FASHION DIFFUSION PROCESS: A QUANTITATIVE ANALYSIS OF THE DIMENSIONS OF FASHION CURVES IN WOMEN'S CLOTHING STYLES, 1930-1979

By

MARILYN JOHNSON BURNS

Bachelor of Science
University of Colorado
Boulder, Colorado
1955

Master of Arts
University of Northern Colorado
Greeley, Colorado
1961

Submitted to the Faculty of the Graduate College
of the Oklahoma State University
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Thesis Approved:

Kathryn M Greenwood
Thesis Adviser

Gwendolyn Sisler

Elaine Jorgenson

P. Larry Claypool

Norman N Durham
Dean of the Graduate College

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CHAPTER I

INTRODUCTION

Fashion in clothing has traditionally been viewed as having a transitory and illusive quality. Physical in nature and exhibiting socio-psychological implications, fashions differ from culture to culture, from era to era. The evolutionary nature of fashion as witnessed and experienced by individuals in a given culture at a given time has been a topic of discussion and research in numerous disciplines during the twentieth century. Scholars in academic areas such as history, economics, marketing, sociology, psychology, anthropology, and home economics have worked independently and collectively to develop a theoretical knowledge base of fashion oriented behavior in relation to the phenomenon of change.

One of the first researchers to develop a quantitative measurement procedure for studying fashion change was an anthropologist, Kroeber (1919). He computed the proportional relationships of women's dress and developed a cyclical concept based on his research. The explanation of a cycle lies in the principle of incessant change, according to Kroeber. The elements of aesthetic style unfold in a progressive manner until the potentialities contained in the beginning efforts have been exhausted--reaching the culmination or maximum. Other quantitative studies measuring the dimensions of

fashion change have been reported by researchers such as Young (1937), Richardson and Kroeber (1940), Jack and Schiffer (1948), Carman (1966), Robinson (1975, 1976), Turnbaugh (1977), and Weeden (1977).

The concept of a systematic process of consumer motivation and behavior has emerged from the examination of the diffusion aspect of fashion change. Sproles (1979, p. 18), stated that:

> The fashion process is a dynamic mechanism of change through which a potential fashion object is transmitted from its point of creation to public introduction, discernable public acceptance, and eventual obsolescence.

Along with this theory of adoption and diffusion, authors such as King (1963), Engle (1968), Greenwood and Murphy (1978), and Sproles (1979) have developed diffusion curves that graphically represent consumer acceptance and rejection of fashion. Diffusion curves depict the variables of: 1) length of time diffusion takes place (a few months to more than one hundred years); 2) degree of amplitude or level of occurrence at each point in time (a few to a great number).

Each researcher approached the task of fashion change analysis in relation to a specific discipline and projected outcomes. Conclusions drawn from various studies, however, addressed the importance of dimensional measurements in relation to stages of diffusion. The fact that fashion change can be examined quantitatively and expressed graphically rather than subjectively proposes that dimensions of fashion change and the diffusion process are worthy of scientific study.

Purpose and Objectives

The purposes of this study were to investigate the dimensions in the fashion diffusion process for women's daytime dress during the period 1930-1979 in the United States and to examine the relationships between the progressive stages in the fashion diffusion process. Evidences of change in the dimensional relationships were examined as exemplified in the three progressive stages in the fashion diffusion curve: introduction; acceptance; regression. This study had three major objectives:

1. To establish fashion curves for selected styles in women's daytime dress, 1930-1979.
2. To measure the dimensions of the established fashion curves in terms of length (years) and degree of amplitude (percentage) in stage two, acceptance.
3. To analyze the relationships among the measured dimensions of the established fashion curves and draw implications related to selected fashion theoretical concepts.

Hypotheses

The null hypotheses for the study were:

H_1: There are no significant linear relationships between the total length (years) and the degree of amplitude (percentage) for the established fashion curves during the period 1930-1979.

H_2: There are no significant linear relationships between the length of time (years) calculated for each of the three stages

(introduction, acceptance, regression) and the degree of amplitude (percentage) of stage two for the established fashion curves.

H_3: There are no significant linear relationships between the total length (years) and the lengths of time calculated for each of the three stages (introduction, acceptance, regression) for the established fashion curves.

H_4: There are no significant differences between the lengths of time calculated for each of the three stages (introduction, acceptance, regression) for the established fashion curves.

The alternate hypotheses were a simple negation, i.e., the opposite was true.

Assumptions

The need for quantitative analysis of the diffusion process was based on the acceptance of the following assumptions:

1. Fashion is an ever changing phenomenon that progresses from a point of inception to a point of demise.
2. There is a measurable time lapse in the progressive stages of the fashion curve.
3. There is a measurable amplitude in the acceptance stage of a fashion curve.

Limitations

Certain factors limited the scope of the research. They were as follows:

1. The scientific analysis of fashion curves was limited to women's daytime dress in the United States during the 50 year period, 1930 to 1979, inclusive.
2. In the content analysis of historic data, secondary sources were used to obtain the sample. Due to the number of styles needed and the lack of availability, it was not practical to use the primary sources, the actual garments, for collecting data.

Definition of Terms

Throughout the study the following definitions were utilized. The definitions were categorized under two headings: Definitions of a General Nature; Definitions Specific to the Current Study.

Definitions of a General Nature

A style in clothing is a particular characteristic of design, silhouette or line (Greenwood and Murphy, 1978). The popularity of a style will vary but the style itself is unchanging (Horn, 1975).

A clothing fashion is a style of dress that is temporarily adopted by a discernible proportion of members of a social group because that chosen style is perceived to be socially appropriate for the time and situation (Sproles, 1979).

"The fashion process may be defined as a dynamic mechanism of change through which a potential fashion object is transmitted from its point of creation to public introduction, discernible public acceptance, and eventual obsolescence" (Sproles, 1979, p. 5).

A classic is a particular style that continues as an accepted fashion over an extended period of time (Jarnow and Judelle, 1974).

A fad is a specific style which may be considered trivial, bizarre, extreme in design, sometimes influenced by popular people or regional or national events. The style usually has limited adoption for a limited amount of time.

Definitions Specific to the Current Study

An occurence pattern of consumer acceptance of a style over a period of time is the graphic representation of the fashion diffusion process established for the purpose of identifying potential fashion curves and fashion curves.

A potential fashion curve is a graphic representation of the percentages of occurrence of a style that starts below, rises above and returns to below ten percent during a given time period, extending five years or more in length, and rising above ten percent for at least two consecutive years.

A fashion curve is a graphic representation of the percentages of occurrence of a style that have been smoothed to calculate yearly moving averages.

Stages of a fashion curve are the sequential periods of time segments that identify the dimensions of the diffusion process, introduction, acceptance and regression, representing the percentage of consumer acceptance of a style over a period of time.

Introduction stage identifies the initial presentation and consumer acceptance of a clothing style.

Acceptance stage identifies the increased, collective acceptance of a clothing style as measured by the percentage of occurrence.

Regression stage identifies the decline in presentation and consumer acceptance of a clothing style.

The dimensions of a fashion curve include the measurements of length of time (number of years) and degree of amplitude (percentage of occurrence).

Length represents the total number of years from the beginning to the ending point of a fashion curve and the number of years for each of the three designated stages of introduction, acceptance, regression.

Amplitude represents the percentage of occurrence of a representative style.

CHAPTER II

REVIEW OF LITERATURE

Fashion is one of the many aspects of clothing. In its most functional form, clothing is considered as one of the basic needs of human beings. The clothing choices of an individual reflect not only the functional aspect, but also the visual and physical expression of self. Other aspects of clothing involve the complex relationship of influences relating to custom, values, socio-psychological forces, historic, and cultural events. Laver (1937, p. 379) stated that, "Clothes, like the skins of animals, serve a double and somewhat inconsistent purpose. They are both self-protective and self-assertive." Few individuals today in western society, however, wear a body covering that is purely functional in design (Horn, 1975).

Fashion behavior is a paradox of conformity and individuality; the social pressure of adherence and imitation, versus the need for individual recognition and distinction. At the turn of the century, Simmel (1904), a sociologist, recognized these two antagonistic attitudes. Based on Simmel's research over 60 years later, Blumer (1969, p. 277), another sociologist, supported Simmel's thoughts by his statement that fashion is caught up in the "incessant and recurrent process of innovation and emulation."

The process of innovation denotes change. Fashion change to the occasional observer is inevitable and is passively accepted or

rejected. According to Breninkmeyer (1963, p. 263) however, "People who ignore fashion entirely are considered queer, abnormal, lifeless and anti-social. We are not free to be totally unfashionable." To the astute researcher or the serious adopter, fashion change is viewed as a vital part of the fashion business. The consumer plays an important role in determining the diffusion process, i.e. what fashions will be accepted and how quickly consumers will adopt new styles (Jarnow and Judelle, 1974).

In the research focusing on the topics of fashion change and diffusion, various authors stated that fashions follow an evolutionary development, i.e., each fashion progresses from the introductory stage to the acceptance stage, and then to the decline stage. The following review of literature includes: the movement of fashion; the theories of fashion adoption; fashion innovation and the diffusion process; the influences on fashion change.

The Movement of Fashion

Fashions exist for certain periods of time and then decline. The factors involved in the process of fashion movement are varied and complex. Style trends have been compared to the ocean waves, i.e., long before one wave has finished its course, new ones are being formed, which follow and overtake the first one (Brenninkmeyer, 1963). Collins (1974, p. 24) echoed this example when he noted that fashion is like a wave that rolls into shore--it comes in with a curve, a crest, and a crash. He proceeded with his analogy by stating that:

> Some waves race head long for a shallow beach, swell rapidly to a tremendous foaming top, then drop abruptly with a thud. Is this not precisely what happens with fads? But other waves move gradually upwards, curl over in a quiet, leisurely way, then break with little or no force. Is this not precisely the movement of sane, properly conceived style cycles? They are slow to develop, hold their own for a time, then subside rather than collapse.

Some researchers have described the growth and decline of an accepted style as the fashion cycle. Literature by Kroeber (1919), Richardson and Kroeber (1940), and Young (1937) was the first to quantitatively report the dimensions of fashion by charting the ups and downs to determine the length of time a fashion movement takes to run its course. They proposed that most fashion change was slow and that fashions evolve in predictable cycles. The word cycle implies a repetitive rise and fall and eventual revival at a later time. Richardson and Kroeber (1940) concluded that the basic measurements of women's dress fluctuate between minimum and maximum measurements every 50 years, taking a full century for the silhouette to complete the cycle from wide to narrow and back again. Young (1937, p. 112) stated that "the only really major fashion changes were those in the types of skirts." She concluded that the shapes and contours of the skirts appeared to last about a third of a century or a 30 year period. Since there were only three types of skirts in the Young (1937) study (bell, back-fullness, tubular), each basic fashion reappeared at intervals of approximately 100 years. While the focus was on the shape of the skirt, many of the other measurable characteristics of the dress were partially interrelated to the three phases.

The dominant features of a style generally change slowly and do not return as exact copies of their predecessors. Kroeber (1919) recognized that the design details of a style change rapidly, while the general line evolves over a long period of time. Nystrom (1928) and Winakor (1951) supported the findings of Kroeber (1919) by noting that fashion cycles in mirror elements seem to move more rapidly than fashion cycles in silhouette. After more than two decades of research, Richardson and Kroeber (1940) concluded that: (1) no one individual can affect long run style changes; (2) style changes unfold in a progressive manner until the beginning efforts have reached an extreme; (3) time lengths are shortening and increasing in amplitude. Weeden (1977) patterning a study on Kroeber's research over the period of 1920-1976, reported that fashion change has accelerated, as predicted, and has become more permissive. "No one style seems to dominate as has been the case in the past" (Weeden, 1977, p. 19).

Turnbaugh (1979) proposed a quantitative method of measuring stylistic change similar to that of Kroeber, which she termed the "seriational technique." The method avoided the cyclic nature of change that was characteristic of Kroeber's method and emphasized "the incessant evolution or lineality of a fashion continuum. The method is a synthesis of content analysis, for data gathering, with a variant of seriation, for ordering, analyzing, and interpreting the data" (Turnbaugh, 1979, p. 242).

The long-run of fashion change or the general trend of clothing development is evident from a historical point of view. There is a

steady evolution of styles and continual recurring symbolism which supports the continuity of fashion. Sailor (1965, p. 29) stated that "fashion is a process of change in the development of styles, which for success must involve progressive acceptance or sanctions of individuals or groups of individuals, in our society." Brenninkmeyer (1963, p. 282) pointed out that "fashion does not come out of the blue; one thing is logical development of another. Fashion is a historical process expressed in dress." The continual process of change and development of fashion, however, is not compelled to make progress. Fashion change in essence is evolution without destination. Young (1937, p. 5) concluded:

> The world generally considers the progress in material things consists in changes that make them more useful, or better looking, or less expensive. In the long run fashion never attains these objectives. Its ideal is slow continuous change, unhampered by the restrictions of either aesthetics or practicality.

The long-run of fashion is evidenced by the continuation of certain styles that are referred to as classics--"accepted fashion over an extended period of time" (Jarnow and Judelle, 1974, p. 417).

The short-run of fashion change refers to "the extremely brief and perhaps senseless or extravagant popularity of a specific style for a very short time" (Sproles, 1979, p. 14). Terms such as 'fad', 'craze' or 'rage' often describe this type of style. The style generally is adopted by a small minority over a short period of time.

The movement of fashion has been referred to by some as a "follow-the-leader process" (Jarnow and Judelle, 1974). Designers and fashion conscious people initiate a style and admiring individuals copy and spread the acceptance. As mass acceptance takes

place, the fashion leaders go on to other fashions and thus the process continues. Every style goes through a process of either acceptance or rejection as it is presented to the public.

Schrank (1973) stated that clothing innovations are generally diffused at a higher rate of speed in comparison to most other innovations. This in part is due to the seasonal aspect of clothing. Schrank (1973, p. 540) concluded:

> The number of available persons to influence decreases as adoption increases, so perhaps early adoption of an innovation adds validity to the role of an opinion leader. Or conversely, perhaps some early adopters are more frequently sought out for advice by other women than are women who are not wearing the latest styles.

Since clothing is related to personal preference, it is difficult to analyze style in an objective manner. De Long (1968) studied clothing for its visual organization in an attempt to aid in the theoretical understanding of clothing. De Long (1968, p. 784) stated that, "The 'whole' effect of costumes can be similar without being identical in the characteristics which make that effect." The "look" or style can be identified without reference to specific aspects even though change may have occurred.

Fashion Adoption Theories

Several theories have been proposed to explain the fashion adoption process. "Fashion [in dress] is a collective phenomenon" (Polegato and Wall, 1980, p. 327). Dress is communicated as part of every day life in response to human needs and is "collectively accepted for a time, and destined to be discarded and replaced by other forms" (Higgins, 1981, p. 128).

Historically, personages of royalty set the dictates of fashion. Nobility copied royalty, middle class copied nobility and lower classes because of lack of means or constraints of law retained simple, unchanging styles. Over time, royalty was deposed, however, and the industrial revolution opened the way for a wealthy industrial class to acquire the means to promote the position of fashion leadership. "Fashion became a status symbol for the 'noveau riche'" (Brockman, 1965, p. 31, 32). Just as the nobility had copied royalty, the middle and lower classes copied the new leadership in a cautious way due to limited budget and limited courage. "Fashion, thus, trickled down from higher to lower echelons" (Jarnow and Judelle, 1974, p. 9).

The "trickle-down" theory was proposed by several economists in the nineteenth and twentieth century such as Foley (1893), Veblen (1913) and Nystrom (1928). Nystrom (1928, p. 204) influenced by Veblen's discussion of "conspicuous consumption," stated that "a style to succeed as a fashion must have qualities that advertise either conspicuous leisure or conspicuous consumption for the use." Individuals demonstrate through ownership and use that they can afford originality and creativity.

The upper classes adopt new fashions as symbols of position and status. Sapir (1981) proposed that fashion conveyed a strong symbolic expression of egotistic assertion. He hypothesized that fashion serves "as an outward emblem of personal distinction or of membership in some group to which distinction is ascribed" (Sapir, 1981, p. 24). The lower classes, in turn, then adopt the fashions to

gain social equality. The process continues as the upper class discards the fashion and "adopts a new one to reassert its superior position" (Sproles, 1979, p. 124).

Fallers (1954) agreed that status is defined in terms of consumption of goods and services, but argued that the individual has only the illusion of mobility and perhaps then the entire population has ben upwardly mobile. Fallers (1954, p. 316) stated that:

> From this point of view, status-symbolic goods and services do not 'trickle-down' but rather remain in fixed positions; the population moves up through the hierarchy of status-symbolic consumption patterns.

A counter theory developed by King (1974) proposed a "trickle-across" or "mass market" scheme. The focus of this theory is on the horizontal flow of adoption within each social class. Due to mass production, marketing and communication, fashion leaders in each class or segment of society become the innovators in starting new fashions within their own social class. Sproles (1979, p. 130) concluded that, rather than "looking to higher-status persons for leadership, persons look to certain individuals from their own station in life." Greenwood and Murphy (1978, p. 73) speculated that:

> . . . the tremendous youth influences of the late fifties, the sixties, and the early seventies must have some impact on this mechanism of fashion diffusion. Youth, eager, ready and impatient, wants to try the new and does not want to wait for the new to be tried by someone else.

Schrank (1973, p. 539) reported that "Innovativeness was not related to socioeconomic level, but instead was fairly evenly distributed throughout the social strata." A later study directed by Schrank (Kim and Schrank, 1982, p. 231) supported the concept by stating that

"fashion innovativeness was relatively evenly distributed among the socioeconomic levels represented in the study."

Grindereng (1967, p. 173) stated that "fashion leadership is ramified throughout society and not concentrated in the upper class." Grindereng researched the characteristics of self-identified style leaders and style followers by analyzing sales data from a retail store and information from customers who had purchased items in the departments being investigated, i.e., custom moderate, budget, basement. Diffusion curves were plotted for the items in each department according to style design characteristics (silhouettes). The findings showed that the same basic silhouettes and design details were sold to all classes during the same period of time. Grindereng concluded that fashion leaders in all classes were influenced by the same mass media and cultural ideas.

A third theory, the "bottom-up" theory presented the idea that the traditional trickle-down process had been reversed and that "fashions now filter up, not down" (Jarnow and Judelle, 1974, p. 9). The proponents of the theory, Greenberg and Glynn (1966), and Greenwood and Murphy (1978) maintained that the fashions filter up, not only from youth to middle age, but from lower to upper economic classes.

Additional support for the upward flow of innovative influence from lower to higher status levels was voiced by Field (1970) in his description of the process which he called the Status Float Phenomenon. He cited the influences coming from the Negro subculture, contemporary youth culture, the blue-collar segment, and

divergent unisex male-female fashions. Amies (1973, p. 356), the British designer, noted in 1963 that:

> All dress design, both male and female, is influenced today by designs destined for the young, which are therefore necessarily inexpensive. This influence is felt even at the most expensive end of the business: a feature of fashion which appears for the first time in the history of fashion.

Sproles (1979, p. 136) in a more recent work examined various fashion theories and stated that "many types of fashion leadership can exist." He analyzed the traditional and contemporary viewpoints and developed four composite theories that he felt expressed the phenomenon of contemporary fashion leadership: the upper-class leadership theory (the "trickle-down" theory); the mass-market theory (the "trickle-across" theory); the subcultural innovation theory (the "bottom-up" or "trickle-up" theory); the innovative-collective selection theory (any creative or innovative individual theory).

The premise on which these theories of fashion adoption exist is that changes in styles are available or permitted for the collective group. Higgins (1981) pointed out that changes or new fashions may not be financially possible for the poor or may be permitted only for a specific few in a rigid class system.

Fashion Innovation and the Diffusion Process

Innovation in fashion involves the very essence of change. Change implies that certain forces and influences work to replace the old, the standard or the traditional with something new. The forces and influences are complex and not directed by any one dominant

source. The creativity of the designers and producers, the demands and lifestyles of the consumers and the spirit of the times, all work together to promote innovation and diffusion of fashion.

Innovation begins as something new. Rogers and Shoemaker (1971, p. 19) proposed the concept of an innovation as "an idea, practice, or object perceived as new by the individual." In the context of clothing, Sproles (1979, p. 101) defined a "fashion innovation as a style or design perceived as new by an individual." Something new in clothing is presented each fashion season so that the consumer must relate to the new item either by accepting or rejecting it.

A style must be created and "the creation itself is the product of the designer" (Horn, 1975, p. 183). The creation of fashion is currently a highly organized and commercial venture. The dress designers, as the creators, appear to be the dictators of change and innovation, but in reality they are constantly alert to the whims of the fashion consuming public and the socio-cultural events that mold and influence choice. The designers basically arrive at their ideas through three lines of direction: one, the study of historic fashion and ethnic costume; two, the reflection of current and recent styles; third, the ability to keep in tune with current developments in fine arts, political debates, recent literature, and societal issues (Blumer, 1969). Yves St. Laurent, expressed that "the couturier does not create fashion, he interprets it" (Wills and Midgley, 1973, p. 11).

The determination of a given fashion for a particular season is set through a process of free selection from among a large number of

competing models. At seasonal openings of a Parisian fashion house, 100 or more designs of apparel for women are narrowed to approximately 30 and then presented to one to 200 buyers. Of the 30 models, about six to eight designs are purchased by the retail buyers. Blumer (1969, p. 331) stated in this capacity of independent choice:

> . . . the buyers became the unwitting surrogates of the fashion public. Their success, indeed their vocational fate, depended on their ability to sense the direction of taste in this public.

The mix then becomes, the designers, the retail buyers, the consumers. Each in turn accepts or rejects the choices, the decisions, the dictates of others. From the foregoing statements, it might seem that the designers and retail buyers have an edge over the consumer. In the final analysis, however, the acceptance of a style by the consumer instigates and promotes the diffusion process.

Diffusion involves "the spread of an innovation within and across social systems. . . . diffusion will not take place where no innovators or opinion leaders endorse a style" (Sproles, 1979, p. 139). The opinion or fashion leader in any social system becomes the change agent that the designer and producer depend on. The fashion leader wears distinctive fashion apparel and desires quality in design and fabric (Greenwood and Murphy, 1978).

Szybillo (1975) suggested that the fashion opinion leader finds styles with limited distribution and effective means for gaining attention from others. The study involved 90 females who responded to an opinion leadership scale. The respondents were asked to rate which of three clothing items were more attractive after they had been told that each of the three had different distribution in the

city, i.e., abundant distribution, limited distribution, and no distribution information. Respondents with high opinion leadership scores rated the item with limited distribution significantly more attractive than the item with no distribution information.

The fashion leader as an early adopter of new styles is viewed among those who facilitate the introduction stage of the fashion diffusion curve. According to Horn (1975, p. 190):

> Fashion leaders play an important part in determining which styles eventually develop into fashions, but they cannot promote a style until the designer has first created it . . . neither the fashion leader nor the designer can alter the course of the evolutionary process of fashion change.

Schrank (1973) defined a fashion leader as one who views herself as a source of fashion information and advice. Through the use of a fashion opinion leadership scale, a clothing interest inventory and a social security inventory, Schrank first identified the characteristics of the fashion adopter. Schrank interviewed college women regarding 15 selected clothing and accessory items that had reached various degrees of fashion diffusion within the previous two year span. The respondents indicated which of the 15 items were owned and the time of purchase. The findings of the study indicated that: 1) there was a positive and significant relationship between clothing interest and fashion innovators, 2) no relationship was found between socio-economic level and innovativeness, and innovativeness was generally evenly distributed throughout the social strata. In summary, Schrank (1973, p. 540) stated that:

> The relationships, roles and characteristics of all participants in the process of fashion diffusion must be considered in greater depth since the entire process would not operate if only designers and marketers were involved in

the development, determination, and diffusion of fashion items.

The research reported by Schrank (1973) supported the study done by Katz and Lazarsfeld (1955) that suggested fashion leaders placed a high priority of being in style and consequently made changes in their wardrobes in order to be fashionable. Fashion leaders exert great influence on the intentions of their peers and play a key role in the diffusion of a new clothing style. Summers (1970) stated that fashion opinion leaders are more active in social activities and thus promote the introduction of new fashions through their greater visibility. Summers used a personal interview questionnaire and four self-administered questionnaires with 100 homemakers to develop a profile of fashion leaders. Social and attitudinal characteristics included interest, venturesomeness, knowledge of and reception of fashion information from friends. The findings of Summer's research stated that "the women's clothing fashion opinion leader represents a discrete and significant market segment to the fashion marketer; . . . the fashion opinion leader group represented 28.3% of the sample" (Summers, 1970, p. 183).

Miller (1975, p. 20) stated that "through the process of social contageon they [fashion opinion leaders] influence others in their peer group to accept the style." Thus, the desire for social approval speeds adoption. Wasson (1968, p. 37) contended this speed of adoption led many to over-adoption--"to adoption of offerings which do not satisfy their desires well. The result is a considerable market segment which quickly develops an avoidance reaction to the fashion and triggers a decline from the peak."

A second group of consumers in the diffusion process, the fashion followers, are not change agents, but are satisfied to imitate others after they become aware of what is new. The fashion followers seek fashion information and advice from the leaders (Polegato and Wall, 1980). Within the fashion curve, the followers are associated with the acceptance stage of the fashion diffusion curve. The fashion industries are completely dependent on the followers of fashion as they support mass production in the textile and apparel industries.

The fashion follower does not accept the extremes in styles. Following the Dior "new look", Jack and Schiffer (1948, p. 737) researched the reciprocol roles of designers and consumers by asking the questions; "how much control can dictators (designers) actually impose on followers"; "what are the limits within which (the designers) must remain if they are to be followed?" The research involved three series of measurements of skirt lengths of street clothes over a 19 year period 1929-47. The results showed the follower (the woman-in-the-street) "exerted a definable limit to control pressures" and "permitted herself to be pushed just so far, but no farther." Jack and Schiffer (1948, p. 738) concluded:

> There are decided clear cut limits within which fashion controls may operate in a given population, in a given period of time . . . the contribution of the followers appears to be rather marked. By their inertia, they seem to circumscribe the dictator's power.

Those who set the fashions must be aware of the bounds or they will not be followed.

The fashion laggards constitute the group which relates to stage three of the fashion curve, decline. Fashion laggards are viewed as traditionalists, isolationists, those adverse to change. Rogers (1962) reported that laggards in the adoption of innovations are less secure than innovators. Laggards adopt fashion ideas last and imitate others only when it has become economically advantageous or necessary to do so. They may reject new styles on the basis of value or moral indignation claiming them to be extravagant or immodest (Greenwood and Murphy, 1978).

The diffusion process noting consumer behavior in the adoption of a fashion has been represented as a fashion cycle through the construction of a theoretical curve by several authors, including Nystrom (1928), Rogers (1962), Wasson (1968), Greenwood and Murphy (1978) and Sproles (1979). The life of a style can be illustrated through a time series analysis by designating time on a horizontal axis and plotting the number of people adopting the fashion on the vertical axis (Brown, 1963). Sproles (1979, p. 111) summarized that the diffusion curve shows several variables:

1. The length of time diffusion takes place. A fashion trend might last from as little as several months up to a full decade . . . most average several years.
2. The rate of speed at which consumers adopt the object as time passes. Some styles are rapidly adopted, while others may meet with strong resistance and slow adoption.
3. The level of acceptance of the object at each point in time. Certain fashions are accepted by a vast majority of the population, whereas others diffuse only a small number of consumers.

The adoption of a style by the three consumer groups identified with the fashion market segments--fashion leaders, fashion followers,

fashion laggards--is represented by the diffusion curve through the three stages of introduction, acceptance and regression. The stages indicate a percentage of consumer acceptance patterns. Higgins (1981, p. 128) supported the concept of defining fashion as:

> a form of dress that is (1) introduced to a human group, (2) spread in use to a high percentage of the "eligible" and aware consumers within that group, and (3) subsequently discarded, and replaced by another form.

Greenberg (1973) proposed, that fashion cycles are not all alike. "The life of a particular fashion over time can take any number of different shapes" (Miller, 1975, p. 15). Fashions, fads, and classics have differentiated time spans and degrees of amplitude. Wasson (1968, p. 37) stated that "fashions are generally thought to have an initially slower rise to popularity, a plateau of continuing popularity lacking in most fads, and a slow, rather than abrupt decline, typical of the fad." The classic may show a slow rise to a long plateau of acceptance that may not experience a total decline. The style may remain an accepted fashion over a long time span with variations seen only in the degree of amplitude as design variations occur.

Fashion change may be considered a risk to consumers. Winakor and Goings (1973) considered the fact that an individual must make choices on a preference basis of what is available on the market, but there is uncertainty about how long the item may be in fashion. Gregory (1948, p. 69) contended that "fashion changes create a high rate of obsolescence for . . . women's clothing." He suggested that "new" fashions seldom change the item, because each season's fashions

are rarely completely new. They are variations on similar styles in the use of trimmings and accessories.

Influences on Fashion Change

The continual process of innovation and diffusion has been influenced by many factors. Brenninkmeyer (1963, p. 278) stated that "at no time in history has the diffusion of fashion reached such extended limits as in the present. More people than ever before are fashionably dressed in the latest styles." Fashion trends reflect the influences of the societal setting, i.e., economic stability, socio-psychological values and norms, dominant personalities, and technological advancement. Mass media, mass marketing, increased prosperity which promotes purchasing power and increased leisure time has all combined to accelerate the speed of the diffusion process.

