

STYLISTIC CHANGES IN WOMEN'S COLLARS: A
QUANTITATIVE ANALYSIS OF WOMEN'S COLLARS
ON BLOUSES, DRESSES, AND JACKETS FOR
THE YEARS 1964 THROUGH 1983

By

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CHAPTER I

INTRODUCTION

Clothing, as a social need, often plays an important part in society in the way people perceive others. Clothing affects our reaction to the wearer. Ryan (1966, p. 2) stated that "If human beings were not reacting to other human beings in social situations then there would be no felt need for clothing. . . . Certainly there would be neither fashion nor change of fashion." The term "fashion curve"--or "fashion cycle," as Ryan (1966, p. 73) calls it--refers to particular fashion changes in acceptance: the fashion is first introduced to a few individuals and then is accepted by more and more people until it reaches the peak of its popularity, and then declines. "A fashion can last a long or short period of time - for centuries or for weeks" (Anspach, 1957, xiii). Burns (1982, p. 12) states in her study that "the long-run of fashion is evidenced by the continuation of certain styles that are referred to as classics . . ." which are accepted by a majority for a long period. On the other hand, "the short-run of fashion change refers to . . . the style generally . . . adopted by a small minority over a short period of time" (Burns, 1982, p. 12).

Studies of fashion changes have been reported by researchers such as Kroeber (1919), Young (1937), Richardson and Kroeber (1940), Thompson (1977), Burns (1982) and Wiinblad (1982). Fashion changes in collars, however, have not been a subject of serious study. As a

design feature of clothing, they have gone through dramatic and revolutionary changes over the centuries.

The development of the ruff collar, for example, in the sixteenth century illustrates how collars can change to suit the demands of fashion. The ruff began as an unpretentious small ruffle which distinguished the neckline of a costume (Lester, 1940). By 1540, the small ruffle was developed to become a new style of collar called "ruff." This collar style was first created in Spain and then its popularity spread all over Europe (Yarwood, 1978). About 1580, the size of the collar increased to be a full-scale ruff which required about 18 yards of material (Yarwood, 1978). Popularity of the ruff gradually declined until by the early part of the seventeenth century, the ruff had disappeared.

The study of fashion changes offers the opportunity to learn human behavior, historical events, economic cycles, and social forces (Hackler, 1962). Hurlock (1929, p. 213) stated that:

Costumes of a certain period reflect the general political and moral conditions of a nation, the position of relative importance of the two sexes, understanding and treatment of children, the power of the church, and the presence or absence of war.

Purpose and Objectives

The purpose of this study was to investigate collar fashion trends on women's blouses, day dresses, and jackets during the period 1964 through 1983. There were three major objectives for this study:

1. To determine the frequency of collar styles on women's blouses, day dresses, and jackets shown for each year.
2. To establish fashion curves for selected collar styles on the three types of garments from 1964 to 1983.

3. To determine the differences in percentages of collared garments and noncollared garments in the twenty year period.

Assumptions

The following assumptions were made for this study:

1. Fashion in general, as well as fashion of collars, begins with limited acceptance and usually increases before it declines in acceptance.

2. Popularity of a collar style is directly linked to the frequency with which it appears in publications.

Limitations

The problem area of this study was limited to the following:

1. One design feature of women's blouses, day dresses, and jackets: the collar.

2. One fashion magazine: Vogue.

3. A twenty year time period: 1964 to 1983.

Emphasis was on collars; garments without collars were identified; however, the shape of the neckline was not under investigation.

Definition of Key Terms

The following terms were used throughout this study:

1. Blouse: "A loose waist or bodice of various types extending from neckline to waistline or below worn inside or outside separate skirt" (Picken, 1973, p. 9).

2. Day Dress: A one-piece skirted garment worn by women for daytime wear.

3. Jacket: An outer short coat-like garment for the upper part of the body, usually opening down the front (Yarwood, 1978).

4. Collar: "[A design feature] of dress . . . separate or attached to garment, worn around the neck, usually of fabric, straight, shaped, or draped" (Picken, 1973, p. 78).

5. Neckline: "Outline of the contour of the bodice around the neck" (Picken, 1973, p. 252).

6. Decolletage: A low neckline of a garment.

7. Style: Characteristic manner of design.

8. Fashion Curve: "A graphic representation of the percentages of occurrence of a style that has been smoothed to calculate yearly moving averages" (Burns, 1982, p. 6).

9. Dimension of Fashion Curve: The measurements of number of years and degree of amplitude (Burns, 1982).

10. Amplitude: The percentage of occurrences of a particular collar style (Burns, 1982).

CHAPTER II

REVIEW OF LITERATURE

The review of literature for the study is divided into three main parts: (1) theoretical perspectives on fashion change, (2) review of quantitative studies of clothing, and (3) history of the collar.

Theoretical Perspectives on Fashion Change

The topic of "stability and change in dress in relating to society" has been studied for years by scholars in several academic areas such as history, psychology, sociology, economics, anthropology, and home economics. They have worked "to develop a theoretical knowledge base of fashion oriented behavior in relation to the phenomenon of change" (Burns, 1982, p. 1). Fashion authorities have recognized that fashion change and social change are related (Horn, 1968; Robenstine and Kelly, 1981). In contrast, Young (1937) stated that change in dress fashion is not related to political and institutional events in the society. The results of a study by Robenstine and Kelly (1981) did support Young's belief. In their study, two hypotheses concerning patterns of change in dress fashions, one related to institutional change and one related to political change, were rejected.

The degree and speed of change in patterns of dress vary from society to society. For example, patterns of dress may change slightly

from year to year in the simple folk society, whereas, changes of dress occur swiftly in the industrial society (Roach and Eicher, 1965). Richardson and Krober (1940, p. 148) supported the degree of change in dress fashions by stating that:

There appears accordingly to be two components in dress fashions. One is mode in the proper sense: that factor which makes this year's clothes different from last year's or from those five years ago. The other is a much more stable and slowly changing factor which each year's mode takes for granted and builds upon.

Horn (1968, p. 205) also stated that "there are some forces . . . that tend to restrict or impede fashion change, while other factors serve to stimulate or accelerate such change."

Horn (1968) explained the two theoretical perspectives that form the basis of almost all research into the forces behind fashion changes. The first perspective stated that "fashions follow an ordered pattern of long-term cyclical trends" (Horn, 1968, p. 228). The second perspective is called "cultural determinism" (Horn, 1968, p. 222), which means that the changes of fashion are determined by the cultural behavior in the areas of politics, economy, technology, culture contact, art, and entertainment. In addition, Robenstine and Kelly (1981, p. 78) recognized that "there are two basic viewpoints regarding how these concepts are linked: (1) changes in fashion occur inexorably and are not determined by external events; (2) fashion, a social behavior, is related to the setting in which it occurs."

The Fashions Follow an Ordered Pattern of Long-Term Cyclical Trends

Burns, (1982, p. 94) pointed out that "the analysis of fashion change may be studied and reported in a valid way without reference to sociological, cultural or psychological characteristics." The re-

searchers who studied patterns of dress fashions without reference to cultural forces were Kroeber (1919), Young (1937), and Richardson and Kroeber (1940). "These researchers, by quantitatively computing proportional relationships of women's dress, proposed that fashion evolved in predictable cycles" (Burns, 1982, p. 94). Lowe and Lowe (1982, p. 521) supported the theory of independence of fashion cycles when they said that patterns are developed until all possibilities are exhausted and then the pattern becomes less common as another one starts the same process: "a period of accelerating growth followed by saturation, and finally exhaustion and eventual dissolution as most of the possibilities inherent in the pattern are used up." This statement leads toward the idea of fashion repetition. Fashion normally repeats some of the style ideas of previous periods. Dress fashions are not actually innovation but recurrent deviation.

Changes of Fashion Determined by Cultural Environment

Even though a definitive explanation of the causes of fashion change has not been found, Young (1937) believed that some logical reasons existed. She also recognized that determining these reasons was a difficult task for the researcher: "The reasons why fashions follow their particular and intricate pattern of evaluation are certainly not simple or obvious; and perhaps the causes of fashion change, will never be wholly understood" (Young, 1937, p. 166). Nevertheless, Kroeber (1919) and Brockman (1965) had the similar belief that understanding of the development of dress fashions could be helpful in the understanding of cultures and civilization.

Cultural instability may represent an underlying cause of fashion variability. Richardson and Kroeber (1940, pp. 147-148) suggested:

Social and political unsettlement as such might produce stylistic unsettlement and variability. . . . [g]eneric historic causes tending toward social and cultural instability may produce instability in dress styles also; but their effect on style is expressed in stress upon the existent long-range basic pattern of dress, and the changes effected have meaning only in terms of the pattern.

However, a study of the relation between fashion change and social change by Robenstine and Kelly (1981) indicated that the institutional change and the political change did not have an influence on the changes of fashion. In other words, instability in patterns of dress characteristics was found to be unrelated to institutional and political event in society.

The movement of fashion change in contemporary society has been described as the result of "coexistent and interdependent factors" (Horn, 1968, p. 221) such as greater intercultural contact, concurrent social agitation, widespread education, advancement in technology, improved status of women, influences of sports, increased leisure, abundance of wealth, and the emphasis on youth (Horn, 1968). The forces or the causes of fashion variations could be listed and explained in several ways from broad to specific explanations. Brockman (1965, p. 57) noted that "two factors on which fashion depends are the level of technological development of an era and the identity of the ideal female or 'goddess' whom the average women of the era wish to imitate." Futhermore, Roach and Eicher (1968) expressed tenderness of sociocultural factors toward stability and instability in dress. These factors were custom, planned reform movements, culture contact, law, and fashion leadership.

Review of Quantitative Studies of Clothing

Wills and Christopher (1973, p. 12) believe that "fashion can be studied from several viewpoints, mainly behavioral, such as psychological, sociological and anthropological; it may also be study quantitatively." One of the first and most well-known studies using a quantitative analysis technique to study changes in women 'sdress in the fashion world was by Kroeber (1919). Since Kroeber's seminal work, numerous other researchers have used his technique as a basis for their own studies.

Kroeber (1919) believed that fashion had a rhythm of change over long periods of time, so he plotted the changes and showed cycles as curves. The curve could be symmetrical or asymmetrical, and most dress features followed several curves. He did not, however, think that fashion could be predicted or that regular cycles were possible. Many things outside the world of fashion had influences on fashion change. Kroeber did not develop a formula to describe these other factors, but he did state that individuals did not have an effect on the curves of fashion. Individual designers could not have an influence longer than a few years, and if several designers carried on the style for several decades or a century, then it was even less possible for personality to influence the curve:

When a tide sets one way for fifty years, men float with it, or thread their way across it, those who breast the vast stream condemn themselves in advance to futility of accomplishment (Kroeber, 1919, p. 216).

Kroeber (1919) believed something in the nature of fashion itself and other factors in society all played a part, and change was not random:

The superorganic or superpsychic or superindividual that we call civilization appears to have an existence, an order, and a causality as objective and as determinable as those of the subpsychic or inorganic (Kroeber, 1919, p. 263).

As for methodology, Kroeber established eight dimensions of formal dress: (1) length of figure, (2) length of dress, (3) length of waist, (4) depth of décolletage, (5) width of skirt, (6) width of skirt above the hem, (7) width of waist, and (8) width of décolletage. The measurement from the mouth to the toe was taken as the total length of the figure, and the measurements of all the other dimensions were calculated as percentages of the total length measurement.

Kroeber used illustrations from fashion periodicals for the samples. The first ten acceptable figures were measured for each year. The years from 1844 to 1919 were chosen for this study. Kroeber however believed that a few yearly samples taken over at least one hundred years would prove more than many samples over a short time because a curve cannot be judged in a short period.

Kroeber recognized that more changes occurred during the last twenty-five years of his study than during the first fifty years. He also concluded that the design details such as trimmings, pleats, and collars change rapidly while the major dress proportions change more slowly over a long period of time.

The next important study of fashion cycles was completed by Young (1937). Women's dresses for everyday activities were chosen instead of evening dresses "partly because evening dresses always tend to be extreme in their rendering of the current modes, and often feature fashion trends which are shortlived" (Young, 1937, p. 7). Young found that there were only three basic skirt styles, which she identified as bell, back-fullness, and tubular. These three styles alternated cycles

within a century; each styles' cycle lasted about thirty to thirty-five years.

Young (1937) explained what she termed the "fundamental principle of change" (p. 30). Young said that women get tired of the current style and they even think that the previous fashion style is also unacceptable:

This dislike of recent former fashions usually extends back in the case of dress to include all the fashions that we can individually remember. We should not seriously think of revising any of them, and so they are always subject to a kind of taboo. . . . Probably it is fair to say that any given time there are two types of fashions that women in general consider ugly and ridiculous. One group consists of the earlier variants of the current cycle, and the other comprises the fashions of the previous cycle (Young, 1937, p. 28).

Some of Young's conclusions agreed with Kroeber's ideas. They both agreed on a theory of fashion change, that not only the fundamentals of silhouette change but also the details of dress do as well. Young (1937) stated that "the fundamental changes are continuing processes or trends. And this is as true of the details and components as it is the major and inclusive fashions as a whole" (p. 147).

Richardson and Kroeber (1940) published a study similar to Kroeber's first one, but the time period of study was lengthened to 332 years, 1605 to 1936. Their data sources included paintings and illustrations from fashion periodicals. One of the measurements, the measurement of maximum width of skirt above the hem, was not used for their study. Richardson and Kroeber (1940) described the six dimensions individually and compared their cycle lengths. They found that three of the dimensions, the skirt length, the skirt width, and the waist width, averaged cycles around one hundred years; the waist length

and the décolletage length averaged seventy-one years; and the décolletage width lasted 154 years.

The main thrust of Richardson and Kroeber's (1940) findings dealt with "variability and stability", and the possible causes were discussed in more detail than in Kroeber's 1919 study. The most important element in change or stability is "adherence to or departure from an ideal through unconscious pattern for formal clothing of women" (Richardson and Kroeber, 1940, p. 174). Clothes tend toward an ideal proportion, or "equilibrium," at which time the pattern is "saturated":

This basic or ideal pattern, for Europe of the last two or three centuries requires a skirt that is both full and long, a waist that is abnormally constructed but in a nearly proper anatomical position, and décolletage that is ample both vertically and horizontally. (Richardson and Kroeber, 1940, p. 149).

Richardson and Kroeber (1940, pp. 147-148) suggested that "generic historic causes tending toward social and cultural instability may produce instability in dress styles also", but these social factors did not create new styles and did not have a predictable effect on any specific dimension; the only effect was high variability in the established pattern.

Jack and Schiffer (1973) noted some problems with Richardson and Kroeber's study (1940) and attempted to correct them. They believed that the study of formal dress was too limiting in population since the social class wearing formal dress was "small and numerically insignificant" (Jack and Schiffer, 1973, p. 149). They emphasized that Richardson and Kroeber's research did not study what women actually wore. Therefore, Jack and Schiffer (1973) investigated whether average women wore the skirt lengths that designers created. Three series of

measurements were taken: high level of fashion design, middle level fashion, and the look of the average woman. Vogue and The Woman's Home Companion were used for high and middle level fashion, and several popular magazines, such as Review of Reviews, Literary Digest, and Life were represented for the look of the average woman. Jack and Schiffer's study added support to the idea that designers did not dictate skirt lengths. They found that women generally moderated the length of skirts at both extremes:

[The woman-in-the-street] exerts a definable limit to control pressure. In this specific instance, she permitted herself to be pushed just so far, but no further. Within certain limits, she was very amenable to control: beyond those limits she was not (p. 151).

Carman (1973) conducted a study that combined ideas from Young's (1937) and Richardson and Kroeber's (1940) work and introduced the element of "institutional interaction cycles" (Carman, 1973, p. 127). He used three of Richardson and Kroeber's dimensions, skirt width at hem, waist width, and waist length. Carman also used Richardson and Kroeber's data from 1786 through 1936. He used their methodology to produce his data for the years 1937 to 1965. Both sets of data were combined. Carman created a formula that accounted for the interaction of the different elements of the fashion world "such as designers, sellers, media, consumers, and the adoption and diffusion processes which link them" (p. 126). This hypothesis was stated that the formula would show social cycles of thirty to fifty years that complemented Young's (1937) cycles. Young's cycles and Carman's cycles had similarity until 1935. After 1935, the interaction formula did not work for skirt width or waist length. Carman (1973) discussed various explanations for the breakdown of the model such as instability and

cultural change, but he concluded that the main reason was a difference in fashion diffusion patterns, economics, education, and other consumer activity.

Simonton (1977) doubted Richardson and Kroeber's suggestion that cultural instability led to fashion variability. In contrast, he believed that international war and civil war had more definite effects than simply causing instability. He found a positive correlation between dress instability and war only with skirt length and width. However, different dress features were associated with war and with peace. During international war, the Empire dress was common, with a short skirt, high wide waist, and narrow décolletage; during intranational peace, the same dress was popular, but with a longer skirt. During international peace, an hourglass dress came in, with long wide skirt, low narrow waist, and wide décolletage; intranational war brought the same dress, but with a shorter skirt.

The process of quantitative analysis was used recently by Burns (1982) and Wiinblad (1982). Burns used the quantitative analysis research method for her doctoral dissertation. The purposes of Burns' doctoral research were:

to investigate the dimension in 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 dimension process (Burns, 1982, p. 3).

Seven dress styles and several features such as sleeve, neckline, and collar were investigated. Similarly, Wiinblad followed the same research methodology in her thesis Stylistic Changes in Girls' Dresses for the Years 1941-1980.

History of the Collar

Collars, known as accessories separated from or attached to garments, which are worn around the neck (Picken, 1973), began to appear in the West in the thirteenth century as a narrow strip of material joined to the neckline of the chemise. Clothes were made collarless until the early Middle Ages (Yarwood, 1978). Lester (1940) stated that Egyptians and Eastern people wore neckbands and collarlike decorations, while Romans wore chin cloths or mufflers named facalia for neck protection.

Around 1360, a men's costume called houppelande appeared in France. It was a very wide, long, belted gown, with full flaring sleeves, finished at the neck with a high standing collar, rising to the ears, and was often edged with fur. This high standing collar was known as a carcaille. Judging from pictures of female costumes in Boucher (n.d.), women also wore houppelande, with or without belts; the collars were high, with carcaille, but opened in the front to form a V shape. By 1480, women still wore the houppelande, according to Sage (1926), but it had a lower V neck, which reached to the short waistline with a wide turned-down collar, showing the undergarment inside. Velvet was used as a collar trimming as well as fur.

In Europe, small ruffled collars worn by both sexes, started to be seen in 1530. These small ruffles were usually embroidered, sewn to the edges of the necks or the neckband. Lester (1940, p. 194) wrote, "these unpretentious little ruffles which distinguished the neckline of costumes in the early sixteenth century gradually grew in length and breadth until 1540, when a new type of collar was evolved, the ruff."

The ruff collar was first developed in Spain and then was adopted all over Europe, especially in England, Germany, and France (Yarwood, 1978). The ruff became larger and had more layers in a short time (Lester, 1940; Laver 1983). The size was in proportion to the social rank of the person wearing it. The ruff was a symbol of "aristocratic privilege" on both men's and women's costumes in the sixteenth century (Laver, 1983). Portraits of the aristocracy show the many kinds of ruff collars that were in fashion then. There were two main designs of the ruff: a collet rontonde or whisk, which was a ruff that completely enclosed the neck and was constructed as a separate piece, and a collet monte or Medici collar, which had an open front that descended to a horizontal line, or was pleated, wired, and framed up in the back of the neck. This Medici style sometimes was attached to a decollete neckline in women's costume (Yarwood, 1978). Kelly and Schwabe (1968, p. 72) stated, "the fashion of baring the bosom re-introduced probably by Catherine de Medici in the fifties became again increasingly popular from about 1575." From the beginning of the sixteenth century, women's gowns were often low-necked, with square, rounded, or V-shaped decolletage.

Both designs of the ruff were usually starched to make them stand up. As time passed, the standing ruffs began to fall and became known as falling bands or falling collars. "The final steps in the transition of the standing ruff to the falling band took place about 1635. It appears that many of the early falling bands were similar to the unstarched ruff, which though very full, lay in a soft mass about the neck" (Lester, 1940, p. 205). Falling collars made of fine linen or lace or both were usually worn, as unattached pieces, outside the

doublet or cloak on men's garments (Kelly and Schwabe, 1968), and worn outside on long gowns. In the seventeenth century, women's costumes became simplified. A soft falling collar replaced the stiff circular ruff and the fan-shaped collar; the straight bodice with bell skirt supported by farthingale disappeared (Kelly and Schwabe, 1968). Since the seventeenth and eighteenth centuries were called the golden period of lace (Boehn, 1929), wide lace falling collars covering the shoulders and enclosing the neck, and matching cuffs, appeared on a majority of costumes at that time. Kerchief collars of lace or linen, folded diagonally, sometimes in two or three layers, were also seen on Dutch women's costumes after 1635 as an independent collar (Kelly and Schwabe, 1968). The falling collar was modified with a decollete V-neck yet still layered at the shoulders.

The period of decolletage returned in mid-century when women's shoulders were bared more and more, until by the end of the seventeenth century, the neckline formed a simple horizontal plane that encircled the body (Kelly and Schwabe, 1968). The neckline decoration varied with lace borders, draped gauze, and lace scarves.

On men's costumes, the rich lace collar continued to be worn until the great periwig with long heavy curls covered the entire shoulders, making the collar unnecessary (Earle, 1970). The only visible part was the front of the neck and immediately below; therefore, the cravat and neckcloth played a major role in the eighteenth and nineteenth centuries. In Webster's (1961), a cravat is defined as "a band or scarf of fine cloth often trimmed in lace and formally worn around the neck tied in a bow or knotted so that the ends hang down in front." Kelly

and Schwabe (1968, p. 168) defined jabot as a "gathered frill of lace or lawn garnishing the breast-opening of the shirt."

