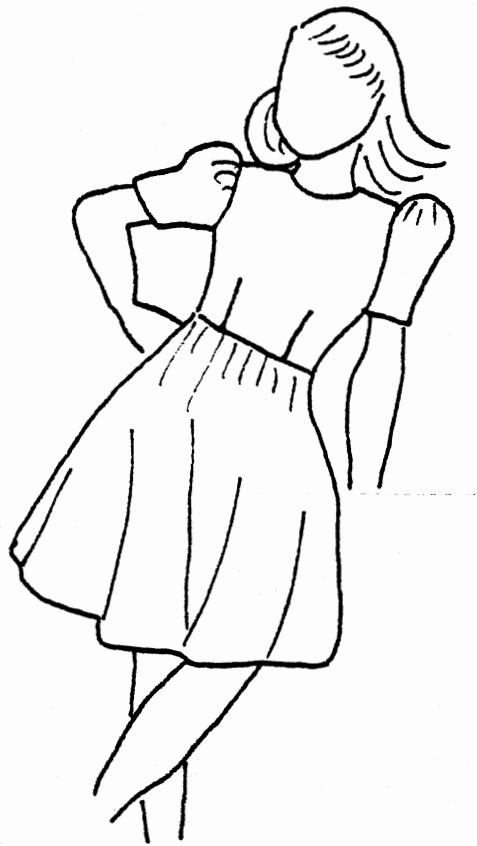


Figure 2. Composite Line Drawing of the Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1941-1950, For Girls Size 7-14

at the knee.

The Years 1951-1960

The following is a discussion of the dresses shown in the Sears Catalog from 1951-1960. The two size ranges are discussed separately and then compared for similarities and differences.

Size 3-6

More dresses were shown in the Sears Catalog during 1951-1960 than other garments. Table V shows the number and percentage of dresses and of pants, skirt and jumper outfits shown in the Sears Catalog for 1951-1960. A total of 234 (57%) dresses were shown compared to 176 (43%) other garments.

The two most frequently shown bodice styles were straight bodice (85%) and bodice fitted by darts (10%) (Table VI). The straight bodice was shown every year in the decade, and the bodice fitted by darts was shown every year except 1952 and 1958. Ninety-four percent of the dresses shown had round necklines, which appeared every year. The most frequently shown collars were Peter Pan collars (40%), shirt collars (30%), both shown every year in the decade, and Bertha collars (16%) shown every year except 1959. Ninety-nine percent of the dresses had natural waistlines and only one percent had low waistlines. More gathered skirts (77%) were shown than any other skirt variation, although 19 percent were flared skirts. The short puff sleeve (68%) was the most frequently shown sleeve variation and was the only one shown in 1951. Short straight sleeves (19%) were shown every year except 1951, 1952 and 1955. From 1951 to 1955, the hemline was at the knee continuing the fashion from 1950, but from 1956 to 1960, the hemlines

TABLE V
 NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
 CATALOG, 1951-1960, FOR GIRLS SIZE 3-6

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1951	16	4	20	45	15	10	0	25	55	45	100
1952	20	0	20	48	14	7	1	22	52	42	100
1953	20	2	22	71	4	5	0	9	29	31	100
1954	27	2	29	59	7	8	5	20	41	49	100
1955	21	0	21	66	6	5	0	11	34	32	100
1956	25	0	25	47	4	16	8	28	53	53	100
1957	25	4	29	83	4	2	0	6	17	35	100
1958	22	4	26	54	2	12	8	22	46	48	100
1959	16	6	22	59	3	10	2	15	41	37	100
1960	18	2	20	53	1	11	6	18	47	38	100
Total	210	24	234	57	60	86	30	176	43	410	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE VI
NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1951-1960, FOR GIRLS SIZE 3-6

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts	1	6			6	30	2	7	2	10	2	8	5	20			1	6	3	17	22	10
gathers									1	5											1	0
pleats																			1	6	1	0
tucks													1	4			2	13			3	1
princ. seam											1	4							1	6	2	1
smocking	1	6									2	8									3	1
straight	14	88	20	100	14	70	25	93	18	86	20	80	19	76	22	100	13	81	13	72	178	85
yoke top																					0	0
Total	16	100	20	100	20	100	27	100	21	101	25	100	25	100	22	100	16	100	18	101	210	98
Neckline																						
round	16	100	20	100	17	85	27	100	19	90	23	93	25	100	22	100	10	63	18	100	197	94
square					1	5			2	10	1	4					1	6			5	2
V-neck					2	10					1	4					2	13			5	2
boat																	3	19			3	1
Total	16	100	20	100	20	100	27	100	21	100	25	100	25	100	22	100	16	101	18	100	210	99

TABLE VI (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band													1	4	1	5					2	1
Peter Pan	10	63	5	25	5	25	12	44	5	24	12	48	16	64	8	36	5	31	7	39	85	40
shirt	1	6	9	45	4	20	11	41	9	43	5	20	4	16	9	41	2	13	10	56	64	30
lace					3	15	1	4							1	5	2	13			7	3
tie							1	4			1	4									2	1
Bertha	2	13	5	25	7	35	2	7	5	24	6	24	2	8	3	13			1	6	33	16
sailor																	2	13			2	1
ruffle	3	19	1	5																	4	2
notched																	1	6			1	0
cowl																					0	0
none					1	5			2	10	1	4	2	8			4	25			10	5
Total	16	101	20	100	20	100	27	100	21	101	25	100	25	100	22	100	16	101	18	101	210	99
Waistline																						
no seam																					0	0
natural	16	100	20	100	20	100	27	100	21	100	24	96	24	96	22	100	15	94	18	100	207	99
low											1	4	1	4			1	6			3	1
raised																					0	0
Total	16	100	20	100	20	100	27	100	21	100	25	100	25	100	22	100	16	100	18	100	210	100

TABLE VI (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight					2	10															2	1
flared	2	13	10	50	7	35	9	33	5	24	1	4	1	4	4	18					39	19
pleated			1	5					1	5	1	4	3	12					1	6	7	3
gathered	14	88	9	45	11	55	18	67	15	71	23	92	21	84	18	82	16	100	17	94	162	77
gored																					0	0
Total	16	101	20	100	20	100	27	100	21	100	25	100	25	100	22	100	16	100	18	100	210	100
Sleeves																						
sleeveless									9	43			4	16			4	25			17	8
short																						
straight					3	15	10	37			7	28	1	4	6	27	5	31	7	39	39	19
short puff	16	100	19	95	17	85	15	56	11	52	18	72	19	76	13	59	7	44	8	44	143	68
3/4 length							1	4						3	13				3	17	7	3
long																						
straight			1	5			1	4													2	1
bishop																					0	0
cap									1	5			1	4							2	1
kimono																					0	0
Total	16	100	20	100	20	100	27	101	21	100	25	100	25	100	22	99	16	100	18	100	210	100

TABLE VI (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh											25	100	25	100	22	100	16	100	18	100	106	50
knee	16	100	20	100	20	100	27	100	21	100											104	50
calf																					0	0
ankle																					0	0
floor																					0	0
Total	16	100	20	100	20	100	27	100	21	100	25	100	25	100	22	100	16	100	18	100	210	100
Fabric Design																						
solid	10	63	11	55	8	40	11	41	14	67	8	32	9	36	11	50	7	44	4	22	93	44
plaid			4	20	1	5	8	30			8	32	1	4	6	27			6	33	34	16
stripe					2	10	1	4	1	5	2	8	1	4	2	9	3	19			12	6
check	1	6			1	5	2	7			1	4	2	8	1	5	3	19	5	28	16	8
print	5	31	5	25	8	40	5	19	6	24	6	29	12	48	2	9	3	19	3	17	55	26
Total	16	100	20	100	20	100	27	101	21	101	25	100	25	100	22	100	16	101	18	100	210	100

TABLE VI (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	16	100	20	100	15	75	25	93	21	100	23	92	14	56	20	91	11	69	16	89	181	86
polyester																					0	0
rayon						2	7						2	8	1	5	3	19			8	4
nylon					5	25							6	24							11	5
silk																					0	0
acrylic																					0	0
cot./poly.															1	5	1	6			2	1
cot./rayon																	1	6			1	0
synthetic blend											2	8									2	1
wool blend													3	12					2	11	5	2
cot. blend ^b																					0	0
Total	16	100	20	100	20	100	27	100	21	100	25	100	25	100	22	101	16	100	18	100	210	99

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

again ended at midthigh.

The most frequently shown fabric designs were solid color (44%) and print (26%) both shown every year in the decade. Other fabric designs included plaid (16%), check (8%) and stripe (6%). Eighty-six percent of the dresses were made of 100 percent cotton fabric, five percent were made of 100 percent nylon and four percent were made of 100 percent rayon.

The most frequently shown variations of the seven modal design components during the decade were straight bodice, round neckline, Peter Pan collar, natural waistline, gathered skirt, short puff sleeves and midthigh and knee hemlines. The fabric most frequently used was a solid colored 100 percent cotton fabric. A composite line drawing of the seven modal design component variations shown most frequently for the 1951-1960 period was depicted in Figure 3. Various kinds of trim shown during 1951-1960 were bows, lace, decorative bands and embroidered flowers.

Size 7-14

During the years 1951-1960, fewer dresses were shown than other garments; however, more dresses were shown than other garments during the years when the Spring/Summer catalog was sampled. Table VII shows the number and percentage of dresses and of pants, skirt and jumper outfits shown in the catalog. A total of 241 (44%) dresses were shown compared to 303 (56%) other garments.