Nystrom (1928) listed the external factors that guide and influence the character and direction of fashion movements into three general headings: (1) dominating events; (2) dominating ideals; (3) dominating social groups. Under each of these headings he included examples that indicated influences that both caused acceleration and deceleration of fashion change. Under dominating events he listed war and death of leaders as events that caused deceleration and/or interruption of fashion change. He considered events such as visits of famous people, world fairs and expositions, discovery of the tomb of Tut-Ankh-Amen in Egypt, the arts and humanities among factors responsible for acceleration of fashion. Among the dominating ideals he included the classic Greek ideal of pure beauty and the Roman

sense of order and efficiency. Nystrom (1928) stated that some religious ideals propose that the pursuit of fashion is contrary to a life of contemplation. Patriotism and internationalism promote fashion. Fashion accelerates in societies or eras where youth dominate and decelerates where there is ancestor worship or where the older generations dominate. Dominating social groups that influence fashion include those in leadership or power positions, those who demonstrate the presence or possession of wealth, those in various classifications of occupations.

Sproles (1979, p. 197) analyzed external influences on fashion change and organized them into a consumer decision process model showing three major kinds of variables. These included: (1) pre-existing conditions at the start of consumer behavior in fashion selections; (2) directing influences on consumer choice and use of fashions; and (3) a central channel of consumer decision making.

The central core of Sprole's model reflected the influence of Rogers (1962) and Hayhurst (1973, p. 305) who studied the dynamics of consumer innovation and considered acceptance "as being continued use of a product, resulting from the individual's movement over time through the five stages: awareness, interest, evaluation, trial, adoption (or rejection)." This progression of the fashion process depends on the ability of the apparel producers and retailers to predict the needs and purchasing behavior of consumers in order to have an assortment of merchandise available at the right time and in the right amount. Market availability provides a source of fashion ideas

and promotes the opportunity for the individual to become immediately involved in the new style.

Sproles (1979) further developed the concept of the product related criteria that he considered key influences on consumer's clothing choices. These included: "(1) Management of current existing clothing available to the consumer; and (2) evaluation of specific product characteristics of any new item contemplated for selection" (Sproles, 1979, p. 200). The specific characteristics he referred to include style and fit in addition to price, and physical qualities such as fiber content, durability, ease of care. Grindereng (1967, p. 174) indicated that "the availability of items by price range would seem to be a matter of importance . . . as it could limit an individual's ability to exercise leadership potential."

Market availability, merchandise and store image influence fashion adoption. Walker (1981) reported an example of the implementation of research based on the concept of the fashion diffusion process in the early 1980's. Robert Sakowitz, a prominent fashion retailer, developed a merchandising-pacing plan supportive of his theoretical concept of fashion. He divided the American buying public into thirds: one-third which wears clothes solely for protection and modesty; one-third which considers clothes nice and has some appreciation for the aesthetics of style. These two-thirds shop seasonal sales, discount and chain stores. The remaining third actively cares about clothes and thus becomes the target group for Sakowitz retail organization.

The Sakowitz plan further divided the remaining one third into three groups: seven percent designated as "Innovational" are "daring, experimental people with a tremendous sense of personal style"; twenty-nine percent termed "Directional" follow, wanting "to be first on their block with a new style but not first in the country with it;" sixty-four or sixty-five percent known as "Acceptional" want to look current but "are more cautious and conservative." Thus, Sakowitz explained his IDA theory which is the basis for his merchandising policies. Walker (1981, p. 53) commented about the IDA theory in the following manner:

> Theoretically, the percentage of merchandise occupying any Sakowitz store reflects the percentages of the Innovational, Directional, and Acceptational groups vis a vis the total market. But a specific item may be innovational today, directional next week, and acceptional next month. A product will undergo movement--flux and flow.

Communication is a necessary element to influence and stimulate the fashion process. The term communication is used with dual meanings. Fashion is used by the individual as a means of communication of self and this type of personal communication, in turn, influences other individuals. Bell (1963) reported in his research that one-third of the fashion innovators studied responded that friends were the original source of information regarding new fashion. Summers (1970, p. 183) suggested that fashion opinion leaders "talk more to other people about fashion, which complements and reinforces their visual display of new fashions."

Various information sources of mass media used to influence fashion opinion leaders have been studied by several researchers. Summers (1970) found that although no single source was sufficient to

reach fashion opinion leaders, as a group they tended to be more exposed to mass media with particular interest in media specializing in their area of influence. He stated that magazine readership was found to be strongly related to fashion opinion. "Radio listening, television viewing and book readership had no apparent effect in determining opinion leadership in women's clothing fashions" (Summers, 1970, p. 181). Baumgarten (1975) reported that not only were fashion opinion leaders exposed to more media, they were exposed to significantly different kinds of media. They tended to read more cosmopolitan and technical sources of information regarding a new product.

Packard (1968) proposed that the market artifically creates needs for products and the consumer is manipulated by mass media or market created obsolescence. Horn and Gurel (1981), Jarnow and Judelle (1974), Greenwood and Murphy (1978) support the theory that consumer acceptance or rejection is crucial in the promotion of the fashion diffusion process. The ready-to-wear market in the 50's and 60's increased the possibility of rapid acceptance of dress styles and therefore fashion diffusion has accelerated. Reynolds and Darden (1973) suggested that a product cannot be marketed if it does not follow the general trend of consumer acceptance and demand. "Collective recognition, acceptance, and use of a particular form of dress . . . eventually replaced with another form, makes it a fashion" (Higgins, 1981, p. 128).

Summary

The review of literature included research regarding the many interacting forces supporting the fashion diffusion process. Fashion change is a vital and undeniable part of the fashion business in which the actions and characteristics of the consumer play an important role in the diffusion process.

The changes in fashion follow an evolutionary process denoting movement both from a historic viewpoint over a long time span and from an adoption standpoint through the theoretical adoption process. Sproles (1979, p. 68) stated that "basic changes in fashions are an evolutionary outgrowth of previously existing fashions . . . consumers will often resist a change that is too innovative or revolutionary."

Some authors, Kroeber (1919), Young (1937), Richardson and Kroeber (1940), Blumer (1969), and Turnbaugh (1979) described the movement of accepted styles as the fashion cycle and quantitatively reported data to support their findings. Other authors, Foley (1893), Veblen (1912), Nystrom (1928), Sapir (1931), King (1974), Greenwood and Murphy (1978), and Sproles (1979) proposed several theories to explain the adoption process, i.e., the trickle-down theory, the trickle-across theory, the bottom-up theory, and the innovative-collective selection theory.

Fashion innovation is the essence of the diffusion process and is represented by the theoretical diffusion curve described by Nystrom (1928), Rogers (1962), Wasson (1968) Greenwood and Murphy (1978) and Sproles (1979). The forces involved are varied and

complex, from the creativity of the designers and producers to the demands and lifestyles of consumers in each unique societal setting. The process is dependent on fashion opinion leaders' initial endorsement of a style--those who promote the beginning of the introduction stage of the fashion diffusion curve. The fashion industries are dependent on the next segment, the followers, who are associated with the acceptance stage of the diffusion curve. The last group, the laggards, related to stage three of the fashion curve, regression. Higgins (1981, p. 128) stated that "collective recognition, acceptance, and use of a particular form of dress . . . eventually replaced with another form, makes it a fashion."

Various influences work continuously through forces that either accelerate or decelerate the speed of the fashion adoption process. Changes within the society including economic stability, technological advancement and value structure affect change. Mass media, mass marketing, increased prosperity which promotes purchasing power and increased leisure time combine to accelerate the speed of fashion diffusion.

CHAPTER III

METHOD AND PROCEDURE

The purposes of this study were to investigate the dimensions in the fashion diffusion process for women's daytime dress during the period 1930-1979 in the United States and to examine the relationships between the progressive stages in the fashion diffusion process. The objectives of the study were: 1) to establish fashion curves for selected styles in women's daytime dress, 1930-1979; 2) to measure the dimensions of the established fashion curves in terms of length (years) and amplitude (percentage) in stage two, acceptance; 3) to analyze the relationships between the measured dimensions of the established fashion curves and draw implications related to selected fashion theoretical concepts. The procedures related to each of the objectives are discussed under the following headings: Establishing Fashion Curves; Measuring the Dimensions of the Fashion Curves; Analyzing Relationships among Measured Dimensions.

Establishing Fashion Curves

Content analysis of historic data was used to identify a selected number of dress styles and the modal design components that comprise the design elements of each style. The objectives of the study were achieved as indicated by the procedural model shown in

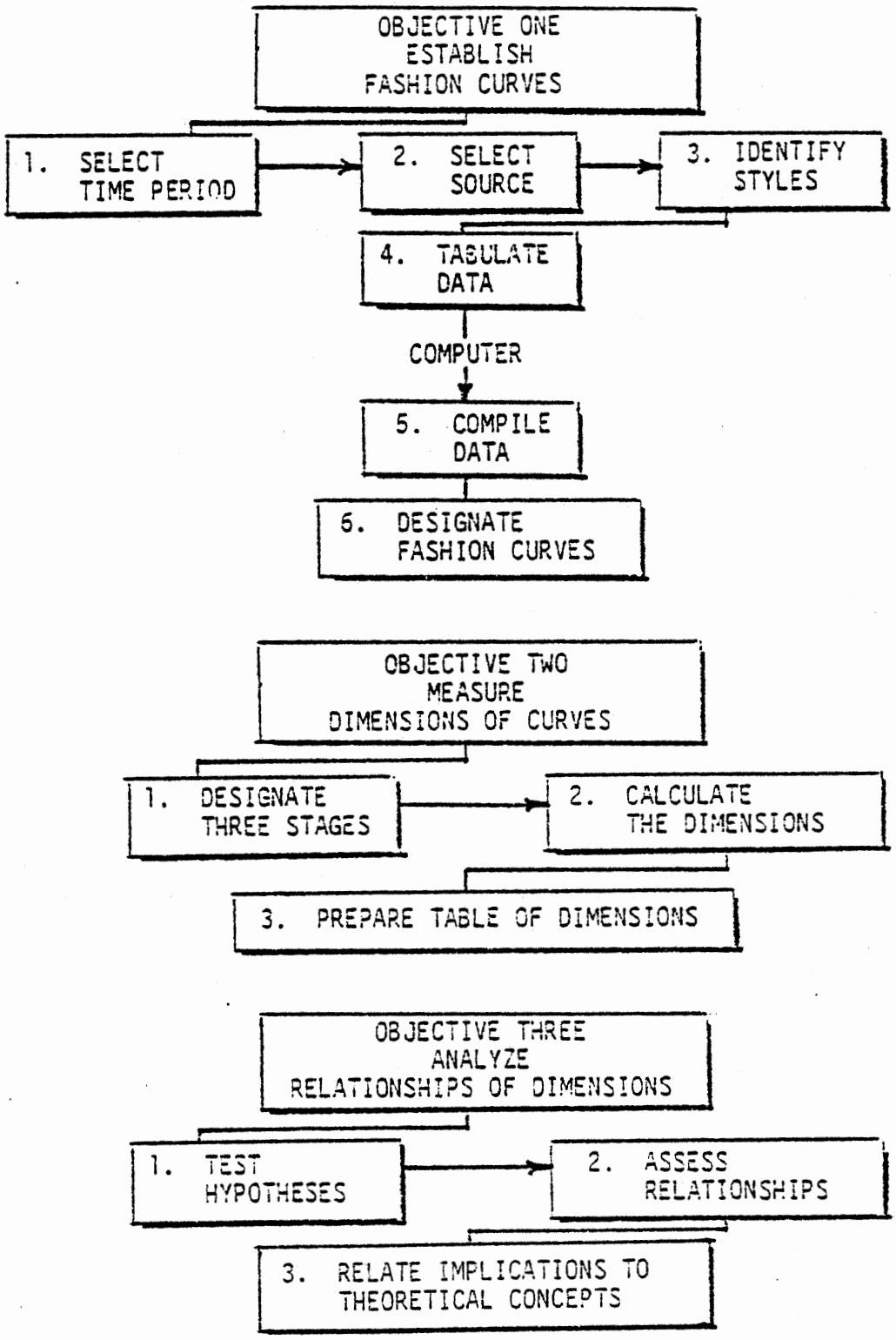


Figure 1. Flow Diagram of the Procedural Model

included in Appendix A. The following discussion explains each of the six steps in the procedural model related to objective one: Selection of Time Period; Selection of Source; Identification of Styles; Tabulation of Data; Compilation of Data; Designation of Fashion Curves.

Selection of Time Period

A quantitative analysis of women's clothing in the early 1900's by Kroeber (1919) led to the theory of the fashion curve and the cyclical repetition of the curves. His study gave a point of reference and focus for comparison. Other studies reported in the literature by researchers, such as Young (1937), Carman (1966), and Turnbaugh (1977), contributed to the development of a theoretical base and provided a foundation for subsequent studies in the 20th Century.

Findings of previous studies, Kroeber (1919) and Young (1937), indicated that a 30 to 50 year period would be adequate to analyze significant trends and cyclical patterns of fashion curves in women's clothing. Dress styles of the 20th Century were selected by the researcher with a special focus on the period 1930-1979, a 50 year time span.

The period, 1930-1979, was a time in which cultural and technological developments promoted change and awareness of change in clothing. A variety of clothing styles became available to a large number of consumers in the United States through mass production and mass distribution. Awareness was heightened by increased use of mass

communication, rising general prosperity, greater purchasing power and higher levels of education (Carman, 1966).

Selection of Source

The Sears, Roebuck and Company Catalog was selected as the source for the data collection since it provided adequate consecutive issues for a systematic time-series analysis. The selection was based on a modification of criteria used in previous studies done by Young (1937), Richardson and Kroeber (1940) and Greenwood and Murphy (1978). For the purposes of the current study, the source (Sears Roebuck and Company Catalog) met the following criteria:

1. provided current fashions in women's dress to the public in regular yearly issues.
2. had a continuous circulation during the period 1930 to 1979.
3. presented women's dresses in a pictorial and descriptive manner.
4. presented a variety of women's dresses including one and two piece dresses.

The Sears Catalog had gained a wide continuous circulation in the United States during the time studied, 1930-1979. "Fashionable" styles, depicted in sketches or photographs, were made available to many customers who might not have had alternative choices available for purchase in local stores. A variety of styles including one and two piece dresses appealed to and satisfied the needs of a particular stratum of American society and it was important that the source reflect a marketing effort to promote current trends.

It was not possible to locate an original Sears Catalog for each of the 50 years. Several college libraries, however, had a microfilm record of Sears Catalogs available through inter-library loan. The location of catalogs and microfilms was included in Appendix B. For the study, 34 catalogs were located at Oklahoma State University, Oklahoma University, University of Northern Colorado, Colorado State University, Denver Public Library; 16 catalogs were viewed on microfilm. Both the catalog and microfilm were viewed because of a number of missing pages in six yearly issues, 1945, 1964, 1970, 1971, 1972, 1979.

The fall/winter issue of each year was searched for representative styles of the year. The spring/summer issues were not included because styles tend to fluctuate for physical comfort and seasonal activities. From 1930 to 1968 a double-year symbol, such as 1930-1931 indicated the fall/winter fashion picture from each issue. From 1968 to 1980 a single year designation was given to the fall/winter catalog denoting the year of the fall season in which it was represented. The single year designation was used throughout the study from 1930-1979, using 50 catalog issues of the possible 100 total yearly issues.

Identification of Styles

A classification system for identifying the representative styles or "looks" in women's daytime ready-to-wear dress was developed by the researcher. A study of the literature and previous research pertaining to the design features of daytime dresses, indicated that similar characteristics were manifested repeatedly over

the span of the 50 year period. Pictorial observation, and written description supported this concept. The commonalities were observed and the mutually exclusive design features were identified. Seven representative dress styles were classified for data collection purposes including five "one piece dresses" and two "two piece dresses." All illustrations meeting the established criteria were coded into the seven style classifications. Pictorial examples and descriptions of common and mutually exclusive design features appear in Figure 2 and 3. One piece dress illustrations were classified as Style A (shirtwaist), Style B (basic), Style C (sheath), Style D (shift), Style E (jumper). Two piece dress illustrations were classified as Style F (suit dress), and Style G (jacket dress).

The design elements of the seven dress styles exhibited various combinations of constructed or applied modal design components. The major modal design components included bodice, sleeves, and skirt. Minor modal design components included neckline, waistline, closure, and yoke.

The selection of styles was limited to women's daytime ready-to-wear dress. A glossary including terms used for the study, descriptions and illustrations of style characteristics and modal design components, and a notation system was prepared to aid the researcher in the selection and classification of styles for the purposes of the study. The glossary and list of references were included in Appendix C.

The dresses selected for data collection included the size ranges most often available in the yearly issues of the Sears Catalogs: Womens, Misses, Juniors, Junior Bazaar, Half Size, Large,

ONE PIECE DRESS: A GARMENT CONSISTING OF (1) A COMBINATION OF ONE OF MANY POSSIBLE BODICE TYPES ATTACHED TO ONE OF THE MANY POSSIBLE SKIRT TYPES AT A HORIZONTAL SEAM EITHER AT THE NATURAL, RAISED OR LOWERED WAISTLINE POSITIONS; (2) A BODICE/SKIRT CUT AS ONE WITHOUT A SEAM.					
STYLE CODE	A (SHIRTWAIST)	B (BASIC)	C (SHEATH)	D (SHIFT)	E (JUMPER)
MODAL COMPONENTS					
SLEEVES:	WITH SLEEVES	WITH SLEEVES	WITH SLEEVES	WITH SLEEVES	WITHOUT SLEEVES OR CAP SLEEVES*
SKIRT:	MINIMUM TO MAXIMUM	MODERATE TO MAXIMUM	MINIMUM*	MINIMUM TO MODERATE	MINIMUM TO MAXIMUM
NECKLINE:	WITH COLLAR*	WITH OR WITHOUT COLLAR	WITH OR WITHOUT COLLAR	WITH OR WITHOUT COLLAR	WITH OR WITHOUT COLLAR
WAISTLINE:	HORIZONTAL SEAM	HORIZONTAL SEAM	HORIZONTAL SEAM	CUT-IN-ONE (NO SEAM)*	SEAM OR NO SEAM
CLOSURE:	FRONT*	BACK OR SIDE*	FRONT, BACK, SIDE, PULLOVER	FRONT, BACK, SIDE PULLOVER	FRONT, BACK, SIDE PULLOVER
COMBINATION:	WORN SEPARATELY	WORN SEPARATELY	WORN SEPARATELY	WORN SEPARATELY	WORN OVER A SEPARATE TOP*

*DEFINITIVE DESIGN FEATURES

Source: Helen L. Brockman, The Theory of Fashion Design (1965).

Figure 2. Dress Style Classifications: One Piece Dresses

TWO-PIECE DRESS: A GARMENT CONSISTING OF: (1) A SEPARATE BODICE OVER A SEPARATE SKIRT; OR (2) A SEPARATE BODICE (JACKET, TOP) WORN OVER A ONE PIECE DRESS.

STYLE CODE	F (SUIT DRESS)	G (JACKET DRESS)
MODAL COMPONENTS		
SLEEVES:	WITH SLEEVES	WITH SLEEVES
SKIRT:	MINIMUM TO MAXIMUM	MINIMUM TO MAXIMUM
NECKLINE:	WITH OR WITHOUT COLLAR	WITH OR WITHOUT COLLAR
WAISTLINE:	OMIT	OMIT
CLOSURE:	FRONT, BACK, SIDE OR PULLOVER	FRONT, BACK, SIDE
COMBINATION:	BODICE AND SKIRT*	BODICE (JACKET) OVER DRESS*

*DEFINITIVE DESIGN FEATURES

Source: Helen L. Brockman, The Theory of Fashion Design (1965)

Figure 3. Dress Style Classifications: Two Piece Dresses.

Stout, Shorter Women. Children and girl's sizes were omitted. One piece and two piece dress types were included while other types were excluded such as: three piece outfits, sportswear, separates (mix and match), evening wear (dressy), sleeveless (with the exception of the jumper), smocks, hooverettes (1930's), and maternity. All modal design components of a style were recorded for one piece dresses. The waistline notation was recorded as "not applicable" for two piece dresses; modal design components of the jacket only were recorded for Style G (jacket dress), and only the skirt of the dress was noted. Illustrations without a yoke design were recorded as "no yoke."

The dress styles were counted as they were displayed, both visually and verbally in the selected source. The criteria used for selection were: 1) photograph of designated item; 2) full front view of the style; 3) printed information and/or description. Similar criteria were used by other researchers as discussed in various studies, reported in the literature in Chapter II.

Tabulation of Data

Women's daytime dress illustrations were recorded for each of the 50 fall/winter Sears Catalogs, 1930-1979 by first scanning the catalogs and/or microfilm to identify the pages showing women's daytime dresses. The total number of daytime dress illustrations on the designated pages in each issue was then recorded. The dress styles meeting the established criteria were selected from the total number of illustrations and the information was recorded for further processing on the tally form which appears in Appendix D.

The tallying process was pretested by a second observer, a clothing, textiles and merchandising graduate student. The procedures developed by the researcher were repeated for the period 1961-1967, using the Vogue Magazine as the fashion publication source. Data from the Vogue Magazines and the Sears Catalogs for 1961-1967 were collected and manually tabulated for total frequencies and percentages. The classification of dress styles and the notation system for modal design components were refined. The tally form was revised and the notation code refined so that information could be tabulated on a standard computer coding form which appears in Appendix D. The data collection procedure was validated as accurate and useful for both types of publications.

Dress illustrations were occasionally shown in one section allocated exclusively for women's dresses but were most often scattered throughout the first part of the Sears Catalog from the introductory pages to sections combining some men's wear and children's wear. Jumpers were shown in both the dress section of the catalog and with separates. Counting proceded from left to right on each page or followed the order designated alphabetically or numerically across the page of the catalog. Each illustration was counted for the study after careful scrutiny using the classification and notation system included in the glossary.

The written description that accompanied the dress illustrations was used when possible to aid in determining the style classification. The catalog descriptions from 1930 to 1950 very seldom directly described the style; from 1950 to 1979, popular dress names were used occasionally (i.e., shirtwaist or sheath) with some information about

the modal design components. Thus, the descriptions were sometimes helpful, but often of little value in style determinination. The terminology was not always consistent within a given catalog or from one catalog to another. For example, a style D (shift) was referred to as a "step-in shirt-dress" in the 1975 catalog in some instances, but also described as a "shift." A garment with no waistline was counted as style D (shift) even though the design had characteristics of other styles, i.e. the definitive components of set-in collar and front closure of a style A (shirtwaist). If a description mentioned a side closure but showed the front closure and collar characteristics of the shirtwaist, the illustration was tabulated as style A (shirtwaist).

A miscellaneous category was included under each heading for modal design components. Illustrations noted as discards exhibited variations or combinations of design features which were not consistent with the classification system established for the study.

Information related to each selected dress illustration was recorded directly on the computer coding form. Detailed instructions for tabulating the data were included in Appendix D. The data on the form was then key punched on computer cards. Each dress illustration was represented by a separate card with the following information; the assigned style code letter, A through G; the last two figures of the designated year, 1930 through 1979; and the figures from the notation system identifying the modal design components of each style.

Compilation of Data

Data collected through the tabulation procedure were processed using the computer system SPSS (Statistical Package of Social Sciences), an integrated system for data management and statistical analysis. Frequencies and percentages were calculated for the following: (1) the seven dress style classification, A through G; (2) the variations of the seven modal design components--bodice, sleeves, skirt, neckline, waistline, closure and yoke. The percentages were calculated by dividing the total number of illustrations of a particular style by the total illustrations occurring in the designated year. For example, in 1930, 37 (total illustrations of style A) was divided by 102 (total illustrations for 1930) to determine the percentage of occurrence, 36.3 percent of style A for 1930.

Designation of Fashion Curves

According to Horn and Gurel (1981, p. 218), "fashion is characterized by its cyclical nature . . . the gradual rise, high point, and eventual decline in the popular acceptance of a style." In order to establish fashion curves, it was first necessary to plot the percentage of occurrence for each dress style and each modal design component. Potential fashion curves were identified by graphically viewing the occurrence patterns of each of the seven dress styles and selected modal design components over the 50 year span.

For the purposes of the study, the following criteria were arbitrarily established to identify potential fashion curves: (1) percentage values must start below, rise above, and return to below

ten percent occurrence for any given period within the total time period; (2) the time span for each potential curve must be five years or more in length between the two lowest points below the ten percent level at each end of the potential curve (3) the values must rise above ten percent for at least two consecutive years.

Each potential fashion curve was noted by circling the years on the graph that represented the two end points. An example of the procedure for designation of potential fashion curves was presented in Figure 4. Each of the potential fashion curves was numbered consecutively, starting with the potential fashion curves identified for style A and continuing to the curves identified for the major and the minor modal design components.

The total number of potential fashion curves were isolated and plotted on separate graphs. In order to minimize single year "exceptionalness" of low to high to low fluctuations in the percentages of occurrence, a smoothing process was used to calculate yearly moving averages.

The smoothing procedure, based on the technique used by Richardson and Kroeber (1940), used a five year moving average. The smoothed value for a designated year was calculated by adding the percentages for the two preceeding years and the two succeeding years to the percentage of the designated year and dividing by five. For example, the smoothed value for a base year, 1960 (12.5) was the average of the percentages totaled for the years 1958 (16.3), 1959 (10.1), 1960 (12.7), 1961 (12.0), 1962 (11.4). Smoothing the values of each consecutive base year between the designated end points resulted in the establishment of yearly moving averages for the time

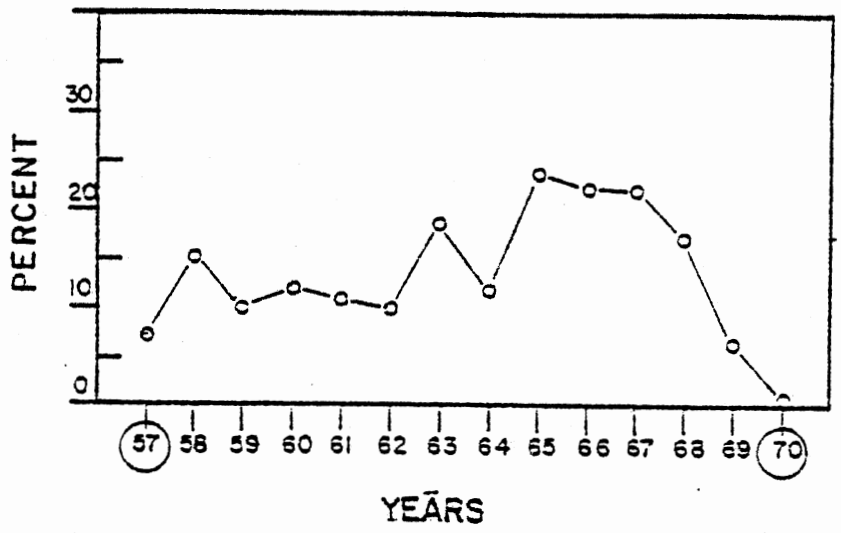


Figure 4. Notation Procedure for Selection of Potential Fashion Curves

span of each curve. The peak years of the smoothed curves were identified and circled. The smoothed curves were identified as "fashion curves" for the purposes of the study in order to facilitate measurement of the dimensions of the diffusion process. An example, of the smoothing process utilized to designate fashion curves was presented in Figure 5.

Measuring the Dimensions of the Fashion Curves

Each identified fashion curve was measured in terms of three designated stages: stage one, introduction; stage two, aceptance; stage three, regression. The following discussion explains the three procedures utilized to achieve objective two as indicated previously in Figure 1.

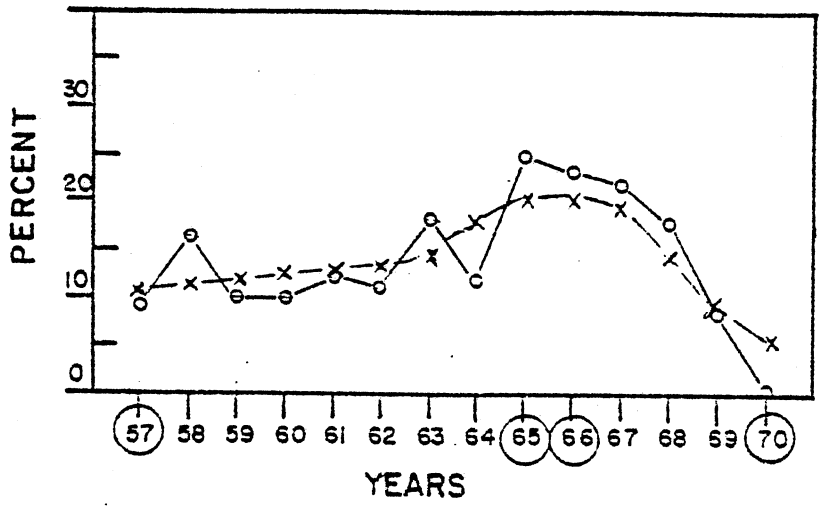


Figure 5. Smoothing Procedure for Designation of Fashion Curves

Designation of Stages of the Fashion Curve

The fashion curve of a style over a given time period denoted the length of time (number of years) and the degree of amplitude (percentage of occurrence) of the particular style. In order to focus on the dimensions of the diffusion process, each fashion curve was viewed in terms of three stages: introduction; acceptance; and regression. Based on concepts of the the theoretical diffusion curve of market segmentation reported by Rogers (1962), Engle, Kollat, and Blackwell (1968), Greenwood and Murphy (1978), the researcher identified the acceptance stage as constituting 68 percent of the total fashion market segment.

For the purpose of this study, 68 percent was calculated for each fashion curve to first establish stage two, acceptance. An

example of the procedure for the designation of the three stages of the fashion curve was presented in Figure 6. The procedure included the following steps: (1) Calculate total area of each curve by adding percentages for each year between the end points of the curve (540.7); (2) Add the percentage of the peak year(s) to the percentages of the years preceding and succeeding the peak year(s) in a systematic back and forth manner until 68 percent or a figure closest to and just below 68 percent has been reached (68% = 367.7); (3) Draw perpendicular lines on either side of the 68 percent area from the curve to zero base line; (4) Add percentage of the peak year 1970 (57.1) to the percentages for 1969 (56.5), 1968 (46.4), 1967 (39.1) and 1971 (54.8), 1972 (45.5), and 1973 (42.9) to reach a percentage figure close to and under 68 percent of the total fashion curve area (342.3).