There were many new kinds of wigs developed, especially bob wigs and tied-back wigs, which had an influence on collars on men's coats. Bob wigs and tied-back wigs allowed the shoulders of a person wearing them to be visible. These two later styles of wigs encouraged designers to create a turned-back collar in 1730, and a high standing collar with deep turned-down lapels in 1780 (Kelly and Schwabe, 1968). The high standing collar at each side of the face with or without points, usually attached to the men's shirt, was also worn with the cravat in this period. These points were considered a forecast of the wing collar during the late nineteenth century (Lester 1940). The high turned-down collar grew large in height in the last decade of the eighteenth century. A coat with this turned-down collar style was usually worn with the tied-back wig hanging outside by young gentlemen in the period of George III, while the older men kept the periwig with the collarless coat (Calthrop, 1923). The high turned-down style was generally faced with velvet or satin or embroidery fabric. A popular style of this high turned-down collar with large decorative revers was the Napoleon style, named after the great French leader. It remained the fashion from the end of the 1700's until about 1810 (Yarwood, 1978).

During the nineteenth century, wigs and jabots were out of fashion, while cravats were still worn with detached shirt collars. As the century progressed, different styles of detached collars were introduced for gentlemen. Lester (1940, pp. 207-208) discussed these new collar styles by stating:

By 1852 the fashion of high collars began to wane and in its place came a narrow, stiff standing collar. The detachable collar and tie were now considered correct. Throughout the late Victorian period collars changed many times. There were the turned-down collars of the sixties, straight-standing and winged collars of the seventies, and the stiff-standing and turnovers of the eighties and nineties.

Most of the nineteenth century, the detached shirt collars in all styles were usually white and starched stiffly, but in the later years, the turned-down collars tended to be softer for informal wear (Yarwood, 1978). Detached cuffs normally were made to match the shirt collars (Lester, 1940).

Coats started to have more variety in collar styles and lapels. In the first quarter of the nineteenth century, the M-shaped notch collar was first made. The later style was a shawl or roll collar which was introduced in about 1820 (Yarwood, 1978). It was a long attached collar of rounded unbroken outline, without peak or notch (Picken, 1973; Wilcox, 1969). According to Yarwood (1978), the size of the coat collar decreased and the top button was placed high on the chest in mid-century, but in the last quarter of the 1900's the collars increased in size and were buttoned lower.

At the beginning of the nineteenth century, women's garments showed the adoption of the classic Greek dress which was a loose gown with a very high waistline, which left the body free. "The neck was cut very low or very high, the latter finished with a ruff made of lace and called a 'Betsy' . . ." (Sage, 1926, p. 163).

The biggest change in women's gowns came in 1830 when the hour-glass silhouette came into favor and replaced the loose straight gown. The shoulders were cut very low and the bodice was fitted tight to the torso. The leg-o'-mutton sleeve became more and more exaggerated in

size. "As the sleeve increased in width at the shoulder, so did the 'bertha' collar which finished the very low neck" (Sage, 1926, p. 176). The bertha collar was normally made entirely of lace or the same material as the gown; in the latter, the edge could be finished in embroidery or lace. This collar style remained popular through the nineteenth century.

By 1880, the revolution of "tailor-made" styles for women was underway. Women started wearing shirtwaists and tailored suits featuring collars similar to those of men. (Yarwood, 1978). Laver (1983, pp. 208-209) maintained that "the new enthusiasm for outdoor sports of all kinds made it necessary to wear more rational garments in general and there was a new vogue for the tailored suit, consisting of jacket, skirt, and shirtwaister . . . [They] insisted on wearing men's hats and men's stiff white collar." The shirtwaists during the early time had a simple cut in front and yokes in the back, and they frequently had normal-size standing collars with bows or ties. Bows and ties sometimes were ready-made, which could be arranged in many ways (Laver, 1983) to match several outfits for different occasions.

Lester (1940) mentioned that the standing collar and the turned-over collar were worn with the shirtwaist. The height of the standing collar steadily increased throughout the last decade of the nineteenth century until a new collar design named "choker" evolved. (Laver, 1983). The choker remained into the twentieth century.

Lester and Kerr (1977, p. 220) stated that "fashions often overlap from century to century, the opening years of the new era frequently clinging to the preceding mode." Therefore, the tailored suit with the shirtwaist was continuously worn for business and outdoor sport activi-

ties at the beginning of the twentieth century. But the height of starched shirt collars tended to become very high around the neck on the shirtwaist for both sexes.

In the first decade of the twentieth century, the "choker" collars which were extremely high and close-fitting around the throat, remained popular. They usually were boned at the sides to keep them up in place (Lester and Kerr, 1977). In the day dress, the choker collar, sometimes trimmed with lace, was frequently worn on a tea gown. On the other hand, though the lace decollete neckline was seen on a majority of evening gowns, the throats were occasionally covered with wide jewelled bands (Yarwood, 1978). Both daytime and evening dress in the early 1900's had the S-shaped silhouette which was considered to be the fashion mode. The corset called the "health" corset emphasized a heavy forward bust and rear-protruding hips, forming the S shape (Laver, 1983).

"In 1913 came another startling change. Dresses no longer had collars coming up to the ears; instead, there was what was known as the "V-neck". . . . The collar, if there was one, took the form of a small medici collar at the back of the neck" (Laver, 1983, p. 227). The dress silhouette was entirely changed as well from the S-shaped line to the straight line.

People in the twentieth century demanded comfortable and easy-care clothes; therefore, the fashion trend in men's collars tended to appear softer, no longer heavily stiff (Lester, 1940). Yarwood (1978, p. 108) stated:

Until after the First World War, the stiff white collar continued to be worn for most occasions, though the detached, softer, turned-down collar accompanied informal suits such as Norfolk jackets and knickerbockers. In the winter war years,

also buttoned-down collars and, for informal and holiday wear, open-necked shirts.

As time progressed, the collar in men's costumes gradually met little changes, while women's had more movement (Lester, 1940). For men, the shirt collar with necktie was formally worn for several occasions; the polo collar was for the informal and sport wear. Women wore the polo collar for the same purpose as well (Yarwood, 1978).

CHAPTER III

METHOD AND PROCEDURE

The purpose of this study was to investigate collar fashion trends on women's blouses, day dresses, and jackets during the period 1964 through 1983. The three objectives of the study were:

1. To determine the frequency of collar styles on women's blouses, day dresses, and jackets shown for each year, during the period 1963 to 1983.

2. To establish fashion curves for selected women's collar styles on the three types of garments.

3. To determine the differences in percentage of collared garments and noncollared garments in the twenty year period.

Data Source

Vogue magazine was selected as the source of the data collection for this study. Vogue documented the clothes of the most influential designers in photographs and sketches. Many of the designers' fashions gradually moved out of the exclusive, high fashion houses and were turned into ready-to-wear for the average woman (Keenan, 1981).

The issues of Vogue examined for the study were January, March, May, July, September, and November from 1964 through 1983. After a preliminary investigation, it was determined to study every other issue of Vogue since it was determined that women's collar styles were

available each year during the period, 1964 to 1983. The Vogue magazine was selected because it met the following criteria:

1. It was published continuously during the period of 1964 to 1983.
2. It appeared to present women's high fashion.
3. It presented a variety of styles in women's clothes.
4. It provided a variety of women's collars in a pictorial manner and occasionally included their descriptions.

The following three criteria were devised to determine how the researcher chose illustrations and photographs:

1. Women's blouses, day dresses, and jackets were under investigation.
2. Illustrations and photographs in either black and white or color were used.
3. Advertisements were included in the count if they advertised women's clothing.

Data Collection

Selected issues of Vogue magazine between 1964 to 1983 were examined in order to develop a comprehensive classification scheme of collars (see Appendix A). This collar classification scheme contained twenty-six major collar styles for blouses, day dresses, and jackets for the time period under investigation. Each collar style was illustrated, labeled, and described.

Data collection charts were also prepared using the collar classification scheme previously developed. An example is provided in Appendix B.

Collars and necklines on women's blouses, day dresses and jackets were examined, classified, and counted from January, March, May, July, September, and November issues, 1964 to 1983 of Vogue magazines. Collars were classified according to the collar classification scheme and the counts were recorded on the data collection charts previously described.

Data Analysis

Originally, there were twenty-six collar styles under investigation. Due to limited frequencies of some collar styles, six styles were combined with other similarly designed collar styles. These six collar styles were the barrymore, button-down, cape, fichu, stand-away, square, and wing. The barrymore style was combined with the convertible style; the button-down and wing styles were combined with the shirt style; the cape and the square styles were combined with the berththa style, and the fichu style was combined with the unclassifiable collar section. Therefore, there were only twenty collar styles on blouses, day dresses, and jackets analyzed in the study.

The raw data were summarized by determining percentages of use of the twenty collar styles on the three types of garments, by year. Similarly, the percent of non-collared blouses, day dresses, and jackets were also determined. Descriptive statistics were used to examine collar fashion trends over the period, 1964 to 1983.

Occurrence patterns for the twenty collar styles on the three types of garments were plotted by percentages of collared-garment illustrations counted for the twenty year period. Then, the plotted graphs were visually examined to determine potential fashion curves.

The criteria to identify fashion curves were developed for this study as the following:

1. Percentage of occurrence of the collar style is initially a low value, then increases, and finally returns to low value.

2. The time span for each curve is at least five years between the lowest point at each end.

3. The peak point of a fashion curve is at least fifteen percent.

A five year moving average technique was used in the study to minimize extreme fluctuations of percentages of occurrence patterns. This smoothing-graph technique was used in studies by Richardson and Kroeber (1940) and Burns (1982). Based on this technique used by them,

The smoothed value for a designated year was calculated by adding the percentages for the two preceding years and the two succeeding years to the percentage of the designated year and dividing by five (Burns, 1982, p. 44).

CHAPTER IV

FINDINGS

The purpose of the study was to investigate collar fashion trends for women's blouses, day dresses, and jackets during the period, 1964 through 1983. The objectives of the study were: 1) to determine the frequency of selected collar styles on women's blouses, day dresses, and jackets shown for each year; 2) to establish fashion curves for selected collar styles on the three types of garments from 1964 to 1983 and; 3) to determine the differences in percentage of collared garments and non-collared garments in the twenty-year period. The findings are presented under the following categories: Description of Sample; Analysis of Women's Collar Styles in the Twenty Year Period; Analysis of Fashion Curves on Selected Collar Styles; and Determination of Collar and Non-collared Garments in the Twenty Year Period.

Description of Sample

A total of 7,086 illustrations of blouses, day dresses, and jackets in the Vogue magazine, from 1964 to 1983, were counted as the sample for this study. These garment illustrations met the criteria previously explained in Chapter III, page 24. Table I presents the frequency and percentage of illustrations of blouses, day dresses, and jackets yearly from 1964 through 1983. For example, out of 500 illustrations counted for 1964, 35.2 percent were blouses, 29.6 percent

TABLE I
 FREQUENCY AND PERCENTAGE OF ILLUSTRATIONS OF COLLARED
 AND NONCOLLARED BLOUSES, DRESSES, AND JACKETS
 IN THE VOGUE MAGAZINE, 1964 THROUGH 1983

Year	<u>Blouses</u>		<u>Day Dresses</u>		<u>Jackets</u>		<u>Total</u>	
	N	%	N	%	N	%	N	%
1964	176	35.2	148	29.6	176	35.2	500	100.0
1965	168	32.1	195	37.3	160	30.6	523	100.0
1966	129	25.0	232	45.0	155	30.0	516	100.0
1967	103	25.7	211	52.6	87	21.7	401	100.0
1968	109	30.6	183	51.4	64	18.0	356	100.0
1969	146	43.2	137	40.5	55	16.3	338	100.0
1970	86	31.6	130	47.8	56	20.6	272	100.0
1971	90	41.5	67	30.9	60	27.6	217	100.0
1972	124	44.4	83	29.8	72	25.8	279	100.0
1973	80	38.3	63	30.1	66	31.6	209	100.0
1974	81	47.4	40	23.4	50	29.2	171	100.0
1975	111	46.1	75	31.1	55	22.8	241	100.0
1976	123	51.9	38	16.0	76	32.1	237	100.0
1977	157	48.9	92	28.7	72	22.4	321	100.0
1978	175	43.4	87	21.6	141	35.0	403	100.0
1979	180	43.1	56	13.4	182	43.5	418	100.0
1980	165	39.9	94	22.7	155	37.4	414	100.0
1981	154	40.1	80	20.8	150	39.1	384	100.0
1982	215	49.6	89	20.6	129	29.8	433	100.0
1983	164	36.2	109	24.1	180	39.7	453	100.0
Total	2,736	38.6	2,209	31.2	2,141	30.2	7,086	100.0

were day dresses, and 35.2 percent were jackets. Of the total 7,086 garment illustrations, 38.6 percent were blouses, 31.2 percent were day dresses, and 30.2 percent were jackets.

The total of garment illustrations counted for each year ranged from 171 in 1974 to 523 in 1965. Of the 171 illustrations counted in 1974, 47.4 percent were blouses, 23.4 percent were day dresses, and 29.2 percent were jackets. On the other hand, of the 523 illustrations counted in 1965, 32.1 percent were blouses, 37.3 percent were day dresses, and 30.6 percent were jackets.

Analysis of Women's Collar Styles in the Twenty-Year Period

The findings of the study are presented according to the collar classification system for the three garment categories under investigation. Collars were classified and counted as one of the twenty-six collar styles in the collar classification scheme developed for the study. Due to limited frequency of data of some collar styles, the original twenty-six collar categories were reduced to twenty categories. Figure 1 provides an illustration of the twenty collar styles including: bandeau, bertha, chelsea, convertible, cowl, fold-back lapel, Italian, mandarin, neckband, notched, peak lapel, peter pan, roll, ruffled, sailor, shawl, shirt, stand-away, tie, and turtle.

Occurrence Patterns of Collar Styles on Blouses

The summary of frequency and percentage of the twenty collar styles on blouses from 1964 through 1983 are reported in Table II. Of the 1,957 blouse illustrations tabulated over the twenty year time







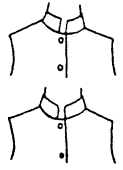




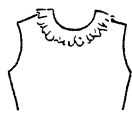

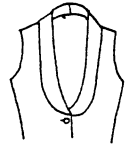




 <p>1. Bandeau</p>	 <p>2. Bertha</p>	 <p>3. Chelsea</p>	 <p>4. Convertible</p>
 <p>5. Cowl</p>	 <p>6. Fold-back Lapel</p>	 <p>7. Italian</p>	 <p>8. Mandarin</p>
 <p>9. Neckband</p>	 <p>10. Notched</p>	 <p>11. Peak Lapel</p>	 <p>12. Peter Pan</p>
 <p>13. Roil</p>	 <p>14. Ruffled</p>	 <p>15. Sailor</p>	 <p>16. Shawl</p>
 <p>17. Shirt</p>	 <p>18. Stand-away</p>	 <p>19. Tie</p>	 <p>20. Turtle</p>

Figure 1. Pictorial Representation of the twenty collar classifications

TABLE II
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON
 BLOUSES IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

Collar styles on blouses	N	%
1. Bandeau	11	0.6
2. Bertha	32	1.6
3. Chelsea	13	0.7
4. Convertible	272	13.9
5. Cowl	37	1.9
6. Fold-back Lapel	4	0.2
7. Italian	0	0.0
8. Mandarin	68	3.5
9. Neckband	209	10.7
10. Notched	16	0.8
11. Peak Lapel	1	0.1
12. Peter Pan	86	4.4
13. Roll	38	1.9
14. Ruffled	183	9.3
15. Sailor	7	0.4
16. Shawl	16	0.8
17. Shirt	547	27.9
18. Stand-away	4	0.2
19. Tie	301	15.4
20. Turtle	83	4.2
Miscellaneous	29	1.5
 Total	 1,957	 100.0

period, 547 (27.95 percent) were shirt collars. The Italian collar style was the only style that did not appear from 1964 to 1984. The peak lapel collar style appeared least frequently, with a total of only 1 (0.1 percent).

The yearly frequency and percentage of the twenty collar styles on blouses from 1964 to 1983 are reported in Appendix C. Only four women's collar styles including the: convertible, neckband, shirt, and tie appeared on blouses every year throughout the twenty years. The frequency of the convertible style ranged from 1.5 percent in 1967 to 29.4 percent in 1974. The frequency of the neckband style ranged from 2.7 percent in 1973 to 30.8 percent in 1968. The frequency of the shirt style ranged from 3.2 percent in 1965 to 60.6 percent in 1973. and the frequency of the tie style ranged from 3.7 percent in 1967 to 27.1 percent in 1975.

The remaining sixteen collar styles did not appear every year from 1964 to 1983. For example, the mandarin style occurred every year except 1966. The range of the mandarin collar was from 1.0 percent in 1972 to 8.2 percent in 1972. The ruffled style occurred for eighteen years, with frequency ranging from 1.0 percent in 1972 to 21.0 percent in 1977.

The bandeau and the stand-away collar styles were good examples of styles that appeared in the early years of the twenty year span and disappeared afterward. The bandeau collar appeared in 1964, 1965, 1966, and 1967, while the stand-away collar appeared only in 1965 and 1967.

Occurrence Patterns of Collar Styles on Day Dresses

The summary of frequency and percentage of the twenty collar styles on day dresses from 1964 through 1983 are reported in Table III. Each of the twenty collar styles, occurred on 1,021 day dress illustrations during the twenty year period. The collar style on day dresses most frequently shown was the convertible which appeared 175 times (17.1 percent). The neckband collar appeared as the second most frequently shown with a number of 174 (17.0 percent). In contrast, the peak lapel collar style on day dresses was the least frequently shown with a number of 2 (0.2 percent).

The yearly frequency and percentage of the twenty collar styles on day dresses from 1964 to 1983 are reported in Appendix D. The neckband style was the only style that appeared every year throughout the twenty years. The frequency of the neckband styles ranged from 3.2 percent in 1977 to 35.9 percent in 1970.

The convertible and mandarin collar styles occurred for nineteen years. The range of the convertible collar was from 4.3 percent in 1982 to 47.6 percent in 1973; and the range of the mandarin collar was from 2.1 percent in 1982 to 28.6 percent in 1979.

In contrast, the peak lapel style appeared only twice (3.8 percent) in 1983. The stand-away style appeared for a few years, from 1966 to 1969, and disappeared afterward; it had a frequency range from 1.4 to 2.4 percent.

Occurrence Patterns of Collar Styles on Jackets

A total of 1,656 collars on jackets occurred during the period, 1964 to 1983. Table IV presents the frequency and percentage of collar

TABLE III
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON
 DAY DRESSES IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

Collar styles on day dresses	N	%
1. Bandeau	32	3.1
2. Bertha	28	2.7
3. Chelsea	9	0.9
4. Convertible	175	17.1
5. Cowl	33	3.2
6. Fold-back Lapel	6	0.6
7. Italian	5	0.5
8. Mandarin	73	7.2
9. Neckband	174	17.0
10. Notched	18	1.8
11. Peak Lapel	2	0.2
12. Peter Pan	63	6.2
13. Roll	84	8.2
14. Ruffled	65	6.4
15. Sailor	8	0.8
16. Shawl	13	1.3
17. Shirt	98	9.6
18. Stand-away	7	0.7
19. Tie	46	4.5
20. Turtle	55	5.4
Miscellaneous	27	2.6
 Total	 1,021	 100.0

styles on jackets for the twenty year period. Of the 1,656 jacket illustrations tabulated over the twenty year time period, 769 (46.4 percent) were notched collars. Three styles including the bertha, cowl, and turtle appeared least frequently shown. Each style was shown only once (0.1 percent).

The yearly frequency and percentage of the twenty collar styles on jackets in the period, 1964 through 1983 are reported in Appendix E. There were three collar styles including the convertible, Italian, and notched, which appeared every year throughout the twenty years. The frequency range of the convertible was from 1.0 percent in 1982 to 28.9 percent in 1974. The frequency range of the Italian was from 1.5 percent in 1976, 1979, and 1983 to 9.5 percent in 1978. And the frequency range of the notched was from 21.1 percent in 1969 to 61.3 percent in 1980.

The remaining collar styles did not appear every year throughout the period, 1964 through 1983. For instance, the shawl collar appeared every year except 1977. The frequency of the shawl collar ranged from 1.5 percent in 1976 to 17.5 percent in 1978. The mandarin appeared every year except 1920 and 1973. The frequency of the mandarin collar ranged from 0.8 percent in 1965 to 17.1 percent in 1975. In contrast, there were four collar styles on jackets that appeared in only one year throughout the twenty year period. These collars styles were bertha (1.0 percent), cowl (0.7 percent), tie (5.1 percent), and turtle (0.5 percent).

Occurrence patterns for the twenty collar classifications on blouses, day dresses, and jackets plotted by percentages of collared-garment illustrations counted for the twenty year period were reported

TABLE VI
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON
 JACKETS IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

Collar styles on jackets	N	%
1. Bandeau	6	0.4
2. Bertha	1	0.1
3. Chelsea	6	0.4
4. Convertible	124	7.5
5. Cowl	1	0.1
6. Fold-back Lapel	31	1.9
7. Italian	57	3.4
8. Mandarin	112	6.8
9. Neckband	32	1.9
10. Notched	769	46.4
11. Peak Lapel	73	4.4
12. Peter Pan	36	2.2
13. Roll	158	9.5
14. Ruffed	4	0.2
15. Sailor	2	0.1
16. Shawl	148	8.9
17. Shirt	48	2.9
18. Stand-away	17	1.0
19. Tie	2	0.1
20. Turtle	1	0.1
Miscellaneous	28	1.7
Total	1,656	100.0

in twenty graphs in Appendix F. Each graph presents occurrence patterns for each collar style on the three garment categories.

Miscellaneous Collars on Blouses, Day Dresses, and Jackets

Some collar styles did not fit into one of the twenty-six collar categories. These collars were therefore, classified in the miscellaneous collar category. These collars featured unusual designs.

Twenty-nine (1.5 percent) blouse illustrations over the twenty-year span had collars classified as miscellaneous (see Table II, p. 31). Twenty-six (2.6 percent) day dress illustrations had miscellaneous-styled collars (see Table III, p. 34). Twenty-eight (1.7 percent) of the jacket illustrations had miscellaneous-styled collars (see Table IV, p. 36).

Analysis of Fashion Curves on Selected Collar Styles

In order to establish fashion curves, each collar style on the three garment categories was first plotted by percentage of occurrence (Appendix F.) Then the occurrence patterns of the twenty collar styles were examined to identify fashion curves.

The criteria to identify fashion curves developed for this study were:

1. Percentage of occurrence of the collar style is initially a low value, then increases, and finally returns to a low value.
2. The time span for each curve is at least five years between the lowest point of each end.
3. The peak point of a fashion curve is at least fifteen percent.