The bodice styles most frequently shown included straight bodice (48%) and fitting by darts (44%), both shown each year in the decade and the only ones shown in 1959 (Table VIII). The round neckline (85%) appeared most frequently and was shown every year. The V-neckline (9%)



Figure 3. Composite Line Drawing of the Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1951-1960, For Girls Size 3-6

TABLE VII
 NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
 CATALOG, 1951-1960, FOR GIRLS SIZE 7-14

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1951	20	5	25	68	3	15	0	18	42	43	100
1952	21	0	21	41	11	13	6	30	59	57	100
1953	26	3	29	71	5	7	0	12	29	41	100
1954	27	0	27	47	8	15	8	31	53	58	100
1955	20	2	22	57	6	11	0	17	43	39	100
1956	23	0	23	34	10	15	19	44	66	67	100
1957	19	3	22	71	5	3	1	9	29	31	100
1958	16	7	23	28	27	22	11	60	72	83	100
1959	21	3	24	56	11	7	1	19	44	43	100
1960	23	2	25	29	24	29	10	63	71	88	100
Total	216	25	241	44	110	137	56	303	56	544	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE VIII

NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1951-1960, FOR GIRLS SIZE 7-14

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts	10	50	5	24	24	92	14	52	5	25	15	65	9	47	3	19	5	24	5	22	95	44
gathers	1	5	1	5			1	4	1	5											4	2
pleats																					0	0
tucks			1	5									1	5					1	4	3	1
princ. seam			1	5	1	4	2	7			1	4			2	13					7	3
smocking	4	20																			4	2
straight	5	25	13	62	1	4	10	37	14	70	7	30	9	47	11	69	16	76	17	74	103	48
yoke top																					0	0
Total	20	100	21	101	26	100	27	100	20	100	23	99	19	99	16	101	21	100	23	100	216	100
Neckline																						
round	15	75	20	95	21	81	25	93	17	85	20	87	16	84	14	88	16	76	19	83	183	85
square	5	25	1	5	4	15							3	16			1	5			14	6
V-neck					1	4	2	7	3	15	3	13			2	13	4	19	4	17	19	9
boat																					0	0
Total	20	100	21	100	26	100	27	100	20	100	23	100	19	100	16	101	21	100	23	100	216	100

TABLE VIII (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band																			3	13	3	1
Peter Pan			8	38	8	31	9	33	9	45	7	30	5	26	5	31	6	29	3	13	60	28
shirt	3	15	8	38	7	27	11	41	5	25	9	39	5	26	7	44	4	19	13	57	72	33
lace					1	4							1	5	1	6	2	10	1	4	6	3
tie	1	5					1	4	2	10	1	4							1	4	6	3
Bertha	2	10	4	19	4	15	2	7	2	10	6	26	2	11	2	13	3	14			27	13
sailor			1	5					1	5					1	6	3	14			6	3
ruffle	2	10																			2	1
notched																	1	5	1	4	2	1
cowl																					0	0
none	12	60			6	23	4	15	1	5			6	32			2	10	1	4	32	15
Total	20	100	21	100	26	100	27	100	20	100	23	99	19	100	16	100	21	101	23	99	216	101
Waistline																						
no seam							1	4			1	4									2	1
natural	20	100	21	100	26	100	26	96	20	100	21	91	19	100	16	100	16	76	23	100	208	96
low											1	4					5	24			6	3
raised																					0	0
Total	20	100	21	100	26	100	27	100	20	100	23	99	19	100	16	100	21	100	23	100	216	100

TABLE VIII (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight											1	4					1	5			2	1
flared	5	25	13	62	5	19	5	19			4	17			1	6			3	13	36	17
pleated					1	4							1	5					2	9	4	2
gathered	15	75	8	38	18	69	22	81	20	100	18	78	18	95	15	94	19	90	18	78	171	79
gored					2	8											1	5			3	1
Total	20	100	21	100	26	100	27	100	20	100	23	99	19	100	16	100	21	100	23	100	216	100
Sleeves																						
sleeveless	3	15			4	15			2	10			6	32			4	19			19	19
short																						
straight			2	10	3	12	8	30	4	20	6	26	3	16	2	13	6	29	15	65	49	23
short puff	16	80	19	90	18	69	17	63	14	70	14	61	7	37	7	44	9	43	4	17	125	58
3/4 length							2	7			3	13			7	44			3	13	15	7
long																						
straight	1	5																			1	0
bishop																					0	0
cap					1	4							3	16			2	10	1	4	7	3
kimono																					0	0
Total	20	100	21	100	26	100	27	100	20	100	23	100	19	101	16	101	21	101	23	99	216	100

TABLE VIII (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh																					0	0
knee	20	100	21	100	26	100	27	100	20	100	23	100	19	100	16	100	21	100	23	100	216	100
calf																					0	0
ankle																					0	0
floor																					0	0
Total	20	100	21	100	26	100	27	100	20	100	23	100	19	100	16	100	21	100	23	100	216	100
Fabric Design																						
solid	12	60	10	48	14	54	8	30	10	50	6	26	6	32	4	25	8	38	7	30	85	39
plaid					3	12	5	19	1	5	8	35	1	5	7	44	2	10	7	30	34	16
stripe	1	5	9	43	3	12	4	15	1	5	1	4	2	11	1	6	1	5	1	4	24	11
check	2	10	2	10	1	4	4	15	1	5	2	9	1	5	3	19	3	14	2	9	21	10
print	5	25			5	19	6	22	7	35	6	26	9	47	1	6	7	33	6	26	52	24
Total	20	100	21	101	26	101	27	101	20	100	23	100	19	100	16	100	21	100	23	99	216	100

TABLE VIII (Continued)

Variation	1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	13	65	16	76	22	85	25	93	20	100	23	100	13	68	16	100	17	81	21	91	186	86
polyester	7	35																			7	3
rayon			4	19			2	7					1	5			1	4			8	4
nylon			1	5	4	15							3	16			3	14			11	5
silk													1	5							1	0
acrylic																					0	0
cot./poly.																					0	0
cot./rayon																					0	0
synthetic blend																					0	0
wool blend																					0	0
cot. blend ^b													1	5					2	9	3	1
Total	20	100	21	100	26	100	27	100	20	100	23	100	19	99	16	100	21	99	23	100	216	99

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

was shown every year except for 1951, 1952 and 1957. All the collar variations except for the cowl were shown during 1951-1960. The shirt collar (33%) was the most frequently shown followed by the Peter Pan collar (28%), no collar (15%) and the Bertha collar (13%). Ninety-six percent of the dresses had natural waistlines and only a few had either no seam or a low waistline. The greatest number of dresses had gathered skirts (79%), shown every year, and flared skirts (17%), shown every year except 1955, 1957 and 1959. The most frequently shown sleeve variations were short puff sleeves (58%) shown every year, and short straight sleeves shown every year except 1951 even though they accounted for only 23 percent. All the dresses ended at the knee as they had in the previous decades studied. All five variations of fabric design were shown every year except 1951 and 1952.

Most of the dresses were solid colored (39%) followed by printed (24%), plaid (16%), striped (11%) and checked (10%) fabric designs. Cotton fabric was used in 86 percent of the dresses, and for the first time in the decades studied, polyester was used in 1951; however, in none of the subsequent years of this decade was polyester used again. Other fabrics used included nylon (5%) and rayon (4%).

The most frequently shown variations of the seven modal design components during the decade were straight bodice, round neckline, shirt collar, natural waistline, gathered skirt, short puff sleeves and hemline at the knee. The fabric used most frequently in the dresses was a solid colored 100 percent cotton fabric. A composite line drawing of the seven modal design component variations shown most frequently for the decade was depicted in Figure 4. Various kinds of trim shown during 1951-1960 were lace, bows, pockets used decoratively as well as functionally, and narrow belts.

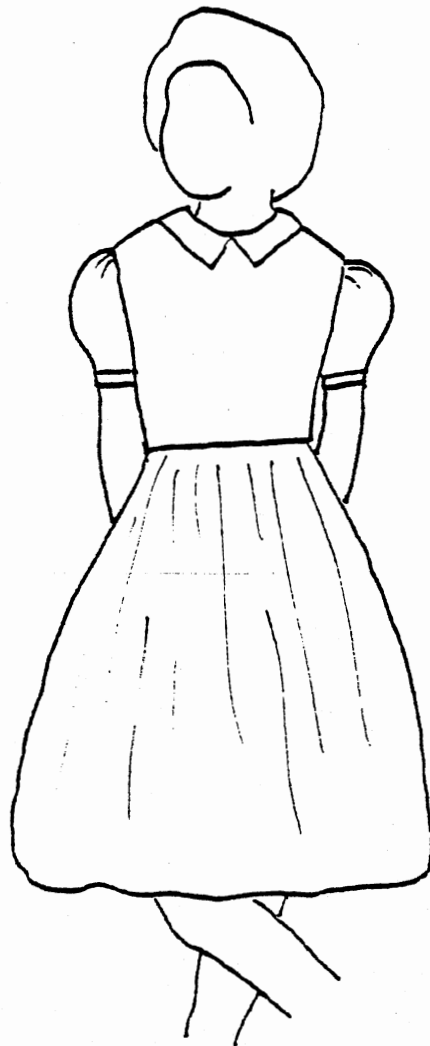


Figure 4. Composite Line Drawing of The Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1951-1960, For Girls Size 7-14

When the dresses, size 3-6, were compared with the dresses, size 7-14, from the Sears Catalog, they appeared to have similar characteristics except in the bodice and hemline. Although the most frequently shown bodice variation was the straight bodice for both size ranges, many of the size 7-14 dresses had bodices fitted by darts. The hemline was at the knee for the larger dresses as well as for the smaller dresses from 1950 to 1955, but from 1956 to 1960, the hemline was at mid-thigh on the smaller dresses as it had been before 1950.

The Years 1961-1970

The following is a discussion of the dresses shown in the Sears Catalog from 1961-1970. The two size ranges are discussed separately and then compared for similarities and differences.

Size 3-6

A smaller percentage of dresses was shown in the Sears Catalog during 1961-1970 than during the other decades studied. More space was devoted to showing pants, skirt and jumper outfits than to dresses. Table IX shows the number and percentage of dresses compared to the number and percentage of pants, skirt and jumper outfits shown in the catalog. A total of 297 (46%) dresses and 351 (54%) other garments were shown.