The area from the end point at the left side of the curve, to the first perpendicular line (1967) was designated stage one, introduction. The area from the second perpendicular line (1973) to the end point at the right side of the curve was designated stage three, regression. The beginning end point was represented as A; stage two, beginning point of acceptance as B; stage two, ending point of acceptance as C; stage three, ending point as D; stage two, peak year(s) as E.

Calculation of Five Measurements

Each fashion curve was measured in terms of the dimensions shown in the example in figure 6. Five measurements were calculated as follows: (1) Total length: number of years between points A and D

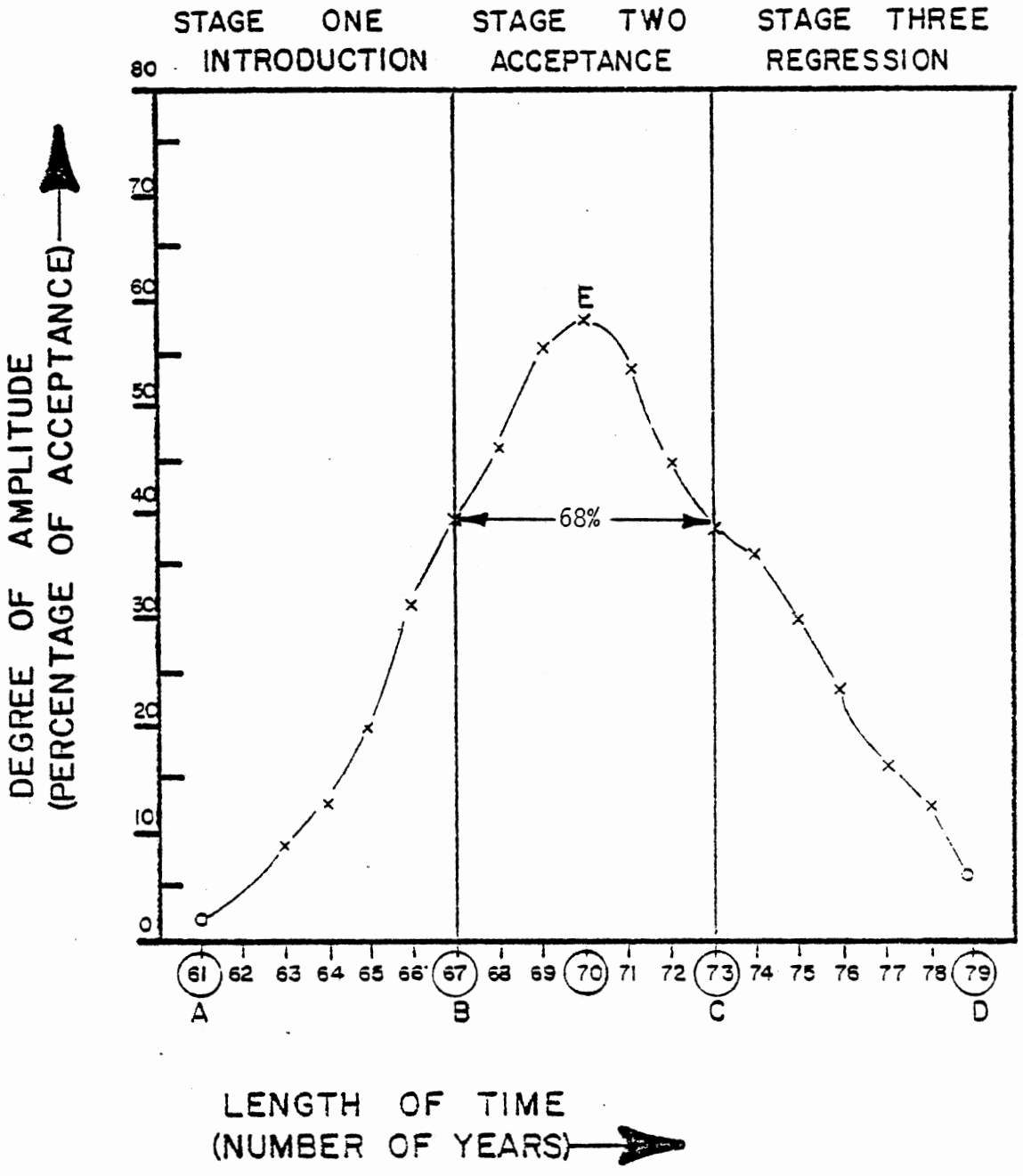


Figure 6. Designation of the Three Stages of the Fashion Curve.

(i.e., 19 years in figure 6); (2) Amplitude: percentage of total yearly illustrations, point E (i.e., 57.1 percent in figure 6); (3) Stage one, Introduction: number of years between points A and B (i.e., six years in figure 6); (4) Stage two, Acceptance: number of years between points B and C (i.e., seven years in figure 6); (5) Stage three, Regression: number of years between points C and D (i.e., six years in figure 6). The designated five measurements were calculated for each of the established fashion curves for the dress styles, major modal design components and minor modal design components.

Preparation of Table of Dimensions

The dimensions of the fashion curves were compiled in a table for the further analysis and discussion and was included in Chapter V. The dimensions in the table included the total length (years) of each fashion curve, the length (years) of each of the three stages and the amplitude (percent) of stage two of each fashion curve.

Analyzing Relationships Among Measured Dimensions

The stages of each fashion curve were viewed in the context of the calculated dimensions as previously presented in Figure 1. The three procedures for achieving objective three, included the test of the hypotheses, the assessment of relationships, and relationship of implications related to fashion theoretical concepts.

Test of the Hypotheses

The three hypotheses were tested statistically using the Pearson moment-correlation coefficient, the analysis of variance for repeated measurements and the Scheffe F test. The specific analysis for each hypothesis was detailed as follows:

H_1: There are no significant linear relationships between the total length (years, A D) and the degree of amplitude (percentage, E) for the established fashion curves during the period 1930-1979, i.e., the relationship between the total length (years) and the degree of amplitude (percentage of occurrence) as indicated by the Pearson product-moment correlation coefficient.

H_2: There are no significant linear relationships between the length of time (years) calculated for each of the three stages (introduction, A B, acceptance, B C, regression, C D) and the degree of amplitude (percentage, E) of stage two for the established fashion curves, i.e., the relationships between the lengths (years) for each of the three stages and the degree of amplitude (percentage of occurrence) as indicated by the Pearson product-moment correlation coefficient.

H_3: There are no significant linear relationships between the total length (years, A D) and the lengths of time calculated for each of the three stages (introduction, A B, acceptance, B C, regression, C D) for the established fashion curves, i.e., the relationship between the total length (years) and the lengths (years) for each of the three stages as indicated by the Pearson product-moment correlation coefficient and the analysis of variance for repeated measurements.

H_4: There are no significant differences between the lengths of time calculated for each of the three stages (introduction, A B, acceptance, B C, regression, C D) for the established fashion curves, i.e., the differences between the lengths (years) for each of the three stages as indicated by analysis of variance for repeated measurements. The .05 level was arbitrarily established in order to accept or reject the hypotheses.

Assessment of Relationships

Most of the data in the study was both categorical and quantitative. Therefore, a descriptive analysis of the occurrence patterns and dimensions of fashion change was utilized to compile data for a statistical analysis. The interpretation of the data provided a basis for the discussion of similarities and differences that occur in the dimensions of the fashion curves. Based on the findings of the study, implications were drawn about the fashion diffusion process and the relationships among the dimensions of the established stages in fashion curves for women's daytime dress from 1930 to 1979.

Relationship of Implications to Fashion Theoretical Concepts

The researcher reviewed existing theoretical concepts reported in studies presented in the literature. Implications were drawn from the findings of the current study and compared with the fashion theoretical concepts. Recommendations for further study were formulated based on the findings.

CHAPTER IV

FINDINGS

The purposes of this study were to investigate dimensions in the fashion diffusion process for women's daytime dress during the period 1930-1979 in the United States and to examine the relationships between the progressive stages in the fashion diffusion process. The objectives of the study were: 1) to establish fashion curves for selected styles in women's dress, 1930-1979; 2) to measure the dimensions of the established fashion curves in terms of length (years) and amplitude (percentage) in stage two, acceptance; 3) to analyze the relationships between the measured dimensions of the established fashion curves and draw implications related to selected fashion theoretical concepts. The findings related to each of the objectives are discussed under the following headings: Description of Sample; Analysis of Dress Styles and Modal Design Components; Dimensions of Fashion Curves and Stages; Analysis of Fashion Curve Dimensions; Implications Relating to Selected Fashion Theoretical Concepts.

Description of Sample

A frequency distribution of the occurrence of dress illustrations in the fall/winter issues of the Sears, Roebuck and Company Catalog from 1930 through 1979 was made in order to establish fashion curves. A total of 6,057 dress illustrations appeared in the yearly

issues of the Sears Catalog during the 50 year period, and 83.3 percent (5.047) of the dress illustrations met the criteria established for the purposes of the study. The total number of dress illustrations tabulated, the total number of illustrations counted for the study and the percentages calculated for each year were reported in Appendix E.

A summary of the total number of dress illustrations in the catalog issues each decade, the number of discards, the number and percentage used for each decade was presented in Table I. The range of total style illustrations was from 627 (1970-1979) to 1,462 (1950-1959). The percentage of illustrations counted ranged from 73.9 percent in the 1930's decade to 96.0 percent in the 1970's decade, with 83.3 percent of the total illustrations tabulated.

The illustrations discarded ranged from 25 in the 1970's decade to 365 in the 1930's decade. A small number of illustrations, 15, were discarded because the design details were difficult to distinguish on the microfilm. The remaining discards were not included because the illustrations did not meet the criteria established for dress style classification as defined in the glossary in Appendix A. For example, illustrations that were not tabulated were three piece outfits, sportswear, separates (mix and match), evening wear (dressy), sleeveless (with the exception of the jumper), smocks, hooverettes and maternity.

TABLE I

TOTAL NUMBER OF DRESS ILLUSTRATIONS, TOTAL NUMBER OF DISCARDS, NUMBER AND PERCENTAGE CALCULATED FOR EACH DECADE, 1930-1979, IN THE SEARS ROEBUCK AND COMPANY CATALOG

Decade	Number of Style Illustrations N	Number of Discards N	Number and Percent of Style Illustrations Counted N	%
1930-1939	1,395	365	1,030	73.9
1940-1949	1,272	163	1,109	87.2
1950-1959	1,462	239	1,223	83.6
1960-1969	1,301	218	1,083	83.2
1970-1979	627	25	602	96.0
Total	6,057	1,010	5,047	83.3

[a]Discards did not meet the criteria or were not clearly presented.

Analysis of Dress Styles and Modal Design Components

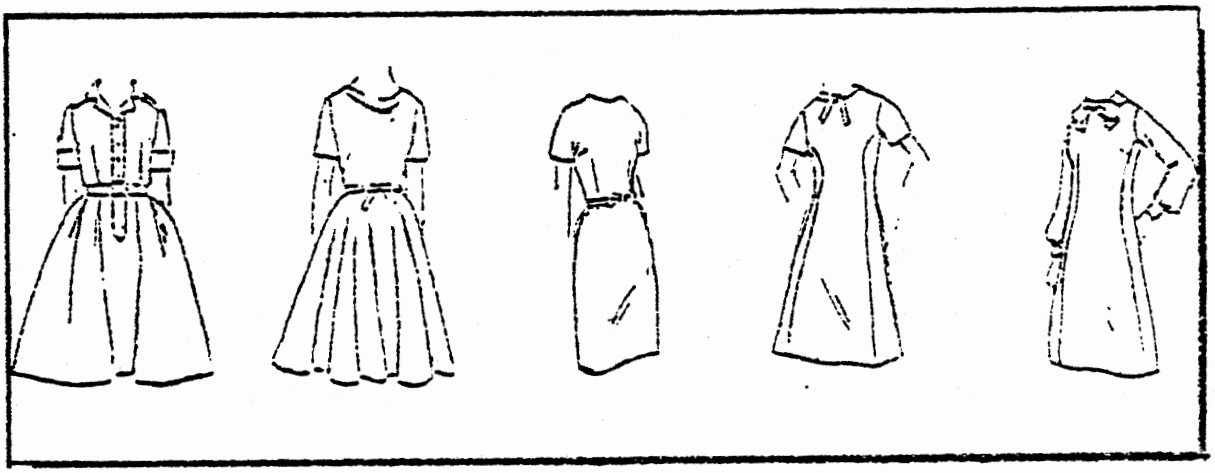
The 5,047 dress illustrations tabulated over the 50 year period were classified as one of the seven dress styles and the variations of the modal design components of each were noted. The findings related to the dress styles and the modal design components were described in the following discussion.

Dress Style Occurrence Patterns

The seven dress style classifications referred to by the letters A through G for notation purposes were illustrated in Figure 7 (Brockman, 1965). The styles were categorized under two headings: one piece dresses; two piece dresses. The definitive design features of each style were summarized as follows: Style A (shirtwaist)--a garment with a bodice like a man's shirt having front closure and a collar; Style B (basic dress)--a garment with a bodice having back or side closure; moderate to maximum skirt silhouettes; Style C (sheath)--a garment with minimum skirt silhouette; Style D (shift)--a garment with bodice and skirt cut-in-one; Style E (jumper)--a garment with a sleeveless bodice worn over a separate bodice with sleeves; Style F (suit dress)--a garment consisting of a detached bodice worn over a detached skirt; Style G (jacket dress)--a garment consisting of a detached bodice worn over a one piece dress.

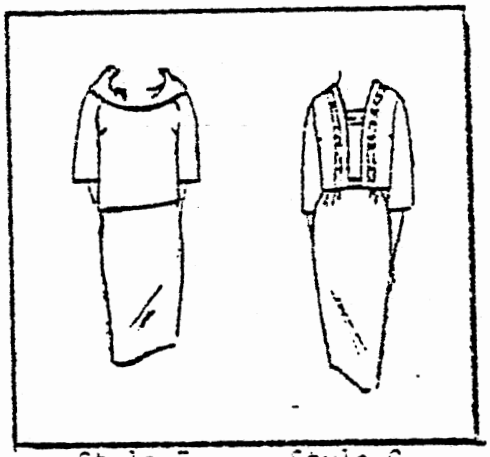
Considering the evolutionary nature of fashion it was impossible to determine the exact beginning and ending of a particular style. Sailor (1965, p. 18) stated that "the newness of fashion is essentially due to the apparent novelty of combinations, not to the change of characteristics." Thompson (1977, p. 11) supported the concept by stating that a "style to continue to seem new . . . must undergo periodic modifications in its form, decoration, or fabric." Each of the seven dress style classifications identified for the study retained the definitive features during the three stages of the fashion curve and throughout the 50 year time studied from 1930 to 1979. For example, Style A (shirtwaist) was recognized as Style A

One Piece Dresses



Style A (Shirtwaist) Style B (Basic) Style C (Sheath) Style D (Shift) Style E (Jumper)

Two Piece Dresses



Style F (Suit Dress) Style G (Jacket Dress)

Figure 7. Pictorial Representation of Seven Dress Style Classifications

from 1930 to 1979, but exhibited definable styling alterations over the 50 year span. The changes in Style A as observed in the Sears Catalog for each of the five decades, 1930, 1940, 1950, 1960 and 1970 were included in Appendix F.

The yearly frequency and percentage of the yearly total of illustrations of the seven dress styles from 1930 to 1979 were reported in Appendix G. The summary of the total frequencies and percentages for each style were presented in Table II. Style A appeared most frequently with a total number of 1,703 (33.7%) of the total number of illustrations, 5,047. Style E appeared least frequently

Table II

TOTAL FREQUENCY AND PERCENTAGE OF SEVEN DRESS STYLE ILLUSTRATIONS IDENTIFIED FOR THE 50 YEAR PERIOD, 1930-1979

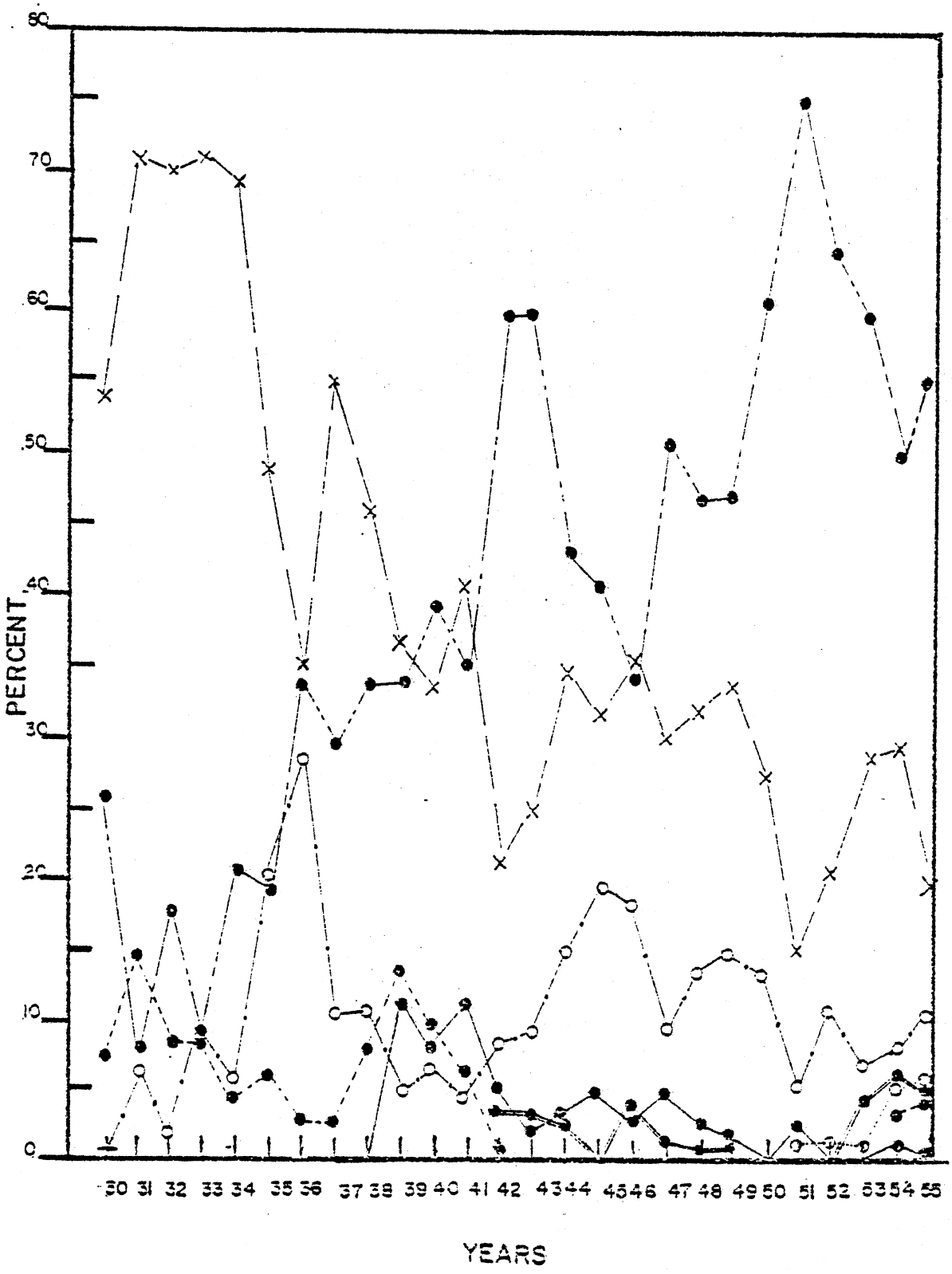
Seven Style Classifications	N	%
Style A (Shirtwaist)	1,703	33.7
Style B (Basic)	1,568	31.1
Style C (Sheath)	278	5.6
Style D (Shift)	539	10.7
Style E (Jumper)	163	3.2
Style F (Suit Dress)	576	11.4
Style G (Jacket Dress)	220	4.3
Total	5,047	100.0

with a total of 163 (3.2%) illustrations. Style A and Style B comprised almost two thirds (64.8%) of the total number of illustrations, identified for the purposes of the study.

Occurrence patterns for the seven dress style classifications plotted by percentage of illustrations counted for the 50 year period were depicted in the graph in Figure 8. Three of the seven styles reached peaks of occurrence above 70 percent: style A reached a peak of 75.7 percent in 1951; style B reached a peak of 71.2 percent in 1931; style D reached a peak of 71.8 percent in 1971. The interval between the peaks for each of the three styles was 20 years. A clustering of all seven styles below 50.0 percent occurred in the late 1970's.

Two styles, A and B, dominated the other five styles, particularly in the first 30 years of the period from 1930 to 1960. Both styles appeared in every fall/winter issue of the Sears Catalog from 1930 to 1979.

The remaining five styles, C-G, did not appear in every fall/winter issue from 1930-1979. Style C occurred once in 1935, 1946, and every year from 1951-1974, ranging from 0.8 percent in 1951 to 23.6 percent in 1963. Style D appeared in 42 of the 50 catalog issues, ranging from 0.6 percent in 1959 to 71.8 percent in 1971. Style E appeared in 34 of the 50 catalog issues ranging from 0.8 percent in 1935, to 26.5 percent in 1976. Style F appeared in 48 of the 50 catalog issues ranging from 1.4 percent in 1972 to 27.5 percent in 1936. Style G appeared in 39 of the 50 catalog issues ranging from 0.9 percent in 1949 to 13.6 percent in 1975.


80
70
60
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40
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PERCENT
30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55
YEARS

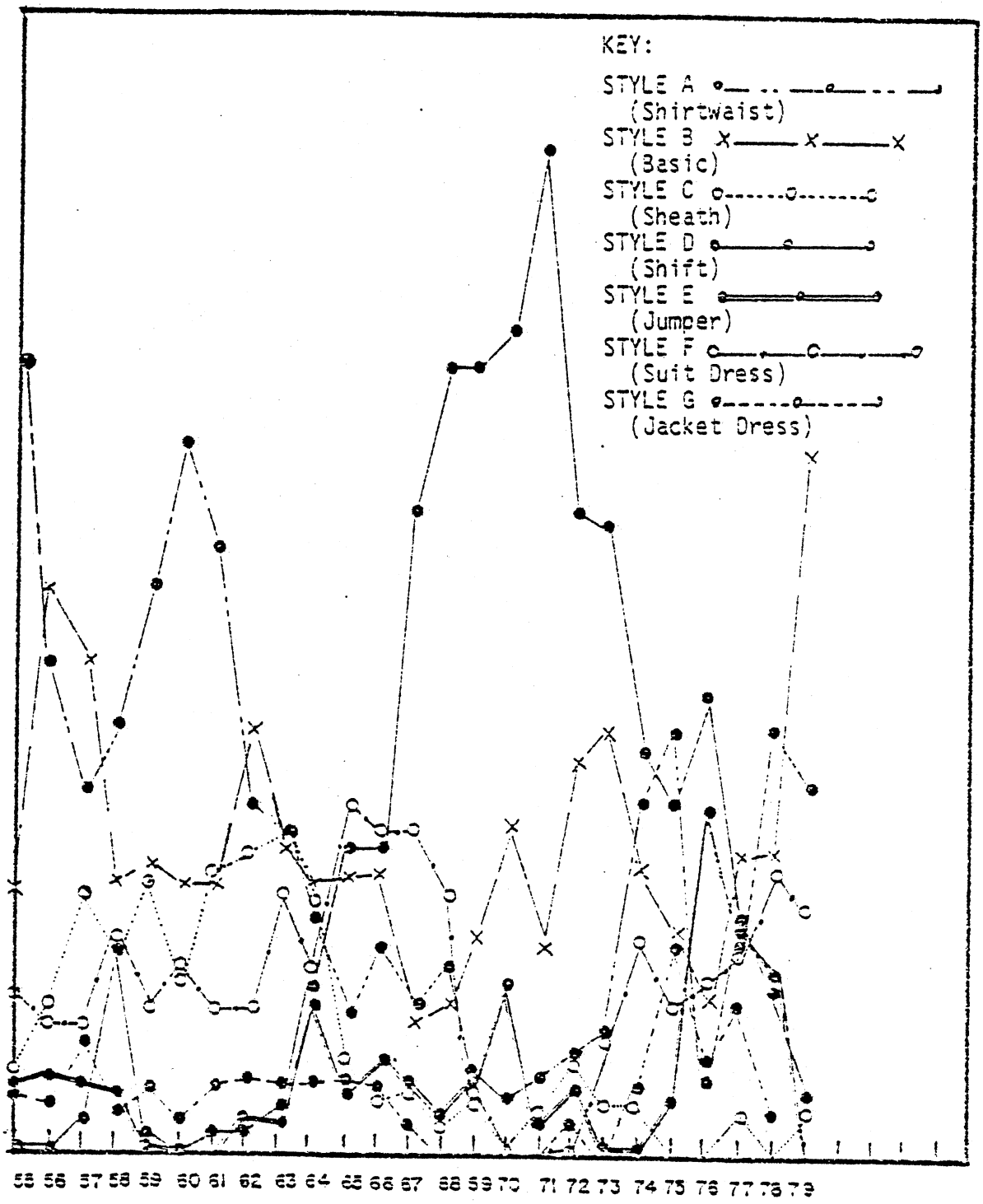


Figure 8. Percentages of Occurrences of Seven Dress Styles for Each Year, 1930-1979

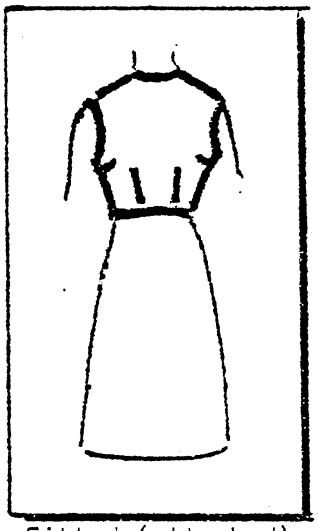
Modal Design Components

Occurrence Patterns

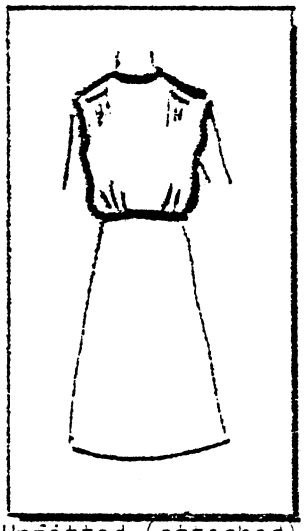
The various design elments of the seven dress styles classified as major modal design components--bodice, sleeves, skirts, and minor modal design components--neckline, waistline, closure and yoke were described and illustrated in the glossary in Appendix A. Tables containing yearly frequency and percentage of the yearly total of variations for each of the seven modal design components from 1930 to 1979 were reported in Appendix H. The findings related to the seven modal design components were organized under the two headings, Major Modal Design Components and Minor Modal Design Components.

Major Modal Design Components. The four bodice design variations categorized as attached to skirt, fitted or unfitted, and detached from skirt, fitted or unfitted were illustrated in Figure 9. The bodice was defined as the part of the garment covering the upper body from waist to neck, as a fitted design closely following the contours of the body or an unfitted design incorporating gathers, pleats, shirring or smocking. The bodice may be attached to the rest of the garment as in a one piece dress or may be detached as a separate unit as in a two piece dress.

The summary of the total frequencies and percentages of bodice variations was presented in Table III. The majority (84.4%) of the bodice variations were attached to the rest of the garment as in a one piece dress with a total of 4.258. Of the total bodice variations attached to the garment, 58.7 percent were fitted and 25.7 percent were unfitted. Bodice variations detached from the garment,

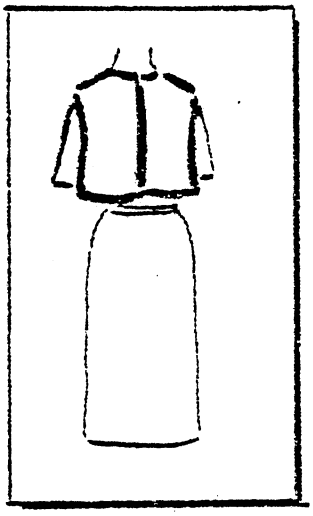


Fitted (attached)
1.1.1[a]



Unfitted (attached)
1.1.2

Fitted (detached)
1.2.1



Unfitted (detached)
1.2.2

[a]Modal Component Notation Code

Figure 9. Pictorial Representation of Four Bodice Classifications

as in two piece dresses, represented only 15.6 percent of the total dress styles. Both the fitted and unfitted bodice variations detached from the garment accounted for 7.8 percent of the total variations.

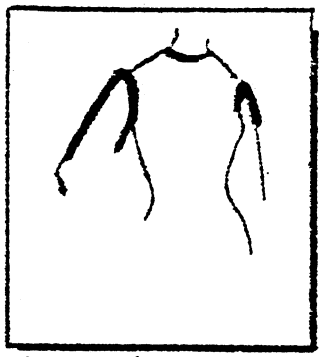
TABLE III

TOTAL FREQUENCY AND PERCENTAGE OF BODICE VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD, 1930-1979

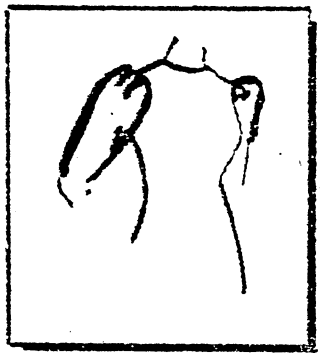
1. Bodice Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
1.1. Attached to Skirt (one piece dress)			4,258	84.4
1.1.1 Fitted	2,962	58.7		
1.1.2 Unfitted	1,296	25.7		
1.2 Detached from Skirt (two piece dress)			787	15.6
1.2.1 Fitted	394	7.8		
1.2.2 Unfitted	393	7.8		
1.3 Miscellaneous[a]			2	0.0
1.3.1				
Total			5,047	100.0

[a]Variations or combination of design features not consistent with the classification system.