A five year moving average technique was used for smoothing graphs in the study. This technique helped to minimize extreme percentage between years. "The smoothed [percentage] of a designated year was calculated by adding the percentages for the two preceeding years and the two preceeding years and the two succeeding years to the percentage of the designed year and dividing by five (Burns, 1982, p. 44). Use of the five year moving average technique results in graphs from 1966 through 1981.

After visually examining the occurrence patterns of the twenty collar styles (see Appendix F), it was determined that the convertible and the shirt collar styles for the three garments types met the criteria established for potential fashion curves. For example, the occurrence pattern for the convertible collar on day dresses (see Table 9 in Appendix F) started with a frequency of below 10 percent in 1966. This percentage gradually increased to reach a peak of 47.6 percent in 1973 before it finally decreased to below 10 percent in 1977. The number of years between the lowest point of this potential curve was approximately thirteen years.

Figure 2 reports the three fashion curves for the convertible collar style on blouses, day dresses, and jackets after the five year moving average smoothing technique was used. The degrees of amplitude were 35.5 percent for day dresses, 21.5 percent for blouses, and 19.6 percent for jackets. The number of years of each fashion curve were 15 years for day dresses, 14 years for jackets, and 11 years for day dresses. Examination of Figure 2 also shows that the length of fashion curve for the convertible collar on day dresses was the longest. This curve also showed the highest degree of amplitude.

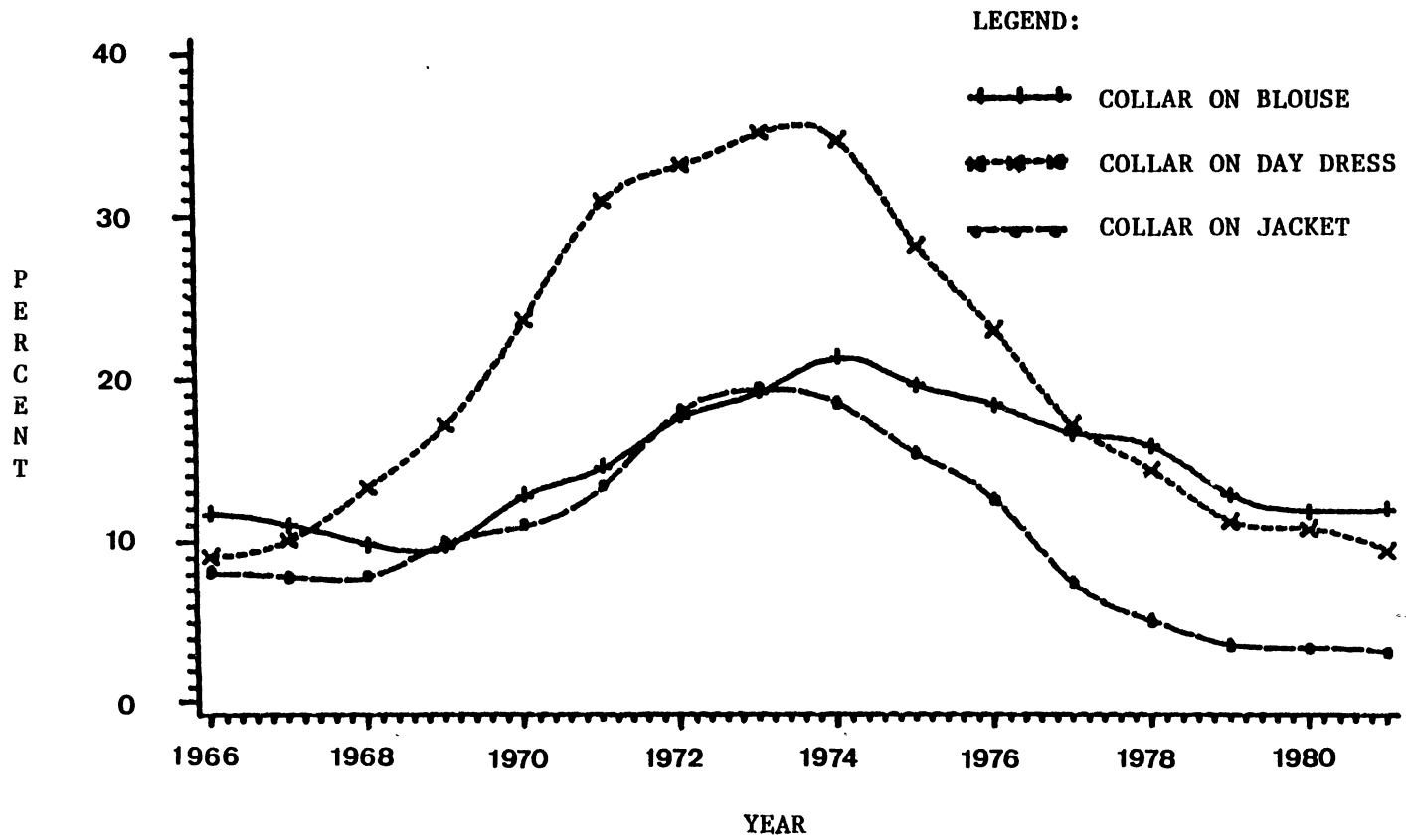


Figure 2. Fashion Curves of the Convertible Collar Style on Blouses, Day Dresses, and Jackets

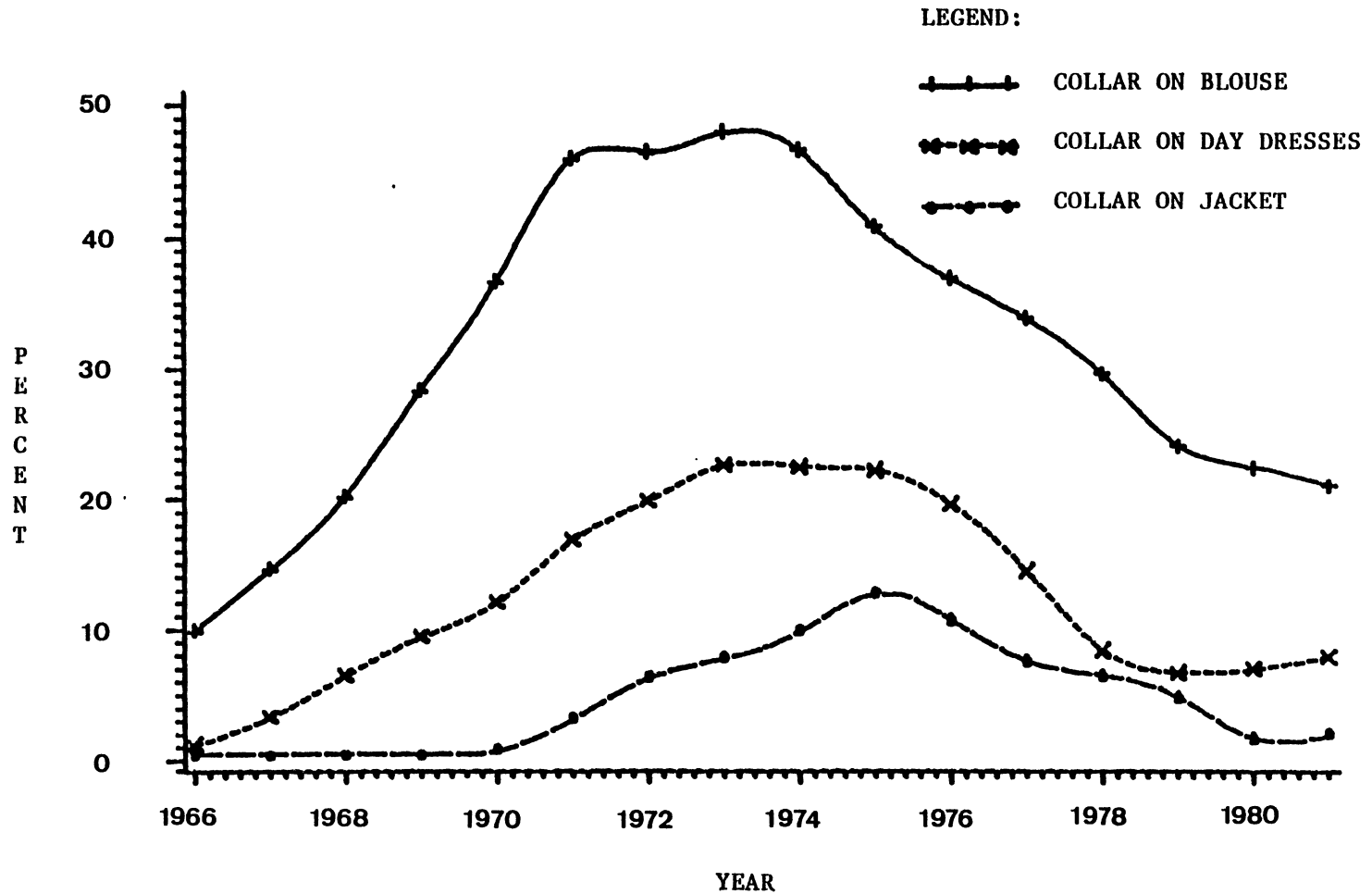


Figure 3. Fashion curves of the Shirt Collar Style on Blouses, Day Dresses, and Jackets

Figure 3 reports the three fashion curves of the shirt collar style on the three garment categories. The degrees of amplitude were 48.0 percent for blouses, 22.5 percent for day dresses, and only 12.7 percent for jackets. The numbers of years for each fashion curve were 15 years for blouses, 13 years for day dresses and 11 years for jackets. Examination of Figure 3 shows that the dimensions of the fashion curve for the shirt collar on blouses had the longest curve length and the highest degree of amplitude compared to those for the shirt collar on day dresses and on jackets.

Determination of Collared and Noncollared
Garments in the Twenty Year Period

Table V presents the total number and percentage of collared blouses, day dresses, and jackets in the period, 1964 to 1983. For example, in 1964, 52 percent of the blouse collars tabulated were shown with collars, and 48 percent were found to be noncollared blouses. Similarly, 46 percent of the day dresses were shown with collars, and 76 percent of jackets were found to be collared. The frequency and percentage of collared blouses, day dresses, and jackets; and non-collared blouses, day dresses, and jackets were reported in Appendix G. Examination of Table V also shows that 77 percent of all jackets tabulated had collars, 72 percent of the blouses had collars and only 46 percent of the day dresses had collars.

Occurrence patterns for all collared blouses, day dresses, and jackets plotted were reported in Figure 4. Collared blouses reached a peak in 1973 with 94 percent of the tabulated blouses featuring collars. The smallest frequency of collared blouses was 43 percent in

TABLE V
 FREQUENCY AND PERCENTAGE OF COLLARED BLOUSES, DAY
 DRESSES AND JACKETS IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

YEAR	<u>Blouses</u>		<u>Day Dresses</u>		<u>Jackets</u>	
	N	%	N	%	N	%
1964	92	52	46	31	134	76
1965	93	55	68	35	125	78
1966	56	43	69	30	130	84
1967	65	63	93	44	74	85
1968	91	83	108	59	50	78
1969	117	80	82	60	38	69
1970	71	83	64	49	39	70
1971	73	81	43	64	54	90
1972	104	84	56	67	57	79
1973	75	94	42	67	50	76
1974	68	84	27	67	38	76
1975	83	75	37	49	41	75
1976	109	89	13	34	68	89
1977	119	76	31	34	56	78
1978	112	64	37	43	126	89
1979	124	69	14	25	137	75
1980	122	74	48	57	177	72
1981	117	76	43	54	95	63
1982	157	73	47	53	96	74
1983	109	66	53	49	137	76
Total	1,957	72	1,021	46	1,656	77

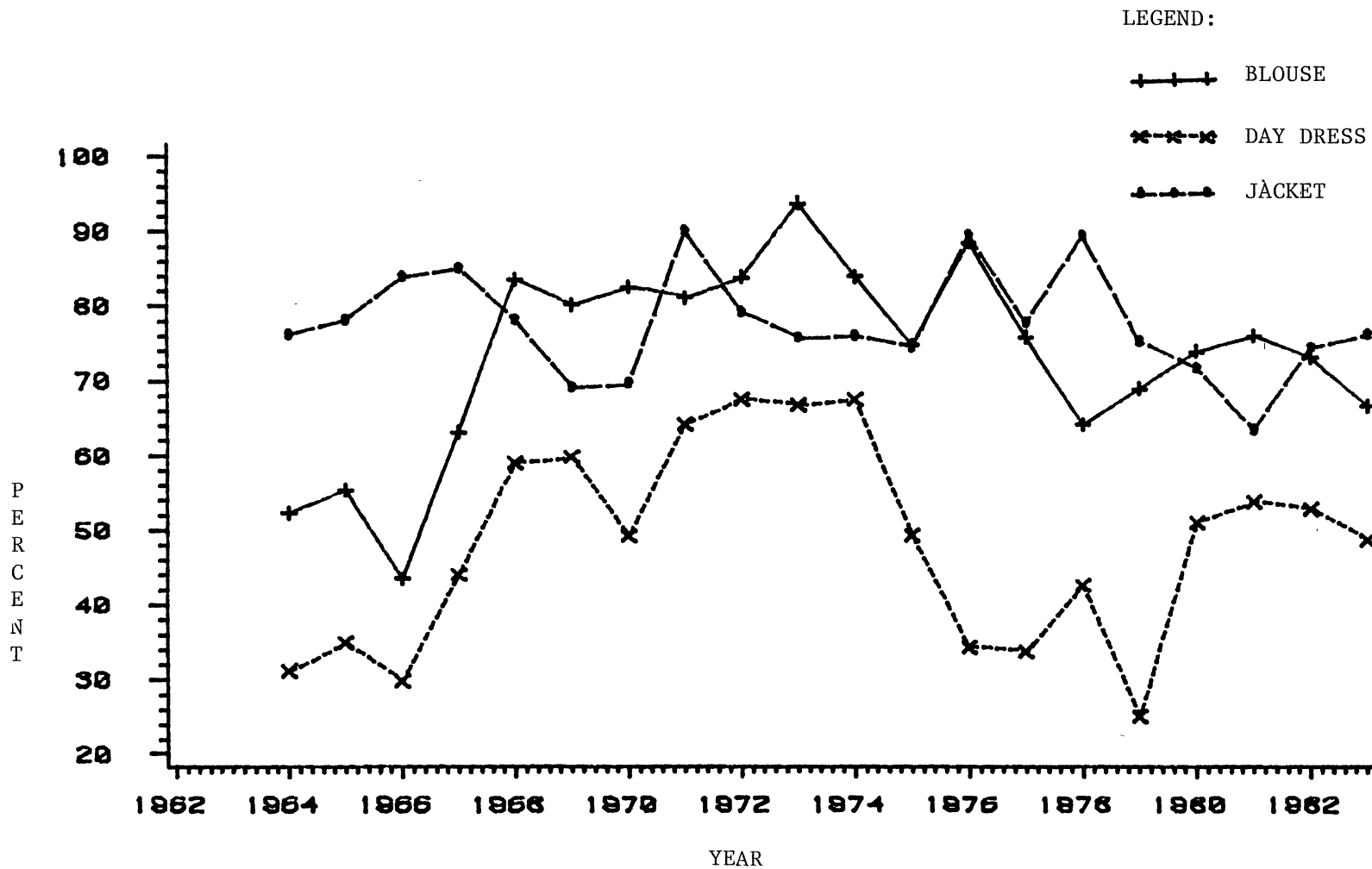


Figure 4. Percentages of Collared Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

1966. A similar pattern of occurrence was observed for day dresses. In general, the frequency of day dresses gradually increased from 1964 to 1972 and stayed near 65 for three years before it finally decreased. The smallest frequency of collared day dresses was 25 percent in 1979. The major difference between occurrence patterns of blouses and day dresses was that higher percentages were found for blouses.

In contrast, a general occurrence pattern for jackets was found, such that frequency of collared jackets varied from a low of 63 percent to a high of 77 percent. Thus, frequency of collared jackets did not fluctuate as much as that of blouses and day dresses.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The purpose of the study was to investigate collar fashion trends on women's blouses, day dresses, and jackets during the period 1964 through 1983. The objectives of the study were:

1. To determine the frequency of collar styles on women's blouses, day dresses, and jackets shown for each year, during the period, 1964 through 1983.

2. To establish fashion curves for selected women's collar styles on the three types of garments.

3. To determine the differences in percentage of collared garments and non-collared garments in the twenty-year period.

Summary of Procedure

A collar classification scheme containing illustrations and descriptions of collar categories was developed. The collar classification scheme was used to classify women's collar styles shown in the Vogue magazine during the period, 1964 through 1983. Twenty-seven collar categories were specified: twenty-six categories were for specific collar styles, and one category was for miscellaneous styles that did not fit into one of the twenty-six categories. In addition, an uncollared category was set up to count garments which did not have

collars. The issues of Vogue magazine used for the study were the January, March, May, July, September, and November issues.

Data collection charts were prepared using the collar classification scheme previously developed. Collared and non-collared garment illustrations in the Vogue magazine were classified according to the collar classification scheme. Data were recorded and frequencies were computed on the data collection charts.

Originally, twenty-six collar styles were under investigation. Because limited frequencies of some collar styles were observed, six styles were combined with similarly designed collar styles. Therefore, twenty women's collar styles were analyzed in the study.

The raw count data were used to determine percentage of use of the collar styles by year. In order to graphically present the occurrence patterns for the collar styles, the yearly occurrence percentages for each collar styles were plotted. Similarly, the percent of noncollared garments was also determined. The plotted graph of collared and non-collared garment percentages was presented for the comparison of occurrence patterns.

Graphs of the twenty collar styles were examined to identify potential fashion curves. Three criteria were established to identify fashion curves: (1) the percentage of occurrence of the collar style was initially a low value, which increased and finally returned to a low value, (2) the time span for each curve between the lowest point of each end was at least five years, and (3) the peak point of a fashion curve was at least fifteen percent. Fashion curves of selected collar styles were established using the five year moving average smoothing technique.

Summary of Findings

A total of 7,086 illustrations of blouses, day dresses, and jackets in the Vogue magazine, from 1964 through 1983 were counted as the sample for this study. Of the total number of illustrations examined, 38.6 percent were blouses, 31.2 percent were day dresses, and 30.2 percent were jackets. The frequency of garment illustrations counted each year ranged from 171 in 1974 to 523 in 1965.

Of the 1,957 blouse illustrations tabulated over the twenty year time period, 547 (27.95 percent) were shirt collars. The shirt collar appeared most frequently. Only four collar styles including the: convertible, neckband, shirt, and tie appeared on blouses every year throughout the twenty years. The peak lapel style, which appeared least frequently, was observed only once (0.1 percent). The Italian style did not appear from 1964 through 1983.

Each of the twenty collar styles appeared on 1,021 day dress illustrations during the twenty year period. The collar style on day dresses most frequently shown was the convertible which was observed 175 times (17.7 percent). The neckband collar style was the only style that appeared every year throughout the twenty years. The peak lapel style on day dresses was the least frequently shown style which was observed two times (0.2 percent).

Of the 1,656 jacket illustrations tabulated over the twenty years observed notched collars appeared most frequently with 769. Three collar styles including the convertible, the Italian, and the notched appeared every year throughout the twenty year time span. The bertha,

the cowl, and the turtle styles were collar styles least frequently shown. Each style occurred only once (0.1 percent).

Potential fashion curves which met the criteria established for this study were smoothed using a five-year moving average and established as fashion curves in order to investigate occurrence cycles of collar trends. Complete curves were found for the convertible and the shirt styles on blouses, day dresses, and jackets.

The occurrence pattern of collared blouses was similar to that of collared day dresses. Both of the occurrence patterns had frequencies that started with low values, then gradually increased to high levels, and finally returned to low values. But the higher occurrence percentages was found for blouses. In contrast, frequencies of collared jackets did not fluctuate as much as blouses and day dresses.

Implications

After examination of the findings from the study, implications were drawn and are discussed in this section.

Fashion curves were observed for the convertible and the shirt collar styles on the three types of garments over the twenty year period. The fashion change data for both collar styles followed a pattern suggesting one fashion cycle. Future research can determine whether the observed pattern is characteristic of other time periods. This would need to be done to determine if an ordered pattern of long-term cyclical trends suggested by Kroeber (1919), Young (1937), and Richardson and Kroeber (1940), can be observed for certain collar styles.

Richardson and Kroeber (1940) also believed in another theoretical perspective on fashion change which is that fashion change is determined by the cultural environment. In other words, fashion change and social change are related. The data from the present study supported this theoretical perspective. For example, examination of the plotted graphs of the twenty collar styles (see Appendix F) indicates that the peak points of the convertible and the shirt styles on blouses and day dresses occurred during the mid 70's, ranging from approximately 30 to 60 percent. During the same period, the soft-romantic look of collars including the ruffled and the peter pan styles on blouses and day dresses appeared with low value of below 5 percent. By the time that the frequencies of the ruffled and the peter pan styles reached their peaks in the late 70's, ranging from 13 to 20 percent, the frequencies of the shirt and the convertible styles had gradually decreased. However, the frequencies of the soft-romantic look of collars, especially the ruffled and the peter pan did not reach the level of popularity of the sporty look, including the convertible and the shirt collar styles.

The popularity of the shirt and the convertible collar styles may have reflected societal happenings. During the early to mid 70's, increased emphasis was placed on "dressing for success" as increased numbers of women sought to climb the corporate ladder. Women were advised to dress in conservative well-tailored suits with appropriately tailored blouses. By the late 70's, as more women made gains in professional achievement, there seemed to be an atmosphere of increased self-assurance and self-confidence. Perhaps women no longer felt the need to adopt the uniform for success so strictly but were ready for the softness of a ruffle. Women may also have tired of the hard-edged

look of the shirt and the convertible collar styles. For whatever reason, this study found that frequencies of the soft-romantic look increased during the late 70's.

Another possible explanation for the popularity of the shirt and the convertible styled collars could be the increased emphasis on sports during the 70's. Thirdly, the combination of an increase in sports and the dress for success phenomenon could have both contributed to the observed frequencies for the convertible and the shirt collar styles.