Every year during 1961-1970, the straight bodice was shown; it appeared on 72 percent of the dresses (Table X). Fourteen percent of the dresses had a yoke top, which was shown mainly from 1966 to 1970. Almost all of the dresses had round necklines, the only type shown in 1961, 1962 and 1968. The only other type shown during the 10 year period was the square neckline (4%). Many different collars were shown. The greatest number of dresses appeared with Peter Pan collars (27%);

TABLE IX
NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1961-1970, FOR GIRLS SIZE 3-6

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1961	23	1	24	82	4	4	0	5	18	28	100
1962	17	1	18	35	16	4	13	33	65	51	100
1963	30	2	32	64	17	1	0	18	36	50	100
1964	30	3	33	44	19	10	13	42	54	75	100
1965	30	4	34	64	12	4	3	19	36	53	100
1966	27	1	28	45	13	7	14	34	55	62	100
1967	28	0	28	78	7	1	0	8	22	36	100
1968	34	0	34	49	15	10	11	36	51	70	100
1969	30	0	30	70	7	1	5	13	30	43	100
1970	33	3	36	46	27	8	8	43	54	79	100
Total	282	15	297	46	137	47	167	351	56	648	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE X
NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1961-1970, FOR GIRLS SIZE 3-6

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts			4	24	4	13	2	7	2	7	1	4									13	5
gathers					1	3											1	3			2	1
pleats																					0	0
tucks											1	4									1	0
princ. seam			1	6					2	7									1	3	4	1
smocking					1	3	1	3			5	19	2	7	2	6	5	17	4	12	20	7
straight	23	100	12	71	24	80	25	83	26	87	14	52	15	54	28	82	14	47	22	67	203	72
yoke top							2	7			6	22	11	39	4	12	10	33	6	18	39	14
Total	23	100	17	101	30	99	30	100	30	101	27	101	28	100	34	100	30	100	33	100	282	100
Neckline																						
round	23	100	17	100	28	93	29	97	28	93	25	93	27	96	34	100	28	93	32	97	271	96
square					2	7	1	3	2	7	2	7	1	4			2	7	1	3	11	4
V-neck																					0	0
boat																					0	0
Total	23	100	17	100	30	100	30	100	30	100	27	100	28	100	34	100	30	100	33	100	282	100

TABLE X (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band					2	7	1	3							7	21	1	3	6	18	17	6
Peter Pan	12	52	7	41	10	33	14	47	7	23	9	33	5	18	5	15			8	24	77	27
shirt	3	13	6	35	1	3	6	20	3	10	6	22			4	12			3	9	32	11
lace	2	9	1	6	1	3	2	7			1	4	4	14	2	6	9	30	5	15	27	10
tie					1	3													2	6	3	1
Bertha							5	17	1	3	5	19	3	11	7	21	10	33	5	15	36	13
sailor					3	10	1	3	3	10	3	11	1	4			2	7	1	3	14	5
ruffle			1	6	1	3			3	10							2	7	1	3	8	3
notched																					0	0
cowl							1	3	1	3	1	4			5	15			2	6	10	4
none	6	26	2	12	11	37			12	40	2	7	15	54	4	12	6	20			58	21
Total	23	100	17	100	30	99	30	100	30	99	27	100	28	101	34	102	30	100	33	99	282	101
Waistline																						
no seam							8	27	11	37	11	41	6	21	10	29	12	40	10	33	68	24
natural	23	100	17	100	30	100	18	60	14	47	10	37	10	36	10	29	4	13	5	15	141	50
low									3	10			1	4	8	24	4	13	11	33	27	10
raised							4	13	2	7	6	22	11	39	6	18	10	33	7	21	46	16
Total	23	100	17	100	30	100	30	100	30	101	27	100	28	100	34	100	30	99	33	99	282	100

TABLE X (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight							6	20	10	33	15	56	17	61	13	38	18	60	17	52	96	34
flared							1	3	1	3	1	4			1	3	2	7	2	6	8	3
pleated			1	6	2	7	4	13	2	7	2	7	2	7	4	12	5	17	5	15	27	10
gathered	23	100	16	94	28	93	19	63	17	57	9	33	9	32	16	47	5	17	9	27	151	54
gored																					0	0
Total	23	100	17	100	30	100	30	99	30	100	27	100	28	100	34	100	30	101	33	100	282	101
Sleeves																						
sleeveless	5	22	1	6	11	37			14	47			11	39			13	43			55	20
short																						
straight	2	9	7	41	13	43	8	27	12	40	10	37	2	7	14	41	1	3	1	3	70	25
short puff	14	61	4	24	6	20	1	3	3	10			5	18	4	12	8	27	4	12	49	17
3/4 length			5	29			13	43			8	30	7	25	4	12	2	7	21	64	60	21
long																						
straight							8	27			9	33	3	11	12	35	6	20	7	21	45	16
bishop									1	3											1	0
cap	1	4																			1	0
kimono	1	4																			1	0
Total	23	100	17	100	30	100	30	100	30	100	27	100	28	100	34	100	30	100	33	100	282	99

TABLE X (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh	23	100	17	100	30	100	30	100	30	100	27	100	28	100	34	100	30	100	33	100	282	100
knee																					0	0
calf																					0	0
ankle																					0	0
floor																					0	0
Total	23	100	17	100	30	100	30	100	30	100	27	100	28	100	34	100	30	100	33	100	282	100
Fabric Design																						
solid	13	57	8	47	17	57	12	40	17	57	10	37	17	61	6	18	13	43	7	21	120	43
plaid			4	24	1	3	14	47			10	37			21	62			20	61	70	25
stripe					5	17	1	3			2	7	1	4	2	6	1	3			12	4
check	3	13	4	24	5	17			7	23	2	7	2	7	2	6	4	13	1	3	30	11
print	7	30	1	6	2	7	3	10	6	20	3	11	8	29	3	9	12	40	5	15	50	18
Total	23	100	17	101	30	101	30	100	30	100	27	99	28	101	34	101	30	99	33	100	282	101

TABLE X (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	18	78	17	100	23	73	26	87	21	70	16	59	9	32			5	17	26	79	161	57
polyester	1	4			4	13			2	7			1	4							8	3
rayon							1	3	4	13							1	3			6	2
nylon	2	9																			2	1
silk	1	4																			1	0
acrylic											1	4			8	24			7	21	16	6
cot./poly.	1	4			2	10			2	7	9	33	17	61	24	71	21	70			76	27
cot./rayon							1	3	1	3					2	6	1	3			5	2
synthetic blend							2	7									2	7			4	1
wool blend											1	4									1	0
cot. blend ^b					1	3							1	4							2	1
Total	23	99	17	100	30	99	30	100	30	100	27	100	28	101	34	101	30	100	33	100	282	100

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

however, 21 percent of the dresses had no collar, 13 percent had Bertha collars, 11 percent had shirt collars and 10 percent had lace collars. The notched collar was not shown at all. All four variations of the waistline were shown in 1965, 1967, 1968, 1969 and 1970; however, the natural waistline was the only type shown in 1961, 1962 and 1963. All variations of the skirt, except the gored skirt, were shown. The most frequently shown variations were the gathered skirt (54%) and the straight skirt (34%). Three sleeve variations were shown almost equally: short straight (25%), 3/4 length (21%) and no sleeves (20%). Short puff sleeves appeared every year except 1966, but only accounted for 17 percent of the sleeves. All the dresses had midhigh hemlines continuing the fashion from 1956.

All five variations of the fabric design were shown. Solid (43%) and print (18%) designs were shown every year. Although 25 percent of the dresses were plaid, the variation only appeared in six out of the ten years. Cotton fabric was used in 57 percent of the dresses and cotton/polyester blend fabric was used in 27 percent of the dresses.

The most frequently shown variations of the seven modal design components during the decade were straight bodice, round neckline, Peter Pan collar, natural waistline, gathered skirt, short straight sleeves and midhigh hemline. The fabric used most frequently in the dresses was a solid color 100 percent cotton fabric. A composite line drawing of the seven modal design component variations shown most frequently for the decade was depicted in Figure 5. Various kinds of trim shown were rick-rack, decorative bands, embroidered flowers, lace, applique, decorative buttons and bows.



Figure 5. Composite Line Drawing Of The Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1961-1970, For Girls Size 3-6

Size 7-14

Fewer dresses were shown during 1961-1970 than pants, skirt and jumper outfits. Table XI shows the number and percentage of dresses and of pants, skirt and jumper outfits shown in the Sears Catalog for 1961-1970. A total of 242 (43%) dresses were shown as compared to 322 (57%) other garments.

The most frequently shown bodice styles were straight bodice (70%), which was shown every year, and fitting by darts (13%), which was shown mainly from 1961 to 1965 (Table XII). Almost all the dresses had round necklines which were the only ones shown in 1963, 1964, 1968 and 1970. Three collar variations were shown almost equally: no collar (23%), Peter Pan (21%), and shirt (21%), each shown every year of the decade. Eleven percent of the dresses had band collars, which appeared every year except 1963 and 1966. As with the dresses, size 3-6, for the dresses, size 7-14, the most frequently shown waistline was the natural, which was the only one shown in 1961, 1962 and 1963. The straight (35%) and gathered (34%) skirts appeared almost equally; however, neither style was shown every year. Twenty-six percent of the dresses had pleated skirts, the highest percent for pleated skirts during the 1941-1980 period studied. Both the short straight (33%) and the 3/4 length (26%) sleeves appeared every year. Eighteen percent of the dresses had no sleeves, shown only for the years when the Spring/Summer catalog had been sampled, and 10 percent had long straight sleeves. From 1961 to 1965, the dresses had hemlines at the knee, but from 1966 to 1970, the hemlines were at midthigh.