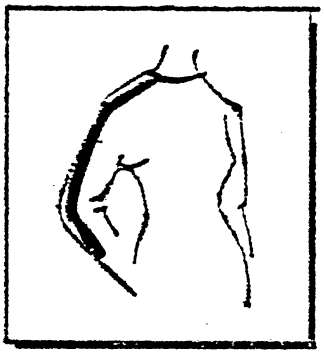
The four sleeve design variations included set-in, kimono/dolman, raglan, and sleeveless as illustrated in Figure 10. The sleeve was defined as the part of a garment which covers the arm and



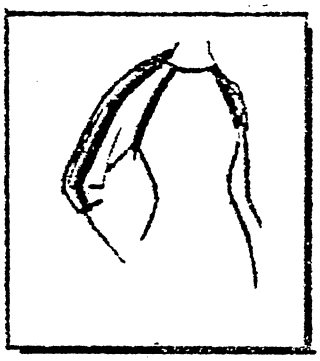
Set-in (Fitted cap)
2.1.1[a]



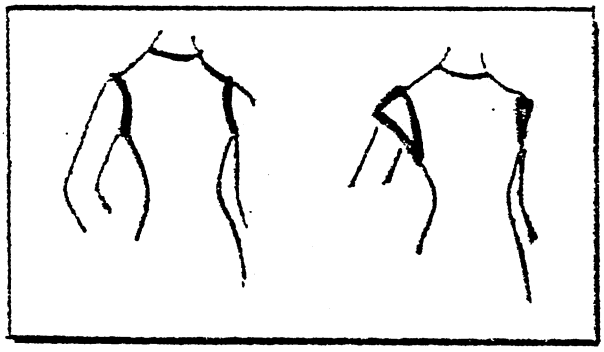
Set-in (Unfitted cap)
2.2.1



Kimono-Dolman
2.1.2



Raglan
2.3.1



Sleeveless
2.4.1

[a]Modal Component Notation Code

Figure 10. Pictorial Representation of Five Sleeve Classifications

is attached as a separate unit to the bodice or is cut as part of the bodice in the shoulder area. The set-in sleeve may have a fitted cap area or an unfitted cap design incorporating gathers, pleats, shirring or smocking. The sleeveless variation, the definitive feature of Style E (jumper), may end on the shoulder or extend slightly beyond as in a cap sleeve.

The summary of total frequencies and percentages of sleeve variations was presented in Table IV. Set-in sleeve variations appeared most frequently (81.1%) over the 50 years with a total of 4,090. Of the total set-in sleeves, 63.7 percent were fitted cap and only 17.4 percent were unfitted cap. The other four variations, including miscellaneous, accounted for 18.9 percent of the sleeve variations over the 50 year period.

The two skirt design variations categorized as straight and flare according to the shape of the cut of the fabric were illustrated in Figure 11 and Figure 12. The skirt was defined as the part of the garment covering the lower body from waist to varying length from thigh to floor. Each skirt category may be fitted, i.e., with no fullness, following the contours of the body or exhibiting design fullness in varying degrees from minimum to maximum fullness. Design fullness may be a combination of gathers and/or pleats in the hip area and minimum to maximum circumference in the hem area.

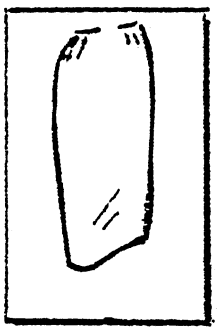
The summary of the total frequencies and percentages of skirt variations was presented in Table V. Approximately one-half (53.1%) of the variations had straight skirts totaling 2,681. Approximately one-half (20.7%) of the straight skirt variations exhibited no

TABLE IV

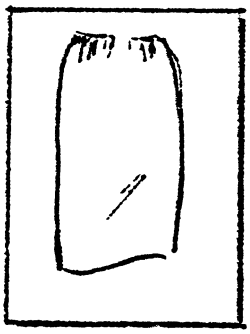
TOTAL FREQUENCY AND PERCENTAGE OF
SLEEVE VARIATIONS IDENTIFIED FOR
THE 50 YEAR PERIOD, 1930-1979

2. Sleeve Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
2.1 Set-In			4,090	81.1
2.1.1 Fitted Cap	3,213	63.7		
2.1.2 Unfitted Cap	877	17.4		
2.2 Kimono-Dolman			422	8.8
2.2.1				
2.3 Raglan			113	2.3
2.3.1				
2.4 Sleeveless			378	7.4
2.4.1				
2.5 Miscellaneous[a]			24	0.5
2.5.1				
Total			5,047	100.0

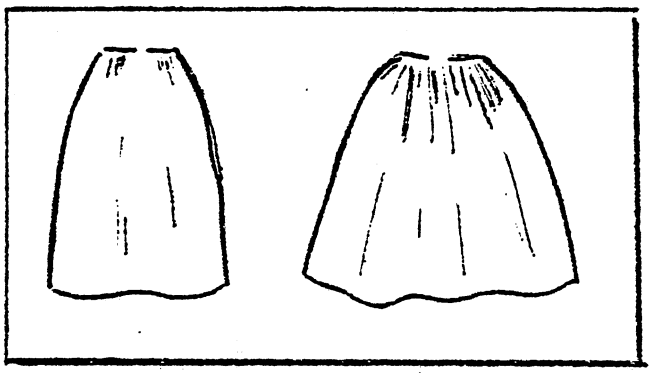
[a]Variations or combination of design features not consistent with the classification system.



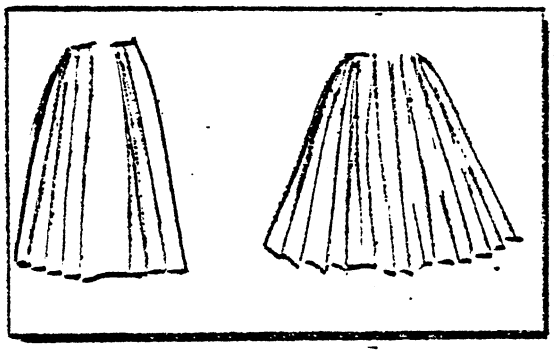
No Fullness
(Waist to Hem)
3.1.1[a]



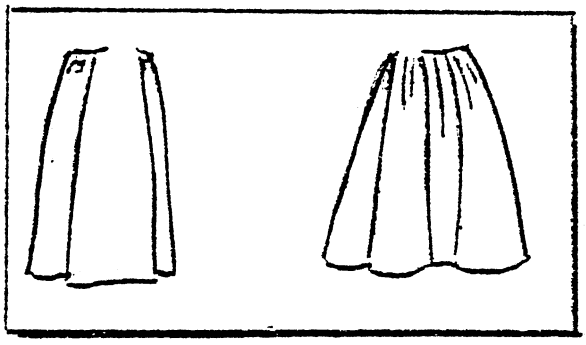
Minimun Fullness
(Waist)
3.1.2



Moderate to Maximum Fullness (Gathers at Waist)
3.1.3



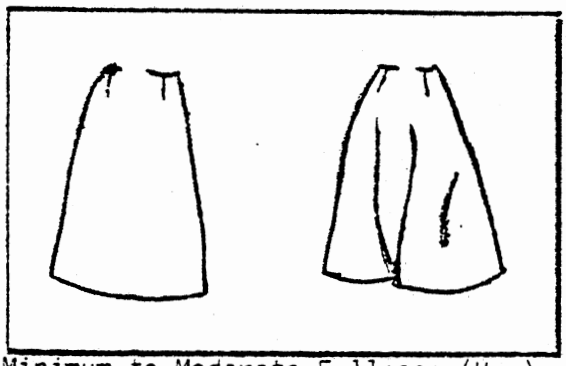
Moderate to Maximum Fullness
(Pleats at Waist)
3.1.4



Minimum to Moderate Fullness
(Combination Gathers and Pleats)
3.1.5

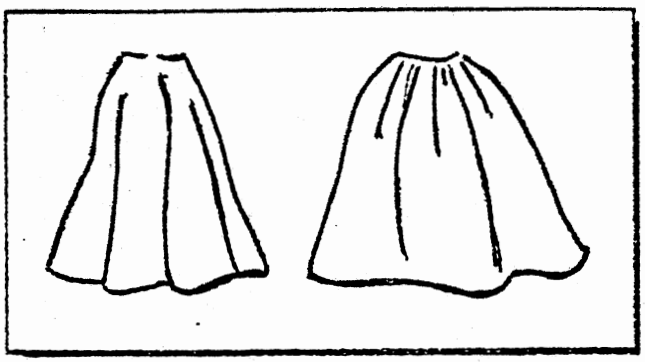
[a]Modal Component Notation Code

Figure 11. Pictorial Representation of Five Straight Skirt Classifications

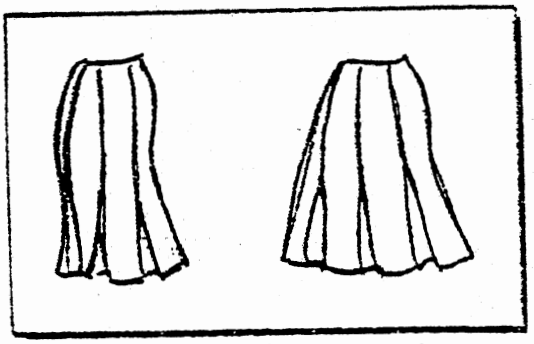


Minimum to Moderate Fullness (Hem)
3.2.1[a]

Moderate Fullness
(Combination Gathers/
Pleats at Waist)
3.2.2



Moderate to Maximum Fullness (Hem)
3.2.3



Minimum to Moderate Fullness
(Combination Pleats/Godets)
3.2.4

[a]Modal Component Notation Code

Figure 12. Pictorial Representation of Four Flared Skirt Classifications

TABLE V

TOTAL FREQUENCY AND PERCENTAGE OF SKIRT VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD 1930-1979

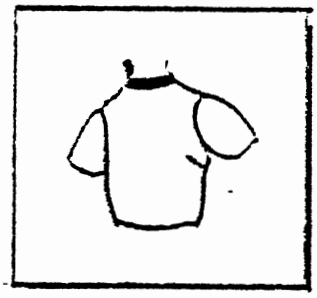
3. Skirt Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
3.1. Straight Skirts			2,681	53.1
3.1.1 No Fullness	1,047	20.7		
3.1.2 Minimum Fullness	28	0.6		
3.1.3 Moderate to Maximum Fullness; Gathers at Waist	393	7.8		
3.1.4 Moderate to Maximum Fullness; Pleats at Waist	605	12.0		
3.1.5 Minimum to Moderate Fullness; Combination Gathers/Pleats at Waist	608	12.1		
3.2. Flare Skirts			2,303	45.7
3.2.1 Minimum to Moderate Fullness; at Hem	1,493	29.6		
3.2.2 Moderate Fullness; Combination Gathers/ Pleats at Waist	100	2.0		
3.2.3 Moderate to Maximum Fullness; at Hem	277	5.5		
3.2.4 Minimum to Moderate Fullness; Combination Pleats/Godets at Hem	433	8.5		
3.3 Miscellaneous[a]			63	1.2
3.3.1				
Total			5,047	100.0

[a]Variations or combination of design features not consistent with the classification system.

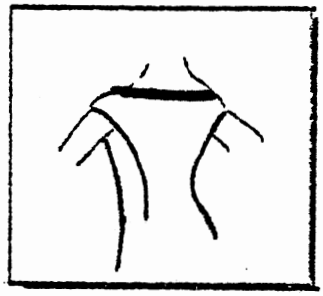
fullness. The variations of flare skirts represented slightly less than one-half (45.7%). Nearly one-third (29.6%) of the flare skirt variations were minimum to moderate fullness.

Minor Modal Design Components. The two neckline designs categorized as without collars and with collars were illustrated in Figure 13 and Figure 14. The neckline was defined as the part of a garment outlining the bodice around the neck. The six neckline variations without collars included natural or jewel, bateau, draped-cowl, square, angular, keyhole or heartshape, V- or U-shape. The seven neckline variations with collars that are constructed separately and attached to the neckline included shirt type, neckband or standing, ring or turtle neck, draped-cowl, tie, ruffle or jabot, shawl or one-piece revers.

The summary of the total frequencies and percentages of neckline variations was presented in Table VI. Approximately one third, 1,559 (30.9%) of the neckline variations did not include a collar. Two neckline variations without collars were more popular than others: the natural or jewel neckline (11.6%); the V- or U-shape neckline (13.6%). Two-thirds (66.6%) of the neckline variations included collars. Shirt type collars appeared most often (47.6%).

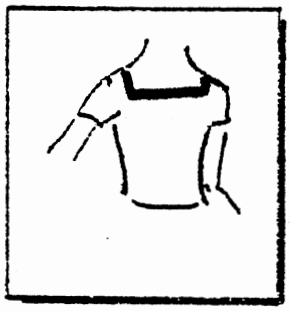


Natural or Jewel
4.1.1

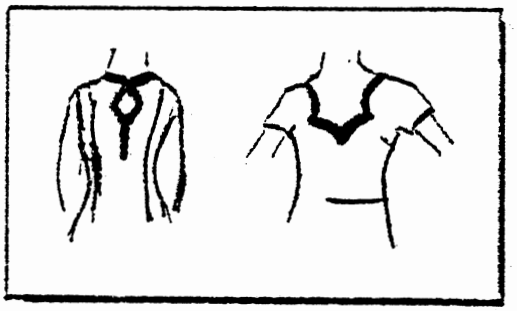


Bateau
4.1.2

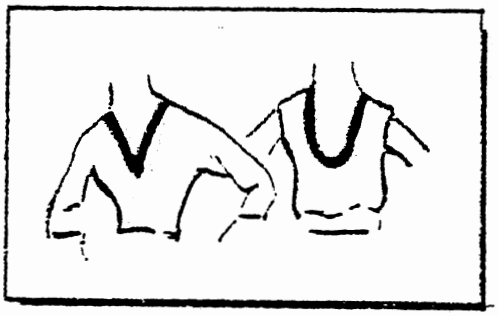
Draped-Cowl
4.1.3



Square
4.1.4



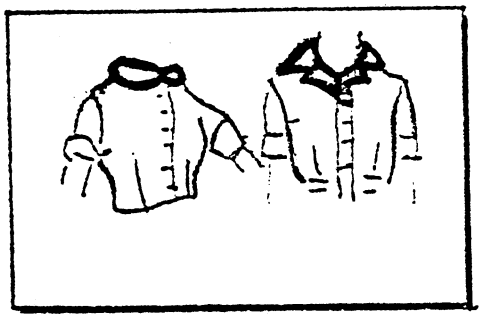
Angular, Keyhole or Heartshape
4.1.5



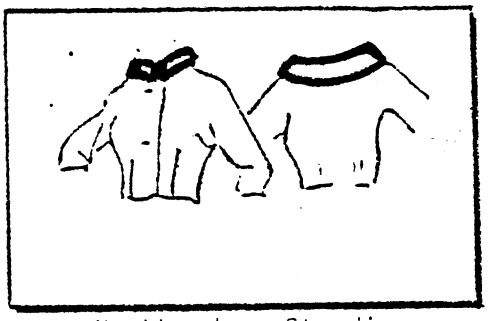
V- or U-shape
4.1.6

[a]Modal Component Notation Code

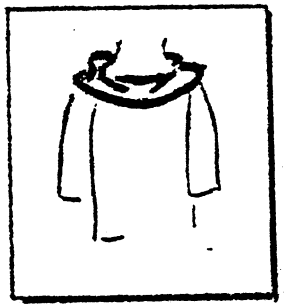
Figure 13. Pictorial Representation of Six Neckline - no collar Classifications



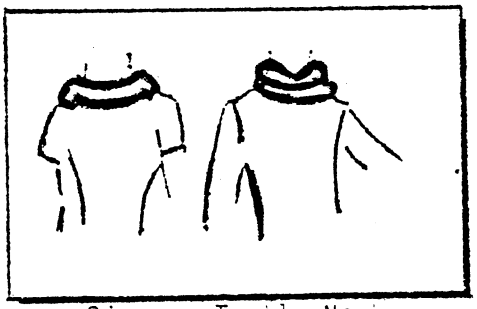
Shirt
4.2.1 [a]



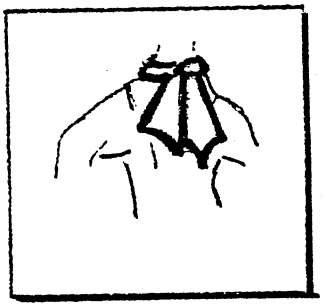
Neckband or Standing
4.2.2



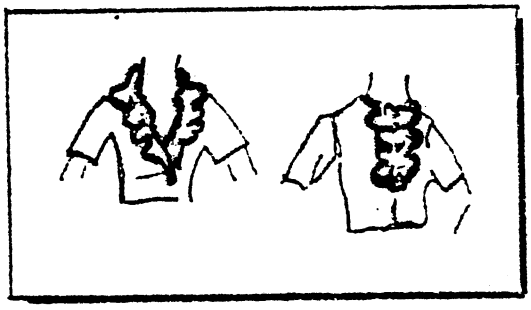
Draped-Cowl
4.2.4



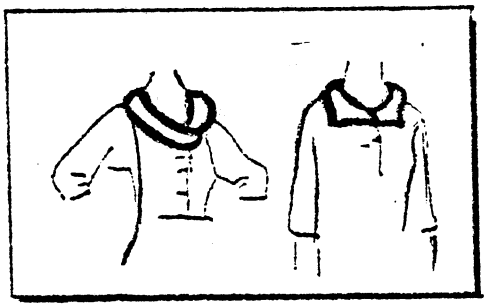
Ring or Turtle Neck
4.2.3



Tie
4.2.5



Ruffle or Jabot
4.2.6



Shawl or One-piece Revers
4.2.7

[a]Modal Component Notation Code

Figure 14. Pictorial Representation of Seven Neckline-Collar Classifications

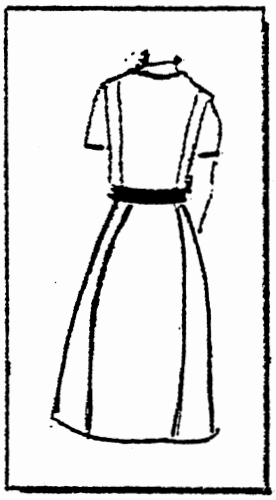
TABLE VI

TOTAL FREQUENCY AND PERCENTAGE OF NECK-LINE VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD 1930-1979

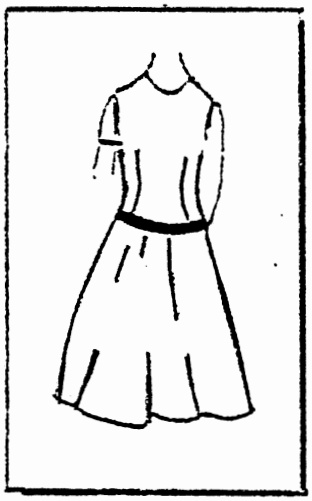
4. Neckline Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
4.1. Without Collars			1,559	30.9
4.1.1 Natural or Vewel	581	11.6		
4.1.2 Bateau	52	1.0		
4.1.3 Draped-Cowl	31	0.6		
4.1.4 Square	110	2.1		
4.1.5 Angular, Keyhold, Heart-shape	100	2.0		
4.1.6 V or U Shape	685	13.6		
4.2 With Collars			3,364	66.6
4.2.1 Shirt type	2,400	47.6		
4.2.2 Neckband or Standing	189	3.8		
4.2.3 Ring or Turtle Neck	58	1.2		
4.2.4 Draped-Cowl	78	1.5		
4.2.5 Tie	137	2.7		
4.2.6 Ruffle or Jabot	127	2.4		
4.2.7 Shawl or One-Piece Revers	375	7.4		
4.3 Miscellaneous[a]			124	2.5
4.3.1				
Total			5,047	100.0

[a]Variations or combination of design features not consistent with the classification system.

The two waistline design variations included three positions of a horizontal seam or the absence of a horizontal seam (cut-in-one) as illustrated in Figure 15. The waistline was defined as the part of

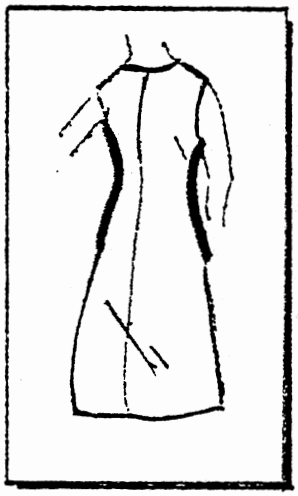


Natural
5.1.1[a]



Lowered
5.1.2

Raised
5.1.3



Cut-in-One
5.2.1

[a]Modal Component Notation Code

Figure 15. Pictorial Representation of Four Waistline Classifications

garment that covers the mid-section of the body from below the bust to the curved area of the hip. The three horizontal seam positions included natural, lowered, and raised. The category "not applicable" indicated that the waistline variations were not tabulated for Style F and Style G, two piece dresses.

The summary of the total frequencies and percentages of waistline variations was presented in Table VII. Approximately

TABLE VII

TOTAL FREQUENCY AND PERCENTAGE OF WAIST-LINE VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD 1930-1979

5. Waistline Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
5.1. Horizontal Seam			3,646	72.2
5.1.1 Natural	3,429	68.0		
5.1.2 Lowered	134	2.6		
5.1.3 Raised	83	1.6		
5.2 No Horizontal Seam			588	11.7
5.2.1 Cut-in-One				
5.3 Not Applicable			791	15.7
5.3.1 Two Piece				
5.4 Miscellaneous[a]			22	0.4
5.4.1				
Total			5,047	100.0

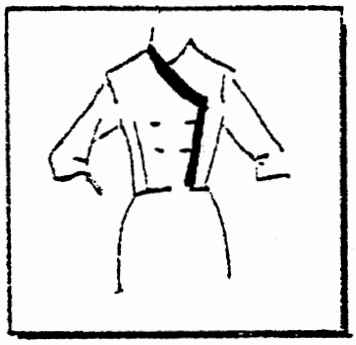
[a]Variations or combination of design features not consistent with the classification system.

three-fourths (72.2%) of the waistline variations had a horizontal seam in one of the three positions. The majority (68.0%) of the horizontal seam variations were in the natural positions.

The four closure design variations included front, back, side and pullover as illustrated in Figure 16. The closure was defined as the part of the garment that opens and closes to permit the garment to be put on or taken off. The front closure included three positions: center, off-center and suplice. The back and side closures were usually not visible on the dress illustration, but were assumed or described to be in that position. The pullover variation was a loosely fitted garment designed with an opening large enough to slip on over the head or hips.

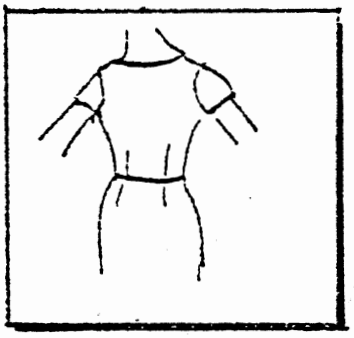
The summary of the total frequencies and percentages of closure variations was presented in Table VIII. Variations of the front closure position appeared most frequently (62.3%), with the center front position appearing most often (55.0%). Slightly over one-fourth (26.6%) of the closures were positioned in the back of the garment.

Center
6.1.1

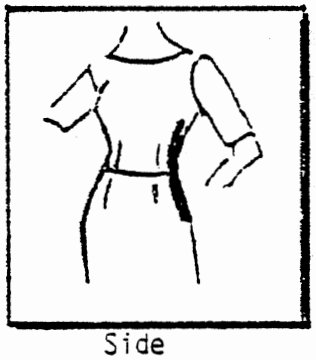


Off Center
6.1.2

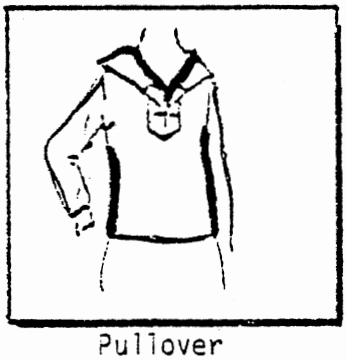
Surplice
6.1.3



Back
6.2.1



Side
6.3.1



Pullover
6.4.1

[a]Modal Component Notation Code

Figure 16. Pictorial Representation of six Closure Classifications

TABLE VIII

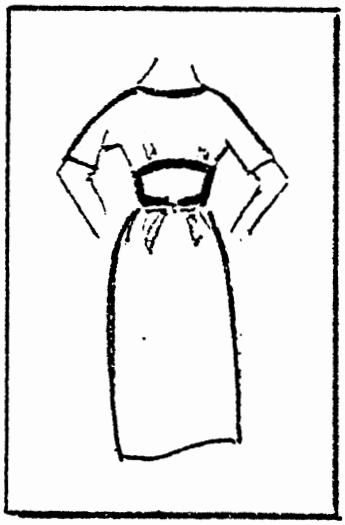
TOTAL FREQUENCY AND PERCENTAGE OF CLOSURE VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD, 1930-1979

6. Closure Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
6.1 Front			3,147	62.3
6.1.1 Center	2,780	55.0		
6.1.2 Off-Center	182	3.6		
6.1.3 Surplice	185	3.7		
6.2 Back			1,345	26.6
6.2.1 Back; Assumed or Described				
6.3 Side			364	7.2
6.3.1 Side; Assumed or Described				
6.4 Pullover			187	3.8
6.4.1 Pullover or Slipover				
6.5 Miscellaneous[a]			4	0.1
6.5.1				
Total			5,047	100.0

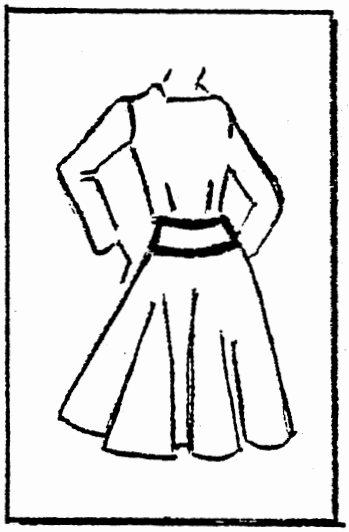
[a]Variations or combination of design features not consistent with the classification system.

The three yoke design variations included the location of a yoke in the bodice or skirt areas or the absence of a yoke design as illustrated in Figure 17. The yoke was defined as the part of the garment that fits closely to the body in the bodice area (shoulder or

Shoulder
7.1.1 [a]



Midriff
7.1.2



Hip
7.2.1

[a]Modal Component Notation Code

Figure 17. Pictorial Representation of Three Yoke Classifications

midriff) and in the skirt area (hip). The category "no yoke" indicated that the dress design did not include a yoke.

The summary of the total frequencies and percentages of yoke variations was presented in Table IX. The majority 81.2% of dress styles did not have a yoke design. Of the total dress styles with a yoke, the bodice area location was observed more frequently (13.5%);

TABLE IX

TOTAL FREQUENCY AND PERCENTAGE OF YOKE VARIATIONS IDENTIFIED FOR THE 50 YEAR PERIOD, 1930-1979

7. Yoke Variations	SUB-TOTAL N	SUB-TOTAL %	TOTAL N	TOTAL %
7.1 Bodice Area			681	13.5
7.1.1 Shoulder	496	9.8		
7.1.2 Midriff	185	3.7		
7.2 Skirt Area			265	5.2
7.2.1 Hip				
7.3 No Yoke			4,096	81.2
7.3.1				
7.4 Miscellaneous[a]			5	0.1
7.4.1				
Total			5,047	100.0

[a]Variations or combination of design features not consistent with the classification system.

yoke design in the skirt area location was observed only 5.2 percent of the total.

Occurrence patterns of each of the variations of the major and minor modal design components plotted graphically using the same technique used for the style classifications were not included due to space limitations in the appendix. The graphs were filed for reference and possible further use by the researcher.

Dimensions of Fashion Curves and Stages

The plotted graphs showing the frequency of occurrence for the seven dress styles and the variations of the seven modal design components were visually scrutinized to determine the potential fashion curves for analysis of dimensions. The potential fashion curves selected using the criteria detailed in Appendix A were smoothed by calculating five year moving averages and 35 fashion curves were established.

The occurrence patterns of some dress styles or variations of modal design components, did not meet the criteria for potential fashion curves, i.e., the percentage values did not start below, rise above (two consecutive years), and return to below ten percent occurrence for any given time within the total time. For example, Style B (basic dress) reached a peak of 71.2 percent occurrence in 1931 and continued over the 50 year period at a level above ten percent occurrence. The limitation of the 50 year time period for the study led to the conjecture that Style B was introduced prior to 1930 and became an accepted style that remained popular throughout the 50

year time span. One of the minor modal design components, the shirt collar, was observed as a predominant feature of women's daytime dress continuing above the ten percent occurrence level over the entire 50 year span. The shirt collar was identified as a classic style that continued as an accepted design feature of women's dress.

The three stages of fashion diffusion, introduction, acceptance and regression were designated for each of the 35 fashion curves by following the procedure of calculating 68 percent of the area under the peak of the curve as outlined in Appendix A. Five measurements reported in Table X were used to analyze the dimensional relationships of each fashion curve: 1) Total length (years); 2) stage one length (years); 3) stage two length (years); 4) stage three length (years); 5) degree of amplitude (percentage).