A previous study by Burns (1982, p. 32) indicated that "the shirt collar was observed as a predominate feature of women's daytime dress continuing above the ten percent occurrence level over the entire fifty years from 1930 to 1979." In other words, the shirt collar was classified as a classic style that continued as an accepted collar style. In contrast, the findings from the present study found that the occurrence pattern of the shirt collar style on day dresses appeared with a fashion curve. Examination of the smoothed fashion curve for the shirt style indicated that the frequency of the shirt on day dresses started with approximately 2 percent. It gradually increased until it reached its peak above 20 percent in 1973. It, finally, dropped down below 10 percent in 1979. The differences of the findings from Burns (1982) and the findings from this present study might be due to the following reasons. The first reason is that Burns (1982) used the Sears catalog, while the present study used the Vogue magazine which is geared toward a higher fashion look. A second reason for discrepant findings, might be the differences in the length of the studied time span. Burns selected the years from 1930 through 1979, while this study covered

from 1964 through 1983. A third reasons might be the differences in collar grouping methods. The present study had more collar categories than that of Burns (1982).

Although the present study focussed on collar styles of blouses, day dresses, and jackets, the relationship between changes in collars and changes in other garment characteristics offers a potentially fruitful area of study. For example, in the early 60's, when the skirt length of day dresses was shown very short, approximately 65 percent of day dresses in the present study were examined to be collarless. Later in the 70's, when the skirt length tended to get longer, approximately 65 percent of day dresses had collars. This notable observation supported Kroeber's (1919) and Young's (1937) studies. They agreed in the theory of fashion change that "the fundamental changes are continuing processes or trends and this is as true of the details and components as it is the major and inclusive fashion as a whole (Young, 1937, p. 147).

Recommendations

The following recommendations are proposed for further study.

1. Test the validity of the findings by using data resources other than the Vogue magazine.
2. Expand the number of years to be studied and develop a procedure to randomly select sample illustrations.
3. Investigate other methods of collecting the data other than selecting from publications.
4. Conduct a similar study on women's neckline styles on blouses, day dresses, and jackets during the same period and compare the results with the results of the current study.

5. Conduct a study to examine interaction between fashion changes of collar styles and other garment parts.

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APPENDIX

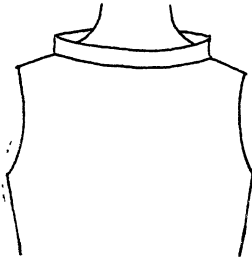
APPENDIX A

A CLASSIFICATION SCHEME OF COLLARS

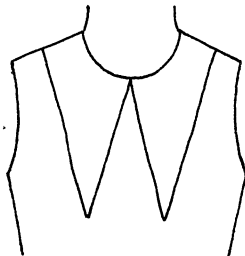
CLASSIFICATION SCHEME OF COLLARS

This comprehensive classification scheme of collars was developed from these following sources: The Theory of Fashion Design by Brockman (1965), The Fashion Dictionary by Picken (1973), The Dictionary of Costume by Wilcox (1969), Clear-Cut Pattern Making by Wolfe (1982), Design Your Own Dress Patterns by Margolis (1971), and Dress Design by Hillhouse and Mansfield (1948).

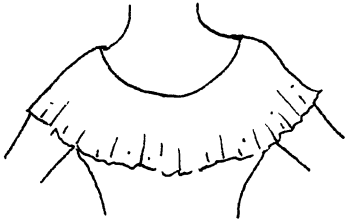
1. Bandeau - A narrow standing band attached to a stand away neckline.



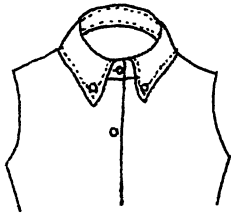
2. Barrymore - Turnover collar deeply pointed in front, as often worn by the actor John Barrymore.



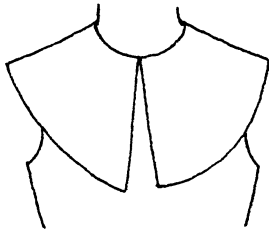
3. Bertha - Deep collar falling softly from bodice neckline over shoulders. Imitation of shorter cape formerly called bertha.



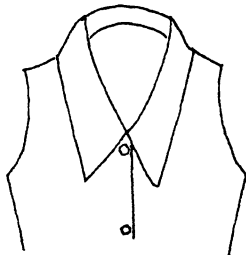
4. Button-down - A shirt collar style in which the two points are held in place by small buttons.



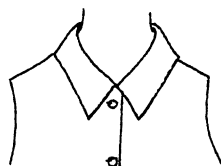
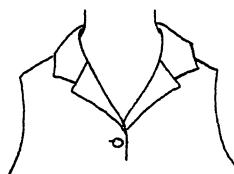
5. Cape - A large over-sized collar, extended to the shoulders. Its shape is that of a small cape.



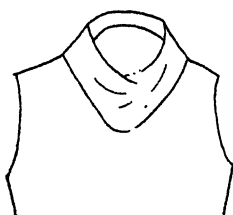
6. Chelsea - Flat or partial roll collar in back that becomes a flat collar in front attached to a V-shaped neckline.



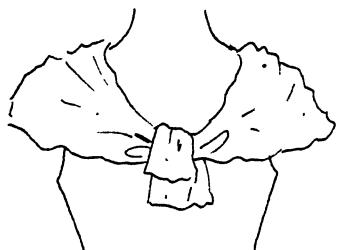
7. Convertible - Turnover collar, fitted into the neck, applied to a normal neckline, to be worn open or closed.



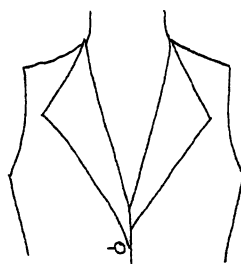
8. Cowl - Loose drapery-like folds that lie very low in front, sometimes high in back.



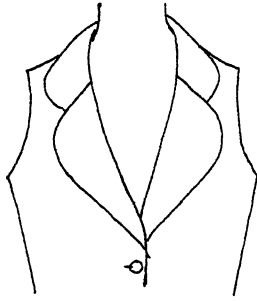
9. Fichu - Draped scarf-like collar, attached to a low neckline.



10. Fold-back Lapel - Triangular lapel in front of garment, without any stand around the neck.

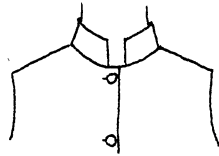


11. Italian

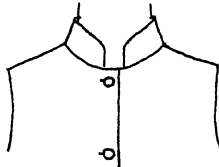


- A two-piece reverse collar with notched-shaped lapels. Differs from the regular notched collar in that the Italian collar had rounded ends.

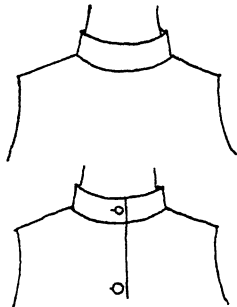
12. Mandarin



- A standing collar about one or one-half inches high attached to a close-fitting neckline, usually has a small gap in the front.

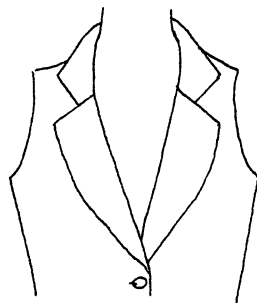


13. Neckband



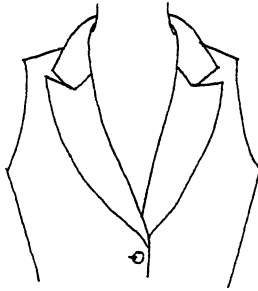
- Collar standing upright without fold, varying in width and severity.

14. Notched



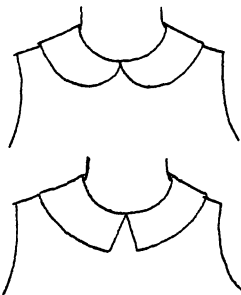
- A two-piece reverse collar which has notched-shape lapels, frequently used on tailored jackets and coats.

15. Peak Lapel



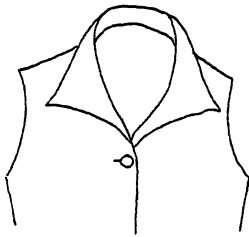
- A two-piece reverse collar, with a narrow upper part joined to pointed-up lapels, seen often on tailored jackets and coats.

16. Peter Pan



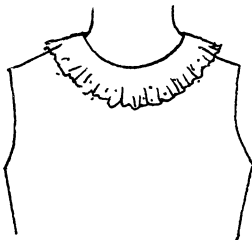
- A lay-down round collar, usually about two or three inches wide, attached to a round neckline, closing in front, usually with rounded ends, but sometimes with pointed ends.

17. Roll



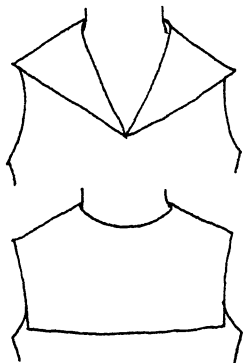
- Partial-roll or full-roll collars with turned-down lapels in front.

18. Ruffled



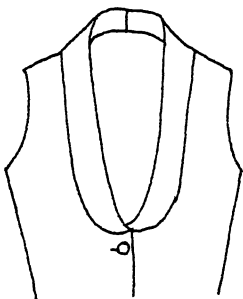
- Strip of material circling the neck, gathered to produce ruffles.

19. Sailor



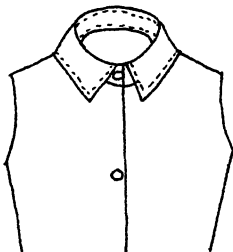
- Collar of two thicknesses of fabrics, shaped square in back, narrowing to point of V neckline in front.

20. Shawl



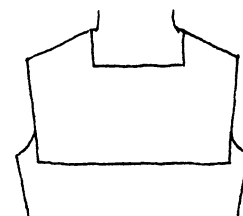
- Attached collar of rounded, unbroken outline, usually following surplice closing of coat or dress from waist-line up and around the neck.

21. Shirt



- Man's style tab-front collar sewn on a separate stand with a convertible neckline. The stand piece has a front extension for a button and buttonhole.

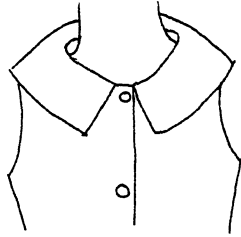
22. Square



- Large, expansive, bib-like collar covering the upper chest, with straight edges and angular corners.

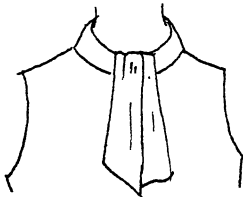
23. Stand-away

- A large collar set away from the neck and has a high stand with pointed or rounded ends.



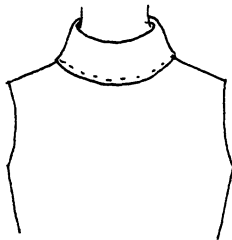
24. Tie

- Variation of mandarin collar which has two long ends tied to form a bow or leave the ends falling free.



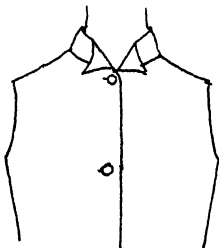
25. Turtle

- Collar standing upright with fold.



26. Wing

- Short upright collar, its front ends folded back.



APPENDIX B

A DATA COLLECTION CHART

Sample

Clothing Category: Blouse, Day Dress, and Jacket
Vogue Issue
 Comments:

Total in this issue - Blouse:
 - Day Dress:
 - Jacket:

Collarless:
 Collarless:
 Collarless:

Type of Collar	Blouse	Freq	Day Dress	Freq	Jacket	Freq
1. Bandeau						
2. Barrymore						
3. Bertha						
4. Button-down						
5. Cape						
6. Chelsea						
7. Convertible						
8. Cowl						
9. Fichu						
10. Fold-back Lapel						
11. Italian						
12. Mandarin						
13. Neckband						
14. Notched						
15. Peter Pan						
16. Peak Lapel						
17. Roll						
18. Ruffed						
19. Sailor						
20. Shawl						
21. Shirt						
22. Square						
23. Stand-away						
24. Tie						
25. Turtle						
26. Wing						
Miscellaneous						
Collarless						

Figure 5. A Data Collection Chart

APPENDIX C

FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON BLOUSES IN
THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

TABLE VI
 a
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON BLOUSES IN
 THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

Collar styles on blouses	1964		1965		1966		1967	
	N	%	N	%	N	%	N	%
1. Bandeau	3	3.3	2	2.2	3	5.4	3	4.6
2. Bertha							2	3.1
3. Chelsea	1	1.1	2	2.2				
4. Convertible	16	17.4	16	17.2	7	12.5	1	1.5
5. Cowl	2	2.2	4	4.3	1	1.8	1	1.5
6. Fold-back Lapel	1	1.1						
7. Italian								
8. Mandarin	1	1.1	3	3.2			1	1.5
9. Neckband	3	3.3	7	7.5	6	10.7	10	15.4
10. Notched	3	3.3			2	3.6	1	1.5
11. Peak Lapel								
12. Peter Pan	5	5.4	7	7.5	4	7.1	5	7.7
13. Roll	1	1.1	4	4.3	3	5.4	5	7.7
14. Ruffled	6	6.5	7	7.5	3	5.4	11	16.9
15. Sailor								
16. Shawl	1	1.7	3	3.2				
17. Shirt	6	6.5	3	3.2	7	12.5	9	13.8
18. Stand-away			2	2.2			2	3.1
19. Tie	21	22.8	12	12.9	9	16.1	2	3.1
20. Turtle	19	20.7	20	21.5	9	16.1	10	15.4
Miscellaneous	3	3.3	1	1.1	2	3.6	2	3.1
Total	92	100.2	93	100.0	56	100.2	65	99.9

TABLE VI (Continued)

Collar styles on blouses	1968		1969		1970		1971	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha	5	5.5						
3. Chelsea								
4. Convertible	9	9.9	16	13.7	8	11.3	9	12.3
5. Cowl					1	1.4		
6. Fold-back Lapel								
7. Italian								
8. Mandarin	4	4.4	3	2.6	3	4.2	6	8.2
9. Neckband	28	30.8	23	19.7	10	14.1	4	5.5
10. Notched			1	0.9				
11. Peak Lapel								
12. Peter Pan	4	4.4	5	4.3	2	2.8		
13. Roll	5	5.5	7	6.0	4	5.6	3	4.1
14. Ruffed	16	17.6	9	7.7	8	11.3	5	6.8
15. Sailor	2	2.2						
16. Shawl								
17. Shirt	12	13.2	35	29.9	22	31.0	39	53.4
18. Stand-away								
19. Tie	4	4.4	5	4.3	8	11.3	5	6.8
20. Turtle	2	2.2	12	10.3	4	5.6		
Miscellaneous			1	0.9	1	1.4	2	2.7
Total	91	100.1	117	100.3	71	100.0	73	99.8

TABLE VI (Continued)

Collar styles on blouses	1972		1973		1974		1975	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha					1	1.5	1	1.2
3. Chelsea			1	1.3	1	1.5		
4. Convertible	18	17.3	14	18.7	20	29.4	16	19.3
5. Cowl								
6. Fold-back Lapel								
7. Italian								
8. Mandarin	1	1.0	1	1.3	1	1.5	3	3.6
9. Neckband	5	4.8	2	2.7	4	5.9		
10. Notched					4	5.9		
11. Peak Lapel								
12. Peter Pan	1	1.0			1	1.5	1	1.2
13. Roll	2	1.9						
14. Ruffed	1	1.0			1	1.5		
15. Sailor			1	1.3	2	2.9		
16. Shawl	2	1.9						
17. Shirt	58	55.8	45	60.0	22	32.4	32	38.6
18. Stand-away								
19. Tie	12	11.5	11	14.7	11	16.2	23	27.7
20. Turtle	4	3.8						
Miscellaneous								
Total	104	100.0	75	100.0	68	100.2	83	100.0

TABLE VI (Continued)

Collar styles on blouses	1976		1977		1978		1979	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha	1	0.9	2	1.7	1	0.9	2	1.6
3. Chelsea			1	0.8				
4. Convertible	25	22.9	10	8.4	14	12.5	25	20.2
5. Cowl			2	1.7	1	0.9	6	4.8
6. Fold-back Lapel							1	0.8
7. Italian								
8. Mandarin	6	5.5	4	3.4	3	2.7	6	4.8
9. Neckband	8	7.3	13	10.9	6	5.4	10	8.1
10. Notched	1	0.9			2	1.8	1	0.8
11. Peak Lapel								
12. Peter Pan			5	4.2	16	14.3	12	9.7
13. Roll			3	2.5				
14. Ruffed	1	0.9	25	21.0	6	5.4	5	4.0
15. Sailor								
16. Shawl			2	1.7	3	2.7	3	2.4
17. Shirt	51	46.8	32	26.9	45	40.2	21	16.9
18. Stand-away								
19. Tie	16	14.7	19	16.0	14	12.5	31	25.0
20. Turtle			1	0.8				
Miscellaneous					1	0.9	1	0.8
Total	109	99.9	119	100.0	112	100.2	124	99.9

TABLE VI (Continued)

Collar styles on blouses	1980		1981		1982		1983	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha	4	3.3	1	0.9	9	5.7	3	2.8
3. Chelsea	2	1.6	1	0.9	3	1.9	1	0.9
4. Convertible	19	15.6	9	7.7	5	3.2	15	13.8
5. Cowl			2	1.7	12	7.6	5	4.6
6. Fold-back Lapel					2	1.3		
7. Italian								
8. Mandarin	5	4.1	9	7.7	5	3.2	3	2.8
9. Neckband	14	11.5	20	17.1	23	14.6	6	5.5
10. Notched					1	0.6		
11. Peak Lapel							1	0.9
12. Peter Pan	5	4.1	4	3.4	4	2.5	5	4.6
13. Roll	1	0.8						
14. Ruffled	19	15.6	24	20.5	28	17.8	8	7.3
15. Sailor			1	0.9	1	0.6		
16. Shawl					2	1.3		
17. Shirt	21	17.2	22	18.8	29	18.5	36	33.0
18. Stand-away								
19. Tie	28	23.0	23	19.7	26	16.6	21	19.3
20. Turtle							2	1.8
Miscellaneous	4	3.3	1	0.9	7	4.5	3	2.8
Total	122	100.1	117	100.2	157	99.9	109	100.1

^aPercentage does not always total 100% due to rounding.

APPENDIX D

FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON DAY DRESSES IN
THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

TABLE VII
 a
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON DAY DRESSES
 IN THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

Collar styles on day dresses	1964		1965		1966		1967	
	N	%	N	%	N	%	N	%
1. Bandeau	1	2.2	6	8.8	4	5.8	14	15.1
2. Bertha								
3. Chelsea	3	6.5			2	2.9		
4. Convertible	6	13.0	6	8.8	4	5.8	6	6.5
5. Cowl	5	10.9	1	1.5	3	4.3	2	2.2
6. Fold-back Lapel								
7. Italian								
8. Mandarin	2	4.3	2	2.9	2	2.9	8	8.6
9. Neckband	3	6.5	6	8.8	13	18.8	17	18.3
10. Notched			1	1.5				
11. Peak Lapel								
12. Peter Pan	6	13.0	10	14.7	15	21.7	5	5.4
13. Roll	1	2.2	10	14.7	3	4.3	15	16.1
14. Ruffled	2	4.3	6	8.8	2	2.9	1	1.1
15. Sailor	2	4.3					1	1.1
16. Shawl	1	2.2	4	5.9			1	1.1
17. Shirt			2	2.9	1	1.4	1	1.1
18. Stand-away					1	1.4	2	2.2
19. Tie	3	6.5	1	1.5	5	7.2	4	4.3
20. Turtle	7	15.2	9	13.2	12	17.4	14	15.1
Miscellaneous	4	8.7	4	5.9	2	2.9	2	2.2
Total	46	99.8	68	99.9	69	99.7	93	100.4

TABLE VII (Continued)

Collar styles on day dresses	1968		1969		1970		1971	
	N	%	N	%	N	%	N	%
1. Bandeau	6	5.6	1	1.2				
2. Bertha	2	1.9	1	1.2	1	1.6	1	2.3
3. Chelsea	1	0.9						
4. Convertible	12	11.1	15	18.3	16	25.0	11	25.6
5. Cowl	2	1.9					1	2.3
6. Fold-back Lapel								
7. Italian								
8. Mandarin	10	9.3	3	3.7	2	3.1	3	7.0
9. Neckband	32	29.6	27	32.9	23	35.9	6	14.0
10. Notched	3	2.8			1	1.6		
11. Peak Lapel								
12. Peter Pan	1	0.9	1	1.2	1	1.6	2	4.7
13. Roll	21	19.4	13	15.9	4	6.3	4	9.3
14. Ruffled	7	6.5	3	3.7	1	1.6	5	11.6
15. Sailor			1	1.2				
16. Shawl	2	1.9						
17. Shirt			9	11.0	12	18.8	7	16.3
18. Stand-away	2	1.9	2	2.4				
19. Tie					2	3.2		
20. Turtle	5	4.6	3	3.7			1	2.3
Miscellaneous	2	1.9	3	3.7	1	1.6	2	4.7
Total	108	100.2	82	100.1	64	100.3	43	100.1

TABLE VII (Continued)

Collar styles on day dresses	1972		1973		1974		1975	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha							1	2.7
3. Chelsea								
4. Convertible	22	39.3	20	47.6	8	29.6	13	35.1
5. Cowl								
6. Fold-back Lapel								
7. Italian	1	1.8						
8. Mandarin	5	8.9	2	4.8			3	8.1
9. Neckband	7	12.5	3	7.1	7	25.9	2	5.4
10. Notched					1	3.7		
11. Peak Lapel								
12. Peter Pan	1	1.8	1	2.4	1	3.7	1	2.7
13. Roll	3	5.4	1	2.4			1	2.7
14. Ruffled							1	2.7
15. Sailor	1	1.8						
16. Shawl					1	3.7		
17. Shirt	8	14.3	10	23.8	7	25.9	12	32.4
18. Stand-away								
19. Tie	7	12.5	4	9.5	2	7.4	2	5.4
20. Turtle	1	1.8					1	2.7
Miscellaneous			1	2.4				
Total	56	100.1	42	100.0	27	99.9	37	99.9

TABLE VII (Continued)

Collar styles on day dresses	1976		1977		1978		1979	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha	1	7.7	4	12.9	5	13.5		
3. Chelsea					1	2.7		
4. Convertible	3	23.1	2	6.5	8	21.6		
5. Cowl	1	7.7	3	9.7			3	21.4
6. Fold-back Lapel								
7. Italian								
8. Mandarin	2	15.4	6	19.4	4	10.8	4	28.6
9. Neckband	2	15.4	1	3.2	3	8.1	4	28.6
10. Notched								
11. Peak Lapel								
12. Peter Pan					1	2.7	1	7.1
13. Roll	1	7.7	1	3.2	1	2.7		
14. Ruffed			6	19.4	7	18.9	1	7.1
15. Sailor					1	2.7		
16. Shawl	1	7.7						
17. Shirt	2	15.4	4	12.9	4	10.8		
18. Stand-away								
19. Tie			3	9.7	1	2.7	1	7.1
20. Turtle					1	2.7		
Miscellaneous			1	3.2				
Total	13	100.1	31	100.1	37	99.9	14	99.9

TABLE VII (Continued)

Collar styles on day dresses	1980		1981		1982		1983	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha	1	2.1	3	7.0	4	8.5	4	7.5
3. Chelsea			1	2.3	1	2.1		
4. Convertible	10	20.8	3	7.0	2	4.3	8	15.1
5. Cowl			3	7.0	4	8.5	5	9.4
6. Fold-back Lapel	2	4.2	1	2.3			3	5.7
7. Italian	3	6.3					1	1.9
8. Mandarin	7	14.6	2	4.7	1	2.1	5	9.4
9. Neckband	5	10.4	5	11.6	5	10.6	3	5.7
10. Notched	2	4.2			3	6.4	7	13.2
11. Peak Lapel							2	3.8
12. Peter Pan	5	10.4	6	14.0	2	4.3	3	5.7
13. Roll	3	6.3			1	2.1	1	1.9
14. Ruffled	6	12.5	9	20.9	8	17.0		
15. Sailor			1	2.3	1	2.1		
16. Shawl	1	2.1			1	2.1	1	1.9
17. Shirt	1	2.1	3	7.0	7	14.9	8	15.1
18. Stand-away								
19. Tie	1	2.1	4	9.3	5	10.6	7	1.9
20. Turtle					1	2.1		
Miscellaneous	1	2.1	2	4.7	1	2.1	1	1.9
Total	48	100.2	43	100.1	47	99.8	53	100.1

a

Percentage does not always total 100% due to rounding.