The most frequently shown fabric design variations were solid color (47%), plaid (21%) and print (17%). Cotton fabric, the most

TABLE XI
NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1961-1970, FOR GIRLS SIZE 7-14

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1961	21	0	21	55	6	11	0	17	45	38	100
1962	25	1	26	52	11	5	8	24	48	50	100
1963	22	0	22	63	11	2	0	13	37	35	100
1964	18	1	19	26	16	18	20	54	74	73	100
1965	25	3	28	53	6	11	8	25	47	53	100
1966	21	0	21	29	15	21	16	52	71	73	100
1967	17	4	21	37	15	18	3	36	63	57	100
1968	26	0	26	42	14	13	9	36	58	62	100
1969	27	1	28	61	13	5	0	18	39	46	100
1970	29	1	30	33	21	17	10	49	67	79	100
Total	231	11	242	43	128	120	74	322	57	564	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE XII

NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
 FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
 CATALOG, 1961-1970, FOR GIRLS SIZE 7-14

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts	7	33	10	40	6	27	4	22	2	8					1	4					30	13
gathers									1	4											1	0
pleats									1	4											1	0
tucks					2	9					1	5			6	23	1	4			10	4
princ. seam			1	4			1	6	2	8					4	15	6	22	1	3	15	6
smocking							2	11			1	5			2	8					5	2
straight	14	67	14	56	14	64	11	61	18	72	17	81	14	82	13	50	19	70	27	93	161	70
yoke top									1	4	2	10	3	18			1	4	1	3	8	3
Total	21	100	25	100	22	100	18	100	25	100	21	101	17	100	26	100	27	100	29	99	231	98
Neckline																						
round	17	81	24	96	22	100	18	100	22	88	20	95	15	88	26	100	21	78	29	100	214	93
square	2	10							3	12	1	5	1	6			2	7			9	4
V-neck	1	5	1	4							1	6					3	11			6	3
boat	1	5															1	4			2	1
Total	21	101	25	100	22	100	18	100	25	100	21	100	17	100	26	100	27	100	29	100	231	101

TABLE XII (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band	2	10	2	8			1	6	1	4			1	6	5	19	7	26	6	21	25	11
Peter Pan	3	14	13	52	5	23	6	33	2	8	5	24	3	18	8	31	3	11	1	3	49	21
shirt	7	33	4	16	5	23	4	22	1	4	6	29	2	12	8	31	2	7	9	31	48	21
lace	1	5	2	8	3	13	2	11					1	6			1	4	3	10	13	6
tie	1	5					3	17	2	8			1	6							7	3
Bertha									3	12	1	5					1	4			5	2
sailor	1	5							3	12	2	10	2	12			1	4			9	4
ruffle			1	4					1	4	4	19									6	3
notched	1	5	1	4																	2	1
cowl															4	15	2	7	9	31	15	6
none	5	24	2	8	9	41	2	11	12	48	3	14	7	41	1	4	10	37	1	3	52	23
Total	21	101	25	100	22	100	18	100	25	100	21	101	17	101	26	100	27	100	29	99	231	101
Waistline																						
no seam									8	32	7	33	4	24	9	35	16	59	14	48	58	25
natural	21	100	25	100	22	100	16	89	13	52	7	33	6	35	10	38	6	22	1	3	127	55
low							2	11	3	12	2	10	3	18	2	8	3	11	13	45	28	12
raised									1	4	5	24	4	24	5	19	2	7	1	3	18	8
Total	21	100	25	100	22	100	18	100	25	100	21	100	17	101	26	100	27	99	29	99	231	100

TABLE XII (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight	1	5	2	8					10	40	9	43	10	59	14	54	18	67	17	59	81	35
flared	1	5	2	8					1	4	2	10	1	6	2	8	3	11			12	5
pleated	19	90	21	84			3	17	3	12	5	24							8	28	59	26
gathered					22	100	15	83	11	44	5	24	6	35	10	38	6	22	4	14	79	34
gored																					0	0
Total	21	100	25	100	22	100	18	100	25	100	21	101	17	100	26	100	27	100	29	101	231	100
Sleeves																						
sleeveless	1	5			7	32			9	36			10	59			15	56			42	18
short																						
straight	8	38	14	56	9	41	8	44	10	40	6	29	2	12	9	35	6	22	4	14	76	33
short puff	9	43	3	12	2	9					1	5	1	6	1	4	2	7	1	3	20	9
3/4 length	3	14	8	32	1	5	9	50	3	12	11	52	3	18	8	31	2	7	11	38	59	26
long																						
straight							1	6			3	14	1	6	8	31	2	7	9	31	24	10
bishop									1	4									4	14	5	2
cap					3	14			2	8											5	2
kimono																					0	0
Total	21	100	25	100	22	101	18	100	25	100	21	100	17	101	26	101	27	99	29	100	231	100

TABLE XII (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	
Hemline																							
midhigh											19	90	14	82	26	100	27	100	29	100	115	50	
knee	21	100	25	100	22	100	18	100	25	100	2	10	3	18								116	50
calf																						0	0
ankle																						0	0
floor																						0	0
Total	21	100	25	100	22	100	18	100	25	100	21	100	17	100	26	100	27	100	29	100	231	100	
Fabric Design																							
solid	11	52	11	44	13	59	4	22	11	44	10	48	11	65	14	54	16	59	8	28	109	47	
plaid	1	5	11	44	3	14	7	39	2	8	7	33			6	23	1	4	11	38	49	21	
stripe	1	5					2	11	1	4	1	5			3	12	1	4	2	7	11	8	
check	5	24	2	8	2	9			5	20	1	5	2	12	1	4	2	7	3	10	23	10	
print	3	15	1	4	4	18	5	28	6	24	2	10	4	24	2	8	7	26	5	17	39	17	
Total	21	101	25	100	22	100	18	100	25	100	21	101	17	101	26	101	27	100	29	100	231	103	

TABLE XII (Continued)

Variation	1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	12	57	25	100	16	73	15	83	17	68	10	48	10	59	5	19	10	37			120	52
polyester	1	5			3	14			1	4			1	6	2	8	2	7	3	10	13	7
rayon	2	10							4	16	1	5	3	18							10	4
nylon	2	10			2	9					2	10									6	3
silk	1	5							1	4											2	1
acrylic															6	23			5	17	11	5
cot./poly.	1	5							1	4	6	29	3	18	13	50	15	56	21	72	60	26
cot./rayon	1	5					2	11			2	10									5	2
synthetic blend									1	4											1	0
wool blend							1	6													1	0
cot. blend ^b	1	5			1	5															2	1
Total	21	102	25	100	22	101	18	100	25	100	21	102	17	101	26	100	27	100	29	99	231	101

^aPercentages do not always total 100%.

^bOther than cotton/polyester and cotton/rayon.

frequently used, appeared every year except 1970 when cotton/polyester fabric was the most frequently used.

The most frequently shown variations of the seven modal design components during the decade were straight bodice, round neckline, no collar, natural waistline, straight skirt, short straight sleeves and midhigh or knee hemlines. The fabric used most frequently was a solid colored 100 percent cotton fabric. A composite line drawing of the seven modal design component variations shown most frequently for the decade was depicted in Figure 6. Various kinds of trim shown during 1961-1970 were lace rick-rack, bows and decorative buttons. Many of the dresses were shown with wide belts and for the first time, ties similar to men's ties, were shown with the dresses.

When the dresses, size 3-6, were compared with the dresses, size 7-14, from the Sears Catalog, they appeared to have similar characteristics except in the collars and hemline. Both size ranges showed dresses with a great variety of collars, the most frequently being Peter Pan collars and no collar; however, more of the dresses, size 7-14, had shirt collars. The dresses, size 3-6, had hemlines at midhigh, and the dresses, size 7-14, had hemlines at the knee until 1966 when the fashion changed and the hemlines were at midhigh.

The Years 1971-1980

The following is a discussion of the dresses shown in the Sears Catalog from 1971-1980. The two size ranges are discussed separately and then compared for similarities and differences.

Size 3-6

During the years 1971-1980, slightly fewer dresses were shown than

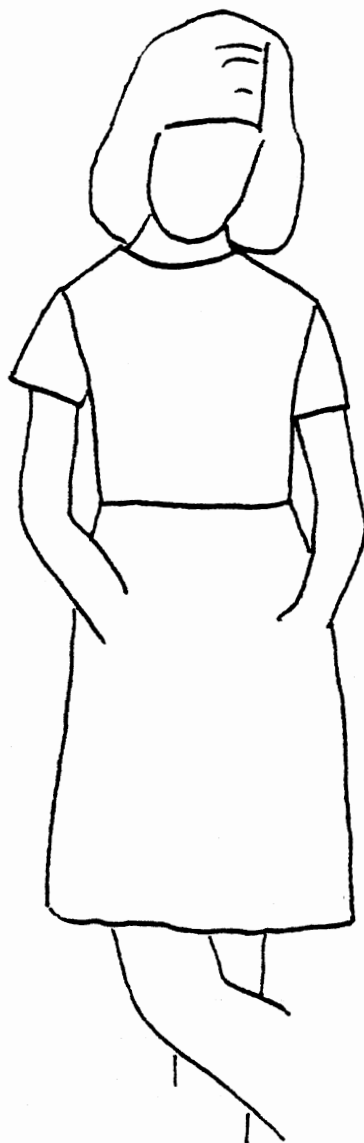


Figure 6. Composite Line Drawing Of The Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1961-1970, For Girls Size 7-14

other garments. Table XIII shows the number and percentage of dresses compared to the number and percentage of pants, skirt and jumper outfits shown in the catalog. Every other year during the decade more dresses were shown than other garments, which may be due to the fact that for those years (1971, 1973, 1975, 1979) the Spring/Summer catalog was sampled. A total of 228 (48%) dresses were shown compared to 246 (52%) other garments.

The bodice styles most frequently shown included straight bodice (66%) and yoke top (22%), both shown each year in the decade, and smocking (7%) shown every year except 1973, 1974 and 1980 (Table XIV). The round neckline appeared every year during 1971-1980, and was the only type shown in 1973, 1974 and 1980. The square neckline was shown every year except 1973, 1974 and 1980, and the V-neckline appeared only in 1979. Many different collars were shown. The greatest number of dresses appeared with no collar (26%); however, 17 percent of the dresses shown had lace collars, 12 percent had band collars and 12 percent had Peter Pan collars. The notched collar was not shown at all. The collars tended to be larger than the collars shown in previous years. All four variations of the waistline were shown, with the natural (44%) and raised (35%) waistlines appearing each year. More gathered (55%) and straight (32%) skirts were shown than any other skirt variation, and they appeared every year. Three sleeve variations were shown almost equally: long straight (27%), short puff (26%) and no sleeves (23%). Long straight sleeves were shown most often for the even numbered years when the Fall/Winter catalog had been sampled and no sleeves only when the Spring/Summer catalog was sampled. Bishop and kimono sleeves were not shown during 1971-1980. All of the dresses had hemlines at mid thigh except 5 percent which were floor length. This was the only decade in

TABLE XIII

NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1971-1980, FOR GIRLS SIZE 3-6