An analysis of the variations of total length of each of the 35 fashion curves indicated that the overall range was from 6 to 40 years. Seven fashion curves identified for the seven dress styles ranged from 7 years (Style A, F) to 40 years (Style A) in total length; and ranged from 14.2 percent (Style F) to 62.1 percent (Style A) in degree of amplitude. Fourteen fashion curves identified for the variations of the major modal design components ranged from 6 years (skirt, 3.1.4) to 27 years (skirt, 3.1.1) in total length; and ranged from 13.1 degree (sleeves, 2.1.2) to 85.0 percent (sleeves, 2.1.2) in percent of amplitude. Fourteen fashion curves established for the variations of the minor modal components ranged from 6 years (neckline, 4.1.6, 4.1.6, yoke, 7.1.1) to 19 years (waistline, 5.2.1) in total length; and ranged from 13.4 percent (neckline, 4.1.6) to 61.8 percent (waistline, 5.2.1) in degree of amplitude.

TABLE X

DIMENSIONS OF ESTABLISHED FASHION CURVES: TOTAL LENGTH, LENGTHS OF STAGE ONE, STAGE TWO, STAGE THREE AND HIGHEST DEGREE OF AMPLITUDE

No.	Curve	Time Span	Total Length Years	Length Stage 1 Years	Length Stage 2 Years	Length Stage 3 Years	Degree Amplitude %	Degree Amplitude Year
DRESS STYLES								
1	Style A	1931-1970	40	12	20	8	62.1	1952
2	Style A	1970-1976	7	3	3	1	16.2	1974
3	Style C	1950-1970	21	8	7	6	20.0	1961
4	Style D	1961-1979	19	6	7	6	57.1	1970
5	Style F	1932-1941	10	2	4	4	17.2	1935
6	Style F	1941-1947	7	3	3	1	14.2	1945
7	Style F	1957-1970	14	5	7	2	20.4	1965-66
MAJOR MODAL DESIGN COMPONENTS[a]								
8	1.1.2[a]	1934-1952	19	5	10	4	51.0	1943
9	1.2.1	1934-1941	8	2	4	2	13.7	1937
10	1.2.1	1941-1947	7	3	3	1	13.1	1945
11	1.2.2	1960-1970	11	3	5	3	21.5	1965
12	2.1.2	1935-1945	11	3	5	3	85.0	1940
13	2.1.2	1945-1951	7	2	3	2	13.1	1948
14	2.2.1	1947-1968	22	5	8	9	30.3	1956
15	2.4.1	1945-1961	17	5	7	5	22.5	1953
16	2.4.1	1973-1979	7	3	3	1	13.4	1977
17	3.1.1	1953-1979	27	5	14	8	60.1	1965
18	3.1.4	1951-1956	6	2	2	2	13.7	1953
19	3.1.4	1956-1966	11	3	4	4	34.7	1961
20	3.1.5	1950-1956	7	1	3	3	15.1	1952
21	3.2.3	1946-1954	9	2	3	4	20.0	1949

TABLE X (Continued)

MINOR MODAL DESIGN COMPONENTS								
22	4.1.1	1959-1975	17	3	8	6	31.1	1965
23	4.1.6	1935-1949	15	5	8	2	19.7	1944
24	4.1.6	1951-1956	6	3	2	1	11.7	1954
25	4.1.6	1956-1961	6	1	3	2	13.4	1958
26	4.1.6	1961-1967	7	2	3	2	11.0	1964
27	4.2.7	1948-1954	7	3	3	1	21.0	1952
28	4.2.7	1954-1960	7	2	3	2	12.0	1957
29	5.2.1	1961-1979	19	5	8	6	61.8	1969
30	6.2.1	1930-1938	9	2	4	3	38.3	1933
31	6.2.1	1938-1943	6	2	2	2	12.8	1940
32	6.2.1	1945-1951	7	2	3	2	13.8	1948
33	6.3.1	1934-1940	7	2	2	3	22.5	1937
34	7.1.1	1934-1940	7	2	3	2	16.3	1937
35	7.1.1	1940-1945	6	1	3	2	21.2	1942

[a]Modal component notation codes in glossary

(neckline, 4.1.6) to 61.8 percent (waistline, 5.2.1) in degree of amplitude.

Selected fashion curves in Figures 18, 19, 20 and 21 were representative of the range of variations in the five dimensions of the fashion curves. Figure 18 (number 32, closure, 6.2.1) represented a fashion curve within the low range of dimensions: total length--7 years; stage one length--2 years; stage two length--3 years; stage three length--2 years; degree of amplitude--13.8 percent. Figure 19 (number 14, leeves, 2.2.1) represented a fashion curve within the medium range of dimensions: total length--22 years; stage one length--5 years; stage two length--8 years; stage three length--9 years; degree of amplitude--30.3 percent, Figure 20 (number 1, dress style A) represented the fashion curve exhibiting the longest total length: total length--40 years; stage one length--12 years; stage two length--20 years; stage three length--8 years; degree of amplitude--62.1 percent. Figure 21 (number 12, sleeves, 2.1.2) represented the fashion curve exhibiting the highest degree of amplitude: total length--11 years; stage one length--3 years; stage two length--5 years; stage three length--3 years; degree of amplitude--85.0 percent.

Additional computations of the data in Table X regarding the relationships of lengths of the 35 fashion curves revealed the following: 60.0 percent of the 35 fashion curves ranged in length from 6 years to 10 years; 71.0 percent of the dress style curves had a total length time span of 10 or more years; 50.0 percent of the major design components had a total length time span over 10 years;

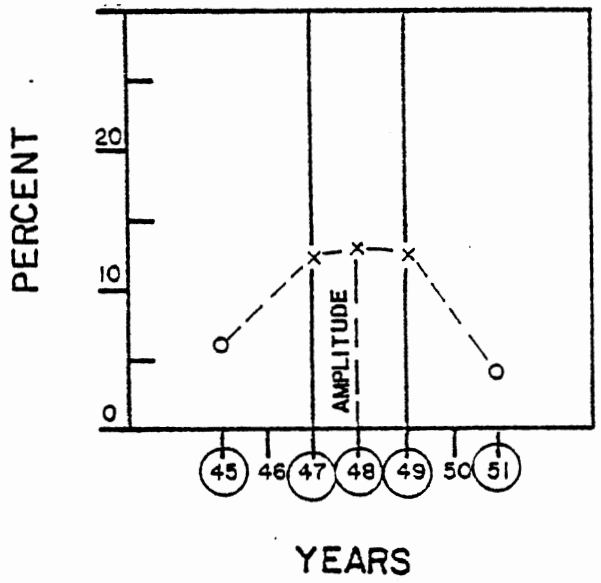


Figure 18. Selected Example of Representative Fashion Curve (Number 32, closure 6.2.1)

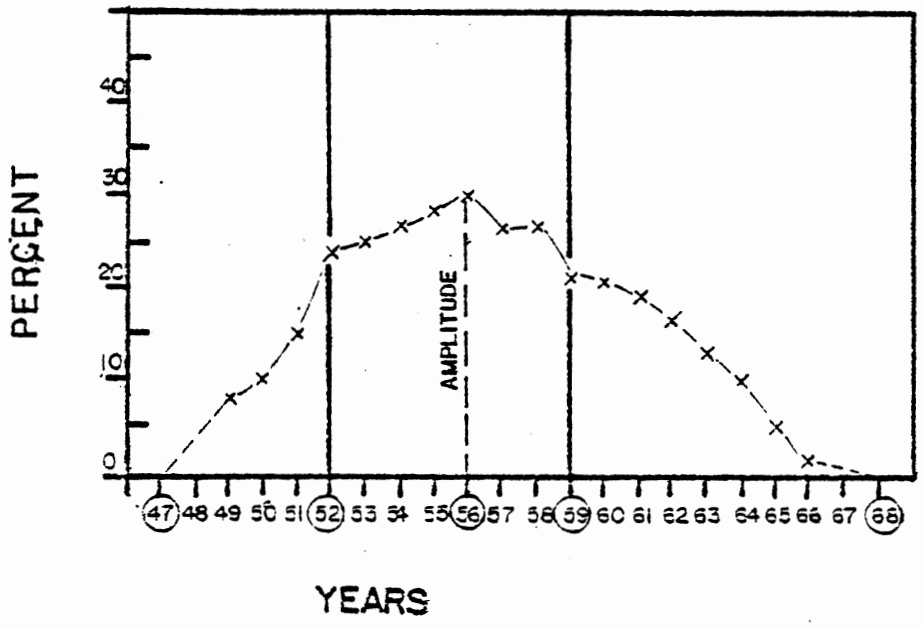


Figure 19. Selected Example of Representative Fashion Curve (Number 14, sleeves 2.2.1)

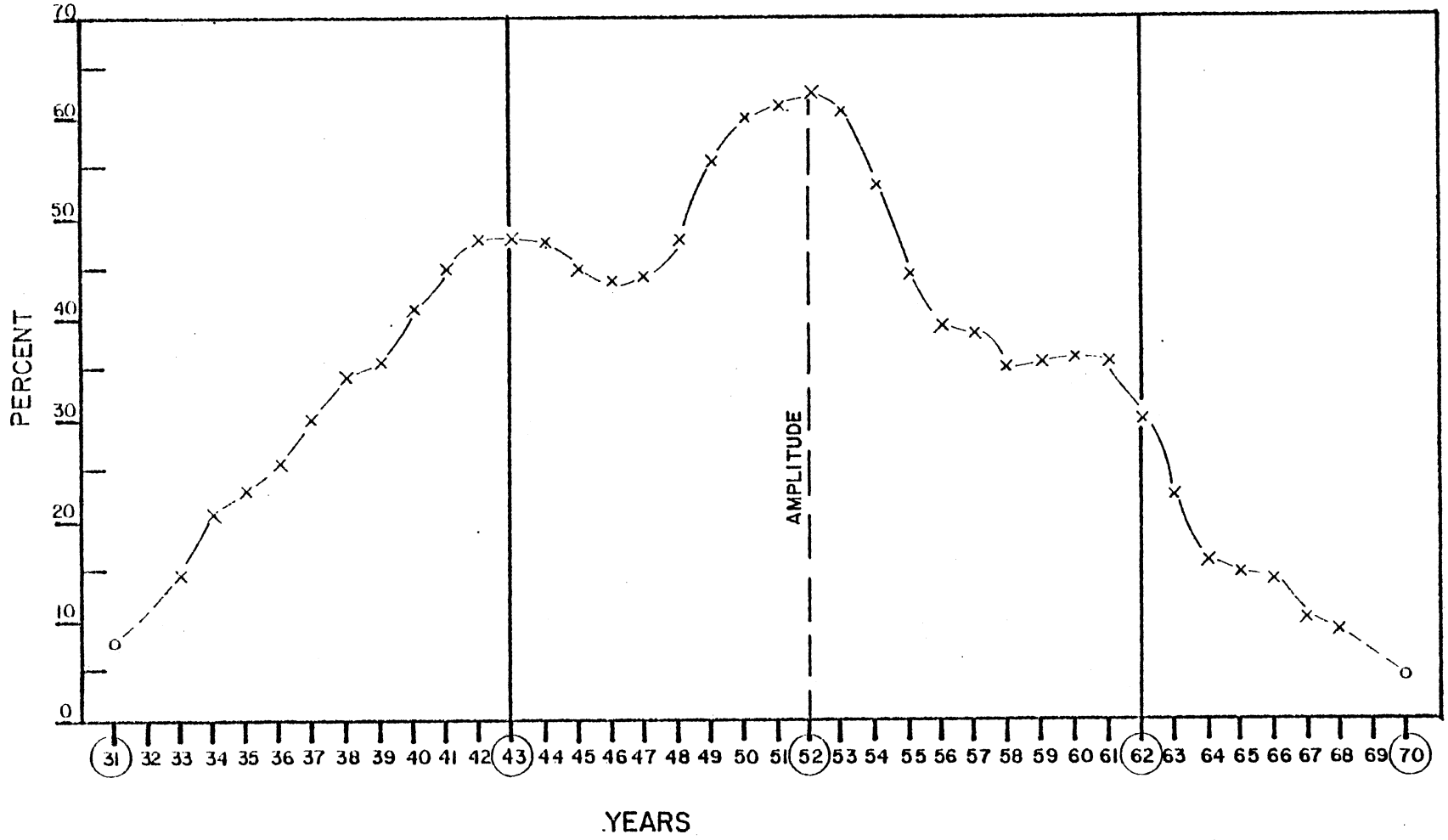


Figure 20. Selected Example of Representative Fashion Curve (Number 1, Dress Style A)

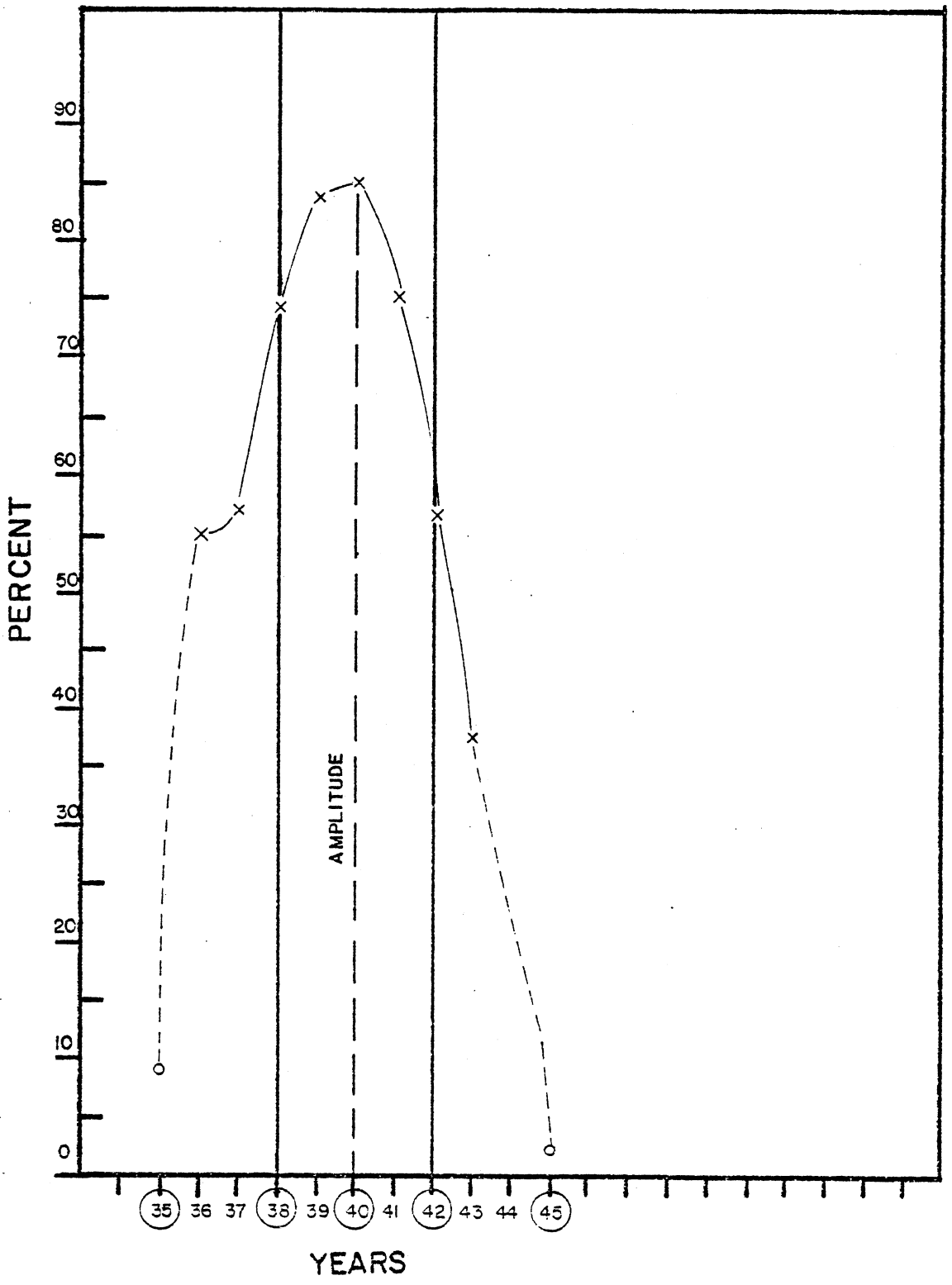


Figure 21. Selected Example of Representative Fashion Curve (Number 12, sleeves 2.1.2)

21.0 percent of the minor design components had a total length time span over 10 years. The number of years representing lengths of time for each of the three stages were: stage one, 1 to 12 years; stage two, 9 to 20 years; stage three, 1 to 9 years.

Analysis of the relationships regarding amplitude of the fashion curves revealed the following: 1) the degree of amplitude for 35 fashion curves ranged from 11.0 percent to 85.0 percent; 2) approximately 71.0 percent of the 35 curves ranged in degree of amplitude between 11.0 percent and 30.0 percent. Only six of the 35 fashion curves exceeded 50.0 percent in amplitude.

The data indicated that the 35 fashion curves were not alike, exhibiting varying lengths of time and percentages of amplitude. The majority (60.0%) of the fashion curves were 10 years or less in total length for the fashion curve. The range of years for stage two was longer than for stage one and stage three. The highest amplitude (85.0%) observed was for a major modal component (sleeves, set-in, unfitted cap, 2.1.2). Each style represented by the 35 fashion curves met the criteria established for the purposes of the study and was considered an accepted fashion. This supported the statement made by Sproles (1979, p. 111) that, "Certain fashions are accepted by a vast majority of the population, whereas others diffuse only a small number of consumers."

Analysis of Fashion Curve Dimensions

The five dimensions of the fashion curves analyzed included: 1) total length (years); 2) degree of amplitude (percentage);

3) stage one length (years); 4) stage two length (years); 5) stage three length (years). The Pearson product-moment correlation coefficients utilized to ascertain the linear relationships among the five dimensions of the fashion curves were reported in Table XI. The correlations in the matrix show that high correlation existed between the lengths of the fashion curve and the amplitude. That is, the observed probability level was less than the probability level designated for acceptance ($p > .05$) for each correlation.

The square of the correlation coefficient (r^2) used to measure the relationships of common variability indicated that 43 percent of the variability in the amplitude of the curves was accounted for by the variation in total length of the 35 fashion curves. The correlation matrix indicated that: the total length was related to the lengths of stage one ($r = .908$), stage two ($r = .972$), and stage three ($r = .861$); the length of stage one was related to the lengths of stage two ($r = .859$); and stage three ($r = .647$); the lengths of stage two and stage three were related ($r = .765$); the amplitude was related to the total length ($r = .653$) and the lenghts of each of the three stages ($r = .514$, $r = .650$, $r = .616$).

The first null hypothesis stated that: There are no significant linear relationships between the total length (years) and the degree of amplitude (percentage) for the established fashion curves during the period 1930-1979. The analysis of the data indicated high correlation between the total length and the degree of amplitude for each of the 35 fashion curves. Therefore, the null hypothesis was rejected. Due to the high correlation between the two dimensions

TABLE XI

CORRELATION AND PROBABILITY OF FIVE DIMENSIONS OF 35 FASHION CURVES: TOTAL LENGTH, LENGTHS OF STAGE ONE, TWO, THREE AND HIGHEST PERCENT OF AMPLITUDE

Dimensions	1	2	3	4	5
Total length 1	1.000				
Length, Stage One 2	.908 (p<.001)	1.000			
Length, Stage Two 3	.972 (p<.001)	.859 (p<.001)	1.000		
Length, Stage Three 4	.861 (p<.001)	.647 (p<.001)	.765 (p<.001)	1.000	
Amplitude 5	.653 (p<.001)	.514 (p<.002)	.650 (p<.001)	.616 (p<.001)	1.000

analyzed, once the peak (amplitude) has occurred, one could estimate the total length of the fashion curve.

The second null hypothesis stated that: There are no significant linear relationships between the length of time (years) calculated for each of the three stages (introduction, acceptance, regression) and the degree of amplitude (percentage) of stage two for the established fashion curves. The analysis of the data indicated high correlation between the length of time calculated for each of the three stages and degree of amplitude of the curves. Therefore, the null hypothesis was rejected. The high correlation

indicated that the length of the three stages could be estimated from the amplitude of the fashion curve.

The third null hypothesis stated that: There are no significant linear relationships between the total length (years) and the lengths of time calculated for each of the three stages (introduction, acceptance, regression) for the established fashion curves. The results indicated a high correlation among the dimensions of total length and the lengths for stage one, stage two, stage three of the fashion curves. Therefore, the null hypothesis was rejected.

Analysis of variance with repeated measures showed a significant difference ($p < .05$) in the lengths of stage one, stage two, and stage three. Further analysis using the Scheffé multiple comparisons test was reported in Table XII. The test indicated the mean for the years of stage two (5.14) was significantly larger than the mean for both stage one (3.37) and stage three (3.29) which are not distinguishable.

The fourth null hypothesis stated that: There are no significant differences between the lengths of time calculated for each of the three stages (introduction, acceptance, regression) for the established fashion curves. The analysis of data indicated significant differences ($p < .05$) between the mean lengths of the three stages; stage two mean length was longer than the lengths of stage one and stage three. Therefore, the null hypothesis was rejected.

The .05 level of significance as indicated in the procedures, was utilized because of the nature of the method established to determine stage two (acceptance). If a different method of

TABLE XII

ANALYSIS OF VARIANCE WITH REPEATED MEASURES FOR DIMENSIONS OF LENGTH FOR 35 FASHION CURVES: LENGTHS OF STAGE ONE, TWO AND THREE

	Means	St. Dev.	Scheffé F	Scheffé F
Stage One (1)	3.37	2.18		
			11.40[a] (p<.01)	
Stage Two (2)	5.14	3.75		0.03[c] (p = .97)
			12.53[b] (p<.01)	
Stage Three (3)	3.29	2.19		

[a]Refers to test of differences between stage one and stage two.
[b]Refers to test of differences beween stage two and stage three.
[c]Refers to test of differences between stage one and stage three.

establishing stage two had been utilized, the results might have been different. The study was primarily an exploratory undertaking and the rejection of the hypotheses was not crucial to the results.

Implications Relating to Selected Fashion Theoretical Concepts

The dimensions of length of time (years) and degree of amplitude (percentage) of the fashion diffusion process as illustrated by the occurrence patterns of selected styles and modal design components were analyzed for relationships and differences. Implications drawn from the analysis of data were compared to selected theoretical

concepts proposed by other researchers and reported in the review of literature. The implications and theoretical concepts were discussed under the headings: Cyclic Movement; Dimensions of Curves; Relationships of Stages.

Cyclic Movement

The results obtained in the study relating to the evolutionary process of fashion change agreed in many aspects with the quantitative studies done by Kroeber (1919), Young (1937), Richardson and Kroeber (1940), i.e., the analysis of fashion change may be studied and reported in a valid way without reference to sociological, cultural or psychological characteristics. These researchers, by quantitatively computing proportional relationships of women's dress proposed that fashions evolve in predictable cycles.

Young (1937, p. 112) stated that "the only really major fashion changes were those in types of skirts." Young considered three types of skirts (bell, back fullness, tubular) and reported that each type reappeared at intervals of approximately 100 years. The skirt was long (to the floor) for the majority of the time studied by Young and therefore was considered a dominant style feature. The present study was based on the assumption that women's dress consists of a combination of various modal design components with skirts being only one aspect of a total "look" or style. The researcher postulated that the study of current fashion change may be more accurately reported through the analysis of style "looks" which exhibit definitive design characteristics. Modifications or adaptations of each style evolve

over time and increase or decrease in popularity of acceptance, but the style itself retains the individual definitive characteristics. Analysis of the dimensions of the 35 fashion curves established in the current study verified the concept of quantitative analysis as a method of studying fashion changes.

The analysis of the fashion curves established over the 50 years, 1930 to 1979, depicted the peaks and troughs of the seven dress style classifications and the variations of the seven modal design components. Young (1937), Richardson and Kroeber (1940) discussed intervals of 50 and 100 years between peaks for certain aspects of fashion. A study by Carman (1966) proposed that fashion change was accelerating to produce intervals of 30 to 50 years. Each researcher reported the recurrence of the same aspect of fashion as determined by the proportional measurements of dress. Considering the analysis of the seven style classifications as the major means of measuring change, the findings of the current study revealed three peaks of 20 year intervals during the 50 year period. Each peak represented a different dress style which reached a degree of amplitude (percentage) above 70 percent. Thus, every 20 years one of the seven styles dominated the others. The results of the current study supported the concept of the acceleration of fashion change, but the limited time span did not reflect an acceleration of the recurrence concept proported by Kroeber, Young, Carman and others.

The three 20 year interval patterns of a style dominance over the 50 year time period, based on the occurrence patterns of the seven dress styles were not in accord with the statement made by Weeden

(1977, p. 19) that, "No one style seems to dominate as has been the case in the past." The analysis of the data supported the assertion by Nystrom (1928) that there is definite movement in the constant change of fashion allowing it to be readily traced and even predicted with a fair degree of accuracy. Therefore, based on the findings of the current study, one might expect that one of the dress styles will reach a peak of dominance every 20 years.

Dimensions of Curves

Concepts concerning the long run and the short run of fashion diffusion have been proported by several researchers. The long run of fashion is evidence by the continuation of certain styles that are referred to as classics--"accepted fashion over an extended period of time" (Jarnow and Judelle, 1974, p. 117). Sproles (1979, p. 14) referred to the short run of a fashion as a fad, i.e., "the extremely brief and perhaps senseless or extravagant popularity of a style for a very short time."

The findings of the study provided numerical dimensions to the theoretical concepts of length. Two of the seven dress styles dominated the 50 year span, thus giving support to the concept of classics or long run of fashion in the diffusion process. Three of the 28 modal design component curves exhibited a short time span and a higher degree of amplitude (percentage) than the other fashion curves. The longer span of time compared to the shorter might imply a classic and a fad if length were the only criterion. A time span of five or more years was one of the criterion for the establishment

of a fashion curve in the current study. Therefore, the shorter length was considered a fashion even though some curves exhibited more fad like tendencies. The definitive design features of the style remained constant with only slight modifications or alterations over each of the reported time spans. The terms fashion, classic, and fad, denote length, nevertheless extremes of style features noted by Sproles (1979, p. 14) as "senseless or extravagant" are one of the key factors in differentiating between a fad, a fashion, and a classic.

Kroeber (1919) proposed that the design details of a style change rapidly while the general line evolves over a long period of time. Total length dimensions analyzed for the current study supported Kroeber's concept. A larger number of curves exhibiting lengths of less than ten years were observed for the modal design components than for the dress styles. This fact indicated more fluc-'uations in change within the design features of the style rather than in the style itself. Some modal design components, however, exhibited longer time spans suggesting that Kroeber's statement was too general. For example, the kimono-dolman sleeve and the natural or jewel neckline continued for 22 years and 19 years respectively.

Relationship of Stages

The study of the three stages of the fashion curve, introduction, acceptance, and regression graphically depicted changes in the fashion diffusion process. Fashion leaders and innovators support the introduction of new fashions and "through the process of social

contagion, they influence others in their peer group to accept the style" (Miller, 1975, p. 20). Adoption of the style by the followers promoted the growth of the acceptance stage. Jack and Schiffer (1948, p. 738) stated that "the contribution of the followers appears to be rather marked." Over-adoption by the followers leads to the development of "an avoidance reaction to the fashion and triggers a decline from the peak" (Wasson, 1968, p. 37). The transition points from one stage to another were explained through reference to the theoretical curve by the previous authors, Rogers (1962), Engle, Kollot, and Blackwell (1968), and Greenwood and Murphy (1978). In the current research, more stability was observed in the dimension of length of stage two (acceptance) in relation to total length, indicating a more predictable pattern for the acceptance stage of a style.

The findings of the current study provided quantitative data regarding the dimensions of the three stages in the fashion diffusion process for 35 fashion curves established between 1930-1979. The statistical analysis of data supported the selected theoretical concepts related to the cyclical movements of fashion, the dimensions of fashion curves and the relationship among the progressive stages of the fashion diffusion process.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The study investigated the dimensions in the fashion diffusion process for women's daytime dress during the period 1930 to 1979 in the United States and examined the relationships between the progressive stages in the fashion diffusion process. Evidence of change in the dimensional relationships was examined as exemplified in three progressive stages in the fashion diffusion curve: introduction; acceptance; regression. A review of literature in areas which aided the researcher in conducting the study included the movement of fashion, fashion adoption theories, fashion innovation and diffusion process, and influences on fashion change.

Summary of Procedures

The first objective of the research was to establish fashion curves for selected styles in women's daytime dress, 1930-1979. This necessitated the development of a classification system identifying dress styles and modal design components in order to tabulate data for the 50 year period. A glossary was developed including terms used for the study, descriptions and illustrations of style characteristics and modal design components, and a notation system to aid the researcher in the selection and classification of styles for the

purposes of the study. Seven dress style classifications were identified as follows: Style A (shirtwaist); Style B (basic); Style C (sheath); Style D (shift); Style E (jumper); Style F (suit dress; Style G (jacket dress). The design features of the dress styles were categorized into seven modal design components: three major modal components (bodice, sleeves, skirt); and four minor modal components (neckline, waistline, closure, yoke). The fall/winter Sears catalog or microfilm of the catalog for each year over the 50 year period was searched for illustrations meeting the criteria outlined in the glossary.

Information regarding the dress styles and modal design components was recorded and then key punched for processing. Data collected through the tabulation procedure were analyzed using the computer system SPSS (Statistical Package of Social Sciences). Yearly frequencies and percentages of occurrences were calculated for the seven dress styles and the variations of the seven modal design components.

The yearly occurrence percentages for each style and modal design component were plotted to graphically present the occurrence patterns over the 50 year span. Criteria developed to identify potential fashion curves were utilized and potential fashion curves were isolated. Thirty-five fashion curves were established using the smoothing process (five year moving averages) in order to facilitate measurement of the dimensions of the fashion diffusion process.