APPENDIX E

FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON JACKETS IN
THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

TABLE VIII
 a
 FREQUENCY AND PERCENTAGE OF COLLAR STYLES ON JACKETS IN
 THE VOGUE MAGAZINE FOR EACH YEAR, 1964 THROUGH 1983

Collar styles on jackets	1964		1965		1966		1967	
	N	%	N	%	N	%	N	%
1. Bandeau	2	1.5	2	1.6	2	1.5		
2. Bertha								
3. Chelsea	2	1.5	2	1.6	1	0.8		
4. Convertible	9	6.7	9	7.2	8	6.2	9	12.2
5. Cowl								
6. Fold-back Lapel					1	0.8		
7. Italian	6	4.2	4	3.2	3	2.3	2	2.7
8. Mandarin	2	1.5	1	0.8	9	6.9	4	5.4
9. Neckband	2	1.5	3	2.4	3	2.3	3	4.1
10. Notched	50	37.3	55	44.0	56	43.1	23	31.1
11. Peak Lapel								
12. Peter Pan	11	8.2	2	1.6	10	7.7	1	1.3
13. Roll	30	22.4	28	22.4	27	20.8	23	31.1
14. Ruffed			1	0.8				
15. Sailor								
16. Shawl	11	8.2	6	4.8	5	3.8	7	9.5
17. Shirt							1	1.3
18. Stand-away	4	3.0	10	8.0	2	1.5	1	1.3
19. Tie								
20. Turtle			1	0.8				
Miscellaneous	5	3.7	1	0.8	3	2.3		
Total	134	99.7	125	100.0	130	100.0	74	100.3

TABLE VIII (Continued)

Collar styles on jackets	1968		1969		1970		1971	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha								
3. Chelsea	1	2.0						
4. Convertible	4	8.0	2	5.3	3	7.7	9	16.7
5. Cowl								
6. Fold-back Lapel								
7. Italian	1	2.0	1	2.6	1	2.6	4	7.4
8. Mandarin	4	8.0	4	10.5			4	7.4
9. Neckband	5	10.0	1	2.6	4	10.3		
10. Notched	21	42.0	8	21.1	14	35.9	19	35.2
11. Peak Lapel	1	2.0	1	2.6	4	10.3	8	14.8
12. Peter Pan			1	2.6			1	1.9
13. Roll	10	20.0	14	36.8	10	25.6	6	11.1
14. Ruffed								
15. Sailor								
16. Shawl	1	2.0	3	7.9	1	2.6	2	3.7
17. Shirt								
18. Stand-away								
19. Tie					2	5.1		
20. Turtle								
Miscellaneous	2	4.0	3	7.9			1	1.9
Total	50	100.0	38	99.9	39	100.1	54	100.1

TABLE VIII (Continued)

Collar styles on jackets	1972		1973		1974		1975	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha								
3. Chelsea								
4. Convertible	10	17.5	10	20.0	11	28.9	6	14.6
5. Cowl								
6. Fold-back Lapel								
7. Italian	2	3.5	1	2.0	1	2.6	1	2.4
8. Mandarin	3	5.3			3	7.9	7	17.1
9. Neckband			1	2.0				
10. Notched	23	40.4	23	46.0	11	28.9	18	43.9
11. Peak Lapel	6	10.5	5	10.0	4	10.5	3	7.3
12. Peter Pan	1	1.8						
13. Roll	2	3.5	1	2.0				
14. Ruffed								
15. Sailor	1	1.8						
16. Shawl	6	10.5	3	6.0	2	5.3	3	7.3
17. Shirt	2	3.5	6	12.0	6	15.8	3	7.3
18. Stand-away								
19. Tie								
20. Turtle								
Miscellaneous	1	1.8						
Total	57	100.1	50	100.0	38	99.9	41	99.9

TABLE VIII (Continued)

Collar styles on jackets	1976		1977		1978		1979	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha								
3. Chelsea								
4. Convertible	8	11.8	1	1.8	7	5.6	4	2.9
5. Cowl								
6. Fold-back Lapel					1	0.8	6	4.4
7. Italian	1	1.5	2	3.6	12	9.5	2	1.5
8. Mandarin	3	4.4	4	7.1	4	3.2	18	13.1
9. Neckband	1	1.5			2	1.6	1	0.7
10. Notched	39	57.4	30	53.6	67	53.2	81	59.1
11. Peak Lapel	7	10.3	5	8.9	4	3.2	2	1.5
12. Peter Pan			2	3.6	3	2.4		
13. Roll	1	1.5	1	1.8			1	0.7
14. Ruffed								
15. Sailor			1	1.8				
16. Shawl	1	1.5			22	17.5	21	15.3
17. Shirt	7	10.3	10	17.9	2	1.6		
18. Stand-away								
19. Tie								
20. Turtle								
Miscellaneous					2	1.6	1	0.7
Total	68	100.2	56	100.1	126	100.2	137	99.9

TABLE VIII (Continued)

Collar styles on jackets	1980		1981		1982		1983	
	N	%	N	%	N	%	N	%
1. Bandeau								
2. Bertha					1	1.0		
3. Chelsea								
4. Convertible	3	2.7	4	4.2	1	1.0	6	4.4
5. Cowl							1	0.7
6. Fold-back Lapel	7	6.3	3	3.2	6	6.3	7	5.1
7. Italian	5	4.5	3	3.2	3	3.1	2	1.5
8. Mandarin	9	8.1	13	13.7	12	12.5	8	5.8
9. Neckband			1	1.1	2	2.1	3	2.2
10. Notched	68	61.3	49	51.6	49	51.0	65	47.4
11. Peak Lapel	1	0.9	1	1.1	7	7.3	14	10.2
12. Peter Pan	1	0.9	1	1.1			2	1.5
13. Roll					3	3.1	1	0.7
14. Ruffed			2	2.1			1	0.7
15. Sailor								
16. Shawl	15	13.5	14	14.7	8	8.3	17	12.4
17. Shirt	2	1.8	2	2.1	2	2.1	5	3.6
18. Stand-away								
19. Tie								
20. Turtle								
Miscellaneous			2	2.1	2	2.1	5	3.6
Total	111	100.0	95	100.2	96	99.9	137	99.8

a

Percentage does not always total 100% due to rounding.

APPENDIX F

GRAPHS OF THE TWENTY COLLAR STYLES PLOTTED BY
PERCENTAGES OF OCCURRENCE PATTERNS FOR
EACH YEAR, 1964 THROUGH 1983

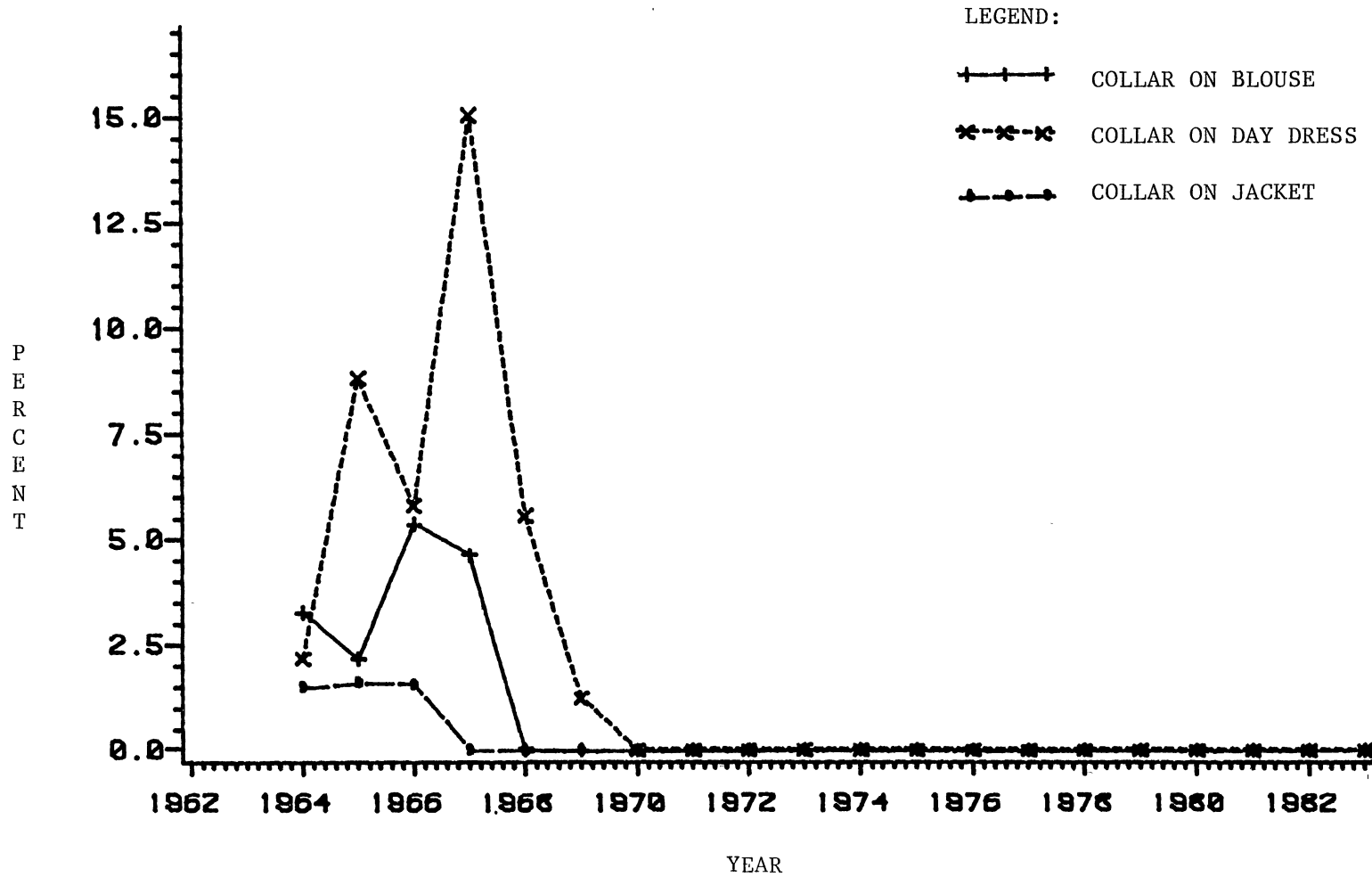


Figure 6. Percentages of Occurrences of the Bandeau Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

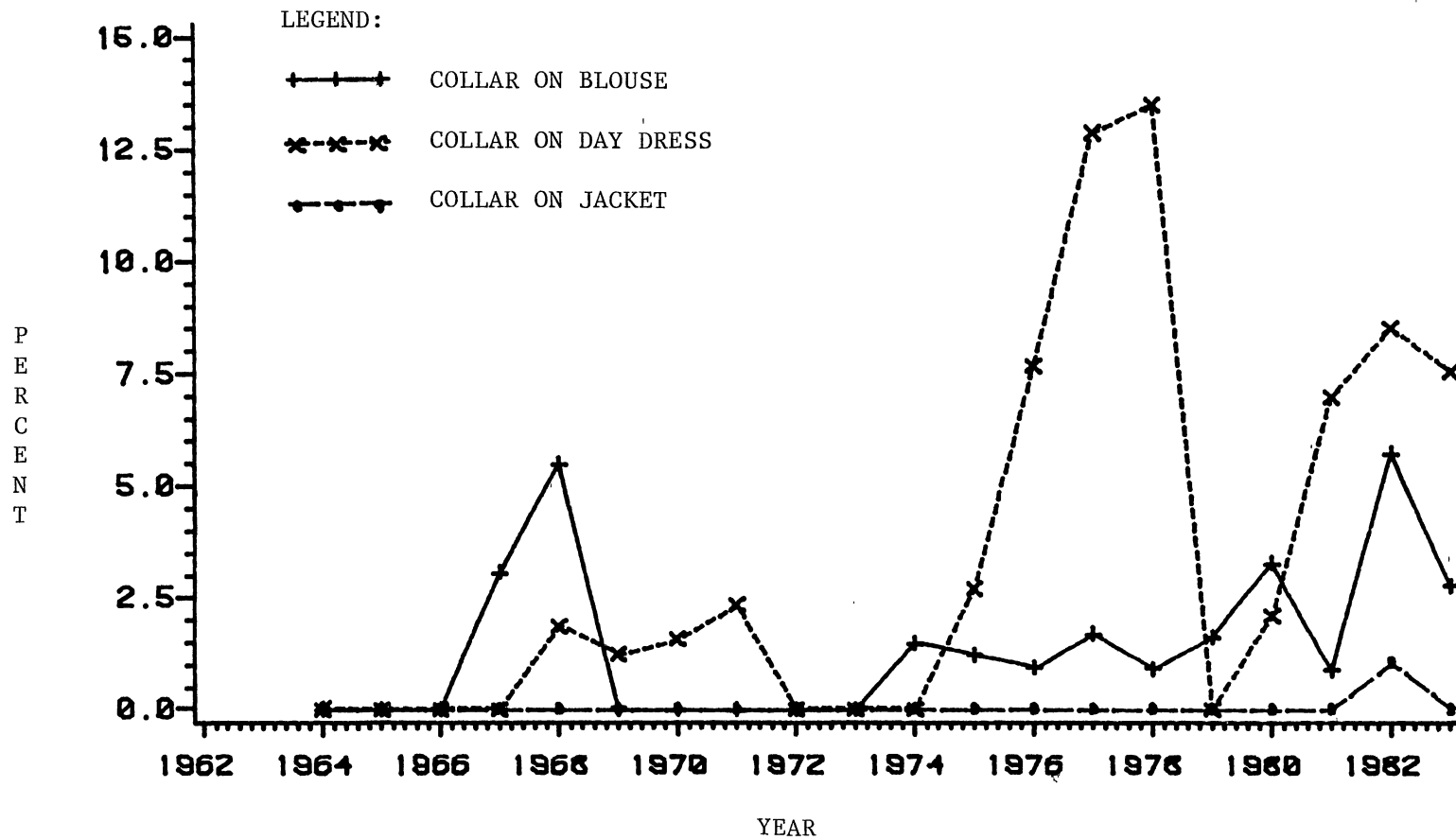


Figure 7. Percentages of Occurrences of the Bertha Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

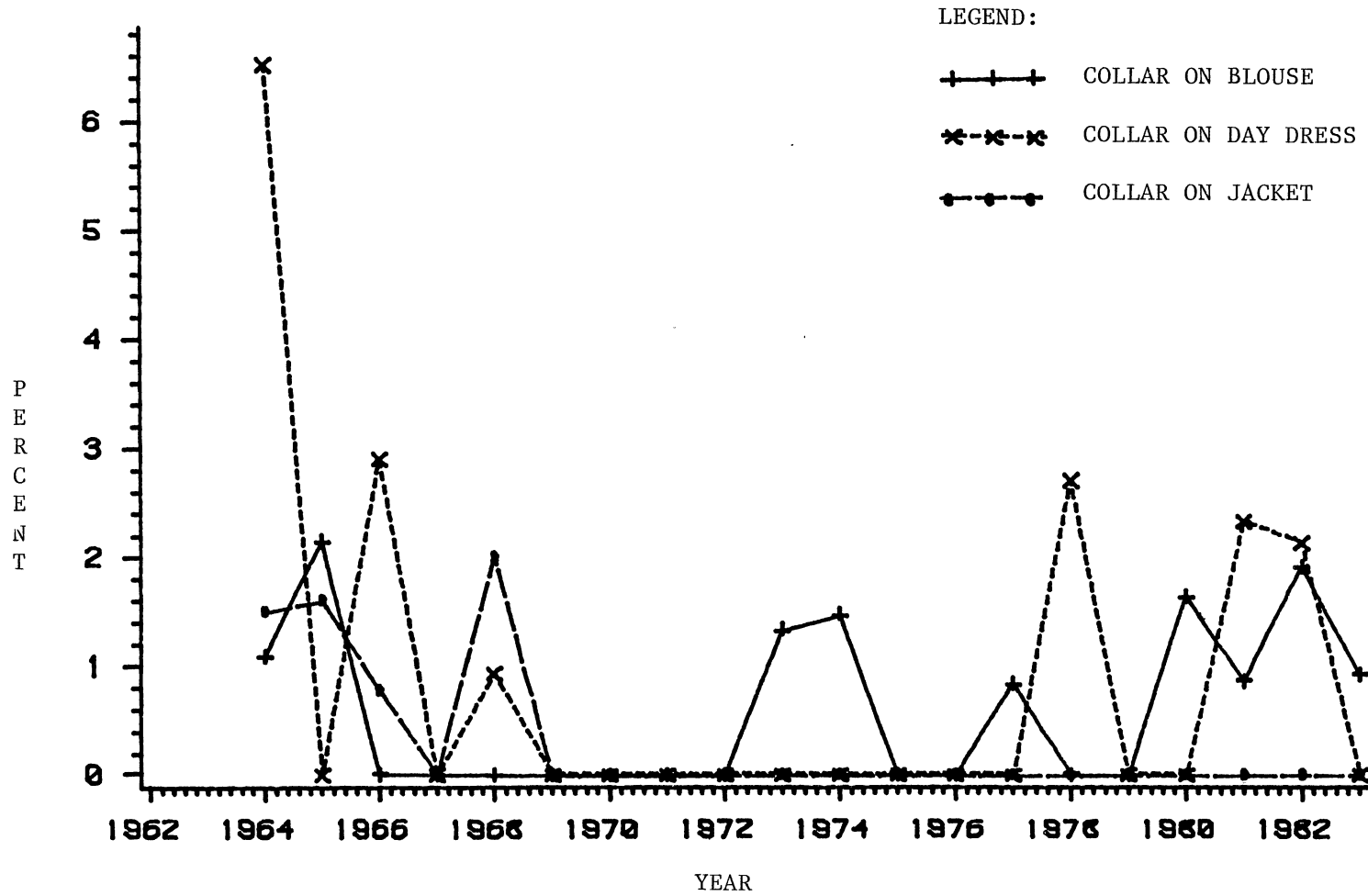


Figure 8. Percentages of Occurrences of the Chelsea Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

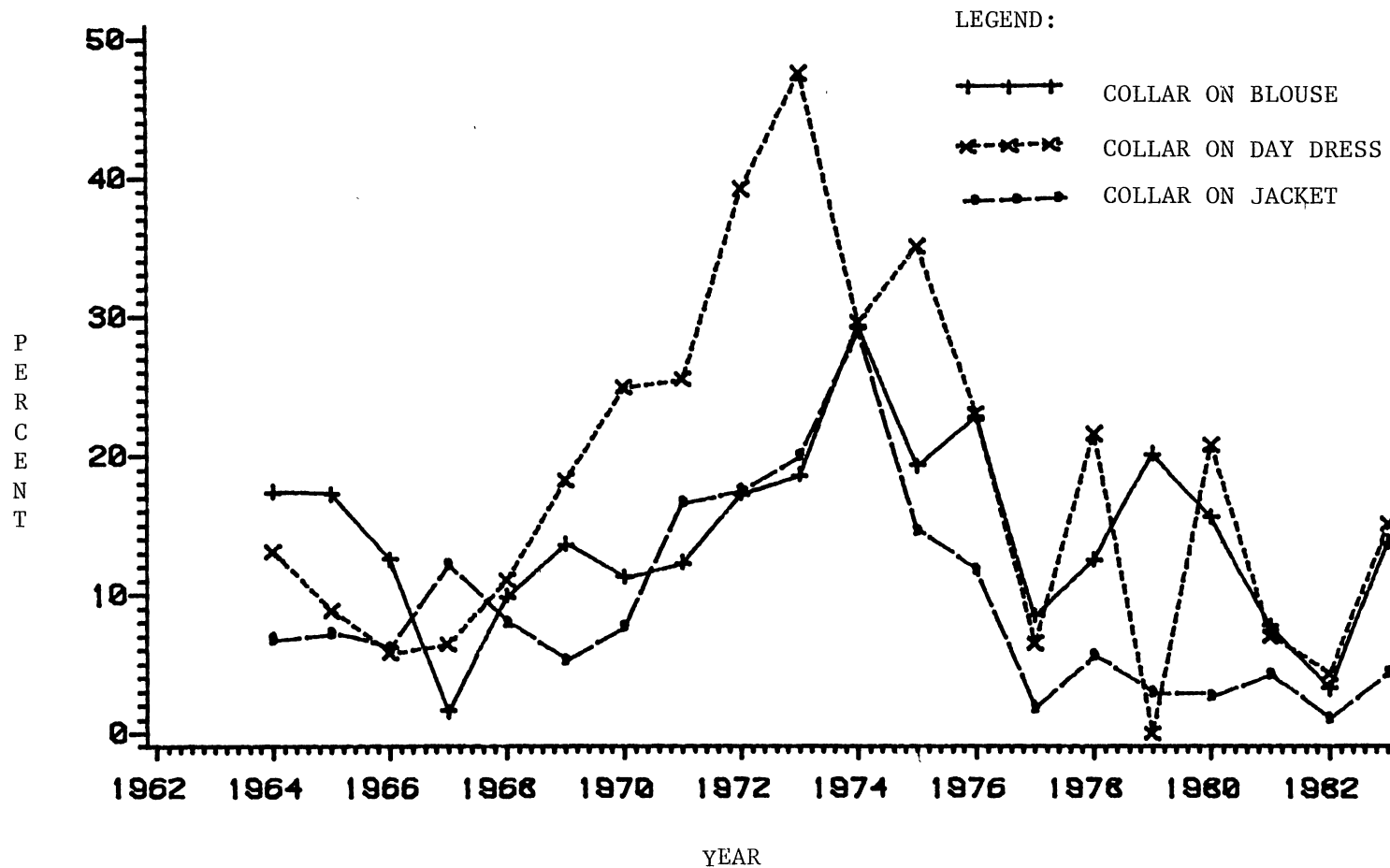


Figure 9. Percentages of Occurrences of the Convertible Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