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1971	34	0	34	69	14	1	0	15	31	49	100
1972	18	0	18	29	29	10	4	43	71	61	100
1973	17	0	17	55	14	0	0	14	45	31	100
1974	19	0	19	39	22	4	4	30	61	49	100
1975	21	0	21	51	20	0	0	20	49	41	100
1976	21	0	21	41	24	4	2	30	59	51	100
1977	27	0	27	55	18	0	4	22	45	49	100
1978	24	0	24	39	29	0	8	37	61	61	100
1979	28	0	28	76	7	2	0	9	24	37	100
1980	18	1	19	42	16	3	7	26	58	45	100
Total	227	1	228	48	193	24	29	246	52	474	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE XIV

NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
CATALOG, 1971-1980, FOR GIRLS SIZE 3-6

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts																					0	0
gathers							1	5			1	5			2	8	1	4	1	6	6	3
pleats			1	6																	1	0
tucks													1	4	1	4	1	4			3	1
princ. seam											1	5									1	0
smocking	2	6	2	12					3	14			2	7	2	8	2	7	4	22	17	7
straight	29	85	13	72	16	94	10	53	16	76	12	57	23	85	11	46	15	54	4	22	149	66
yoke top	3	9	2	12	1	6	8	42	2	10	7	33	1	4	8	33	9	32	9	50	50	22
Total	34	100	18	102	17	100	19	100	21	100	21	100	27	100	24	99	28	101	18	100	227	99
Neckline																						
round	31	91	17	94	17	100	19	100	18	86	20	95	23	85	23	96	19	68	18	100	205	90
square	3	9	1	6					3	14	1	5	4	15	1	4	7	25			20	9
V-neck																	2	7			2	1
boat																					0	0
Total	34	100	18	100	17	100	19	100	21	100	21	100	27	100	24	100	28	100	18	100	227	100

TABLE XIV (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
Collar																								
band	8	24	3	17	4	24	1	5	3	14	3	14	2	7	1	4	3	11			28	12		
Peter Pan shirt			3	17			3	16	1	5	4	19	2	7	6	25	2	7	6	33	27	12		
lace	5	15					3	16	2	10	4	19	1	4	4	17			3	17	22	10		
tie	4	12			5	29	3	16	4	19	4	19	9	33	2	8	6	21	1	6	38	17		
Bertha			2	12										1	5	1	4	3	13		2	11	9	4
sailor	2	6	3	17	1	6	3	16	1	5					2	8	2	7	4	22	18	8		
ruffle	2	6	1	6					1	5					1	4					5	2		
notched			5	28			2	10			1	5	1	4	1	4	5	18	2	11	17	7		
cowl	1	3			2	12	2	10													5	2		
none	12	35	1	6	5	29	2	10	9	43	4	19	11	41	4	17	10	36			58	28		
Total	34	101	18	103	17	100	19	99	21	101	21	100	27	100	24	100	28	100	18	100	227	100		
Waistline																								
no seam	12	35	6	33							1	5	3	11	3	13	3	11	1	6	29	13		
natural	4	12	6	33	10	59	10	53	15	71	11	52	14	52	8	33	15	54	6	33	99	44		
low	12	35	2	12	5	29			1	5											20	9		
raised	6	18	4	22	2	12	9	47	5	24	9	43	10	37	13	54	10	36	11	61	79	35		
Total	34	100	18	100	17	100	19	100	21	100	21	100	27	100	24	100	28	101	18	100	227	101		

TABLE XIV (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight	15	44	9	50	1	6	8	42	3	14	10	48	3	11	13	54	5	18	6	33	73	32
flared	4	12			3	18	1	5			2	10									10	4
pleated	5	15	2	12			1	5	1	5			4	15			7	25			20	9
gathered	10	29	7	39	13	76	9	47	17	81	9	43	20	74	11	46	16	57	12	67	124	55
gored																					0	0
Total	34	100	18	101	17	100	19	99	21	100	21	101	27	100	24	100	28	100	18	100	227	100
Sleeves																						
sleeveless	17	50			11	65			12	57			3	11			9	32			52	23
short																						
straight	6	18			1	6			1	5	1	5	2	8	3	13	2	7			16	7
short puff	1	3	1	6			1	5	3	14	6	29	19	70	7	29	12	43	9	50	59	26
3/4 length	2	6	15	83	2	12	6	32	2	10											27	12
long																						
straight	8	24	2	12	2	12	12	63			14	66			14	58			9	50	61	27
bishop																					0	0
cap					1	6			3	14			3	11			5	18			12	5
kimono																					0	0
Total	34	101	18	101	17	101	19	100	21	100	21	100	27	100	24	100	28	100	18	100	227	100

TABLE XIV (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh	34	100	17	94	15	88	18	95	19	90	21	100	24	88	24	100	26	93	18	100	216	95
knee																					0	0
calf																					0	0
ankle																					0	0
floor			1	6	2	12	1	5	2	10			3	11			2	7			11	5
Total	34	100	18	100	17	100	19	100	21	100	21	100	27	99	24	100	28	100	18	100	227	100
Fabric Design																						
solid	13	38	5	28	3	18	2	10	4	19	10	48	10	37	4	17	15	54	4	22	70	31
plaid	3	9	6	33	2	12	3	16	2	10	2	10			4	17			7	39	28	12
stripe	3	9					2	10					2	7	1	4					8	4
check					3	18	1	5	2	10	1	5	4	15	2	8	3	11	2	11	18	8
print	15	44	7	40	9	53	11	58	13	62	8	39	11	41	13	54	10	36	5	28	103	45
Total	34	100	18	101	17	101	19	99	21	101	21	102	27	100	24	100	28	101	18	100	227	100

TABLE XIV (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	2	6											1	4							3	1
polyester	7	21					1	5	2	10	6	29	9	33	1	4	13	46			39	17
rayon																					0	0
nylon																					0	0
silk																					0	0
acrylic	2	6	6	33			2	10													10	4
cot./poly.	21	62	10	56	16	94	10	53	15	71	13	62	17	63	23	96	15	54	18	100	158	70
cot./rayon			2	12			4	21	3	14	2	10									11	5
synthetic blend	2	6			1	6	2	10	1	5											6	3
wool blend																					0	0
cot. blend ^b																					0	0
Total	34	101	18	101	17	100	19	99	21	100	21	101	27	100	24	100	28	100	18	100	227	100

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

which floor length dresses were shown.

All five variations of fabric design were shown. Solid (31%) and print (45%) designs appeared every year throughout the decade and plaid every year except 1977 and 1979. Cotton/polyester blend fabric was used in 70 percent of the dresses and 100 percent polyester in 17 percent of the dresses in the catalog. Other fabrics used included cotton/rayon (5%), acrylic (4%) and cotton (1%).

The most frequently shown variations of the seven modal design components during the decade were straight bodice, round neckline, no collar, natural waistline, gathered skirt, long straight sleeves and midhigh hemline. The fabric used most frequently in the dresses was a printed cotton/polyester blend fabric. A composite line drawing of the seven modal design component variations shown most frequently for each year was depicted in Figure 7. Various kinds of trims shown during 1971-1980 were buttons, used decoratively rather than functionally, bows, lace, applique and embroidery. Many of the dresses were shown with belts tied in a bow in the front.

Size 7-14

For size 7-14 garments, a smaller percentage of dresses was shown than for any of the other ten-year periods. Each year more pants, skirt and jumper outfits were shown than dresses. Table XV shows the number and percentage of dresses and of pants, skirt and jumper outfits shown in the Sears Catalog for 1971-1980. A total of 161 (26%) dresses were shown as compared to 466 (74%) other garments.

The most frequently shown bodice variations for the decade were straight bodice (60%), yoke top (16%), gathers (13%) and smocking (10%) (Table XVI). In 1975, only gathered and straight bodices appeared, and



Figure 7. Composite Line Drawing Of The Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1971-1980, For Girls Size 3-6

TABLE XV
NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1971-1980, FOR GIRLS SIZE 7-14

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1971	20	0	20	45	13	6	5	24	55	44	100
1972	17	0	17	19	40	26	6	72	81	89	100
1973	13	0	13	42	18	0	0	18	58	31	100
1974	28	1	29	36	37	12	3	52	64	81	100
1975	6	0	6	15	25	8	0	33	85	39	100
1976	13	0	13	16	43	15	9	67	84	80	100
1977	12	0	12	21	36	6	2	44	79	56	100
1978	18	0	18	20	50	10	12	72	80	90	100
1979	23	1	24	45	21	8	0	29	55	53	100
1980	9	0	9	14	42	11	2	55	86	64	100
Total	159	2	161	26	325	102	39	466	74	627	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE XVI

NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL DESIGN COMPONENTS,
 FABRIC DESIGN AND FIBER CONTENT IN THE SEARS
 CATALOG, 1971-1980, FOR GIRLS SIZE 7-14

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Bodice																						
darts																					0	0
gathers	1	5	1	6			4	14	2	33					7	39	6	26			21	13
pleats																					0	0
tucks							1	4													1	1
princ. seam			1	6																	1	1
smocking			1	6	1	8	5	18			1	8	1	8	2	11	5	22			16	10
straight	15	75	13	76	5	38	17	61	4	67	7	54	8	67	7	39	10	43	9	100	95	60
yoke top	4	20	1	6	7	54	1	4			5	38	3	25	2	11	2	9			25	16
Total	20	100	17	100	13	100	28	101	6	100	13	100	12	100	18	100	23	100	9	100	159	101
Neckline																						
round	18	90	17	100	12	92	26	93	6	100	10	77	8	67	17	94	15	65	6	67	135	85
square	2	10			1	8	2	7					3	25	1	6	7	30			16	10
V-neck											3	23	1	8			1	4	2	22	7	5
boat																			1	11	1	1
Total	20	100	17	100	13	100	28	100	6	100	13	100	12	100	18	100	23	99	9	100	159	101