The second objective of the research was to delineate the three stages of the established fashion curves (introduction, acceptance,

and regression) and measure the resulting five dimensions: total length (years), degree of amplitude (percentage), and lengths (years) for each of the three stages. Based on the concept of market segmentation reported by Rogers (1962), Engle, Kollat, and Blackwell (1968), and Greenwood and Murphy (1978), the researcher designated the acceptance stage as constituting 68 percent of the total length of each of the 35 fashion curves. For the purpose of this study, stage two (acceptance) was established first and the remaining portions were identified as stage one (introduction) and stage three (regression). Five dimensions were calculated for each of the 35 fashion curves.

The third objective of the research was to analyze the relationships among the measured dimensions of the fashion curves through descriptive analysis and statistical tests. The descriptive analysis of the occurrence trends and dimensions of fashion change enabled the researcher to compile data for a statistical analysis. The statistical analysis included the Pearson product--moment correlation coefficient, analysis of variance for repeated measurements, and the Scheffe multiple comparisons test. Based on the findings of the study, implications were drawn about the fashion diffusion process and the relationships among the dimensions of the established 35 fashion curves for women's daytime dress from 1930 to 1979. The implications were compared with selected fashion theoretical concepts presented in the review of literature.

Summary of Findings

A total of 6,057 daytime dress illustrations appeared in the fifty Sears, Roebuck and Company catalogs viewed Fall/Winter, 1930-1979. Eighty-three percent (5,047) of the total dress illustrations met the established criteria and were tabulated for the study. Each of the dress illustrations was classified as one of the seven dress styles and the variations of the seven modal design components (bodice, sleeves, skirt, neckline, waistline, closure and yoke) were noted.

Of the seven styles, Style A (shirtwaist) appeared most frequently with a total number of 1,703 (33.7%) and Style E (jumper) appeared least frequently with a total of 163 (3.2%). A graph of the percentages of occurrence of the seven dress styles indicated that three of the seven styles reached peaks of occurrence of 70 percent or over; a clustering of all seven styles below 50 percent occurred in the late 1970's Style A (shirtwaist) and Style B (basic) dominated the other five styles, particularly in the first 30 years (1930-1960) of the 50 year period.

Thirty-five potential fashion curves identified from the graphs for the seven dress styles (7) and the seven variations of the modal design components (28) were smoothed and established as fashion curves. Three stages designated for each of the 35 fashion curves showed various relationships among the five dimensions of total length (years), degree of amplitude (percentage), stage one length (years), stage two length (years), and stage three length (years).

The Pearson product-moment correlation coefficient, utilized to ascertain the relationships among the five dimensions of the fashion curves, indicated that high correlation (.05 level) existed. Analysis of variance and the Scheffé multiple comparisons test indicated significant differences (.05 level) in the lengths (years) of stage two and stage one or three.

Implications drawn from the findings of the current study and compared with theoretical concepts suggested both similarities and differences. The current study supported the cyclic theory of fashion change proposed by early researchers using a quantitative approach to fashion research. During the 50 year span, 1930 to 1979, the findings indicated that a different style emerged as a dominant fashion every 20 years (1931, 1951, 1971). The 20 year interval was shorter than the 30-50-100 year recurrence patterns reported by earlier researchers. The results showed an acceleration of fashion change, but due to the time limits of the current study, there was no evidence of an acceleration of the recurrence concept of change proported by some researchers.

The findings of the study provided numerical dimensions related to the theoretical concepts of the fashion diffusion process and supported the concept that length may not be the single criterion to imply a classic or a fad fashion. Shorter lengths of fashion curves observed for the modal design components indicated more fluctuations in change within the design features of the style than in the style itself. Numerical dimensions established for the length of each of the three stages identified the transitional points from one stage to

another. The results indicated more stability in the length of stage two, and a correlation between the total length (years) and the lengths (years) of the three stages.

In conclusion, the purposes of the study, were accomplished through the development of a procedural model to quantify data and analyze the dimensions associated with the fashion diffusion curve. The study provided quantitative and statistical data to support some of the existing theoretical concepts regarding length of time, rate of speed, level of acceptance and transitional points of change from one stage to another in the fashion diffusion process.

Recommendations

On the basis of the findings of this study, the following recommendations were proposed by the researcher:

1. Test the validity of the model by selecting other sources of data collection to study the diffusion process of dress styles and modal design components.
2. Test the validity of the model by selecting items of clothing for men, women or children, i.e., coats, pants, undergarments, separates, housedresses, women's work uniforms.
3. Compare the results of studies analyzing men's wear and women's wear using the methods described in this study.
4. Develop other methods of designating the stages of the fashion diffusion process and compare the results with the results of the current study.

5. Study the dimensions of curves under five years to establish data for the definition of the short run of the fashion diffusion process (fads).
6. Expand the number of years to be studied and establish a procedure to randomly select a specified number of illustrations.

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APPENDIXES

APPENDIX A

PROCEDURAL MODEL FOR ACHIEVING OBJECTIVES OF THE STUDY

PROCEDURAL MODEL FOR ACHIEVING OBJECTIVES OF THE STUDY

OBJECTIVE 1. Establish Fashion Curves

1. Select Time Period
   a) Review previous research.
   b) Consider historic perspective.
   c) Identify cultural influences.

2. Select Source
   a) Establish criteria (printed reference):
      (1) Publication must present current fashions in women's dresses to the public in regular yearly issues.
      (2) Publication must have continuous circulation during the selected time period.
      (3) Women's dresses must be presented in a pictorial and descriptive manner.
      (4) A variety of women's dresses must be presented including one and two piece dresses.
   b) Identify limitations.

3. Identify Styles

   a) Establish criteria for selection of illustrations.
      (1) Illustration must be presented as a photograph of a woman's dress.
      (2) Illustration must present full front view.
      (3) Printed identification and/or description must accompany illustration.
   b) Develop Glossary.
      (1) Define general terms.
      (2) Define and illustrate dress style classification.
      (3) Define, illustrate and organize numerical notation code for variations of major and minor modal design components.

4. Tabulate Data
   a) Develop tallying procedure.
      (1) Scan publications and/or microfilms to identify total number of pages showing women's daytime dresses.
      (2) Count and record total number of illustrations on designated pages in each issue.

(3) Select and record total number of illustrations meeting criteria in working Glossary.
(4) Categorize illustrations not meeting criteria as miscellaneous, not applicable, or discard; record miscellaneous.

b) Record information about each selected illustration on computer coding form.
(1) Year
(2) Style classification code letter
(3) Modal design component code number
(4) Miscellaneous

c) Prepare computer cards.

5. Compile Data
a) Run computer program.
(1) Count yearly frequencies/calculate percentages of occurrences of dress styles.
(2) Count yearly frequencies/calculate percentages of occurrence of modal design components.

b) Prepare data tables.

6. Identify Fashion Curves
a) Plot yearly occurrence percentages on graph.
b) Establish criteria for identification of potential fashion curves.
(1) Percentage values must start below, rise above, and return to below ten percent occurrence for any given period within the total time.
(2) Time span must be five years or more in length between the two lowest points below the ten percent level at each end.
(3) Values must rise above ten percent for at least two consecutive years.

c) Develop identification procedure.
(1) Circle the years on the graph that represent the two end points.
(2) Number each potential curve.

d) Calculate five-year moving averages.
(1) Within each curve, add together the yearly percentages of each five year time span and divide by five to find the average (smoothed) value for the middle year.
(2) Due to the smoothing process two years on either end are not smoothed. To establish values for those two years draw a broken line from the original end points to the closest middle year value.
(3) Estimate value at point of intersection of broken line and vertical percentage line.

e) Isolate each smoothed curve on a separate graph to establish fashion curves.

OBJECTIVE 2. Measure Dimensions of Fashion Curves

1. Designate three stages of fashion curves
   a) Develop procedure
      (1) Calculate total area of each curve by adding percentages for each year between the end points.
      (2) Locate peak year of occurrence (highest percentage point amplitude).
   b) Establish stage two by calculating 68% of the total area.
      (1) Add the percentages for the peak year and the years on both sides of the peak year in a systematic back and forth manner until 68 percent or a figure closest to and just below 68 percent has been reached.
      (2) Draw perpendicular lines on either side of the 68 percent area from curve to zero base line.
   c) Establish stage one (introduction), from the lowest point at the left end of the curve to the perpendicular line.
   d) Establish stage two, center area between the perpendicular lines. Circle the years on the graph that represent the limitations of stage two (acceptance).
   e) Establish stage three (regression), from the lowest point at the right end of the curve to the second perpendicular line.

2. Calculate Dimensions
   a) Tabulate lengths for each stage in years for each curve.
   b) Record amplitude of each curve.
   c) Prepare table of dimensions for slected fashion curves.

OBJECTIVE 3. Analyze Relationships of Dimensions of Fashion Curves

1. Test hypotheses
   a) Run computer program.
      (1) Pearson Product Moment Correlation Coefficient
      (2) Analysis of Variance of Repeated Measures. Scheffle' F Test.
2. Assess Relationships
   a) Draw implications from study.
   b) Compare selected fashion theoretical concepts to implications drawn.

APPENDIX B

GLOSSARY OF WOMEN'S DAYTIME DRESS CLASSIFICATIONS AND DESIGN VARIATIONS IN THE UNITED STATES, 1930-1979

GLOSSARY OF WOMEN'S DAYTIME DRESS CLASSIFICATIONS AND DESIGN VARIATIONS IN THE UNITED STATES, 1930-1979

Each style in women's daytime dress consisted of a combination of distinguishing features associated with style classifications and one or more combinations of modal design components. The Glossary was developed for the purpose of the study and organized into three main headings: General Terms; Style Classification Terms; Modal Design Component Terms. References most often referred to in defining the terms were included as a part of the Glossary.

General Terms

Design--A design is a unique combination of silhouette, construction, fabric, and details that distinguishes a single object (item of clothing) from all other objects of the same class (Sproles, 1979).

Style--A designated style of clothing consisting of a combination of one or more design features that are mutually exclusive of other clothing styles.

Dress (noun)--A one or two-piece article of clothing consisting of a bodice and skirt worn primarily by women and girls in the United States during the 20th century.

Daytime Dress--Feminine apparel that is required by custom or etiquette for certain occasions or times of day, differing from evening dress by being less elaborate in design and more modest in terms of body coverage.

One Piece Dress--A garment consisting of: (1) a combination of one of many possible bodice types attached to one of the many possible skirt types at a horizontal seam either at the natural, raised or lowered waistline positions; or (2) a bodice and skirt cut as one without a seam.

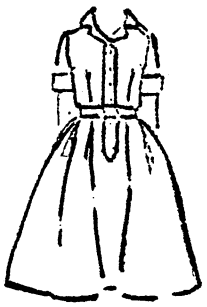
Two Piece Dress--A garment consisting of: (1) a separate bodice over a separate skirt; or (2) a separate bodice (jacket, top) over a one piece dress.

Modal Design Components--The modal design components of a garment are the construction or applied design features that are distinctive as a part of a designated style. Modal design components are categorized as major (bodice, sleeves, skirt) and minor (neckline, waistline, closure, and yoke).

Selected Style Classification Terms

The following definitions were designated for the purpose of tabulating the data utilized in the study. The styles were categorized under two headings: (1) one piece dresses; (2) two piece dresses. The definitive design features of each style was designated with an asterick.

One Piece Dresses



Style A (popular name--shirtdress, shirtwaist, shirtmaker, shirtfrock)--A garment with a bodice like a man's shirt having a front closure* and a collar;* a waistline seam, natural position; minimum to maximum skirt silhouettes.*

Style B (popular name--basic dress)--A garment with a bodice having a back or side closure,* usually without a collar; a waistline seam, natural, lowered or raised position; moderate to maximum shirt silhouettes.

Style C (popular name--sheath)--A garment with a bodice that generally has a back or side closure, with or without a collar; a waistline seam, natural, lowered or raised position; minimum skirt silhouettes.*

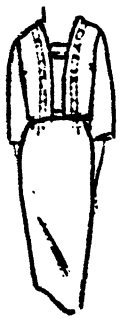
Style D (popular name--shift, chemise, skimmer, princess, tent)--A garment with bodice and skirt cut-in-one,* hanging from the shoulders, with a front, back or side closure, with or without a collar; no waistline seam; minimum to moderate skirt silhouettes.

Style E (popular name--jumper, jumper frocks)--A garment with a sleeveless bodice, worn over a separate bodice with sleeves;* front, back, side or pullover closure; usually a lowered neckline without a collar; bodice and skirt cut-in-one design or connected with a waistline seam; minimum to maximum skirt silhouettes.

Two Piece Dresses

Style F (popular name--suit dress, two-piece, overblouse dress, tunic)--A garment consisting of a detached bodice worn over a detached skirt;* bodice with a front, back, side or pullover closure; with or without a collar; minimum to maximum skirt silhouettes.

Style G (popular name--jacket dress, costume)--A garment consisting of a detached bodice (jacket, top) worn over a one piece dress;* bodice with a front, back or side closure; with or without a collar; minimum to maximum skirt silhouettes.



Modal Design Component Terms

The following notation system and definitions were designated for the purpose of tabulating the data utilized in the study. The modal design components were categorized under two headings:
(1) major components that include bodice, sleeves, and skirts;
(2) minor components that include neckline, waistline, closure, and yoke.

Major Modal Design Components

1. Bodice--The part of a garment which covers the upper part of the body from the waistline hem or seam to the neckline.
Bodice attached to skirt by means of a waistline seam or cut as one with a skirt (one piece dresses):

1.1.1 Fitted--A bodice closely following the contours of the body; minimum amount of ease, no design fullness.

1.1.2 Unfitted--A bodice incorporating design fullness created by gathering, pleating, shirring or smocking.

Bodice detached from the skirt as a separate part of a garment (two piece dresses):

1.2.1 Fitted--A bodice closely following the contours of the body; generally belted in or stitched in at the natural waistline with no design fullnesses.

1.2.2 Unfitted--A bodice incorporating design fullness created by gathering, pleating, shirring or smocking or which hangs loosely from the shoulders away from the body.

2. Sleeves--The part of a garment which covers the arms and is attached to the bodice or is cut as part of the bodice in the shoulder area.

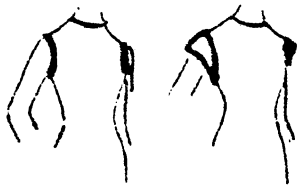
2.1.1 Set-in (fitted cap)--A sleeve designed as a separate unit with no fullness in the shoulder area, sewn into the armhole or armscye of the bodice.

2.1.2 Set-in (unfitted cap)--A sleeve designed as a separate unit with design fullness created by gathering, pleating, shirring or smocking in the shoulder area, sewn into the armole or armscye of the bodice.

2.2.1 Kimono-Dolman--A sleeve designed as part of the bodice with a seam on top of the shoulder and arm extending from the neckline of the garment to the hem of the sleeve. The sleeve may fit closely under the arm with the addition of a gusset (triangular piece of fabric) or may fit loosely up to a maximum of fullness under the arm and in the waistline area.

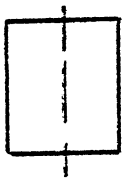
2.3.1 Raglan--A sleeve partially designed as part of the bodice, with a seam angling from the neckline of the garment to the underarm seam.

2.4.1 Sleeveless--A garment designed without sleeves that ends on the shoulder or extends slightly beyond as with a "cap" sleeve.



3. Skirts--The part of the garment which covers the lower part of the body, hanging from the waistline seam or separate waistband to varying hem lengths, designed as straight or flared.

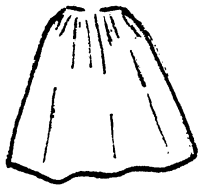
Straight skirt cut from a rectangular shape designed to hand straight from the waistline:



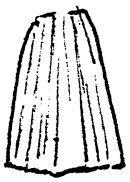
3.1.1 No fullness (waist to hem)--A skirt shaped in the hip area to follow the contours of the body; minimum hem circumference.

3.1.2 Minimum fullness (waist)--A skirt with design fullness in the hip area created by minimum gathering or unpressed pleats; minimum hem circumference.

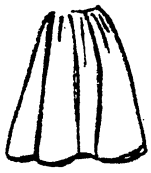
3.1.3 Moderate to Maximum fullness (gathers at waist)--A skirt with design fullness in the hip area created by moderate to maximum gathering; moderate to maximum hem circumference.



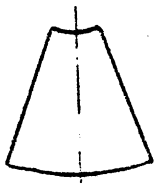
3.1.4 Moderate to Maximum fullness (pleats at waist)--A skirt with design fullness in the hip area created by moderate to maximum pleating; moderate to maximum hem circumference.



3.1.5 Minimum to Moderate Fullness (combination gathers and pleats at waist)--A skirt with design fullness in the hip area created by a combination of minimum to moderate gathering and pleating; minimum to maximum hem circumference.



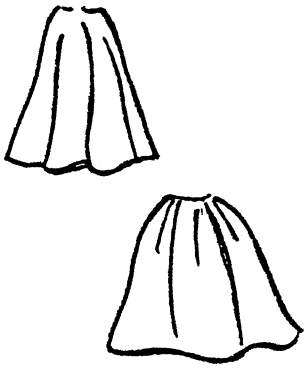
Flared skirt cut from a triangular shape designed to hang with the wide base at the hemline:



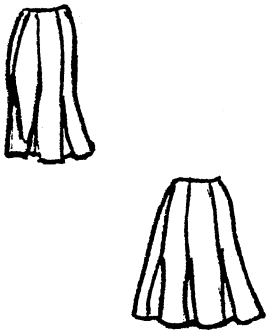
3.2.1 Minimum to moderate fullness (hem)--A skirt with no design fullness in the hip area; minimum to moderate hem circumference.

3.2.2 Moderate fullness (combination gathers/pleats at waist)--A skirt with design fullness in the hip area created by a combination of moderate gathering and pleating; moderate hem circumference.

3.2.3 Moderate to Maximum fullness (hem)--A skirt with minimum design fullness in the hip area; moderate to maximum hem circumference (circular).



3.2.4 Minimum to Moderate fullness (combination pleats/godets at hem)--A skirt with no design fullness in the hip area; minimum to moderate hem circumference through use of pleats or godets.



Minor Modal Design Components

4. Neckline--The part of a garment which outlines the bodice around the neck; designed without or with a collar.

4.1.1 Natural or Jewel--A neckline that fits the body at the collar bone position.

4.1.2 Bateau--A neckine that follows the contour of the collar bone, high in front and back, wide at the sides and ending in the shoulder seams.

4.1.3 Draped-Cowl--A neckline that is draped with soft fold across the upper bodice.

4.1.4 Square--A neckline that is designed to form a square.

4.1.5 Angular, keyhole or heartshape--A neckline that is designed to form an angular, keyhole or heartshape neckline.

4.1.6 V- or U-Shape--A neckline that is designed to form a V or U shape outline.

Necklines with collars which are constructed separately and attached or set-in to the neckline seam:

4.2.1 Shirt type--A collar designed in varying widths and shapes that stands high against the neck or rolls flat onto the bodice.

4.2.2 Neckband or standing--A collar that stands against the neck without a fold or roll.

4.2.3 Ring or turtle neck--A collar that stands and falls or rolls around the neckline.

4.2.4 Draped-cowl--A collar cut on the bias grain of the fabric that rolls and drapes in soft folds.

4.2.5 Tie--A collar with extended ends that can be formed into a tie.

4.2.6 Ruffle or jabot--A collar that is designed on the bias grain on straight grain of the fabric that is gathered or pleated into the neckline to give a full, ripple effect.

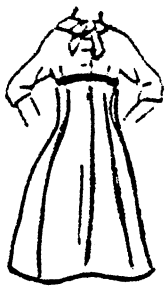
4.2.7 Shawl or one-piece revers--A front opening collar seamed at the back of the neck that extends around the neck to the front and then folds under to form the front facing.

5. Waistline--The part of the garment that covers the midsection of the body from below the bust to the curved area of the hip; which may be designed with or without a horizontal seam connecting the bodice and skirt.

Horizontal seam connecting the bodice and skirt in a natural, lowered or raised position:

5.1.1 Natural--A waistline seam at the natural position connecting bodice and skirt.

5.1.2 Lowered--A waistline seam below the natural waist position connecting bodice and skirt.



5.1.3 Raised--A waistline seam above the natural waist position connecting bodice and skirt.

5.2.1 Cut-in-one--A waistline area designed without a horizontal seam.

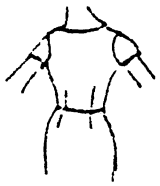
6. Closure--The part of the garment that opens and closes to permit the garment to be put on or taken off; designed in front, back or side position or as a loosely fitted garment that pulls on and off:

6.1.1 Center--A closure designed in the center front position of a garment.

6.1.2 Off-center--A closure designed in the off-center position of a garment; includes double-breasted design.

6.1.3 Surplice--A closure designed to extend from one shoulder to the waistline of the opposite side, over-lapping from right to left in the front.

6.2.1 Back--A closure designed in the back position of a garment-assumed or described.



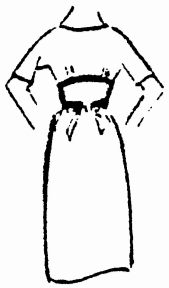
6.3.1 Side--A closure designed in the side position of a garment-assumed or described.

6.4.1 Pullover--A loosely fitted garment designed with an opening that pulls on over the head or hips.

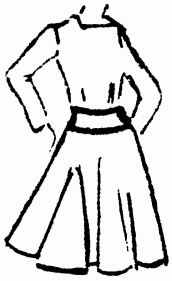
7. Yoke--The part of the garment which is designed to fit closely to the body in the bodice area (shoulder or mid-riff) or skirt area (hip).

7.1.1 Shoulder--A yoke designed in the shoulder area of the bodice.

7.1.2 Midriff--A yoke designed in the midriff area of the bodice.



7.2.1 Hip--A yoke designed in the hip area of the skirt.



The following references were used in establishing the definitions and preparing the sketches for the Glossary.

Brockman, H. L. The Theory of Fashion Design. New York: John Wiley and Sons, Inc., 1965.

Chambers, B. G. Fashion Fundamentals. New York: Prentice-Hall, Inc., 1947.

Gold, A. Seventy-Five Years of Fashion. New York: Fairchild Publications, Inc., 1975.

Pieken, M. B. The Language of Fashion. New York: Funk and Wagnalls Co., 1939.

APPENDIX C

SOURCE INFORMATION FOR EACH YEAR, 1930-1979: LOCATION OF CATALOGS, MICROFILMS

TABLE XIII

SOURCE INFORMATION FOR EACH YEAR, 1930-1979:
LOCATION OF CATALOGS, MICROFILMS

Year	Resource Location[a]	Catalog	Micro-Film
	OSU	X	
1930	UNC	X	
1931	CU		X
1932	CU		X
1933	CU		X
1934	OU	X	
1935	OU	X	
	OSU	X	
1936	UNC	X	
1937	OU	X	
1938	OU	X	
1939	OU	X	
1940	CU		X
	OU	X	
1941	UNC	X	
1942	CU		X
1943	CU		X
	OSU	X	
1944	DU	X	
	OU	X	X
1945	DENVER	X	
	OU	X	
	OSU	X	
1946	UNC	X	
1947	CU		X
1948	CU		X
1949	CU		X
1950	OU	X	
1951	OU	X	
1952	CU		X
1953	CU		X
1954	CU		X
1955	CU		X
	OSU	X	
	OU	X	
1956	UNC	X	
1957	OU	X	
1958	CU		X
1959	CU		X
1960	CU		X
	OSU	X	
	OU	X	
1961	UNC	X	
	OSU	X	
	OU	X	
1962	CSU	X	

TABLE XIII (Continued)

Year	Resource Location[a]	Catalog	Micro-Film	Year	Resource Location[a]	Catalog	Micro-Film
	OSU	X			OSU	X	
	OU	X		1973	CSU	X	
1963	CSU	X					
					OSU	X	
	OU	X		1974	CSU	X	
1964	CSU	X					
	OSU	X		1975	OSU	X	
	OU	X					
1965	UNC	X			OSU	X	
				1976	CSU	X	
	OSU	X					
	OU	X			OSU	X	
1966	UNC	X		1977	CSU	X	
1967	OSU	X			OSU	X	
				1978	CSU	X	
1968	OU	X					
					OSU	X	
	OSU	X		1979	CU		X
1969	OU	X					
	OSU	X					
1970	CU		X				
	OSU	X					
1971	CU		X				
	OSU	X	X				
1972	CSU	X			Total	34	21

Resource Information for Each Year, 1930-1979: Location of Catalogs, Microfilms.

[a]Oklahoma State University (OSU); Oklahoma University (OU); University of Northern Colorado (UNC); Colorado State University (CSU); Denver Public Library (Denver).

APPENDIX D

DETAILED INSTRUCTIONS, TALLY SHEET AND COMPUTER CODING FORM FOR TABULATING DRESS STYLES AND MODAL DESIGN COMPONENTS

INSTRUCTIONS FOR TABULATION OF DATA

1. Review glossary of terms, illustrations, and notation code for preliminary identification of dress illustrations.
2. Scan publications and/or microfilms to identify total number of pages showing women's daytime dresses.
3. Count each illustration from left to right on each page or follow alphabetical or numerical arrangement across each page.
4. Record total number of illustrations on designated pages in each issue.
5. Referring to the glossary, select dress illustrations meeting the criteria and record information on the tally form or computer coding form (use the computer coding form if the information is to be processed on the computer).
   a) Record on the Tally Form the following information.
      (1) Year
      (2) Illustration Number
      (3) Style classification letter (A through G)
      (4) Catalog term
      (5) Modal Design Component Code Number
      (6) Comments
   b) Record on the Computer Coding Form the following information.
      (1) Use the first 17 spaces to record information that will be processed on the computer
         (a) Column 1, 2 - Year

(b) Column 3 - Style Classification letter (A through G)

(c) Column 4, 5 - Last two numbers of numerical code for bodice (1.)

(d) Column 6, 7 - Last two numbers of numerical code for sleeves (2.)

(e) Column 8, 9 - Last two numbers of numerical code for skirts (3.)

(f) Column 10, 11 - Last two numbers of numerical code for neckline (4.)

(g) Column 12, 13 - Last two numbers of numerical code for waistline (5.)

(h) Column 14, 15 - Last two numbers of numerical code for closure (6.)

(i) Column 16, 17 - Last two numbers of numerical code for yoke (7.)

(2) Record information on computer coding form that will not be processed by the computer.

(a) Catalog term(s)

(b) Catalog description

(c) Comments

(3) Key punch information from the 17 spaces on to computer cards for processing on the computer

c) Styles or modal design components not meeting the classification criteria should be recorded as miscellaneous, not applicable or should be discarded.

TALLY SHEET

YEAR 1965

PAGE _____ OF _____

PAGE NUMBERS | | | | | | | TOTAL:

ILLUSTRATIONS | | | | | | | TOTAL:

ILLUSTRATION NUMBER	STYLE	CATALOG TERM	BODICE 1	SLEEVES 2	SKIRT 3	NECKLINE 4	WAISTLINE 5	CLOSURE 6	YOKE 7
1	E	JUMPER	1.1.2	2.4.1	3.1.1	4.1.5	5.2.1	6.2.1	7.2.1
		TOTALS							

STYLES	A	B	C	D	E	F	G
TOTALS							

OKLAHOMA STATE UNIVERSITY

FORTRAN CODING FORM

PROBLEM TITLE: SEARS (YEAR)
TOTAL ILLUSTRATIONS
NUMBER ILLUSTRATIONS COUNTED

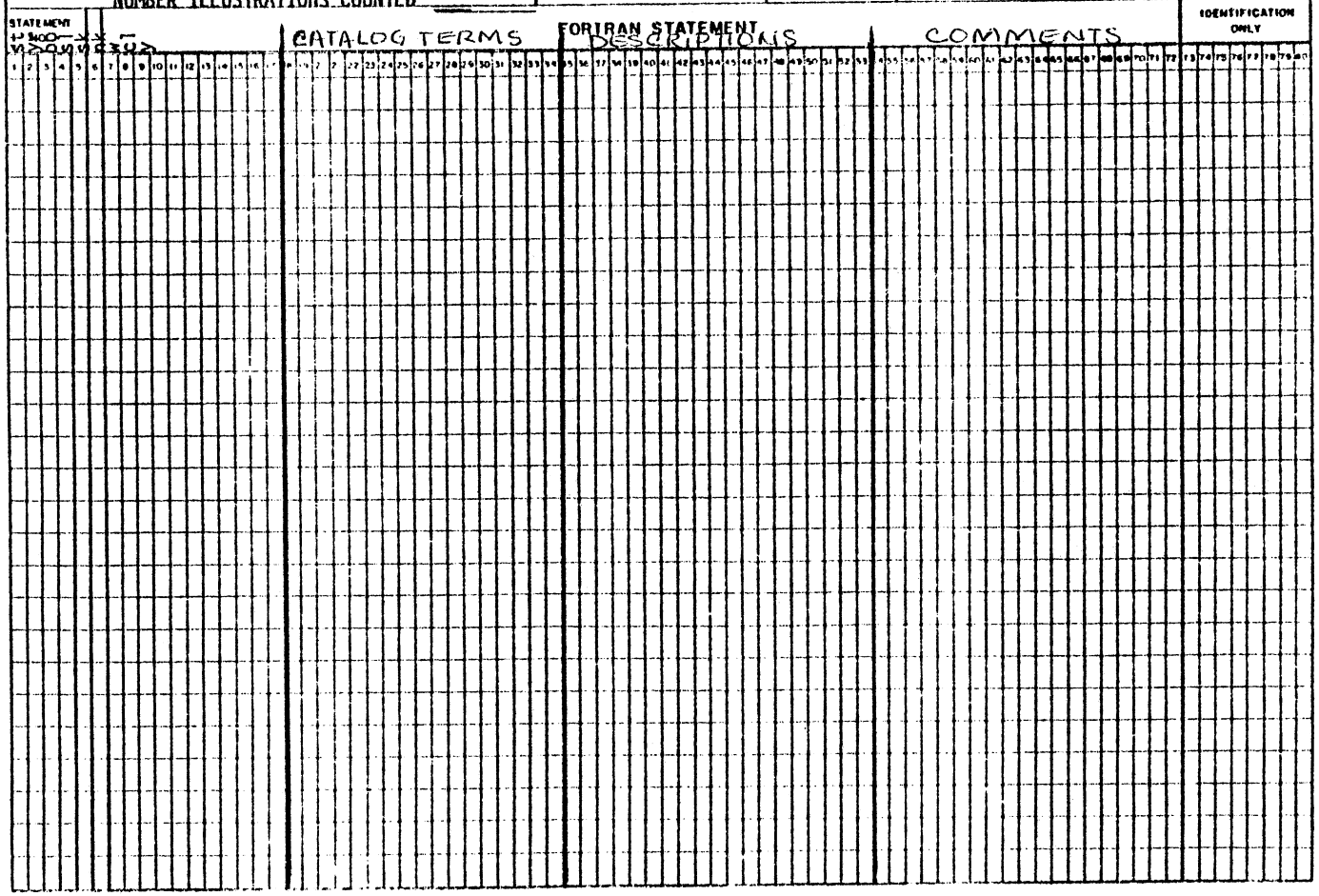
COURSE NO.