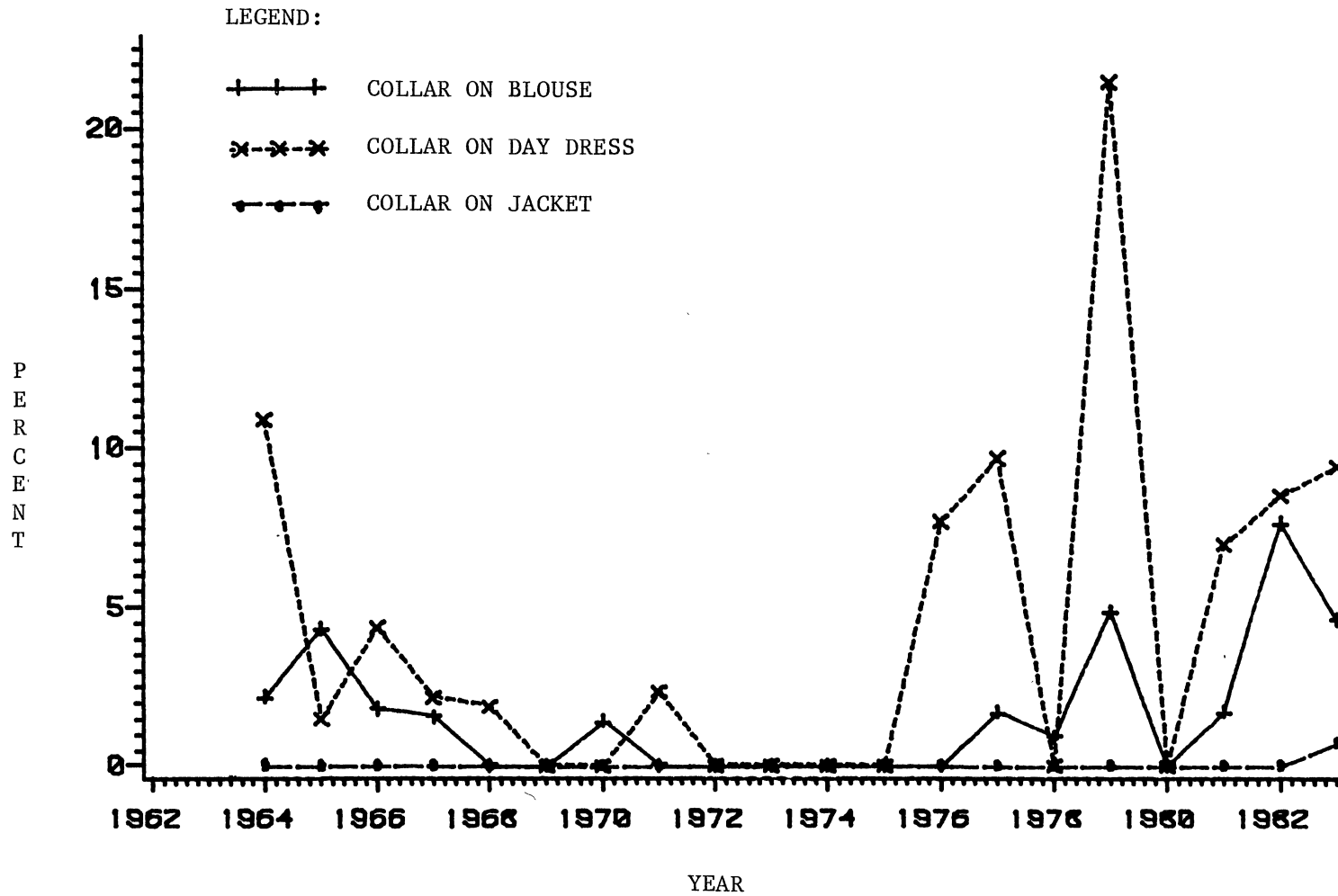


Figure 10. Percentages of Occurrences of the Cowl Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

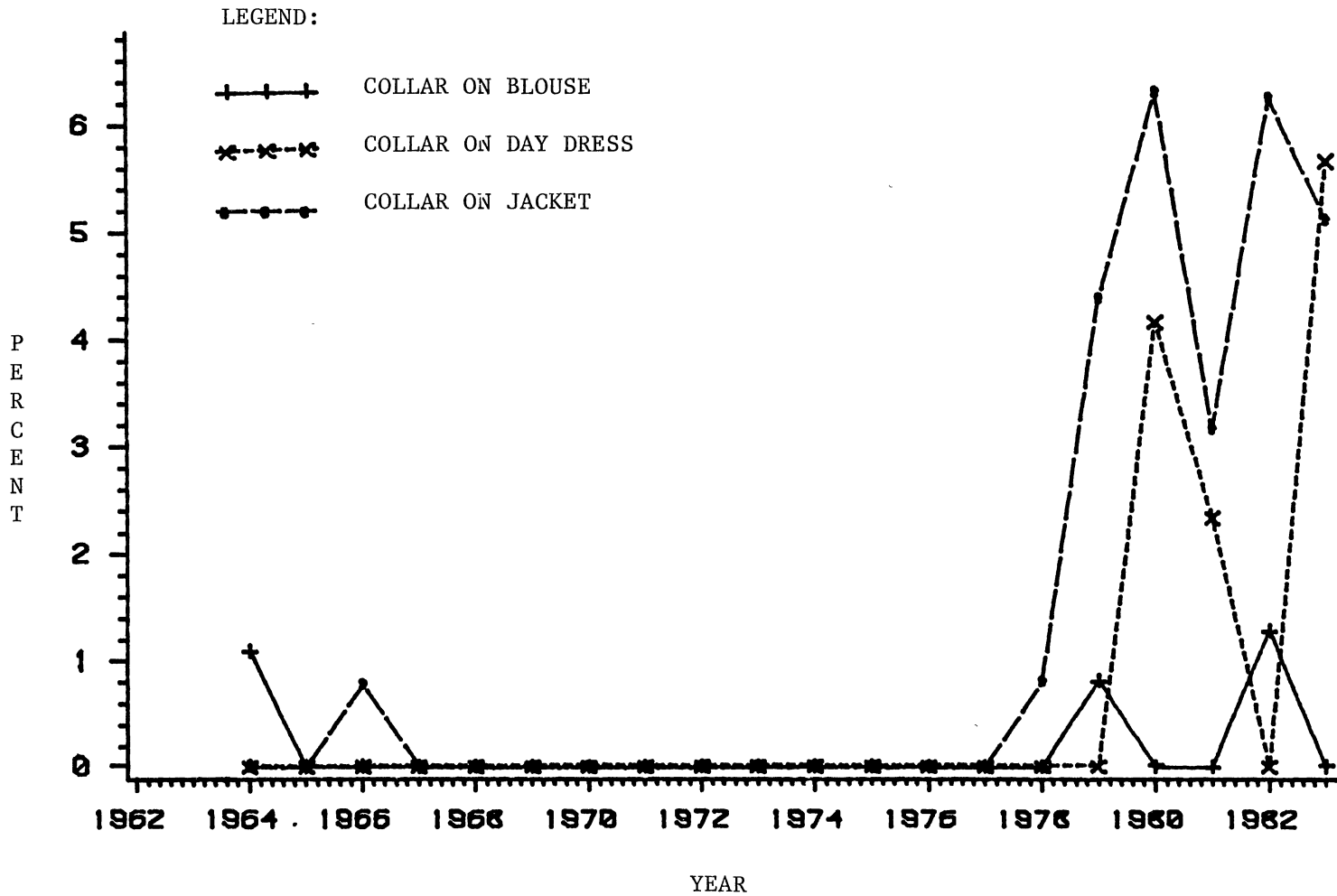


Figure 11. Percentages of Occurrences of the Fold-back Lapel Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

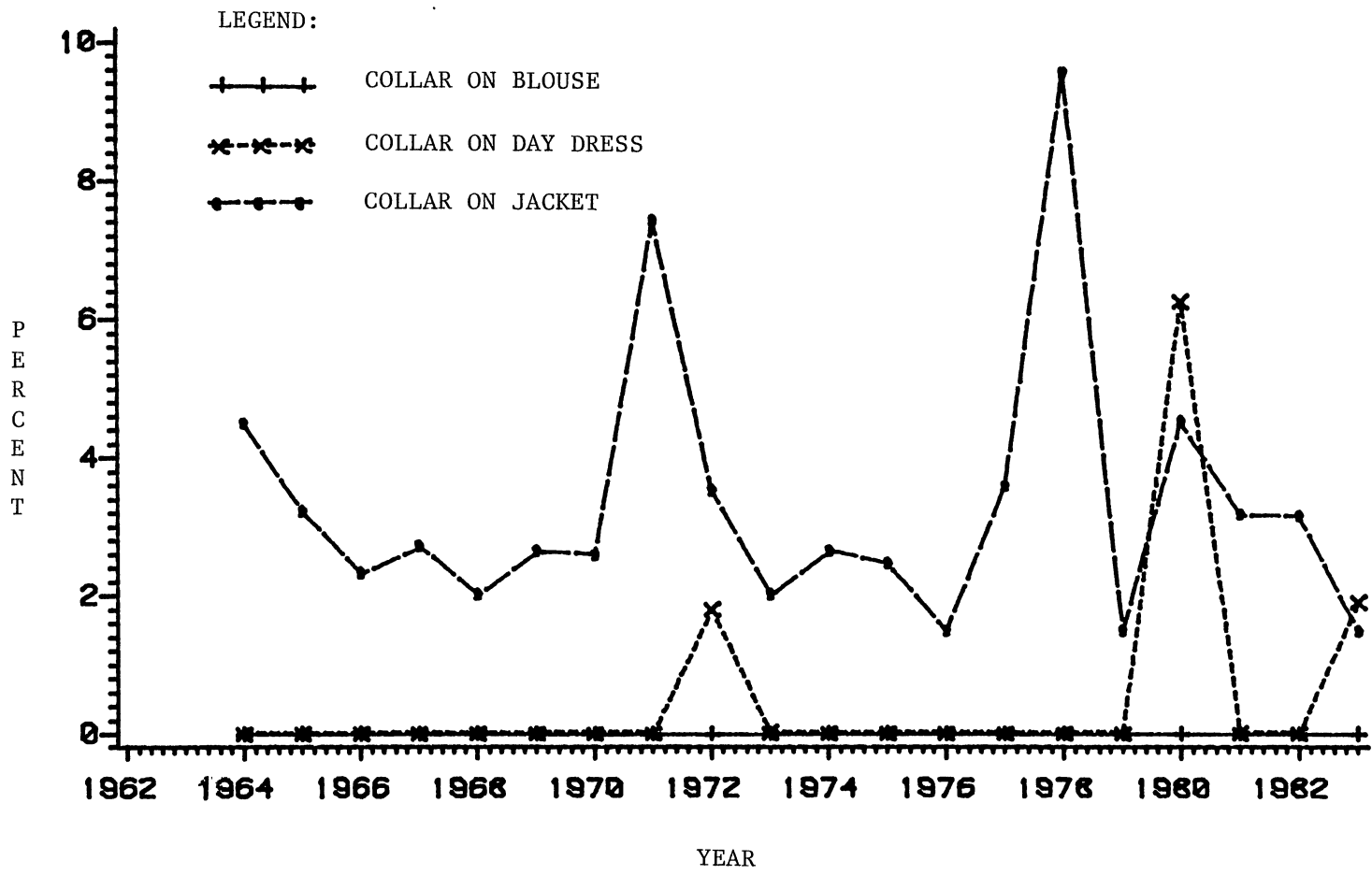


Figure 12. Percentages of Occurrences of the Italian Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

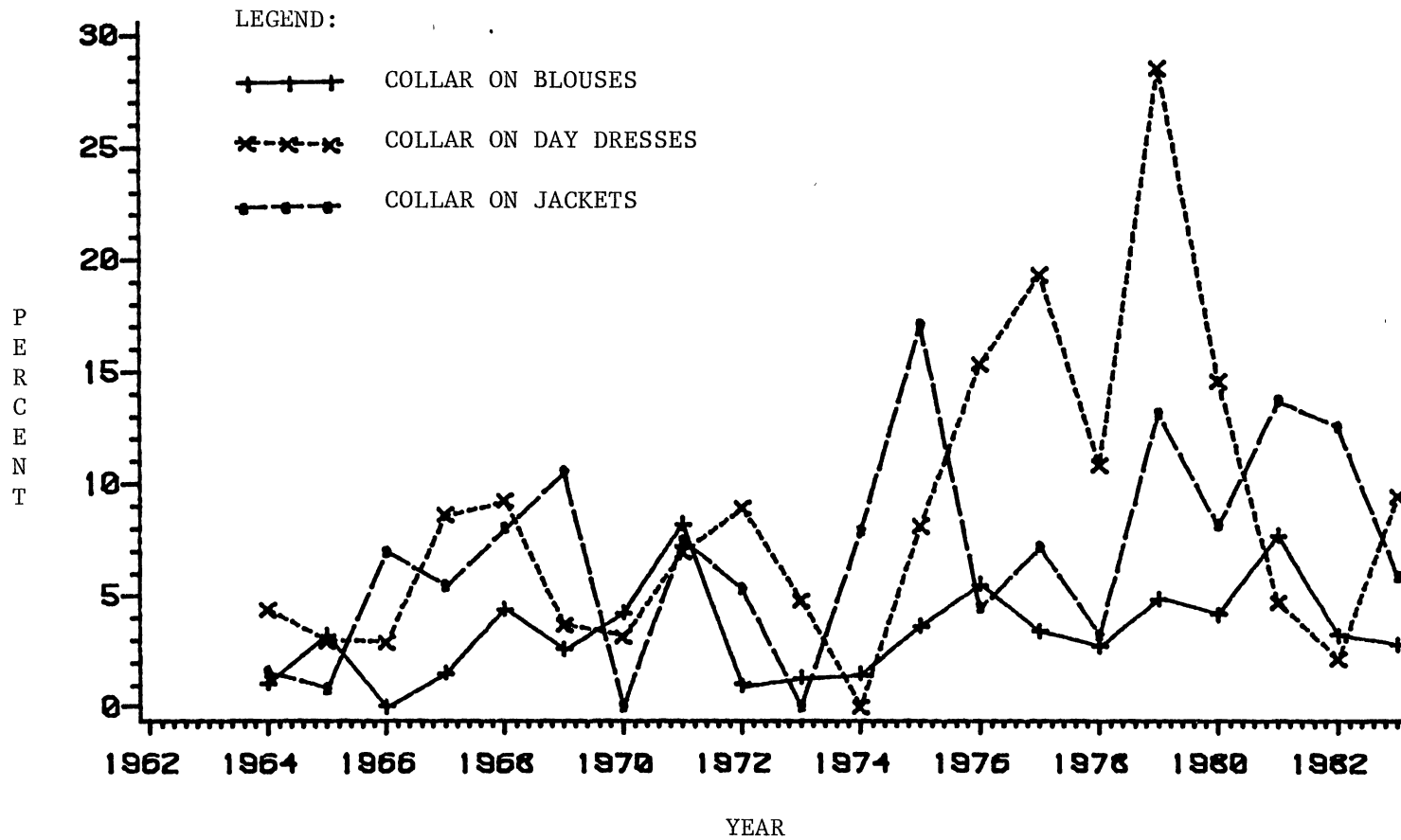


Figure 13. Percentages of Occurrences of the Mandarin Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

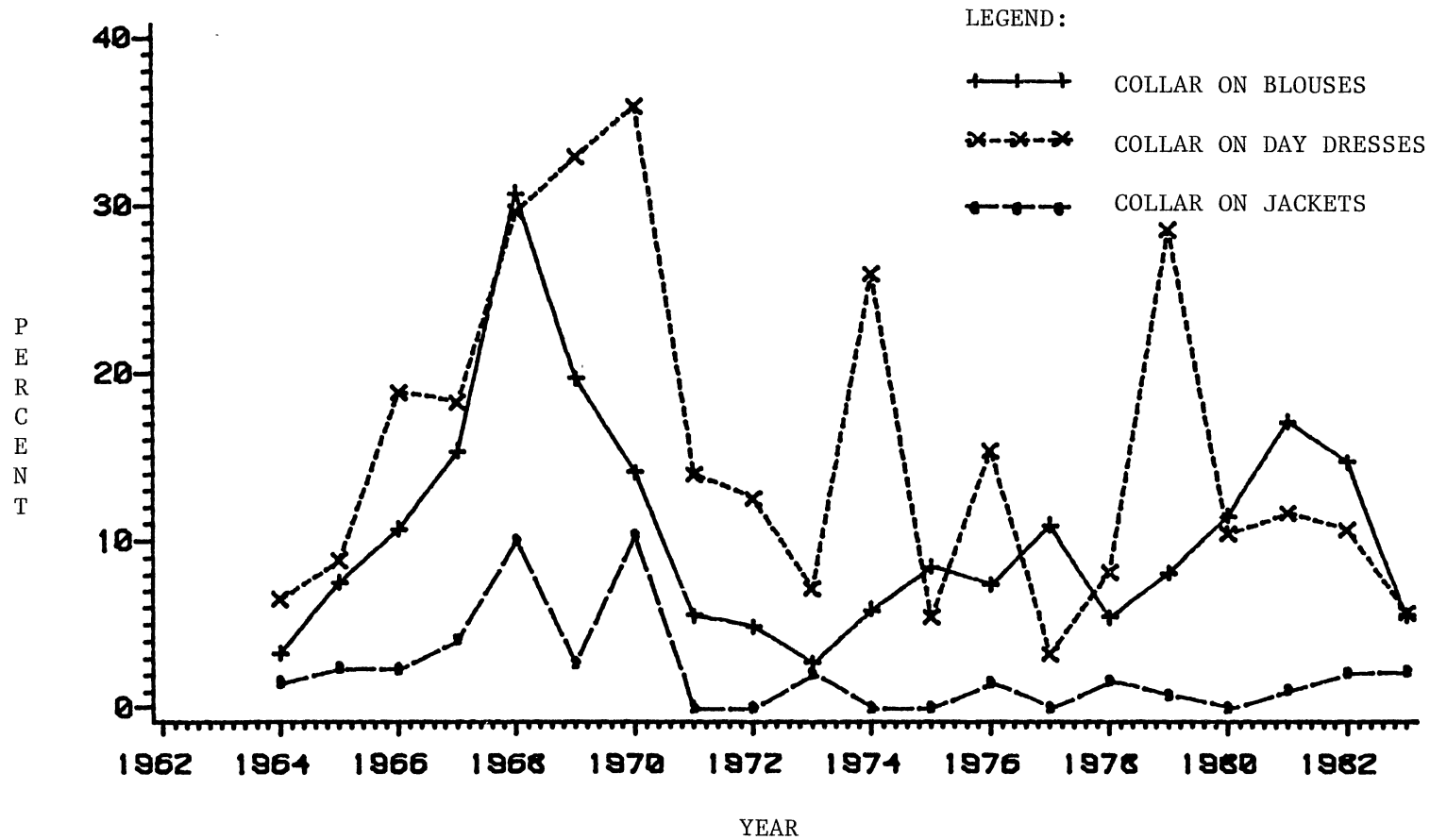


Figure 14. Percentages of Occurrences of the Neckband Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