TABLE XVI (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Collar																						
band	1	5	2	12	3	23	2	7			1	8			1	6	2	9	1	11	13	8
Peter Pan	2	10	5	29	1	8	1	4			2	15			2	11	2	9			15	9
shirt	1	5	3	18	2	15	14	50	4	67	7	54	3	25	3	17	1	4	1	11	39	25
lace	1	5			2	15	1	4					2	17	2	11	4	17	1	11	13	8
tie	1	5									2	15	1	8	1	6	2	9			7	4
Bertha					1	8											3	13			4	3
sailor	1	5															1	4			2	1
ruffle			6	35			2	7					2	17	3	33	1	4			14	9
notched																					0	0
cowl	2	10	1	6			3	11													6	4
none	11	55			4	31	5	18	2	33	1	8	4	33	6	17	7	30	6	67	46	29
Total	20	100	17	100	13	100	28	101	6	100	13	100	12	100	18	101	23	99	9	100	159	100
Waistline																						
no seam	6	30	3	18			5	18			1	8					1	4	2	22	18	11
natural	1	5	9	53	5	38	20	71	6	100	5	38	9	75	13	72	20	87	7	78	95	60
low	9	45	4	24	1	8	1	4													15	10
raised	4	20	1	6	7	54	2	7			7	54	3	25	5	28	2	9			31	20
Total	20	100	17	101	13	100	28	100	6	100	13	100	12	100	18	100	23	100	9	100	159	101

TABLE XVI (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Skirt																						
straight	12	60	7	41	4	31	12	43	3	50	11	85	7	58	7	39	1	4	4	44	68	43
flared	1	5					5	18			2	15									8	5
pleated	4	20	4	24	3	23	1	4									3	13			15	9
gathered	3	15	6	35	6	46	10	36	3	50			5	42	11	61	19	83	5	56	68	43
gored																					0	0
Total	20	100	17	100	13	100	28	101	6	100	13	100	12	100	18	100	23	100	9	100	159	100
Sleeves																						
sleeveless	14	70			5	38	1	4					1	8			10	43			31	19
short																						
straight	2	10	3	18	1	8	7	25	1	17	4	31	5	42	6	33	1	4	6	67	36	23
short puff			1	6	3	23	8	29	3	50	1	8	4	33	5	28	6	26			31	19
3/4 length	3	15	7	41	2	15					3	23	2	17	1	6					18	11
long																						
straight	1	5	6	35	1	8	12	43	2	33	4	31			3	17	2	9	3	33	34	21
bishop															3	17	2	9			5	3
cap					1	8					1	8					2	9			4	3
kimono																					0	0
Total	20	100	17	100	13	100	28	101	6	100	13	101	12	100	18	101	23	100	9	100	159	99

TABLE XVI (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Hemline																						
midhigh	20	100	16	94	10	77	27	96	6	100	13	100	10	83	18	100					120	76
knee																	19	83	9	100	28	18
calf																					0	0
ankle			1	6	2	15															3	2
floor					1	8	1	4					2	17			4	17			8	5
Total	20	100	17	100	13	100	28	100	6	100	13	100	12	100	18	100	23	100	9	100	159	101
Fabric Design																						
solid	11	55	5	29	5	38	9	32	1	17	7	54	8	67	5	28	8	35	9	100	68	43
plaid			5	29			3	11													8	5
stripe	2	10									2	15	1	8							5	3
check	4	20	2	12	2	15	3	11	1	17							3	13			15	9
print	3	15	5	29	6	46	13	47	4	67	4	30	3	25	13	72	12	52			63	40
Total	20	100	17	99	13	99	28	101	6	101	13	99	12	100	18	100	23	100	9	100	159	100

TABLE XVI (Continued)

Variation	1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		Total	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Fiber Content																						
cotton	1	5									2	15			2	11					5	3
polyester	1	5			1	8	5	18	1	17	1	8	3	25	2	11	4	17	2	22	20	14
rayon	2	10																			2	1
nylon																					0	0
silk																					0	0
acrylic			2	12			4	14													6	4
cot./poly.	13	65	14	82	11	85	13	46	3	50	8	62	9	75	14	78	19	83	5	56	109	69
cot./rayon			1	6			4	14			1	8									6	4
synthetic blend	3	15			1	8	2	8	2	33	1	8							2	22	11	7
wool blend																					0	0
cot. blend ^b																					0	0
Total	20	100	17	100	13	101	28	100	6	100	13	101	12	100	18	100	23	100	9	100	159	102

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

in 1980, only straight bodices appeared. Almost all of the dresses shown had round necklines (85%) except for 10 percent that had square and five percent that had V-necklines. In 1972 and 1976, only round necklines were shown. A wide variety of collars were shown during 1971-1980. Although no collar (29%) and shirt collars (25%) were shown most frequently, nine percent of the dresses had Peter Pan collars, nine percent had ruffle collars, eight percent had band collars and tie, Bertha, cowl and sailor together represented 12 percent. In 1975, only the shirt collar and no collar were shown, but for the other years, at least five different collar variations were shown. The natural waistline (60%) was the most commonly used, and was the only one shown in 1975. Twenty percent of the dresses had a raised waistline, 11 percent had no seam at the waistline and 10 percent had a low waistline. In 1971, 1972 and 1974, all four variations of the waistline were shown. As many gathered as straight skirts were shown (43% each) but only nine percent of the dresses had pleated skirts (mainly from 1971 to 1974) and five percent had flared skirts. Although the short straight sleeve (23%) was shown most frequently, almost as many long sleeves (21%), no sleeves (19%) and short puff sleeves (19%) were shown. The fashion which began in 1966 of hemlines at mid thigh continued until 1979 when the dresses became longer and again ended at the knee as they had before 1966. For the first time during 1941-1980, ankle-length dresses appeared in 1972 and 1973, and floor length dresses in 1973, 1974, 1977 and 1979. These long dresses were all labeled evening dresses or gowns.

The fabric designs most frequently shown were solid colored and print. They were shown every year except 1980 when only solid colored fabrics were shown. Checked fabric (9%) was shown primarily in the years 1971-1975. Cotton/polyester fabric (69%) was used every year

and although 100 percent polyester was used 9 out of 10 years, it only represented 14 percent. Other fabrics used included synthetic blend (7%), cotton/rayon (4%), acrylic (4%), which was mainly used in knitted dresses, cotton (3%) and rayon (1%).

The most frequently shown variations of the seven modal design components were the straight bodice, round neckline, no collar, natural waistline, gathered and straight skirts, short straight sleeves and mid-thigh hemline. The fabric used most frequently in the dresses was a solid colored cotton/polyester blend fabric. A composite line drawing of the seven modal design component variations shown most frequently for each year was depicted in Figure 8. Various kinds of trim included bows at the collar, waist and yoke, decorative buttons and applique. Many of the dresses were shown with belts buckled as well as tied. The belts were wide and made of shiny material in the beginning of the decade, but toward the end, they became narrower and were made of the same fabric as the dress. From 1978 to 1980, the peasant look with many ruffles and lace trim was shown frequently.

When the dresses, size 3-6, were compared with the dresses, size 7-14, from the Sears Catalog, they appeared to have similar characteristics except in the collars and sleeves. The smaller dresses more often had Peter Pan collars and long straight sleeves, whereas the size 7-14 dresses showed shirt collars and short straight sleeves. The hemline was at midthigh for both size ranges except for the years 1978 to 1980 when dresses, size 7-14, ended at the knee.

Discussion of Findings

The characteristics of girls' dresses changed little over the

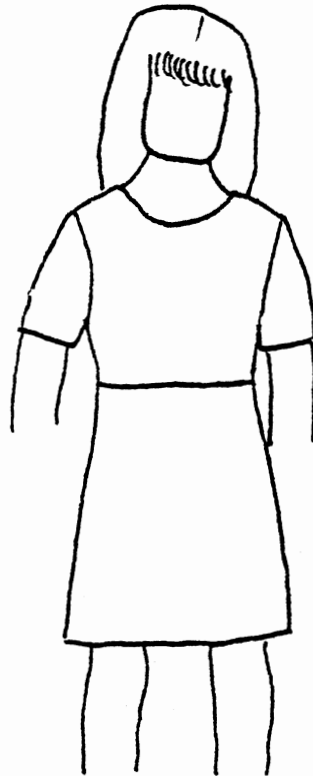


Figure 8. Composite Line Drawing Of The Seven Modal Design Component Variations Shown Most Frequently In The Sears Catalog During The Period 1971-1980, For Girls Size 7-14

40-year period, more so for the dresses size 3-6 than for the dresses size 7-14. The larger dresses tended to change more than the smaller dresses, which may be due to the fact that girls wearing dresses size 7-14 are much closer in age to adults and may tend to wear clothing similar to that of adults, for whom fashions change more rapidly. The relatively few changes, especially in the smaller dresses, may make accurate dating of the dresses in the historic collection difficult. The number and percent of dresses and of pants, skirt and jumper outfits for the 40-year period were shown in Table XVIII, Appendix B, and the number and percent of variations of modal design components, fabric design and fiber content for 1941-1980 were included in Table XIX, Appendix C. Composite line drawings of the seven modal design component variations shown most frequently in the Sears Catalog during the period 1941-1980 were included in Appendix D.

In the study, no attempt was made to distinguish between variations of the dresses shown in the Spring/Summer and Fall/Winter catalogs; however, some differences were noticed mostly in the types of collars and sleeves shown on the dresses. A detailed study comparing spring and fall dresses may reveal additional differences that did not show up in this study. For the years when the Fall/Winter issues of the Sears Catalog were studied, more pants, skirts and jumpers were shown than when the Spring/Summer issues were studied.

Recommendations For Dating Girls' Dresses

The following steps were suggested for dating girls' dresses:

1. Decide on the approximate size of the dress to be dated and choose one of the two size ranges given in the study.
2. Identify the variations of the seven modal design components,

fabric design and fiber content using the glossary in Appendix A.

3. Compare the modal design variations of the dress with the composite drawings to establish a possible decade for the dress.

4. If the fiber content can be determined, check it against the tables. (For example, polyester was not used until 1951 and was used more frequently after 1960. This would thus limit the period of the dress.)

5. Check the tables to determine when the modal design variations identified in the dress were most frequently shown.

6. Establish an approximate 5-year period from which the findings indicate the dress to be.

7. Other sources on girls' dresses may then be consulted to confirm the established 5-year period.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The purpose of the study was to describe dresses of girls from middle class families during the years 1941 to 1980. The objectives of the study were:

1. To identify the variations in the modal design components of dresses available for young girls during 1941-1980.
2. To determine the frequency of variations in modal design components, fabric design and fiber content of the dresses shown for each year.
3. To make recommendations for using the information in this study to date girls' dresses in the historic costume collection in the Department of Clothing, Textiles and Merchandising at Oklahoma State University.