SECTION NO.

PROBLEM NUMBER

PROGRAMMERS NAME

PAGE ___ OF ___



APPENDIX E

TOTAL NUMBER OF AVAILABLE DRESS ILLUSTRATIONS, TOTAL NUMBER OF ILLUSTRATIONS COUNTED, AND PERCENTAGE CALCULATED FOR EACH YEAR, 1930-1979

TABLE XIV

TOTAL NUMBER OF AVAILABLE DRESS ILLUSTRATIONS, NUMBER OF ILLUSTRATIONS COUNTED, AND PERCENTAGE CALCULATED FOR EACH YEAR, 1930-1979[a]

Year	Total Number of Style Illustrations	Number of Style Illustrations Counted	Percentage
1930	158	102	64.6
1931	164	125	76.3
1932	130	94	72.4
1933	81	62	76.5
1934	111	73	65.8
1935	160	119	74.4
1936	139	131	94.2
1937	137	111	81.0
1938	147	90	61.2
1939	168	123	73.7
1940	192	154	80.3
1941	154	147	95.4
1942	142	119	83.8
1943	161	142	88.2
1944	120	114	95.0
1945	43	34	79.1
1946	86	61	70.9
1947	104	92	88.4
1948	142	131	92.2
1949	128	115	89.8
1950	149	115	77.1
1951	138	103	74.7
1952	113	104	92.1
1953	103	89	86.5
1954	120	96	80.0
1955	129	112	86.9
1956	153	125	81.7
1957	159	143	90.0
1958	220	177	80.4
1959	178	159	89.4
1960	137	126	92.0
1961	155	133	85.9
1962	163	132	81.0
1963	170	144	84.8
1964	157	131	83.5
1965	99	83	83.9

TABLE XIV (Continued)

Year	Total Number of Style Illustrations	Number of Style Illustrations Counted	Percentage
1966	153	115	75.1
1967	110	75	68.1
1968	88	82	93.1
1969	69	62	89.8
1970	138	108	78.2
1971	111	78	70.2
1972	99	70	70.1
1973	82	65	79.3
1974	90	66	73.3
1975	66	44	66.6
1976	82	49	59.8
1977	52	35	67.4
1978	52	40	76.9
1979	55	47	85.4
Total	6,057	5,047	83.3

[a]SOURCE: Sears, Roebuck and Company Catalog

APPENDIX F

FIVE ILLUSTRATIONS OF DRESS STYLE A (SHIRTWAIST)

FROM SEARS CATALOG FOR EACH

DECADE FROM 1930 TO 1979


1930
1940
1950
1960
1970

APPENDIX G

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF ILLUSTRATIONS FOR SEVEN DRESS STYLE CLASSIFICATIONS FOR 50 YEARS, 1930-1979

TABLE XV

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF ILLUSTRATIONS FOR SEVEN DRESS STYLE CLASSIFICATIONS FOR 50 YEARS, 1930-1979[a]

	Dress Style Classifications														
	A		B		C		D		E		F		G		Yearly
Year	N	%	N	%	N	%	N	%	N	%	N	%	N	%	Total
1930	37	36.3	56	54.9	0	0.0	1	1.0	0	0.0	0	0.0	8	7.8	102
1931	10	8.0	89	71.2	0	0.0	0	0.0	0	0.0	11	8.8	15	12.0	125
1932	17	18.1	66	70.2	0	0.0	0	0.0	0	0.0	3	3.2	8	8.5	94
1933	6	9.7	44	71.0	0	0.0	0	0.0	1	1.6	6	9.7	5	8.1	62
1934	16	21.9	49	67.1	0	0.0	1	1.4	0	0.0	4	5.5	3	4.1	73
1935	24	20.2	58	48.7	1	0.8	0	0.0	1	0.8	26	21.8	9	7.6	119
1936	45	34.4	46	35.1	0	0.0	0	0.0	0	0.0	36	27.5	4	3.1	131
1937	33	29.7	61	55.0	0	0.0	1	0.9	0	0.0	12	10.8	4	3.6	111
1938	30	33.3	42	46.7	0	0.0	0	0.0	0	0.0	10	11.1	8	8.9	90
1939	42	34.1	43	35.0	0	0.0	14	11.4	1	0.8	7	5.7	16	13.0	123
1940	63	40.9	51	33.1	0	0.0	13	8.4	0	0.0	11	7.1	16	10.4	154
1941	54	36.7	62	42.2	0	0.0	17	11.6	0	0.0	5	3.4	9	6.1	147
1942	72	60.5	28	23.5	0	0.0	5	4.2	5	4.2	9	7.6	0	0.0	119
1943	86	60.6	36	25.4	0	0.0	2	1.4	4	2.8	14	9.9	0	0.0	142
1944	50	43.9	40	35.1	0	0.0	4	3.5	4	3.5	16	14.0	0	0.0	114
1945	14	41.2	11	32.4	0	0.0	2	5.9	0	0.0	7	20.6	0	0.0	34
1946	21	34.4	22	36.1	1	1.6	2	3.3	3	4.9	11	18.0	1	1.6	61
1947	47	51.1	28	30.4	0	0.0	6	6.5	2	2.2	8	8.7	1	1.1	92
1948	62	47.3	43	32.8	0	0.0	5	3.8	3	2.3	18	13.7	0	0.0	131
1949	54	47.0	39	34.0	0	0.0	3	2.7	2	1.8	16	14.0	1	0.9	115
1950	71	61.7	29	25.2	0	0.0	0	0.0	0	0.0	14	12.2	1	0.9	115
1951	78	75.7	15	14.6	1	1.0	3	2.9	0	0.0	6	5.8	0	0.0	103
1952	66	63.5	22	21.2	2	1.9	0	0.0	0	0.0	12	11.5	2	1.9	104
1953	53	59.6	25	28.1	1	1.1	0	0.0	4	4.5	6	6.7	0	0.0	89
1954	48	50.0	27	28.1	5	5.2	1	1.0	6	6.3	7	7.3	2	2.1	96
1955	62	55.4	21	18.8	6	5.4	1	0.9	5	4.4	12	10.7	5	4.4	112
1956	43	34.4	47	37.6	13	10.4	1	0.8	6	4.8	10	8.0	5	4.0	125
1957	36	25.2	50	35.0	26	18.2	3	2.1	6	4.2	11	7.7	11	7.7	143
1958	53	30.0	34	19.2	26	14.7	22	12.4	7	4.0	29	16.3	6	3.4	177
1959	64	40.3	34	21.3	30	18.9	2	1.2	3	1.9	16	10.1	10	6.3	159
1960	63	50.0	24	19.0	18	14.3	1	0.8	1	0.8	16	12.7	3	2.4	126
1961	56	42.1	26	19.5	27	20.3	1	0.8	0	0.0	16	12.0	7	5.3	133
1962	33	25.0	41	31.0	29	22.0	2	1.6	3	2.2	15	11.4	9	6.8	132
1963	34	23.6	32	22.2	34	23.6	7	4.9	4	2.8	25	17.4	8	5.6	144
1964	23	17.6	27	20.6	23	17.6	16	12.2	19	14.5	16	12.2	7	5.3	131
1965	9	10.8	17	20.5	7	8.4	18	21.7	5	6.0	21	25.3	6	7.2	83
1966	19	16.5	23	20.0	5	4.3	25	21.7	9	7.8	27	23.5	7	6.1	115
1967	8	10.7	7	9.3	3	4.0	33	44.0	5	6.7	17	22.7	2	2.6	75
1968	10	12.2	9	11.0	2	2.4	45	54.9	2	2.4	14	17.1	0	0.0	82
1969	5	8.1	10	16.1	3	4.8	34	54.8	5	8.1	5	8.1	0	0.0	62
1970	5	4.6	25	23.1	1	0.9	63	58.3	14	13.0	0	0.0	0	0.0	108
1971	5	6.4	11	14.1	3	3.8	56	71.8	3	3.8	0	0.0	0	0.0	78
1972	6	8.6	20	28.6	5	7.1	32	45.7	4	5.7	1	1.4	2	2.9	70
1973	7	10.8	20	30.8	2	3.0	29	44.7	1	1.5	6	9.2	0	0.0	65
1974	16	24.2	14	21.2	2	3.0	19	28.8	1	1.5	11	16.7	3	4.5	66
1975	13	29.5	7	15.9	0	0.0	11	25.0	2	4.5	5	11.4	6	13.6	44
1976	4	8.2	6	12.2	0	0.0	16	32.7	13	26.5	6	12.2	4	8.2	49
1977	5	14.3	8	22.9	1	2.9	6	17.1	6	17.1	5	14.3	4	11.4	35
1978	12	30.0	9	22.5	0	0.0	5	12.5	5	12.5	8	20.0	1	2.5	40
1979	13	27.7	22	46.8	1	2.1	2	4.3	0	0.0	8	17.0	1	2.1	47
Total N		1703		1576		278		531		164		575		220	5047
%		33.7		31.2		5.6		10.6		3.2		11.4		4.3	100.0

[a]Source: Sears, Roebuck and Company Catalog

APPENDIX H

YEARLY FREQUENCY AND PERCENTAGE OF YEARLY TOTAL OF ILLUSTRATIONS FOR SEVEN MODAL DESIGN COMPONENTS FOR 50 YEARS 1930-1979: BODICE, SLEEVES, SKIRTS, NECKLINE, WAISTLINE, CLOSURE AND YOKE

TABLE XVI

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF BODICE VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 1. Bodice

Year	Variations Code 1.1.1 N	1.1.1 %	1.1.2 N	1.1.2 %	1.2.1 N	1.2.1 %	1.2.2 N	1.2.2 %	1.3.1 N	1.3.1 %	Yearly Total
1930	48	47.1	46	45.1	0	0.0	8	7.8	0	0.0	102
1931	73	58.4	27	21.6	9	7.2	16	12.8	0	0.0	125
1932	56	59.6	27	28.7	4	4.3	7	7.4	0	0.0	94
1933	38	61.3	13	21.0	7	11.3	4	6.5	0	0.0	62
1934	59	80.8	7	9.6	4	5.5	3	4.1	0	0.0	73
1935	69	58.0	16	13.4	23	19.3	11	9.2	0	0.0	119
1936	55	42.0	36	21.5	23	17.6	15	11.5	2	1.5	131
1937	38	34.2	57	51.4	14	12.6	2	1.8	0	0.0	111
1938	18	20.0	54	60.0	9	10.0	9	10.0	0	0.0	90
1939	27	22.0	73	59.3	11	8.9	12	9.8	0	0.0	123
1940	87	56.5	40	26.0	13	8.4	14	9.1	0	0.0	154
1941	76	51.7	57	38.8	9	6.1	5	3.4	0	0.0	147
1942	35	29.4	75	63.0	8	6.7	1	0.8	0	0.0	119
1943	35	24.6	93	65.5	11	7.7	3	2.1	0	0.0	142
1944	68	59.6	30	26.3	15	13.2	1	0.9	0	0.0	114
1945	6	17.6	21	61.8	6	17.6	1	2.9	0	0.0	34
1946	28	45.9	20	32.8	12	19.7	1	1.6	0	0.0	61
1947	43	46.7	41	44.6	7	7.6	1	1.1	0	0.0	92
1948	60	45.8	54	41.2	17	13.0	0	0.0	0	0.0	131
1949	63	54.8	34	29.6	15	13.0	3	2.6	0	0.0	115
1950	78	67.8	22	19.1	9	7.8	6	5.2	0	0.0	115
1951	68	66.0	28	27.2	7	6.8	0	0.0	0	0.0	103
1952	81	77.9	9	8.7	12	11.5	2	1.9	0	0.0	104
1953	75	84.3	8	9.0	6	6.7	0	0.0	0	0.0	89
1954	83	86.5	4	4.2	7	7.3	2	2.1	0	0.0	96
1955	94	83.9	1	0.9	14	12.5	3	2.7	0	0.0	112
1956	115	92.0	0	0.0	7	5.6	3	2.4	0	0.0	125
1957	117	81.8	2	1.4	15	10.5	9	6.3	0	0.0	143
1958	108	61.0	34	19.2	12	6.8	23	13.0	0	0.0	177
1959	128	80.5	5	3.1	15	9.4	11	6.9	0	0.0	159
1960	103	81.7	4	3.2	14	11.1	5	4.0	0	0.0	126
1961	105	78.9	6	4.5	13	9.8	9	6.8	0	0.0	133
1962	108	81.8	0	0.0	9	6.8	15	11.4	0	0.0	132
1963	106	73.6	5	3.5	2	1.4	31	21.5	0	0.0	144
1964	80	61.1	28	21.4	4	3.1	19	14.5	0	0.0	131
1965	42	50.6	16	19.3	1	1.2	24	28.9	0	0.0	83
1966	39	33.9	42	36.6	11	9.6	23	20.0	0	0.0	115
1967	38	50.7	17	22.7	3	4.0	17	22.7	0	0.0	75
1968	60	73.2	8	9.8	1	1.2	13	15.9	0	0.0	82
1969	38	61.3	19	30.6	0	0.0	5	8.1	0	0.0	62
1970	74	68.5	34	31.5	0	0.0	0	0.0	0	0.0	108
1971	73	93.6	5	6.4	0	0.0	0	0.0	0	0.0	78
1972	35	50.0	32	45.7	1	1.4	2	2.9	0	0.0	70
1973	34	52.3	25	38.5	4	6.2	2	3.1	0	0.0	65
1974	26	39.4	26	39.4	7	10.6	7	10.6	0	0.0	66
1975	21	47.7	12	27.3	0	0.0	11	25.0	0	0.0	44
1976	18	36.7	21	42.9	3	6.1	7	14.3	0	0.0	49
1977	15	42.9	11	31.4	0	0.0	9	25.8	0	0.0	35
1978	10	25.0	21	52.5	0	0.0	9	22.5	0	0.0	40
1979	8	17.0	30	63.8	0	0.0	9	19.1	0	0.0	47
Total N	2962		1296		394		393		2		5047
Total %	58.7		25.7		7.8		7.8		0.0		100.0

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XVII

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF SLEEVE VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 2. Sleeves

Year	Variations Code 2.1.1 N	2.1.1 %	2.1.2 N	2.1.2 %	2.2.1 N	2.2.1 %	2.3.1 N	2.3.1 %	2.41 N	2.41 %	2.5.1 N	2.5.1 %	Yearly Total
1930	102	100.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	102
1931	124	99.2	0	0.0	1	0.8	0	0.0	0	0.0	0	0.0	125
1932	86	91.5	2	2.1	1	1.1	1	1.1	1	1.1	3	3.2	94
1933	26	41.9	21	33.9	2	3.2	8	12.9	1	1.6	4	6.5	62
1934	52	71.2	15	20.5	0	0.0	1	1.4	1	1.4	4	5.5	73
1935	88	74.0	11	9.2	0	0.0	12	10.1	4	3.4	4	3.4	119
1936	81	61.9	30	22.9	1	0.8	7	5.3	8	6.1	4	3.1	131
1937	23	20.7	78	70.3	0	0.0	6	5.4	4	3.6	0	0.0	111
1938	13	14.4	74	82.2	0	0.0	0	0.0	2	2.2	1	1.1	90
1939	5	4.1	116	94.3	0	0.0	0	0.0	2	1.6	0	0.0	123
1940	8	5.2	145	94.2	0	0.0	0	0.0	1	0.6	0	0.0	154
1941	25	17.0	121	82.4	1	0.7	0	0.0	0	0.0	0	0.0	147
1942	28	23.5	86	72.3	0	0.0	0	0.0	5	4.2	0	0.0	119
1943	97	68.3	41	28.9	0	0.0	0	0.0	4	2.8	0	0.0	142
1944	103	90.4	7	6.1	0	0.0	0	0.0	4	3.5	0	0.0	114
1945	30	88.2	1	2.9	0	0.0	3	8.8	0	0.0	0	0.0	34
1946	48	78.7	8	13.1	2	3.3	0	0.0	3	4.9	0	0.0	61
1947	69	75.0	18	19.6	0	0.0	0	0.0	5	5.4	0	0.0	92
1948	93	71.0	23	17.6	2	1.5	0	0.0	13	10.0	0	0.0	131
1949	76	66.1	14	12.1	3	2.7	1	0.9	21	18.2	0	0.0	115
1950	79	68.7	4	3.5	20	17.4	1	0.9	11	9.6	0	0.0	115
1951	57	55.3	2	1.9	14	13.6	1	1.0	28	27.2	1	1.0	103
1952	53	51.0	4	3.8	22	21.2	0	0.0	24	23.1	1	1.0	104
1953	34	38.2	2	2.2	22	24.7	2	2.2	29	32.6	0	0.0	89
1954	46	47.9	2	2.1	34	35.4	0	0.0	13	13.6	1	1.0	96
1955	70	62.5	0	0.0	24	21.4	0	0.0	18	16.1	0	0.0	112
1956	51	40.8	11	8.8	46	36.8	0	0.0	17	13.6	0	0.0	125
1957	87	60.8	1	0.7	42	29.4	0	0.0	13	9.1	0	0.0	143
1958	110	62.1	0	0.0	51	28.8	1	0.6	15	8.5	0	0.0	177
1959	122	76.7	0	0.0	30	18.9	0	0.0	7	4.4	0	0.0	159
1960	93	73.8	0	0.0	27	21.4	1	0.8	5	4.0	0	0.0	126
1961	97	72.9	0	0.0	19	14.3	13	9.8	4	8.0	0	0.0	133
1962	90	68.2	0	0.0	31	23.5	2	1.5	9	6.8	0	0.0	132
1963	108	75.0	1	0.7	24	16.7	5	3.5	5	3.5	1	0.7	144
1964	96	73.3	0	0.0	8	6.1	8	6.1	19	14.5	0	0.0	131
1965	73	88.0	0	0.0	5	6.0	0	0.0	5	6.0	0	0.0	83
1966	102	88.7	0	0.0	1	0.9	2	1.7	10	8.7	0	0.0	115
1967	66	88.0	0	0.0	1	1.3	3	4.0	5	6.7	0	0.0	75
1968	80	97.6	0	0.0	0	0.0	0	0.0	2	2.4	0	0.0	82
1969	56	90.3	0	0.0	0	0.0	1	1.6	5	8.1	0	0.0	62
1970	90	83.3	1	0.9	1	0.9	1	0.9	15	13.9	0	0.0	108
1971	74	94.9	0	0.0	0	0.0	1	1.3	3	3.8	0	0.0	78
1972	60	85.7	3	4.3	0	0.0	1	1.4	6	8.5	0	0.0	70
1973	60	92.3	3	4.6	0	0.0	1	1.5	1	1.5	0	0.0	65
1974	53	80.3	12	18.2	0	0.0	0	0.0	1	1.5	0	0.0	66
1975	37	84.1	4	9.1	0	0.0	1	2.3	2	4.5	0	0.0	44
1976	31	63.3	1	2.0	0	0.0	3	6.1	14	28.6	0	0.0	49
1977	26	74.3	1	2.9	0	0.0	2	5.7	6	17.1	0	0.0	35
1978	17	42.5	0	0.0	3	7.5	14	35.0	6	15.0	0	0.0	40
1979	28	59.6	4	8.5	4	8.5	10	21.3	1	2.1	0	0.0	47
Total N	3213		877		442		113		378		24		5047
Total %	63.7		17.4		8.7		2.3		7.4		0.5		100.0

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XVIII

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF SKIRT VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 3. Skirts

Year	Variations Code 3.1.1 N	3.1.1 %	3.1.2 N	3.1.2 %	3.1.3 N	3.1.3 %	3.1.4 N	3.1.4 %	3.1.5 N	3.1.5 %	Yearly Total
1930	0	0.0	0	0.0	1	1.0	0	0.0	52	51.0	102
1931	1	0.8	0	0.0	1	0.8	0	0.0	41	32.8	125
1932	0	0.0	0	0.0	0	0.0	0	0.0	31	33.0	94
1933	0	0.0	0	0.0	0	0.0	0	0.0	24	38.7	62
1934	0	0.0	0	0.0	0	0.0	0	0.0	29	39.7	73
1935	3	2.5	0	0.0	0	0.0	5	4.2	2	1.7	119
1936	11	8.4	1	0.8	0	0.0	0	0.0	32	24.4	131
1937	2	1.8	0	0.0	1	0.9	0	0.0	0	0.0	111
1938	1	1.1	0	0.0	2	2.2	2	2.2	4	4.4	90
1939	0	0.0	0	0.0	6	4.9	5	4.1	34	27.6	123
1940	0	0.0	1	0.6	2	1.3	0	0.0	43	27.9	154
1941	2	1.4	0	0.0	7	4.8	34	23.1	0	0.0	147
1942	0	0.0	0	0.0	10	8.4	0	0.0	68	57.1	119
1943	1	0.7	1	0.7	33	23.2	3	2.1	39	27.5	142
1944	1	0.9	0	0.0	10	8.8	43	37.7	0	0.0	114
1945	1	2.9	2	5.9	5	14.7	1	2.9	10	29.4	34
1946	8	13.1	5	8.2	3	4.9	15	24.6	2	3.3	61
1947	1	1.1	2	2.2	12	13.0	4	4.3	30	32.6	92
1948	1	0.8	0	0.0	16	12.2	0	0.0	21	16.0	131
1949	2	1.7	0	0.0	16	13.9	2	1.7	11	9.6	115
1950	3	2.6	0	0.0	11	9.6	26	22.6	10	8.7	115
1951	7	6.8	0	0.0	10	9.7	5	4.9	13	12.6	103
1952	14	13.5	0	0.0	11	10.6	7	6.7	20	19.2	104
1953	6	6.7	0	0.0	12	13.5	16	18.0	21	3.6	89
1954	18	18.8	3	3.1	7	7.3	15	15.6	11	11.5	96
1955	23	20.5	0	0.0	4	3.6	26	23.2	5	4.5	112
1956	44	35.2	3	2.4	3	2.4	0	0.0	0	0.0	125
1957	53	37.1	0	0.0	10	7.0	20	14.0	0	0.0	143
1958	101	57.1	0	0.0	8	4.5	30	16.9	0	0.0	177
1959	72	45.3	0	0.0	15	9.4	52	32.7	1	0.6	159
1960	40	31.7	2	1.6	8	6.3	56	44.4	11	8.7	126
1961	44	33.1	0	0.0	6	4.5	50	37.6	9	6.8	133
1962	54	40.9	0	0.0	6	4.5	47	35.6	8	6.1	132
1963	82	56.9	0	0.0	13	9.0	33	22.9	5	3.5	144
1964	83	63.4	0	0.0	10	7.6	30	22.9	0	0.0	131
1965	48	57.8	0	0.0	10	12.0	14	16.9	0	0.0	83
1966	63	54.8	8	7.0	15	13.0	0	0.0	0	0.0	115
1967	51	68.0	0	0.0	1	1.3	17	22.7	0	0.0	75
1968	34	41.5	0	0.0	6	7.3	4	4.9	2	2.4	82
1969	24	38.7	0	0.0	3	4.8	13	21.0	0	0.0	62
1970	22	20.4	0	0.0	6	5.6	2	1.9	10	9.3	108
1971	29	37.2	0	0.0	5	6.4	0	0.0	7	9.0	78
1972	16	22.9	0	0.0	4	5.7	7	10.0	1	1.4	70
1973	19	29.2	0	0.0	4	6.2	8	12.3	0	0.0	65
1974	17	25.8	0	0.0	9	13.6	6	9.1	1	1.5	66
1975	14	31.8	0	0.0	7	15.9	2	4.5	0	0.0	44
1976	12	24.5	0	0.0	9	18.4	0	0.0	0	0.0	49
1977	11	31.4	0	0.0	9	25.7	2	5.7	0	0.0	35
1978	4	10.0	0	0.0	16	40.0	1	2.5	0	0.0	40
1979	4	8.3	0	0.0	30	63.8	2	4.3	0	0.0	47
Total N	1047		28		393		605		608		5047
Total %	20.7		0.6		7.8		12.0		12.1		100.0

TABLE XVIII (Continued)

	Modal Design Component: 3. Skirts										
	Variations Code										
	3.2.1		3.2.2		3.2.3		3.2.4		3.3.1		Yearly
Year	N	%	N	%	N	%	N	%	N	%	Total
1930	13	12.7	0	0.0	15	14.7	21	20.6	0	0.0	102
1931	40	32.0	0	0.0	0	0.0	39	31.2	3	2.4	125
1932	25	26.6	0	0.0	0	0.0	38	40.4	0	0.0	94
1933	21	33.9	0	0.0	0	0.0	17	27.4	0	0.0	62
1934	22	30.1	0	0.0	0	0.0	22	30.1	0	0.0	73
1935	17	14.3	0	0.0	0	0.0	91	76.5	1	0.8	119
1936	38	29.0	0	0.0	0	0.0	48	36.6	1	0.8	131
1937	61	55.0	0	0.0	4	3.6	43	38.7	0	0.0	111
1938	45	50.0	0	0.0	3	3.3	32	35.6	1	1.1	90
1939	45	36.6	0	0.0	19	15.4	14	11.4	0	0.0	123
1940	84	54.5	6	3.9	4	2.6	13	8.4	1	0.6	154
1941	90	61.2	4	2.7	10	6.8	0	0.0	0	0.0	147
1942	41	34.5	0	0.0	0	0.0	0	0.0	0	0.0	119
1943	54	38.0	3	2.1	7	4.9	0	0.0	1	0.7	142
1944	40	35.1	0	0.0	0	0.0	0	0.0	20	17.5	114
1945	15	44.1	0	0.0	0	0.0	0	0.0	0	0.0	34
1946	25	41.0	0	0.0	0	0.0	0	0.0	5	8.2	61
1947	27	29.3	2	2.2	11	12.0	2	2.2	2	2.2	92
1948	57	43.5	3	2.3	32	24.4	0	0.0	0	0.0	131
1949	32	27.8	6	5.2	42	36.6	1	0.9	6	5.2	115
1950	45	39.1	0	0.0	20	17.4	0	0.0	0	0.0	115
1951	49	47.6	0	0.0	10	9.7	1	1.0	13	12.7	103
1952	40	38.5	3	2.9	8	7.7	0	0.0	2	2.0	104
1953	24	27.0	4	4.5	5	5.6	0	0.0	2	2.2	89
1954	28	29.2	4	4.2	0	0.0	10	10.4	0	0.0	96
1955	32	28.6	1	0.9	5	4.5	16	14.3	0	0.0	112
1956	35	28.0	24	19.2	12	9.6	0	0.0	4	3.2	125
1957	32	22.4	11	7.7	17	11.9	0	0.0	0	0.0	143
1958	14	7.9	12	6.8	12	6.8	0	0.0	0	0.0	177
1959	2	1.3	1	0.6	9	5.7	6	3.8	1	0.6	159
1960	4	3.2	1	0.8	0	0.0	4	3.2	0	0.0	126
1961	11	8.3	1	0.8	4	3.0	0	0.0	8	6.0	133
1962	12	9.1	3	2.3	0	0.0	2	1.5	0	0.0	132
1963	6	4.2	3	2.1	1	0.7	1	0.7	0	0.0	144
1964	7	5.3	0	0.0	0	0.0	0	0.0	1	0.8	131
1965	11	13.3	0	0.0	0	0.0	0	0.0	0	0.0	83
1966	19	16.5	8	7.0	2	1.7	0	0.0	0	0.0	115
1967	6	8.0	0	0.0	0	0.0	0	0.0	0	0.0	75
1968	31	37.8	0	0.0	0	0.0	5	6.1	0	0.0	82
1969	21	33.9	0	0.0	0	0.0	0	0.0	1	1.6	62
1970	62	57.4	0	0.0	0	0.0	5	4.6	1	0.9	108
1971	34	43.6	0	0.0	1	1.3	2	2.6	0	0.0	78
1972	40	57.1	0	0.0	2	2.9	0	0.0	0	0.0	70
1973	34	52.3	0	0.0	0	0.0	0	0.0	0	0.0	65
1974	33	50.0	0	0.0	0	0.0	0	0.0	0	0.0	66
1975	19	43.2	0	0.0	2	4.5	0	0.0	0	0.0	44
1976	21	42.9	0	0.0	7	14.3	0	0.0	0	0.0	49
1977	11	31.4	0	0.0	2	5.7	0	0.0	0	0.0	35
1978	9	22.5	0	0.0	10	25.0	0	0.0	0	0.0	40
1979	9	19.1	0	0.0	1	2.1	0	0.0	1	2.1	47
Total N	1493		100		277		433		63		5047
Total %	29.6		2.0		5.5		8.5		1.2		100.0