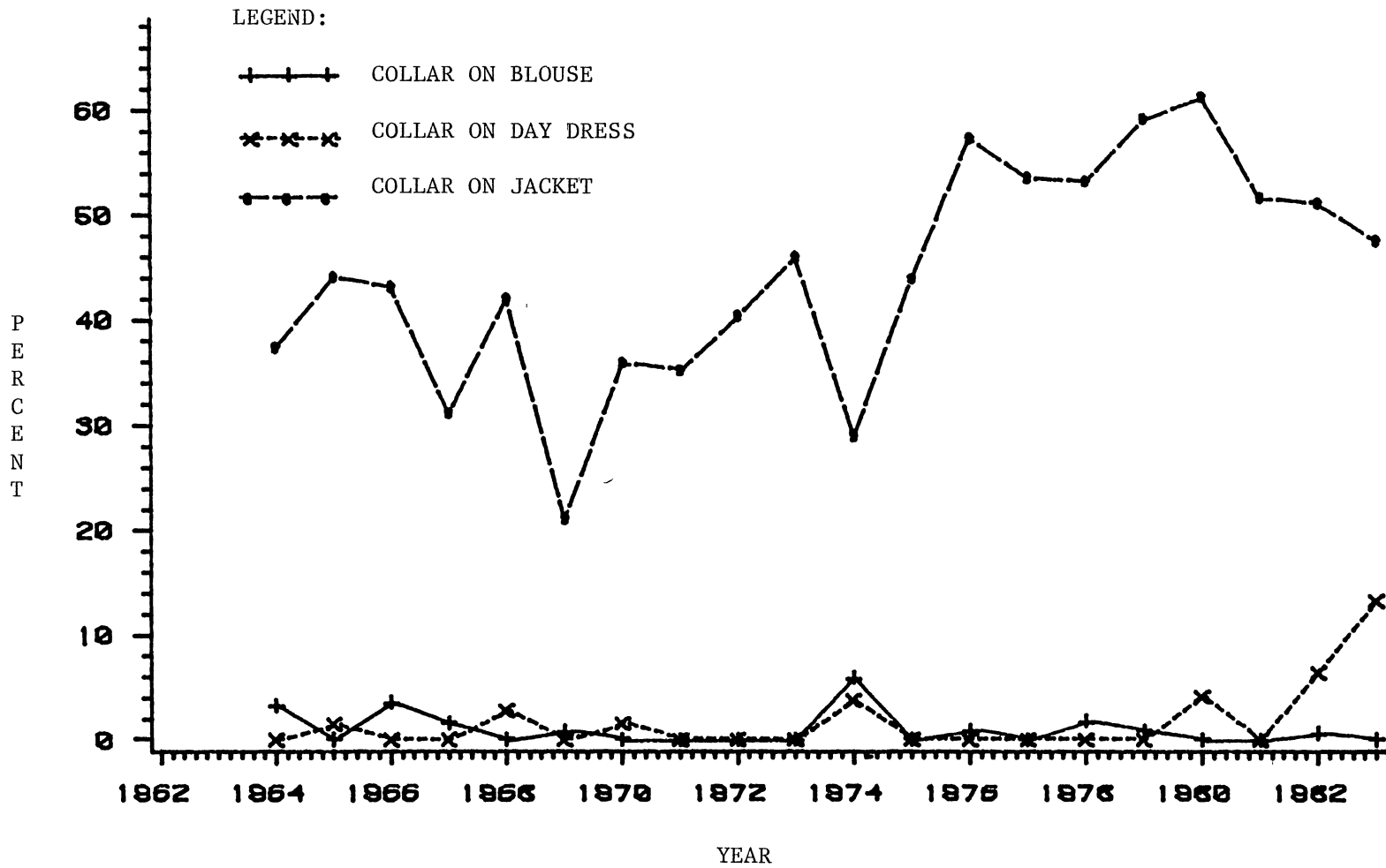


Figure 15. Percentages of Occurrences of the Notched Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

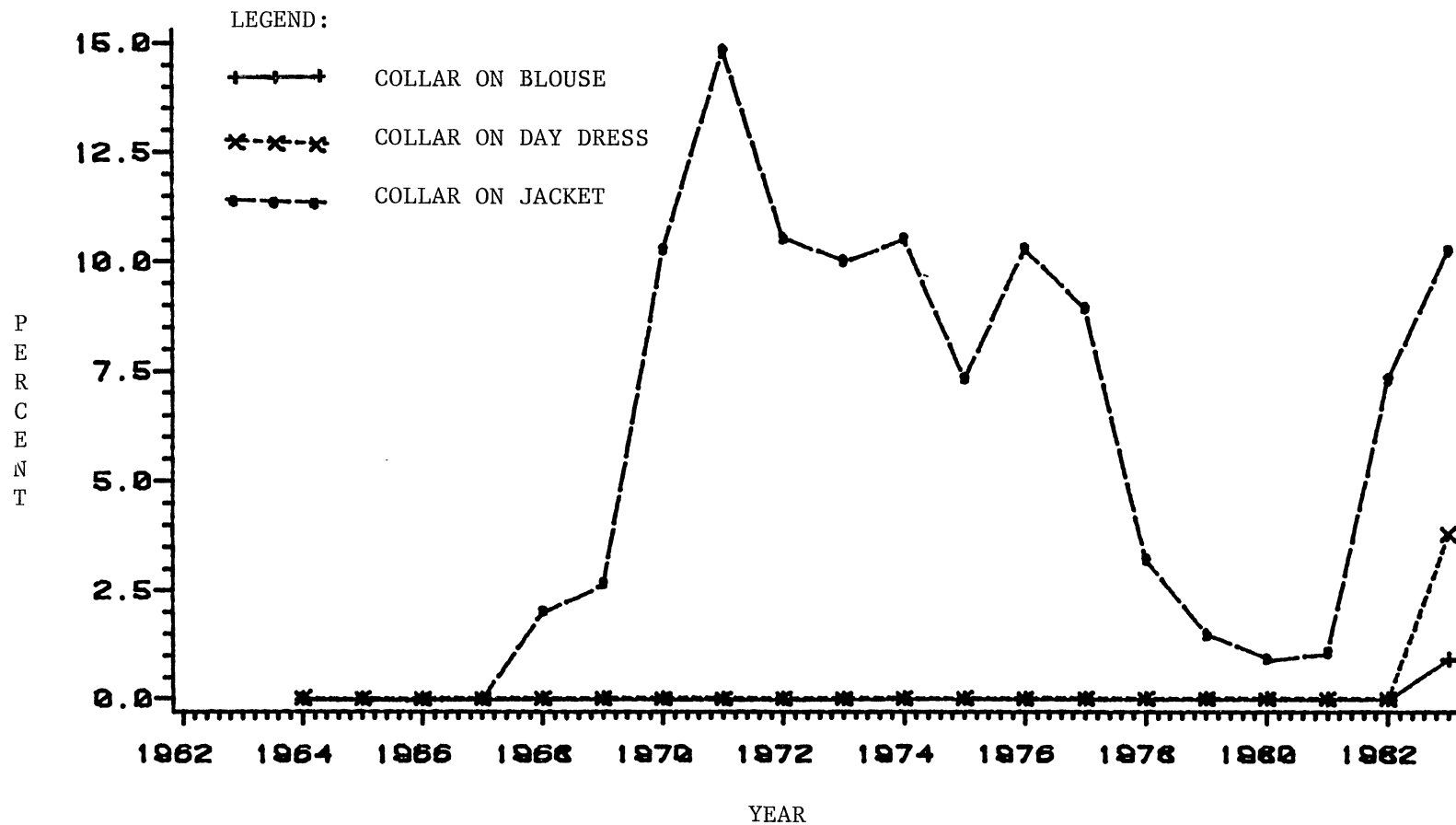


Figure 16. Percentages of Occurrences of the Peak Lapel Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

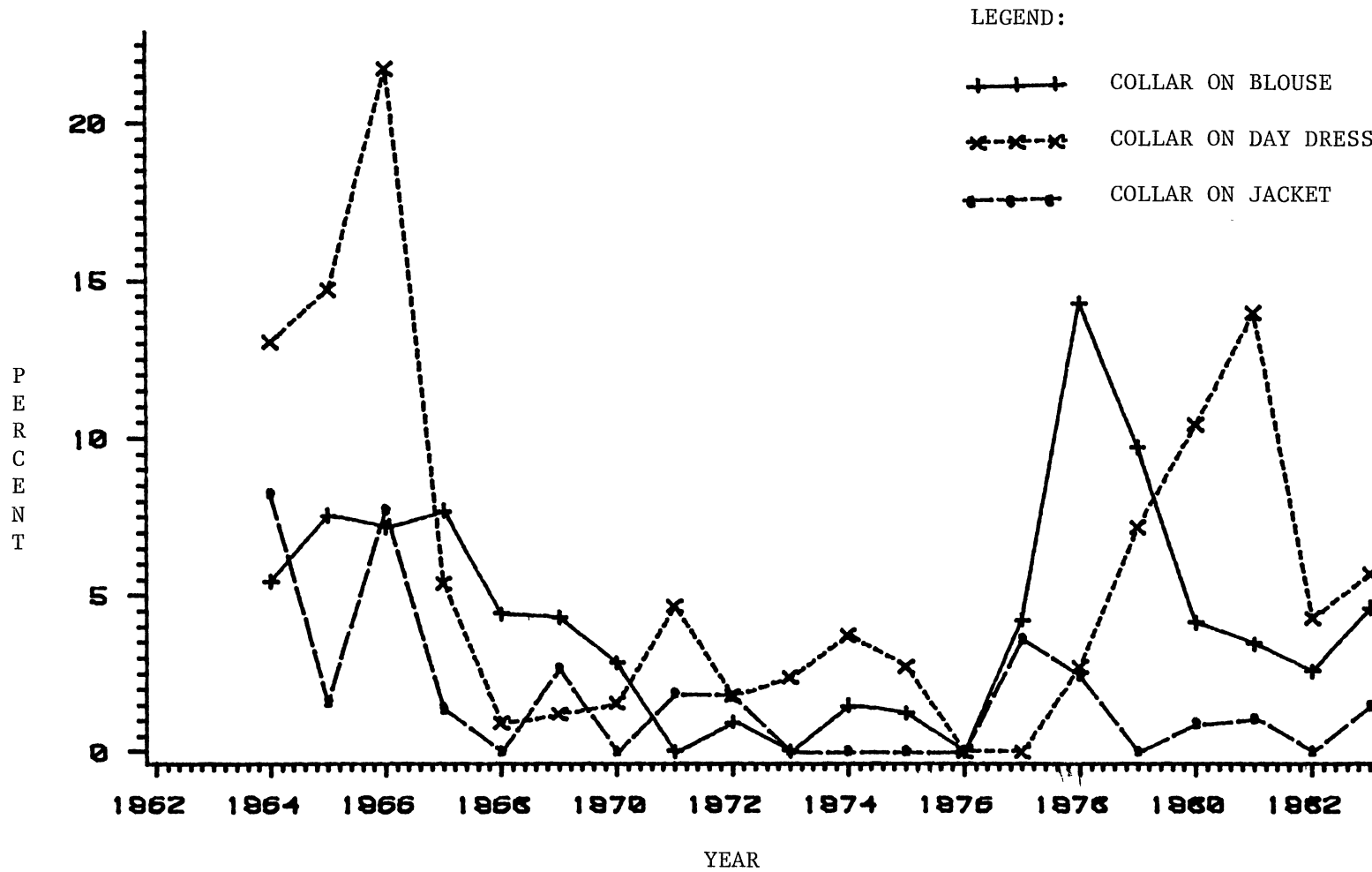


Figure 17. Percentages of Occurrences of the Peter Pan Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

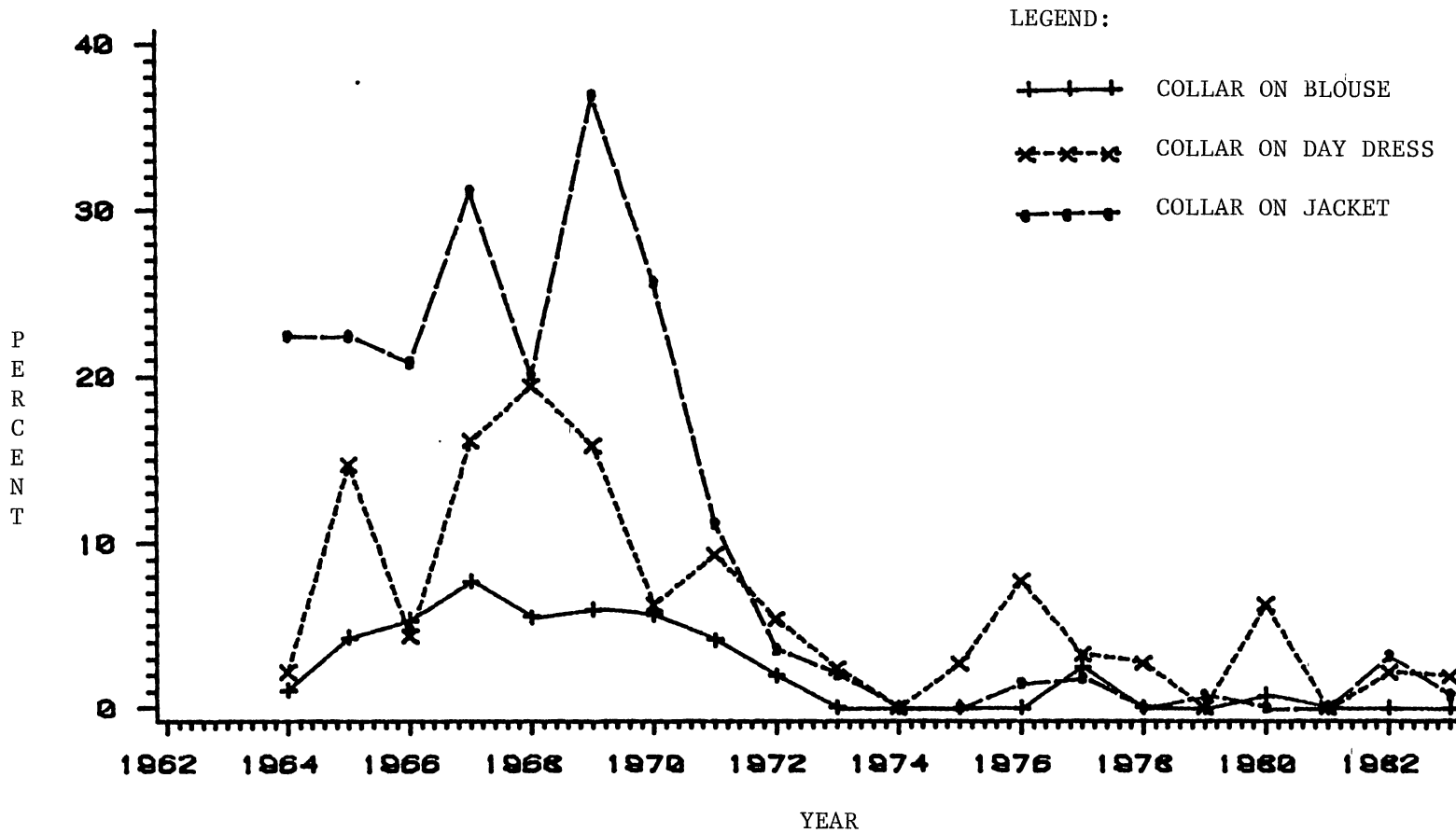


Figure 18. Percentages of Occurrences of the Roll Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

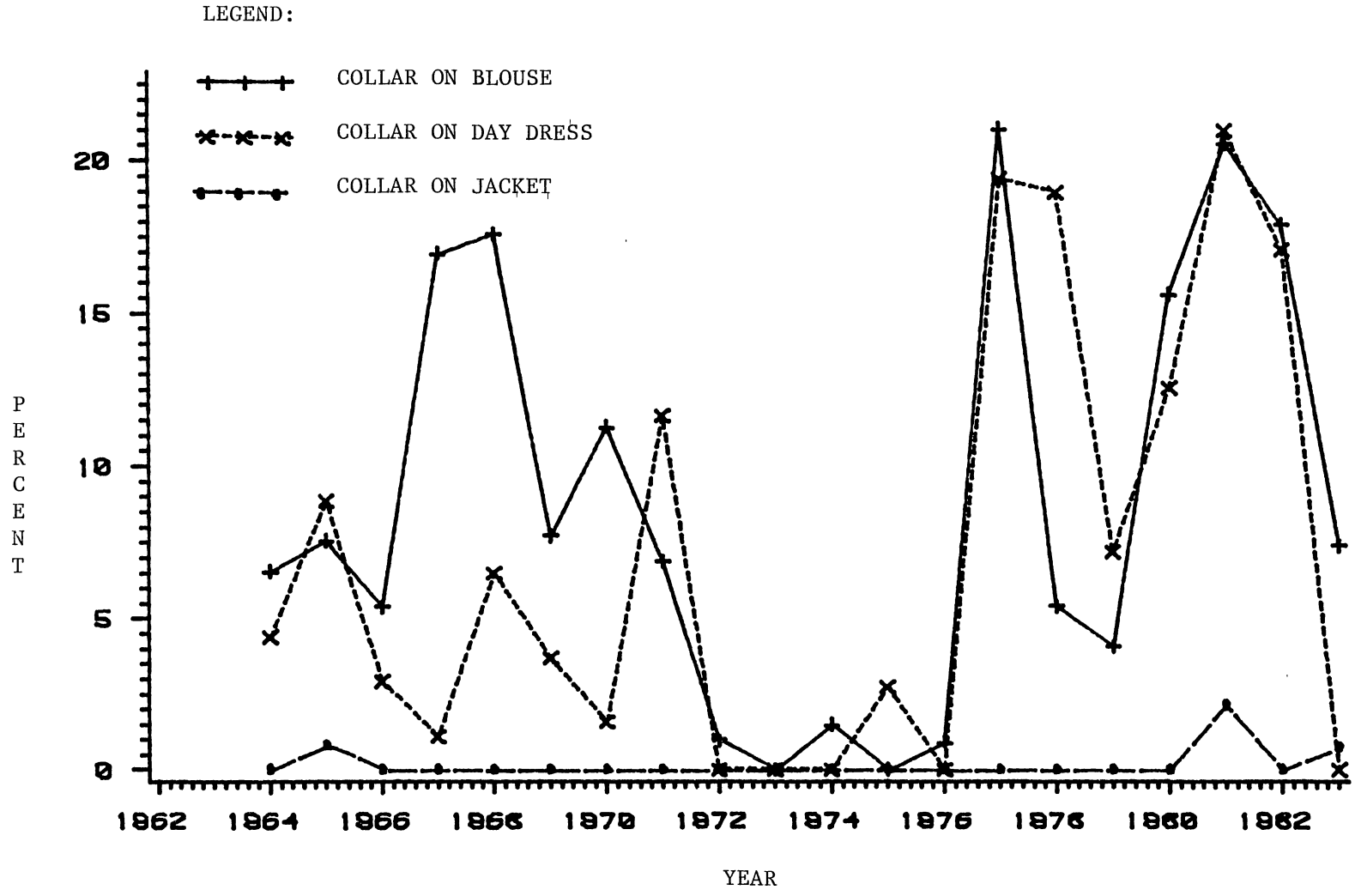


Figure 19. Percentages of Occurrences of the Ruffled Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

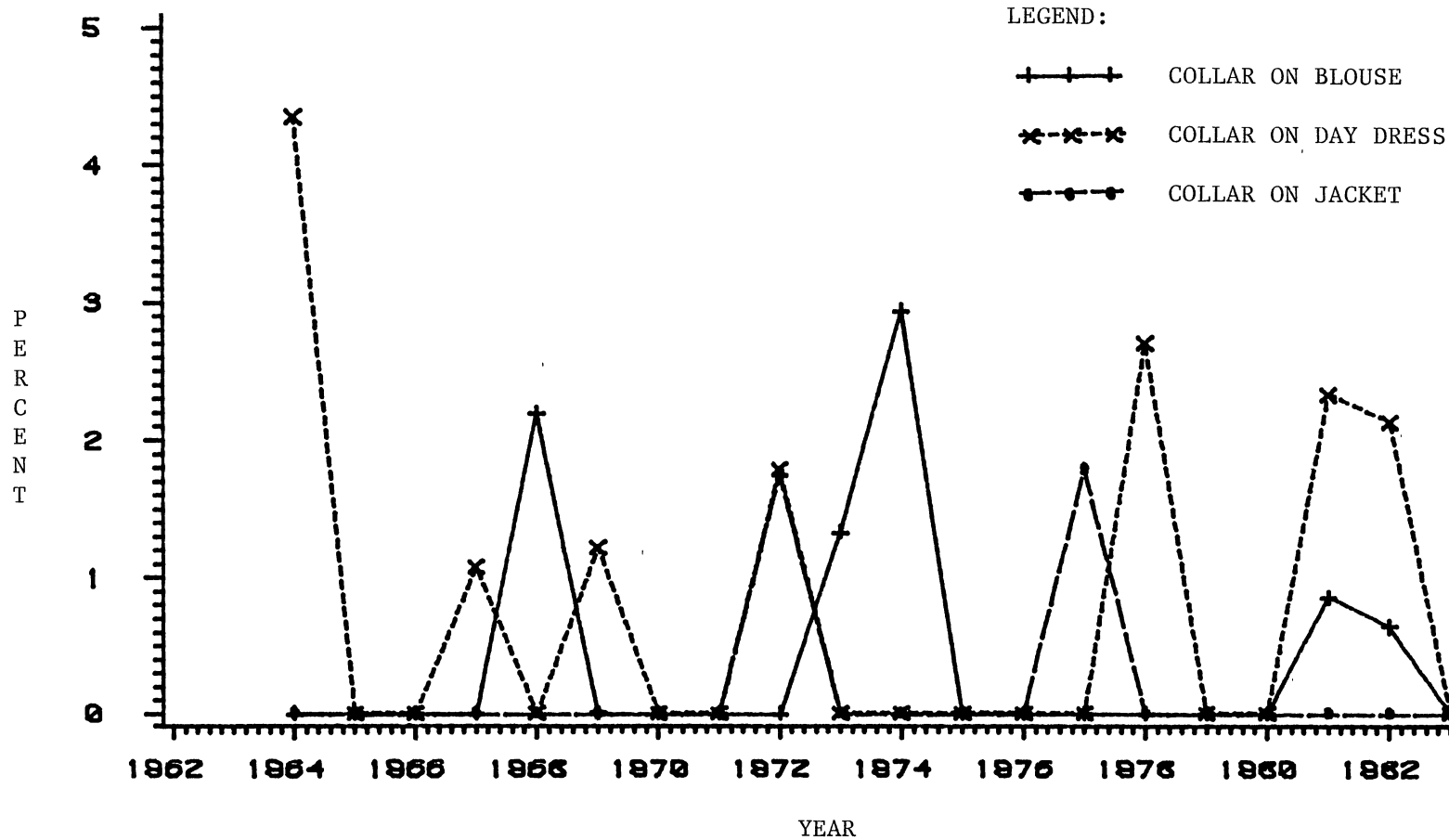


Figure 20. Percentages of Occurrences of the Sailor Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