Summary of Procedure

A glossary of variations of the modal design components (bodice, neckline, collar, waistline, skirt and sleeves) was developed. The glossary was used to identify the variations in girls' dresses shown in the Sears Catalog from 1941-1980. The issues of the Sears Catalog studied were alternated between Spring/Summer and Fall/Winter issues. After tabulating the number and percentage of each variation of the modal design components, fabric design and fiber content, and the number and percentage of dresses and of pants, skirt and jumper outfits for each

year, the findings were discussed for each ten-year period (1941-1950, 1951-1960, 1961-1970, 1971-1980). The two size ranges studied (size 3-6 and size 7-14) were treated separately in order that they could be compared for similarities and differences. Composite line drawings of the dress styles shown most frequently for each ten-year period were made.

Summary of Findings

Fewer dresses were shown in the Sears Catalog than pants, skirt and jumper outfits for both size ranges. For size 3-6, a total of 908 (49%) dresses were shown compared to 937 (51%) other garments. For size 7-14, a total of 859 (40%) were shown compared to 1311 (60%) other garments.

The most frequently shown variations of the seven modal design components for 1941-1980, size 3-6, were straight bodice, round neckline, Peter Pan collar, natural waistline, gathered skirt, short puff sleeves and midhigh hemline. The fabric used most frequently was a solid colored 100 percent cotton fabric.

The most frequently shown variations of the seven modal design components for 1941-1980, size 7-14, were straight bodice, round neckline, shirt collar, natural waistline, gathered skirt, short puff sleeves and knee hemline. The fabric used most frequently was a solid colored 100 percent cotton fabric.

When the two size ranges were compared for the 40-year period, they differed only in the collars and hemlines. The dresses, size 3-6, were shown with more Peter Pan collars and midhigh hemlines, and for the dresses, size 7-14, more shirt collars and knee hemlines were shown. Although the most frequently shown bodice variation was the straight

year, the findings were discussed for each ten-year period (1941-1950, 1951-1960, 1961-1970, 1971-1980). The two size ranges studied (size 3-6 and size 7-14) were treated separately in order that they could be compared for similarities and differences. Composite line drawings of the dress styles shown most frequently for each ten-year period were made.

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When the two size ranges were compared for the 40-year period, they differed only in the collars and hemlines. The dresses, size 3-6, were shown with more Peter Pan collars and midthigh hemlines, and for the dresses, size 7-14, more shirt collars and knee hemlines were shown. Although the most frequently shown bodice variation was the straight

bodice for both size ranges, many of the dresses, size 7-14, were shown with bodices fitted by darts.

Conclusions

The following conclusions were drawn on the basis of the study:

1. Fewer dresses were shown than the total of other garments, but when the number of dresses were compared to the number of pants, skirts and jumpers individually, more dresses were shown than any one of the other types of clothing.

2. The dresses, size 3-6 and 7-14, had similar characteristics except in collars and hemlines.

3. The characteristics of girls' dresses changed little during the 40-year period which may make accurate dating of dresses in the historic collection difficult.

Recommendations

The researcher made the following recommendations for further study:

1. Test the validity of the findings using a source other than the Sears Catalog.

2. Investigate the most frequently shown modal design components comparing those in dresses shown for Spring/Summer with those in dresses shown for Fall/Winter.

3. Investigate the modal design components of girls' clothing other than dresses.

4. Conduct a similar study on boys' clothing during the same period.

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Conclusions

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1. Fewer dresses were shown than the total of other garments, but when the number of dresses were compared to the number of pants, skirts and jumpers individually, more dresses were shown than any one of the other types of clothing.

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APPENDIX A

GLOSSARY OF MODAL DESIGN COMPONENTS AND

VARIATIONS OF GIRLS' DRESSES,

1941-1980

GLOSSARY OF GIRLS' DRESS CLASSIFICATIONS
AND DESIGN VARIATIONS,
1941-1980

Bodice: The part of a garment which covers the upper part of the body from the waistline hem or seam to the neckline (Burns, 1982, p. 119).

Dart: Shaped tuck taken to fit garment to the figure (Picken, 1957, p. 94).



Gathers: One or two rows of gathering in fabric to draw in fullness (Picken, 1957, p. 147).



Pleats: Fold of fabric laid back flat, usually lengthwise of fabric. Made singly or in groups for decoration or to hold in width of garment (Picken, 1957, p. 256).



Tucks: Fold of fabric stitched in place (Picken, 1957, p. 357).



Princess seam: Outline of a close-fitting garment in which waist and skirt are made in continuous sections from shoulder to hem (Picken, 1957, p. 301).



Smocking: Decorative stitching holding fullness in regular patterns (Picken, 1957, p. 315).



Straight: A bodice closely following the contours of the body without fitting by design features (darts, tucks).

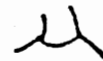


Yoke top: Fitted portion of a garment over the shoulders to which the rest of the garment is sewn (Picken, 1957, p. 384).



Neckline: The part of a garment which outlines the bodice around the neck (Picken, 1957, p. 230).

Round: A neckline that is cut to form a circle around the base of the neck.



Square: A neckline that is cut to form a square (Picken, 1957, p. 231).



V-shape: A neckline that is designed to form a V shape outline (Burns, 1982, p. 124).



Boat: A neckline that follows the contour of the collar bone, high in front and back, wide at the sides and ending in the shoulder seams (Picken, 1957, p. 230).



Collar: Article of dress attached to garment worn around the neck (Picken, 1957, p. 71).

Band: A collar that stands against the neck without a fold or roll (Burns, 1982, p. 124).



Peter Pan: Turned down collar two to three inches in width having rounded end in front (Picken, 1957, p. 74).



Shirt: A collar designed in varying widths and shapes that stands high against the neck (Burns, 1982, p. 124).



Lace: Collar made of any type lace; various shapes.

Tie: A collar with extended ends that can be formed into a tie or tied into a bow (Burns, 1982, p. 125).



Bertha: Deep collar falling softly from bodice neckline over shoulders (Picken, 1957, p. 72).



Sailor: A collar shaped square in back, narrowing to point of V-neckline in front (Picken, 1957, p. 75).



Ruffle: A collar that is designed on the bias grain or straight grain of the fabric that is gathered or pleated into the neckline to give a full, ripple effect (Burns, 1982, p. 125).



Notched: Flat narrow collar joined to narrow lapels so as to produce notch (Picken, 1957, p. 74).



Cowl: A collar that stands and falls or rolls around the neckline (Burns, 1982, p. 125).



Waistline: The part of the garment that covers the midsection of the body from below the bust to the curved area of the hip, which

may be designed with or without a horizontal seam connecting the bodice and skirt (Burns, 1982, p. 125).

Natural: A waistline seam at the natural position connecting bodice and skirt (Burns, 1982, p. 126).



Lowered: A waistline seam below the natural position connecting bodice and skirt (Burns, 1982, p. 126).



Raised: A waistline seam above the natural waist position connecting bodice and skirt (Burns, 1982, p. 126).



No seam: A waistline area designed without a horizontal seam (Burns, 1982, p. 126).



Skirt: The part of the garment which covers the lower part of the body, hanging from the waistline seam (Burns, 1982, p. 121).

Straight: Cut from a rectangular shape designed to hang straight from the waistline (Burns, 1982, p. 121).



Flared: Cut from a triangular shape designed to hang with the wide base at the hemline (Burns, 1982, p. 122).



Pleated: Skirt having knife, box or inverted pleats (Picken, 1957, p. 307).



Gathered: A skirt with design fullness in the hip area created by moderate to maximum gathering (Burns, 1982, p. 122).



Gored: Skirt having from two to six or more shaped sections sewn together (Chambers, 1945, p. 558).



Sleeves: The part of a garment which covers the arms and is attached to the bodice or is cut as part of the bodice in the shoulder area (Burns, 1982, p. 121).

Sleeveless: A garment designed without sleeves that ends on the shoulder (Burns, 1982, p. 121).



Short Straight: A bowlike, one-piece, straight-hanging, slightly roomy sleeve ending above the elbow (Chambers, 1945, p. 95).



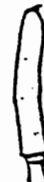
Short Puff: A short gathered sleeve with a tight band at the bottom (Chambers, 1945, p. 95).



Three-Quarter Length: Sleeve ending halfway down the forearm, covering three-quarters of entire arm (Picken, 1957, p. 312).



Long Straight: A bowlike, one-piece, straight hanging, slightly roomy sleeve ending at wrist (Chambers, 1945, p. 95).



Bishop: Sleeve that is full in the lower part and either loose or held by band at wrist (Picken, 1957, p. 310).



Kimono: Short sleeve cut in one with the body of the garment (Picken, 1957, p. 311).



Cap: Short sleeve just covering the shoulder and not continued under arm (Picken, 1957, p. 310).



APPENDIX B

NUMBER AND PERCENT OF DRESSES AND
OTHER GARMENTS IN THE SEARS
CATALOG, 1941-1980, FOR
GIRLS SIZE 3-6 AND 7-14

TABLE XVII

NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1941-1980, FOR GIRLS SIZE 3-6

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1941-1950	146	3	149	48	87	60	17	164	52	313	100
1951-1960	210	24	234	57	60	86	30	176	43	410	100
1961-1970	282	15	297	46	137	47	167	351	54	648	100
1971-1980	227	1	228	48	193	24	29	246	52	474	100
Total	865	43	908	49	477	217	243	937	51	1845	100

^aIllustrations of dresses used in the study

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

TABLE XVIII

NUMBER AND PERCENTAGE OF DRESSES AND OTHER GARMENTS IN THE SEARS
CATALOG, 1941-1980, FOR GIRLS SIZE 7-14

Year	<u>Dresses</u>		<u>Total</u>		<u>Other Garments</u>			<u>Total</u>		<u>Total Garments</u>	
	Used ^a	Discards ^b	N	%	Pants	Skirt	Jumper	N	%	N	%
1941-1950	209	6	215	34	61	128	31	220	66	335	100
1951-1960	216	25	241	44	110	137	56	303	56	544	100
1961-1970	231	11	242	43	128	120	74	322	57	564	100
1971-1980	159	2	161	26	325	102	39	466	74	627	100
Total	815	44	859	40	624	487	200	1311	60	2170	100

^aIllustrations of dresses used in the study.

^bDiscards include dresses that did not meet the criteria stated in Chapter III.

APPENDIX C

NUMBER AND PERCENT OF VARIATIONS OF
MODAL DESIGN COMPONENTS, FABRIC
DESIGN AND FIBER CONTENT IN
THE SEARS CATALOG, 1941-
1980, FOR GIRLS SIZE
3-6 AND 7-14

TABLE XIX
 NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL
 DESIGN COMPONENTS, FABRIC DESIGN AND
 FIBER CONTENT IN THE SEARS CATALOG,
 1941-1980, FOR GIRLS SIZE 3-6

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Bodice										
darts	19	23	22	10	13	5			54	6
gathers	1	1	1	0	2	1	6	3	10	1
pleats	1	1	1	0			1	0	3	0
tucks	3	2	3	1	1	0	3	1	10	1
princ. seam	9	6	2	1	4	1	1	0	16	2
smocking	9	6	3	1	20	7	17	7	49	6
straight	102	70	178	85	203	72	149	66	632	73
yoke top	2	1			39	14	50	22	91	11
Total	146	100	210	98	282	100	227	99	865	100
Neckline										
round	135	92	197	94	271	96	205	90	808	93
square	11	8	5	2	11	4	20	9	47	5
V-neck			5	2			2	1	7	1
boat			3	1					3	0
Total	146	100	210	99	282	100	227	99	865	99

TABLE XIX (Continued)

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Collar										
band			2	1	17	6	28	12	47	5
Peter Pan	85	58	85	40	77	27	27	12	274	32
shirt	18	12	64	30	32	11	22	10	136	16
lace	3	2	7	3	27	10	38	17	75	9
tie	2	1	2	1	3	1	9	4	16	2
Bertha	8	5	33	16	36	13	18	8	95	11
sailor	4	3	2	1	14	5	5	2	25	3
ruffle	4	3	4	2	8	3	17	7	33	4
notched			1	0					1	0
cowl					10	4	5	2	15	2
none	22	15	10	5	58	21	58	28	148	17
Total	146	99	210	99	282	101	227	100	865	101
Waistline										
no seam	15	10			68	24	29	13	112	13
natural	130	89	207	99	141	50	99	44	577	67
low			3	1	27	10	20	9	50	6
raised	1	1			46	16	79	35	126	15
Total	146	100	210	100	282	101	227	100	865	101
Skirt										
straight	3	2	2	1	96	34	73	32	174	20
flared	31	21	39	19	8	3	10	4	88	10
pleated	7	5	7	3	27	10	20	9	61	7
gathered	105	72	162	77	151	54	124	55	542	63
gored									0	0
Total	146	100	210	100	282	101	227	100	865	100

TABLE XIX (Continued)

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Sleeves										
sleeveless	4	3	17	8	55	20	52	23	128	15
short										
straight	4	3	39	19	70	25	16	7	129	15
short puff	135	92	143	68	49	17	59	26	386	45
3/4 length	1	1	7	3	60	21	27	12	95	11
long										
straight			2	1	45	60	61	27	108	12
bishop					1	0			1	0
cap	2	1	2	1	1	0	12	5	17	2
kimono					1	0			1	0
Total	146	100	210	100	282	99	227	100	865	100
Hemline										
midthigh	126	86	106	50	282	100	216	95	730	84
knee	20	14	104	50					124	14
calf									0	0
ankle									0	0
floor							11	5	11	1
Total	146	100	210	100	282	100	227	100	865	99
Fabric Design										
solid	58	40	93	44	120	43	70	31	341	39
plaid	19	13	34	16	70	25	28	12	151	17
stripe	18	12	12	6	12	4	8	4	50	8
check	5	3	16	8	30	11	18	8	69	8
print	46	32	55	26	50	18	103	45	254	29
Total	146	100	210	100	282	101	227	100	865	101

TABLE XIX (Continued)

Variations	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Fiber Content										
cotton	134	92	181	86	161	57	3	1	479	55
polyester					8	3	39	17	47	5
rayon	11	8	8	4	6	2			25	3
nylon			11	5	2	1			13	2
silk					1	0			1	0
acrylic					16	6	10	4	26	3
cot./poly.			2	1	76	27	158	70	236	27
cot./rayon	1	1	1	0	5	2	11	5	18	2
synthetic blend			2	1	4	1	6	3	12	1
wool blend			5	2	1	0			6	1
cot. blend ^b					2	1			2	0
Total	146	101	210	99	282	100	227	100	865	99

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

TABLE XX
 NUMBER AND PERCENTAGE^a OF VARIATIONS OF MODAL
 DESIGN COMPONENTS, FABRIC DESIGN AND
 FIBER CONTENT IN THE SEARS CATALOG,
 1941-1980, FOR GIRLS SIZE 7-14

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Bodice										
darts	97	46	95	44	30	13			222	27
gathers	12	6	4	2	1	0	21	13	38	5
pleats	7	3			1	0			8	1
tucks			3	1	10	4	1	1	14	2
princ. seam	21	10	7	3	15	6	1	1	44	5
smocking			4	2	5	2	16	10	25	3
straight	68	33	103	48	161	70	95	60	427	52
yoke top	4	2			8	3	25	16	37	5
	—	—	—	—	—	—	—	—	—	—
Total	209	100	216	100	231	98	159	101	815	100
Neckline										
round	142	68	183	85	214	93	135	85	674	83
square	41	20	14	6	9	4	16	10	80	10
V-neck	26	12	19	9	6	3	7	5	58	7
boat					2	1	1	1	3	0
	—	—	—	—	—	—	—	—	—	—
Total	209	100	216	100	231	101	159	101	815	100

TABLE XX (Continued)

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Collar										
band	2	1	3	1	25	11	13	8	43	5
Peter Pan	40	19	60	28	49	21	15	9	164	20
shirt	40	19	72	33	48	21	39	25	199	24
lace	13	6	6	3	13	6	13	8	45	6
tie	9	4	6	3	7	3	7	4	29	4
Bertha	17	8	27	13	5	2	4	3	53	7
sailor	7	3	6	3	9	4	2	1	24	3
ruffle	11	5	2	1	6	3	14	9	33	4
notched	14	7	2	1	2	1			18	2
cowl					15	6	6	4	21	3
none	56	27	32	15	52	23	46	29	186	23
	—	—	—	—	—	—	—	—	—	—
Total	209	99	216	101	231	101	159	100	815	101
Waistline										
no seam	14	7	2	1	58	25	18	11	92	11
natural	168	80	208	96	127	55	95	60	598	73
low	25	12	6	3	28	12	15	10	74	9
raised	2	1			18	8	31	20	51	7
	—	—	—	—	—	—	—	—	—	—
Total	209	100	216	100	231	100	159	101	815	100
Skirt										
straight	5	2	2	1	81	35	68	43	156	19
flared	58	28	36	17	12	5	8	5	114	14
pleated	12	8	4	2	59	26	15	9	90	11
gathered	134	64	171	79	79	34	68	43	452	55
gored			3	1					3	0
	—	—	—	—	—	—	—	—	—	—
Total	209	102	216	100	231	100	159	100	815	99

TABLE XX (Continued)

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Sleeves										
sleeveless	4	2	19	19	42	18	31	19	96	12
short										
straight	19	9	49	23	76	33	36	23	180	22
short puff	169	81	125	58	20	9	31	19	345	42
3/4 length	9	4	15	7	59	26	18	11	101	12
long										
straight	1	0	1	0	24	10	34	21	60	7
bishop	1	0			5	2	5	3	11	1
cap	5	2	7	3	5	2	4	3	21	3
kimono	1	0							1	0
Total	209	98	216	100	231	100	159	99	815	99
Hemline										
midthigh					115	50	120	76	235	29
knee	209	100	216	100	116	50	28	18	569	70
calf									0	0
ankle							3	2	3	0
floor							8	5	8	1
Total	209	100	216	100	231	100	159	101	815	100
Fabric Design										
solid	84	40	85	39	109	47	68	43	346	42
plaid	25	12	34	16	49	21	8	5	116	14
stripe	32	15	24	11	11	8	5	3	72	9
check	21	10	21	10	23	10	15	9	80	10
print	47	22	52	24	39	17	63	40	201	25
Total	209	99	216	100	231	103	159	100	815	100

TABLE XX (Continued)

Variation	1941-1950		1951-1960		1961-1970		1971-1980		Total	
	N	%	N	%	N	%	N	%	N	%
Fiber Content										
cotton	141	67	186	86	120	52	5	3	452	55
polyester			7	3	13	7	20	14	40	5
rayon	43	21	8	4	10	4	2	1	63	8
nylon			11	5	6	3			17	2
silk			1	0	2	1			3	0
acrylic					11	5	6	4	17	2
cot./poly.					60	26	109	69	169	21
cot./rayon	22	10			5	2	6	4	33	4
synthetic blend	1	0			1	0	11	7	13	2
wool blend	2	1			1	0			3	0
cot. blend ^b			3	1	2	1			5	1
	—	—	—	—	—	—	—	—	—	—
Total	209	99	216	99	231	101	159	102	815	100

^aPercentages do not always total 100% due to rounding.

^bOther than cotton/polyester and cotton/rayon.

APPENDIX D

COMPOSITE LINE DRAWINGS OF SEVEN MODAL
DESIGN COMPONENT VARIATIONS SHOWN
MOST FREQUENTLY IN THE SEARS
CATALOG DURING THE PERIOD
1941-1980



1941-50



1951-60



1961-70

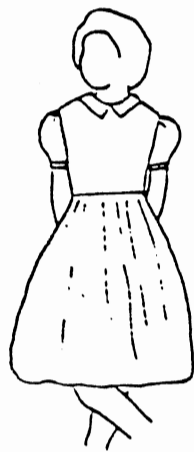


1971-80

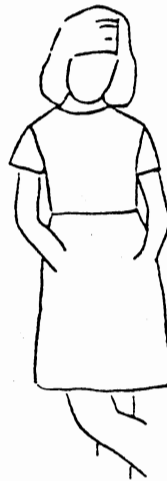
Size 3-6



1941-50



1951-60



1961-70



1971-80

Size 7-14

Figure 9. Composite Line Drawings of Seven Modal Design Variations Shown Most Frequently In The Sears Catalog During The Period 1941-1950

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