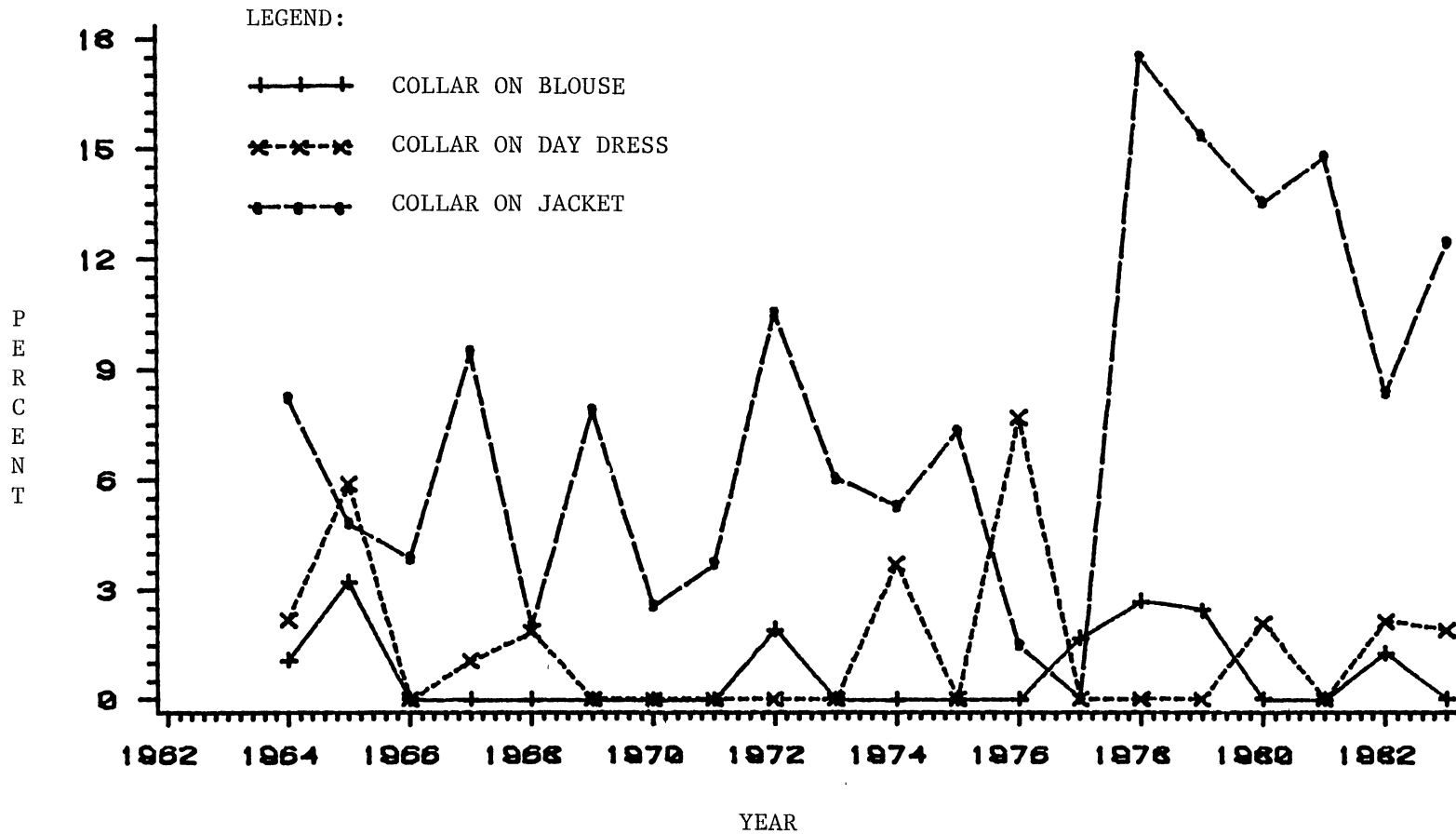


Figure 21. Percentages of Occurrences of the Shawl Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

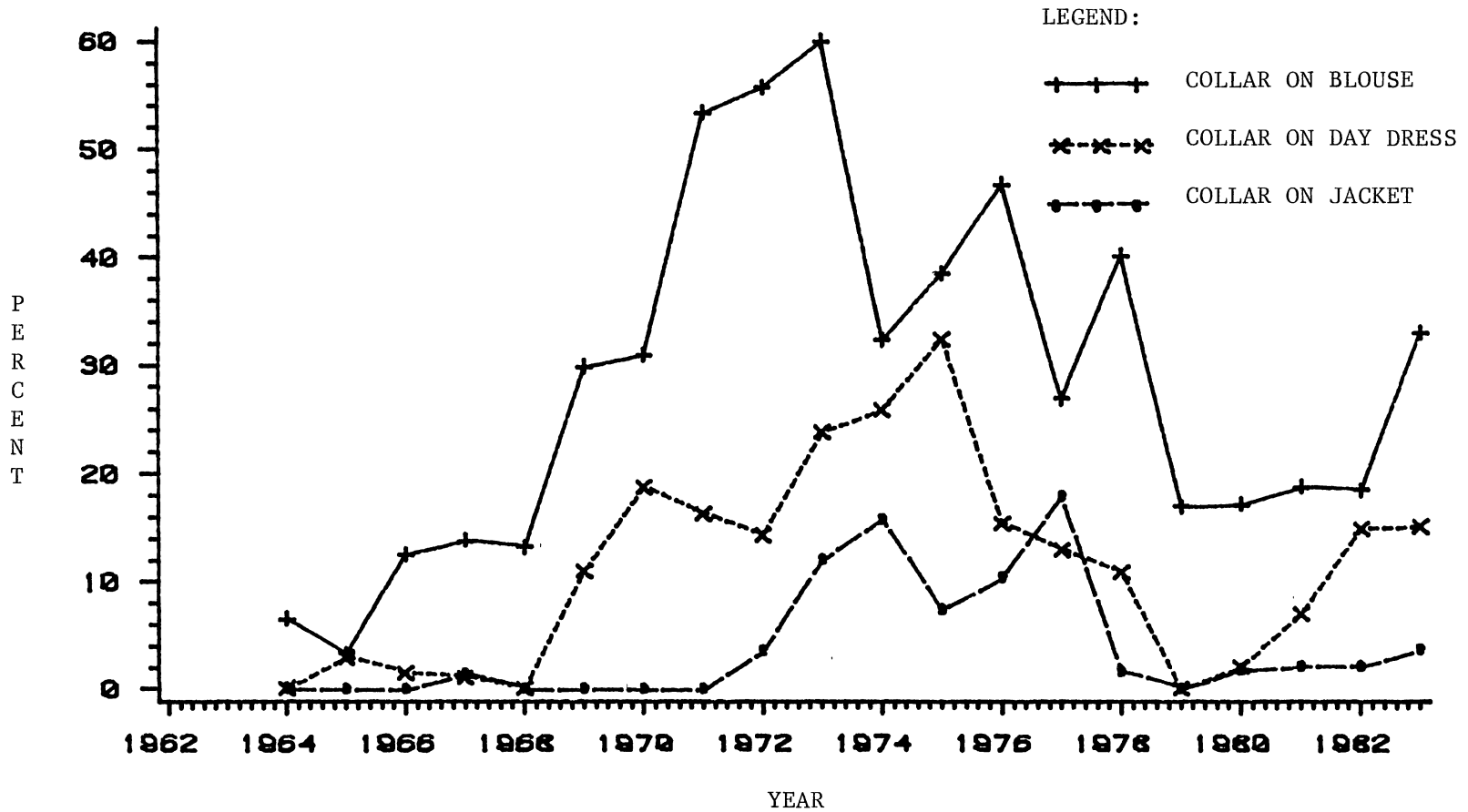


Figure 22. Percentages of Occurrences of the Shirt Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

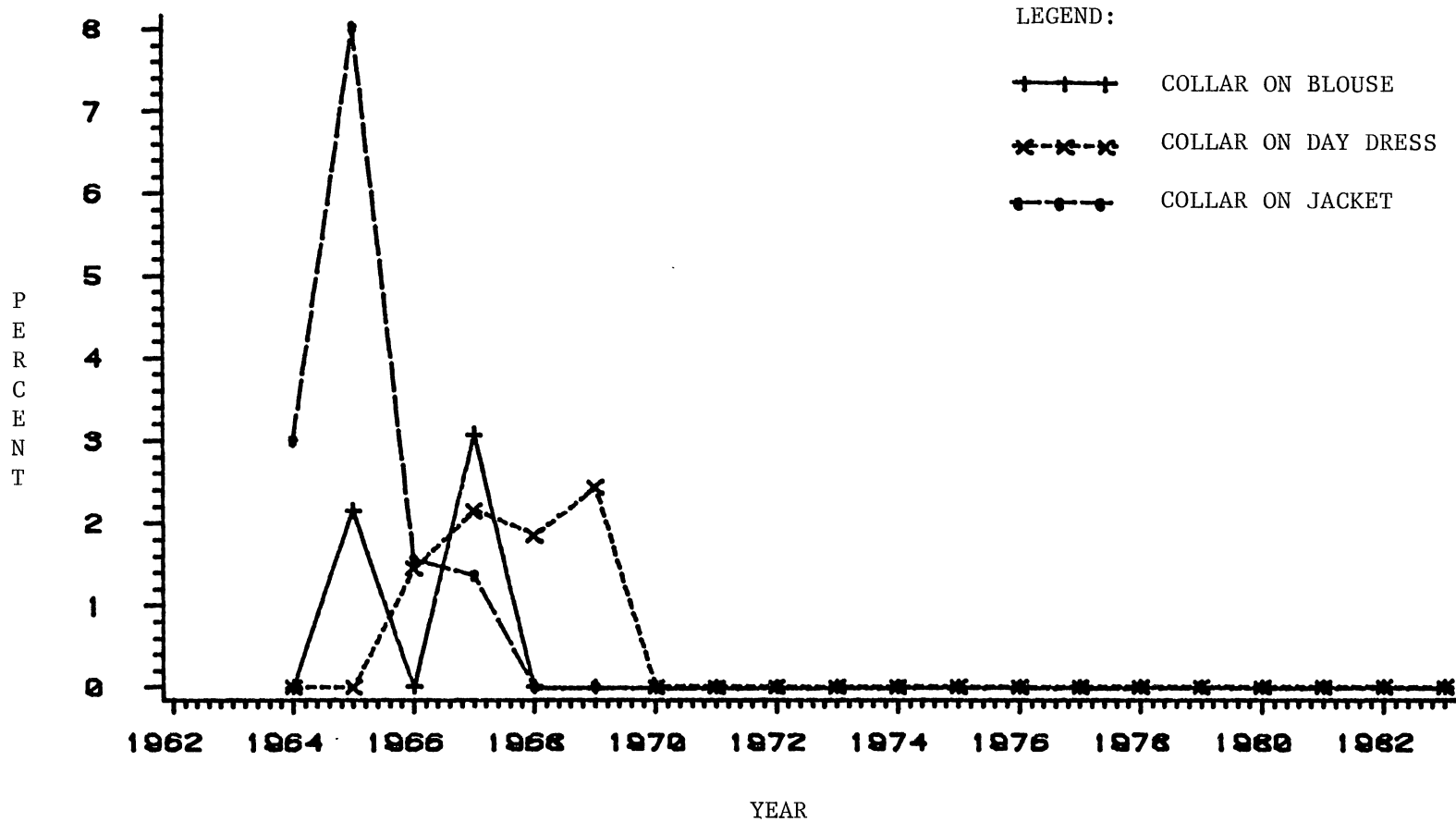


Figure 23. Percentags of Occurrences of the Stand-away Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

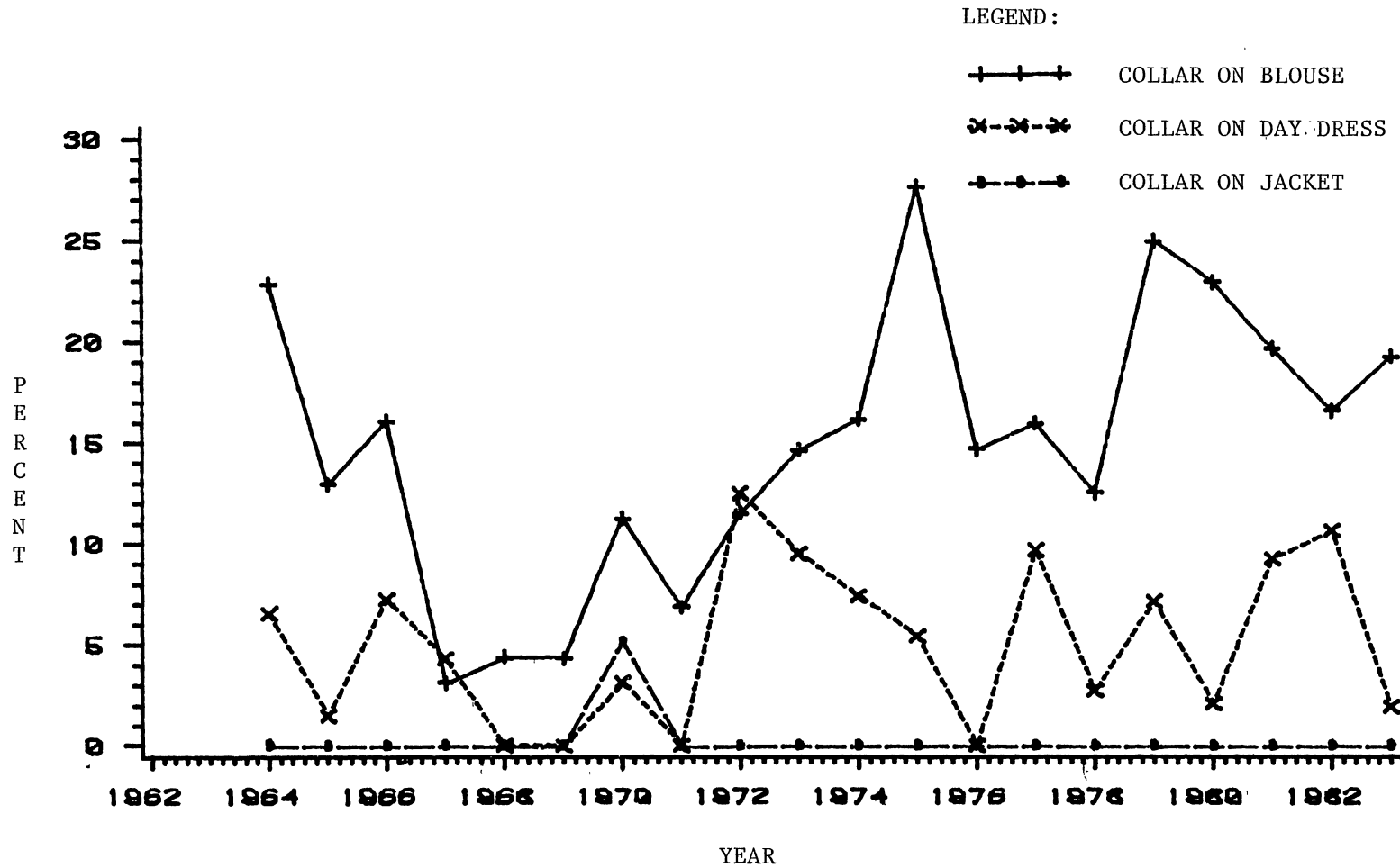


Figure 24. Percentages of Occurrences of the Tie Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

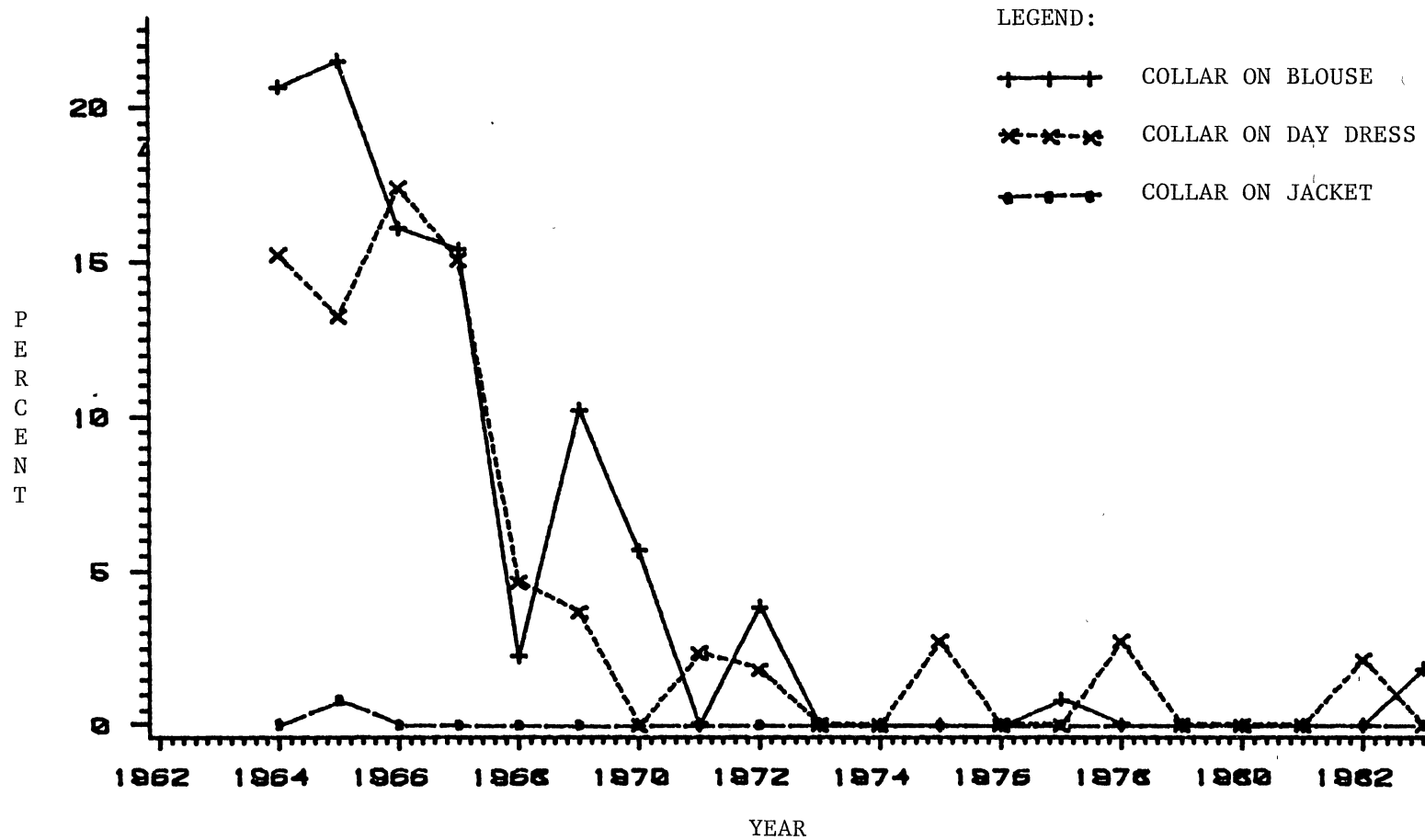


Figure 25. Percentages of Occurrences of the Turtle Collar Style on Blouses, Day Dresses, and Jackets for Each Year, 1964 Through 1983

APPENDIX G

FREQUENCY AND PERCENTAGES OF COLLARED BLOUSES, DAY DRESSES,
AND JACKETS, AND NONCOLLARED BLOUSES, DAY DRESSES,
AND JACKETS IN THE VOGUE MAGAZINE FOR EACH YEAR,
1964 THROUGH 1983

TABLE IX
 FREQUENCY AND PERCENTAGE OF COLLARED BLOUSES AND
 NONCOLLARED BLOUSES IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

YEAR	Collar		Collarless		Total	
	N	%	N	%	N	%
1964	92	52	84	48	176	100
1965	93	55	75	45	168	100
1966	56	43	73	57	129	100
1967	65	63	38	37	103	100
1968	91	83	18	17	86	100
1969	117	80	29	20	146	100
1970	71	83	15	17	86	100
1971	73	81	17	19	90	100
1972	104	84	20	16	124	100
1973	75	94	5	6	80	100
1974	68	84	13	16	81	100
1975	83	75	28	25	111	100
1976	109	89	14	11	123	100
1977	119	76	38	24	157	100
1978	112	64	63	36	175	100
1979	124	69	56	31	180	100
1980	122	74	43	26	165	100
1981	117	76	37	24	154	100
1982	157	73	58	27	215	100
1983	109	66	55	34	164	100
Total	1,957	72	779	28	2,736	100

TABLE X
 FREQUENCY AND PERCENTAGE OF COLLARED DAY DRESSES AND
 NONCOLLARED DAY DRESSES IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

Year	Collar		Collarless		Total	
	N	%	N	%	N	%
1964	46	31	102	69	148	100
1965	68	35	127	65	195	100
1966	69	30	163	70	232	100
1967	93	44	118	56	211	100
1968	108	59	75	41	183	100
1969	82	60	55	40	183	100
1970	64	49	66	51	130	100
1971	43	64	24	36	67	100
1972	56	67	27	33	83	100
1973	42	67	21	33	63	100
1974	27	67	13	33	40	100
1975	37	49	38	51	75	100
1976	13	34	25	66	38	100
1977	31	34	61	66	92	100
1978	37	43	50	57	87	100
1979	14	25	42	75	56	100
1980	48	51	46	49	94	100
1981	43	54	37	46	80	100
1982	47	53	42	47	89	100
1983	53	49	56	51	109	100
Total	1,021	46	1,188	54	2,209	100

TABLE XI
 FREQUENCY AND PERCENTAGE OF COLLARED JACKETS AND
 NONCOLLARED JACKETS IN THE VOGUE MAGAZINE,
 1964 THROUGH 1983

YEAR	Collar		Collarless		Total	
	N	%	N	%	N	%
1964	134	76	42	24	176	100
1965	125	78	35	22	160	100
1966	130	84	25	16	155	100
1967	74	85	13	15	87	100
1968	50	78	14	22	64	100
1969	38	69	17	31	55	100
1970	39	70	17	30	56	100
1971	54	90	6	10	60	100
1972	57	79	15	21	72	100
1973	50	76	16	24	66	100
1974	38	76	12	24	50	100
1975	41	75	14	25	55	100
1976	68	89	8	11	76	100
1977	56	78	16	22	72	100
1978	126	89	15	11	141	100
1979	137	75	45	25	182	100
1980	111	72	44	28	155	100
1981	95	63	55	37	150	100
1982	96	74	33	26	129	100
1983	137	76	43	24	180	100
Total	1,656	77	485	26	2,141	100

VITA |

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