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XIX

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF NECKLINE (NO COLLAR) VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 4. Neckline

	Variations Code											
	4.1.1		4.1.2		4.1.3		4.1.4		4.1.5		4.1.6	
Year	N	%	N	%	N	%	N	%	N	%	N	%
1930	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	19	18.6
1931	0	0.0	0	0.0	2	1.6	3	2.4	0	0.0	38	30.4
1932	2	2.1	0	0.0	4	4.3	1	1.1	0	0.0	22	23.4
1933	5	8.1	0	0.0	0	0.0	3	4.8	0	0.0	14	22.5
1934	3	4.1	0	0.0	0	0.0	4	5.5	0	0.0	11	15.1
1935	12	10.1	1	0.8	3	2.5	0	0.0	0	0.0	7	5.9
1936	4	3.1	0	0.0	0	0.0	3	2.3	0	0.0	13	10.0
1937	2	1.8	1	0.9	7	6.3	0	0.0	0	0.0	19	17.1
1938	5	5.6	2	2.2	5	5.6	6	6.7	0	0.0	17	18.9
1939	14	11.4	0	0.0	2	1.6	11	8.9	3	2.4	27	22.0
1940	16	10.4	0	0.0	0	0.0	4	2.6	10	6.5	25	16.2
1941	19	12.9	0	0.0	0	0.0	6	4.1	6	4.1	20	13.6
1942	9	7.6	0	0.0	0	0.0	1	0.8	1	0.8	28	23.5
1943	6	4.2	0	0.0	0	0.0	4	2.8	7	4.9	19	13.4
1944	9	7.9	0	0.0	0	0.0	5	4.4	6	5.3	22	19.3
1945	3	8.8	0	0.0	0	0.0	2	5.9	1	2.9	6	17.6
1946	8	13.1	0	0.0	0	0.0	1	1.6	3	4.9	15	24.6
1947	8	8.7	0	0.0	0	0.0	2	2.2	5	5.4	17	18.5
1948	13	9.9	0	0.0	0	0.0	9	6.9	9	6.9	14	10.7
1949	12	10.4	0	0.0	0	0.0	5	4.4	6	5.3	7	5.1
1950	4	3.5	0	0.0	1	0.9	3	2.6	3	2.6	7	6.1
1951	6	5.8	0	0.0	1	1.0	2	1.9	4	3.9	0	0.0
1952	4	3.8	0	0.0	0	0.0	0	0.0	5	4.8	6	4.9
1953	7	7.9	0	0.0	0	0.0	1	1.1	1	1.1	12	13.5
1954	4	4.2	0	0.0	0	0.0	2	2.1	5	5.2	17	17.8
1955	3	2.7	0	0.0	0	0.0	0	0.0	2	1.8	14	12.5
1956	6	4.8	2	1.6	0	0.0	2	1.6	9	7.2	12	9.6
1957	13	9.1	1	0.7	0	0.0	5	3.5	3	2.1	22	15.4
1958	14	7.9	8	4.5	1	0.6	1	0.6	1	0.6	29	16.4
1959	10	6.3	3	1.9	0	0.0	1	0.6	3	1.9	26	16.3
1960	17	13.5	1	0.8	0	0.0	1	0.8	1	0.8	12	9.6
1961	18	13.5	6	4.5	1	0.8	1	0.8	0	0.0	7	5.3
1962	42	31.8	10	7.6	0	0.0	1	0.8	0	0.0	10	7.5
1963	48	33.4	6	4.2	0	0.0	0	0.0	3	2.1	18	12.5
1964	37	28.3	3	2.3	1	0.8	0	0.0	1	0.8	25	19.1
1965	24	28.9	2	2.4	0	0.0	0	0.0	0	0.0	7	8.4
1966	35	30.4	5	4.3	1	0.9	3	2.6	1	0.9	9	7.8
1967	26	34.7	0	0.0	1	1.3	1	1.3	0	0.0	3	4.0
1968	13	15.8	0	0.0	1	1.2	0	0.0	0	0.0	6	7.3
1969	14	22.6	0	0.0	0	0.0	0	0.0	0	0.0	3	4.8
1970	19	17.6	0	0.0	0	0.0	1	0.9	0	0.0	24	22.3
1971	18	23.1	0	0.0	0	0.0	0	0.0	0	0.0	8	10.2
1972	19	27.1	0	0.0	0	0.0	2	2.9	0	0.0	7	10.0
1973	9	13.8	0	0.0	0	0.0	0	0.0	0	0.0	4	6.1
1974	5	7.6	0	0.0	0	0.0	2	3.0	0	0.0	4	6.1
1975	2	4.5	0	0.0	0	0.0	0	0.0	1	2.3	3	6.8
1976	5	10.2	0	0.0	0	0.0	5	10.2	0	0.0	10	20.4
1977	3	8.6	0	0.0	0	0.0	4	11.4	0	0.0	4	11.4
1978	3	7.5	0	0.0	0	0.0	2	5.0	0	0.0	10	25.0
1979	3	6.4	1	2.1	0	0.0	0	0.0	0	0.0	7	14.9
Total N	581		52		31		110		100		685	
Total %	11.6		1.0		0.6		2.1		2.0		13.6	

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XX

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF NECKLINE (COLLAR) VARIATIONS FOR 50 YEARS, 1930-1979

	Variations Code																				
	4.2.1		4.2.2		4.2.3		4.2.4		4.2.5		4.2.6		4.2.7		4.3.1		Yearly
Year	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	Total
1930	52	51.0	0	0.0	0	0.0	0	0.0	5	4.9	10	9.8	7	6.9	9	8.8	102
1931	28	22.4	0	0.0	0	0.0	0	0.0	3	2.4	17	13.6	25	20.0	9	7.2	125
1932	38	40.4	2	2.1	2	2.1	1	1.1	4	4.3	7	7.4	5	5.3	6	6.4	94
1933	16	25.8	1	1.6	2	3.2	0	0.0	4	6.5	1	1.6	8	12.9	8	12.9	62
1934	32	43.8	1	1.4	1	1.4	1	1.4	0	0.0	9	12.3	7	9.6	4	5.5	73
1935	53	44.5	3	2.5	1	0.8	1	0.8	5	4.2	18	15.1	11	9.2	4	3.3	119
1936	60	45.8	5	3.8	2	1.5	1	0.8	11	8.4	14	10.7	12	9.2	6	4.6	131
1937	43	38.7	12	10.8	1	0.9	1	0.9	8	7.2	7	6.3	9	8.1	1	0.9	111
1938	32	35.6	5	5.6	0	0.0	1	1.1	10	11.1	1	1.1	3	3.3	3	3.3	90
1939	52	42.3	0	0.0	0	0.0	0	0.0	2	1.6	0	0.0	11	8.9	1	0.8	123
1940	84	54.5	2	1.3	0	0.0	0	0.0	3	1.9	0	0.0	4	2.6	6	3.9	154
1941	81	55.1	0	0.0	0	0.0	0	0.0	1	0.7	0	0.0	2	1.4	12	8.2	147
1942	69	58.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	11	9.2	0	0.0	119
1943	98	69.0	0	0.0	0	0.0	0	0.0	5	3.5	1	0.7	2	1.4	0	0.0	142
1944	60	52.6	0	0.0	0	0.0	0	0.0	2	1.8	3	2.7	7	6.1	0	0.0	114
1945	18	52.9	0	0.0	0	0.0	0	0.0	3	8.8	0	0.0	1	2.9	0	0.0	34
1946	24	39.3	1	1.6	1	1.6	0	0.0	5	8.2	0	0.0	2	3.3	1	1.6	61
1947	49	53.3	0	0.0	2	2.2	0	0.0	1	1.1	1	1.1	5	5.4	2	2.2	92
1948	81	61.8	0	0.0	0	0.0	0	0.0	2	1.5	1	0.8	1	0.8	0	0.0	131
1949	65	57.3	2	1.8	0	0.0	0	0.0	0	0.0	0	0.0	17	14.8	1	0.9	115
1950	65	56.5	6	5.2	0	0.0	0	0.0	4	3.5	0	0.0	21	18.3	1	0.9	115
1951	53	51.5	2	1.9	0	0.0	1	1.0	0	0.0	0	0.0	33	32.0	1	1.0	103
1952	54	51.9	3	2.9	0	0.0	0	0.0	0	0.0	0	0.0	27	26.0	5	4.8	104
1953	37	41.6	4	4.5	0	0.0	0	0.0	0	0.0	0	0.0	22	24.7	5	5.6	89
1954	55	57.3	7	7.3	1	1.0	0	0.0	0	0.0	0	0.0	4	4.2	1	1.0	96
1955	70	62.5	4	3.6	0	0.0	0	0.0	3	2.7	1	0.9	14	12.5	1	0.9	112
1956	58	46.4	4	3.2	1	0.8	0	0.0	1	0.8	1	0.8	27	21.6	2	1.6	125

TABLE XX (Continued)

Year	Variations Code 4.2.1 N	4.2.1 %	4.2.2 N	4.2.2 %	4.2.3 N	4.2.3 %	4.2.4 N	4.2.4 %	4.2.5 N	4.2.5 %	4.2.6 N	4.2.6 %	4.2.7 N	4.2.7 %	4.3.1 N	4.3.1 %	Yearly Total
1957	66	46.2	7	4.9	1	0.7	0	0.0	1	0.7	4	2.8	18	12.6	2	1.4	143
1958	81	45.8	8	4.5	8	4.5	1	0.6	5	2.8	3	1.7	13	7.3	4	2.3	177
1959	87	54.7	7	4.4	3	1.9	1	0.6	4	2.5	1	0.6	10	6.3	3	1.9	159
1960	78	61.9	2	1.6	2	1.6	3	2.4	4	3.2	0	0.0	5	4.0	0	0.0	126
1961	70	52.6	3	2.3	1	0.8	6	4.5	3	2.3	1	0.8	6	4.5	10	7.5	133
1962	51	38.6	6	4.5	1	0.8	5	3.8	2	1.5	1	0.8	3	2.3	0	0.0	132
1963	47	32.6	5	3.5	1	0.7	6	4.2	5	3.5	0	0.0	1	0.7	4	2.8	144
1964	49	37.4	0	0.0	5	3.8	2	1.5	4	3.1	3	2.3	1	0.8	0	0.0	131
1965	34	41.0	4	4.8	0	0.0	6	7.2	2	2.4	3	3.6	1	1.2	0	0.0	83
1966	40	34.8	0	0.0	3	2.6	7	6.1	6	5.2	3	2.6	1	0.9	1	0.9	115
1967	25	33.3	4	5.3	1	1.3	11	14.7	0	0.0	1	1.3	2	2.7	0	0.0	75
1968	30	36.6	19	23.2	0	0.0	6	7.3	2	2.4	1	1.2	1	1.2	3	3.6	82
1969	24	38.7	9	14.5	1	1.6	5	8.1	2	3.2	2	3.2	1	1.6	1	1.6	62
1970	47	43.5	8	7.4	3	2.8	2	1.9	2	1.9	2	1.9	0	0.0	0	0.0	108
1971	34	43.6	12	15.4	0	0.0	2	2.6	0	0.0	2	2.6	1	1.3	1	1.3	78
1972	34	48.6	6	8.6	0	0.0	1	1.4	0	0.0	0	0.0	0	0.0	1	1.4	70
1973	37	56.9	9	13.8	5	7.7	0	0.0	1	1.5	0	0.0	0	0.0	0	0.0	65
1974	43	65.2	3	4.5	6	9.1	0	0.0	1	1.5	0	0.0	1	1.5	1	1.5	66
1975	26	59.1	4	9.1	0	0.0	0	0.0	3	6.8	1	2.3	0	0.0	4	9.1	44
1976	25	51.0	3	6.1	0	0.0	0	0.0	0	0.0	1	2.0	0	0.0	0	0.0	49
1977	14	40.0	0	0.0	1	2.9	5	14.3	3	8.6	1	2.9	0	0.0	0	0.0	35
1978	15	37.5	1	2.5	2	5.0	2	5.0	2	5.0	2	5.0	1	2.5	0	0.0	40
1979	16	34.0	4	8.5	0	0.0	0	0.0	3	6.4	2	4.3	11	23.4	0	0.0	47
Total N	2400		189		58		78		137		127		375		124		5047
Total %	47.6		3.8		1.2		1.5		2.7		2.4		7.4		2.5		100.0

TABLE XXI

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF WAISTLINE VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 5. Waistline

Year	Variations Code 5.1.1 N	5.1.1 %	5.1.2 N	5.1.2 %	5.1.3 N	5.1.3 %	5.2.1 N	5.2.1 %	5.3.1 N	5.3.1 %	5.4.1 N	5.4.1 %	Yearly Total
1930	52	51.0	37	36.3	0	0.0	0	0.0	8	7.8	2	2.0	102
1931	91	72.8	9	7.2	0	0.0	0	0.0	25	20.0	0	0.0	125
1932	82	87.2	0	0.0	0	0.0	0	0.0	12	12.8	0	0.0	94
1933	51	82.3	0	0.0	0	0.0	0	0.0	11	17.7	0	0.0	62
1934	63	86.3	0	0.0	2	2.7	1	1.4	7	9.6	0	0.0	73
1935	83	69.7	0	0.0	2	1.7	0	0.0	33	27.7	1	0.0	119
1936	91	69.5	0	0.0	0	0.0	0	0.0	40	30.5	0	0.0	131
1937	89	80.2	0	0.0	5	4.5	1	0.9	16	14.4	0	0.0	111
1938	69	76.7	0	0.0	2	2.2	0	0.0	19	21.1	0	0.0	90
1939	82	66.7	0	0.0	2	1.6	14	11.4	22	17.9	3	2.4	123
1940	104	67.5	4	2.6	5	3.2	13	8.4	27	17.5	1	0.6	154
1941	100	68.0	8	5.4	7	4.8	16	10.9	14	9.5	2	1.4	147
1942	103	86.6	2	1.7	0	0.0	5	4.2	9	7.6	0	0.0	119
1943	125	88.0	2	1.4	1	0.7	2	1.4	12	8.5	0	0.0	142
1944	91	79.8	3	2.6	1	0.9	4	3.5	15	13.2	0	0.0	114
1945	25	73.5	0	0.0	0	0.0	2	5.9	7	20.6	0	0.0	34
1946	46	75.4	0	0.0	0	0.0	2	3.3	12	19.7	1	1.6	61
1947	75	81.5	2	2.2	0	0.0	6	6.5	9	9.8	0	0.0	92
1948	107	81.5	0	0.0	0	0.0	5	3.8	18	13.7	0	0.0	131
1949	92	80.0	0	0.0	0	0.0	3	2.7	18	15.6	2	1.7	115
1950	100	87.0	0	0.0	0	0.0	0	0.0	15	13.0	0	0.0	115
1951	94	91.3	0	0.0	0	0.0	3	2.9	6	5.8	0	0.0	103
1952	89	85.6	1	1.0	0	0.0	0	0.0	14	13.5	0	0.0	104
1953	81	91.0	1	1.1	1	1.1	0	0.0	6	6.7	0	0.0	89
1954	86	89.6	0	0.0	0	0.0	1	1.0	9	9.4	0	0.0	96
1955	90	80.4	4	3.6	0	0.0	1	0.9	17	15.2	0	0.0	112
1956	105	84.0	2	1.6	2	1.6	1	0.8	15	12.0	0	0.0	125
1957	115	80.4	1	0.7	1	0.7	3	2.1	23	16.1	0	0.0	143
1958	106	59.9	10	5.6	1	0.6	24	13.6	36	20.3	0	0.0	177
1959	128	80.5	0	0.0	1	0.6	4	2.5	26	16.4	0	0.0	159
1960	106	84.1	0	0.0	0	0.0	1	0.8	19	15.1	0	0.0	126
1961	108	81.2	1	0.8	0	0.0	1	0.8	22	16.5	1	0.8	133
1962	103	78.0	3	2.3	0	0.0	2	1.6	24	18.1	0	0.0	132
1963	103	71.5	1	0.7	1	0.7	7	4.9	32	22.2	0	0.0	144
1964	75	57.2	3	2.3	3	2.3	27	20.6	23	17.6	0	0.0	131
1965	30	36.1	3	3.6	1	1.2	22	26.5	27	32.5	0	0.0	83
1966	38	33.0	11	9.5	0	0.0	32	27.9	34	29.6	0	0.0	115
1967	19	25.3	0	0.0	0	0.0	37	49.4	19	25.3	0	0.0	75
1968	19	23.2	1	1.2	2	2.4	46	56.1	14	17.1	0	0.0	82
1969	11	17.7	4	6.5	0	0.0	38	61.3	5	8.1	4	6.5	62
1970	16	14.8	12	11.1	3	2.8	73	67.6	0	0.0	4	3.7	108
1971	15	19.2	2	2.6	3	3.8	58	74.4	0	0.0	0	0.0	78
1972	26	37.1	4	5.7	5	7.1	32	45.7	3	4.3	0	0.0	70
1973	14	24.6	2	3.1	11	16.9	30	46.2	6	9.2	0	0.0	65
1974	28	42.4	0	0.0	6	9.1	19	28.8	13	19.7	0	0.0	66
1975	22	50.0	0	0.0	0	0.0	11	25.0	11	25.0	0	0.0	44
1976	12	24.5	0	0.0	5	10.2	22	44.9	10	20.4	0	0.0	49
1977	14	40.0	0	0.0	4	11.4	8	22.9	9	25.7	0	0.0	35
1978	19	47.5	0	0.0	5	12.5	7	17.5	9	22.5	0	0.0	40
1979	35	74.5	0	0.0	1	2.1	2	4.3	9	19.1	0	0.0	47
Total N	3429		133		81		590		792		22		5047
Total %	68.0		2.6		1.6		11.7		15.7		0.4		100.0

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XXII

YEARLY FREQUENCY AND PERCENTAGE OF THE YEARLY TOTAL OF CLOSURE VARIATIONS FOR 50 YEARS, 1930-1979[a]

Modal Design Component: 6. Closure

	Variations Code														
	6.1.1		6.1.2		6.1.3		6.2.1		6.3.1		6.4.1		6.5.1		Yearly
Year	N	%	N	%	N	%	N	%	N	%	N	%	N	%	Total
1930	41	40.2	7	6.9	15	14.7	1	1.0	35	34.3	3	2.9	0	0.0	102
1931	35	28.0	13	10.4	21	16.8	34	27.2	19	15.2	3	2.4	0	0.0	125
1932	21	22.3	15	16.0	20	21.3	32	34.0	6	6.4	0	0.0	0	0.0	94
1933	13	21.0	4	6.4	4	6.5	37	59.7	3	4.8	1	1.6	0	0.0	62
1934	11	15.1	9	12.3	8	11.0	43	58.9	1	1.4	0	0.0	1	1.4	73
1935	53	44.5	5	4.2	6	5.0	14	11.8	37	31.1	4	3.4	0	0.0	119
1936	62	47.3	10	7.6	7	5.3	22	16.8	19	14.5	9	6.9	2	1.5	131
1937	46	41.4	5	4.5	5	4.5	31	27.9	22	19.8	2	1.8	0	0.0	111
1938	50	55.6	3	3.3	2	2.2	6	6.7	27	30.0	1	1.1	1	1.1	90
1939	81	65.9	4	3.3	5	4.1	12	9.8	21	17.1	0	0.0	0	0.0	123
1940	110	71.4	3	1.9	1	0.6	36	23.4	4	2.6	0	0.0	0	0.0	154
1941	87	59.2	1	0.7	0	0.0	25	17.0	31	21.1	3	2.0	0	0.0	147
1942	93	78.2	1	0.8	8	6.7	8	6.7	9	7.6	0	0.0	0	0.0	119
1943	121	85.2	1	0.7	4	2.8	4	2.8	12	8.5	0	0.0	0	0.0	142
1944	81	71.1	0	0.0	11	9.6	9	7.9	12	10.5	1	0.9	0	0.0	114
1945	28	82.4	0	0.0	2	5.9	2	5.9	2	5.9	0	0.0	0	0.0	34
1946	42	68.9	3	4.9	3	4.9	5	8.2	8	13.1	0	0.0	0	0.0	61
1947	61	66.3	9	9.7	8	8.7	9	9.8	5	5.4	0	0.0	0	0.0	92
1948	90	68.7	4	3.1	4	3.1	28	21.4	5	3.8	0	0.0	0	0.0	131
1949	71	61.8	4	3.5	4	3.4	23	20.0	12	10.4	1	0.9	0	0.0	115
1950	89	77.4	2	1.7	3	2.6	11	9.6	8	7.0	2	1.7	0	0.0	115
1951	81	78.6	5	4.8	2	1.9	5	4.9	10	9.7	0	0.0	0	0.0	103
1952	79	76.0	6	5.7	1	1.0	11	10.6	6	5.8	1	1.0	0	0.0	104
1953	66	74.2	5	5.6	0	0.0	11	12.4	7	7.9	0	0.0	0	0.0	89
1954	66	68.8	3	3.1	5	5.2	19	19.8	1	1.0	2	2.1	0	0.0	96
1955	86	76.8	1	0.9	3	2.7	21	18.8	1	0.9	0	0.0	0	0.0	112
1956	88	70.4	3	2.4	0	0.0	22	17.6	9	7.2	3	2.4	0	0.0	125
1957	91	63.6	1	0.7	4	2.8	39	27.3	6	4.2	2	1.4	0	0.0	143
1958	103	58.2	2	1.2	2	1.1	62	35.0	2	1.1	6	3.4	0	0.0	177
1959	96	60.4	3	1.9	8	5.0	49	30.8	2	1.3	1	0.6	0	0.0	159
1960	78	61.9	7	5.6	1	0.8	34	27.0	3	2.4	3	2.4	0	0.0	126
1961	69	51.9	9	6.8	4	3.0	42	31.6	5	3.8	4	3.0	0	0.0	133
1962	67	51.5	3	2.3	0	0.0	51	38.6	6	4.5	3	2.3	0	0.0	132
1963	68	47.2	4	2.8	0	0.0	61	42.4	3	2.1	8	5.6	0	0.0	144
1964	56	42.7	5	3.8	2	1.5	55	42.0	0	0.0	13	9.9	0	0.0	131
1965	32	38.6	0	0.0	0	0.0	40	48.2	2	2.4	9	10.8	0	0.0	83
1966	41	35.7	6	5.2	0	0.0	65	56.5	0	0.0	3	2.6	0	0.0	115
1967	26	34.7	1	1.3	0	0.0	46	61.3	1	1.3	1	1.3	0	0.0	75
1968	34	41.5	2	2.4	0	0.0	43	52.4	0	0.0	3	3.7	0	0.0	82
1969	20	32.3	4	6.4	0	0.0	36	58.1	0	0.0	2	3.2	0	0.0	62
1970	31	28.7	5	4.6	1	0.9	65	60.2	0	0.0	6	5.6	0	0.0	108
1971	30	38.5	3	3.8	0	0.0	38	48.7	0	0.0	7	9.0	0	0.0	78
1972	23	32.9	0	0.0	1	1.4	44	62.9	2	2.9	0	0.0	0	0.0	70
1973	28	43.1	0	0.0	0	0.0	34	52.3	0	0.0	3	4.6	0	0.0	65
1974	35	53.0	0	0.0	2	3.0	22	33.3	0	0.0	7	10.6	0	0.0	66
1975	26	59.1	0	0.0	1	2.3	10	22.7	0	0.0	7	15.9	0	0.0	44
1976	21	42.9	0	0.0	3	6.1	8	16.3	0	0.0	17	34.7	0	0.0	49
1977	15	42.9	0	0.0	1	2.9	10	28.6	0	0.0	9	25.7	0	0.0	35
1978	17	42.5	0	0.0	0	0.0	7	17.5	0	0.0	16	40.0	0	0.0	40
1979	20	42.6	1	2.1	3	6.4	2	4.3	0	0.0	21	44.7	0	0.0	47
Total N	2780		182		185		1345		364		187		4		5047
Total %	55.0		3.6		3.7		26.7		7.2		3.8		0.1		100.0

[a]Resource: Sears, Roebuck and Company Catalog

TABLE XXIII

YEARLY FREQUENCY AND PERCENTAGE OF YEARLY TOTAL OF YOKE VARIATIONS FOR 50 YEARS, 1930-1979a

Modal Design Component: 7. Yoke

Year	Variations Code 7.1.1 N	7.1.1 %	7.1.2 N	7.1.2 %	7.2.1 N	7.2.1 %	7.3.1 N	7.3.1 %	7.4.1 N	7.4.1 %	Yearly Total
1930	3	2.9	0	0.0	77	75.5	21	20.6	1	1.0	102
1931	0	0.0	0	0.0	68	54.4	57	45.6	0	0.0	125
1932	0	0.0	0	0.0	45	47.9	49	52.1	0	0.0	94
1933	3	4.8	6	9.7	18	29.0	34	54.8	1	1.6	62
1934	1	1.4	26	35.6	5	6.8	41	56.2	0	0.0	73
1935	11	9.2	17	14.3	5	4.2	86	72.3	0	0.0	119
1936	30	22.9	5	3.8	1	0.8	95	72.5	0	0.0	131
1937	12	10.8	12	10.8	0	0.0	87	78.4	0	0.0	111
1938	18	20.0	13	14.4	0	0.0	59	65.6	0	0.0	90
1939	23	18.7	13	10.6	0	0.0	87	70.7	0	0.0	123
1940	14	9.1	6	3.9	2	1.3	132	85.7	0	0.0	154
1941	44	29.9	18	12.2	2	1.4	83	56.5	0	0.0	147
1942	28	23.5	8	6.7	4	3.4	79	66.4	0	0.0	119
1943	35	24.6	5	3.5	1	0.7	100	70.4	1	0.7	142
1944	22	19.3	2	1.8	2	1.8	88	77.2	0	0.0	114
1945	2	5.9	0	0.0	0	0.0	32	94.1	0	0.0	34
1946	16	26.2	0	0.0	0	0.0	45	73.8	0	0.0	61
1947	27	29.3	1	1.1	3	3.3	61	66.3	0	0.0	92
1948	24	18.3	1	0.8	1	0.8	105	80.2	0	0.0	131
1949	2	1.7	5	4.4	1	0.9	107	93.0	0	0.0	115
1950	5	4.3	0	0.0	3	2.6	107	93.0	0	0.0	115
1951	6	5.8	0	0.0	5	4.9	92	89.3	0	0.0	103
1952	7	6.7	1	1.0	0	0.0	95	91.3	0	0.0	104
1953	5	5.6	1	1.1	2	2.2	81	91.0	0	0.0	89
1954	2	2.1	1	1.0	0	0.0	93	96.9	0	0.0	96
1955	5	4.5	2	1.8	6	5.4	99	88.4	0	0.0	112
1956	3	2.4	2	1.6	2	1.6	116	92.8	2	1.6	125
1957	10	7.0	1	0.7	5	3.5	127	88.8	0	0.0	143
1958	6	3.4	2	1.1	1	0.6	168	94.9	0	0.0	177
1959	5	3.1	2	1.3	1	0.6	151	95.0	0	0.0	159
1960	0	0.0	4	3.2	0	0.0	122	96.8	0	0.0	126
1961	7	5.3	3	2.3	1	0.8	122	91.7	0	0.0	133
1962	4	3.0	5	3.8	2	1.5	121	91.7	0	0.0	132
1963	1	0.7	1	0.7	0	0.0	142	98.6	0	0.0	144
1964	2	1.5	2	1.5	0	0.0	127	96.9	0	0.0	131
1965	2	2.4	1	1.2	0	0.0	80	96.4	0	0.0	83
1966	4	3.5	0	0.0	0	0.0	111	96.5	0	0.0	115
1967	4	5.3	0	0.0	0	0.0	71	94.7	0	0.0	75
1968	10	12.2	0	0.0	0	0.0	72	87.8	0	0.0	82
1969	4	6.5	1	1.6	0	0.0	57	91.9	0	0.0	62
1970	7	6.5	2	1.9	0	0.0	99	91.7	0	0.0	68
1971	5	6.4	3	3.8	0	0.0	70	89.7	0	0.0	78
1972	3	4.3	1	1.4	0	0.0	66	94.3	0	0.0	70
1973	13	20.0	1	1.5	0	0.0	51	78.5	0	0.0	65
1974	10	15.2	7	10.6	1	1.5	48	72.7	0	0.0	66
1975	6	13.6	2	4.5	0	0.0	36	81.8	0	0.0	44
1976	11	22.4	1	2.0	0	0.0	37	75.5	0	0.0	49
1977	5	14.3	1	2.9	0	0.0	29	82.9	0	0.0	35
1978	9	22.5	0	0.0	0	0.0	31	77.5	0	0.0	40
1979	20	42.6	0	0.0	0	0.0	27	57.4	0	0.0	47
Total N	496		185		265		4096		5		5047
Total %	9.8		3.7		5.2		81.2		0.1		100.0

[a]Resource: Sears, Roebuck and Company Catalog

VITA

Marilyn Johnson Burns

Candidate for the Degree of

Doctor of Philosophy

Thesis: FASHION DIFFUSION PROCESS: A QUANTITATIVE ANALYSIS OF THE DIMENSIONS OF FASHION CURVES IN WOMEN'S CLOTHING STYLES, 1930-1979

Major Field: Home Economics--Clothing, Textiles and Merchandising

Biographical:

Personal Data: Born in Colorado Springs, Colorado, July 24, 1931, the daughter of Mr. and Mrs. Preston W. Johnson

Education: Graduated from Colorado Springs High School, Colorado Springs, Colorado, in May, 1949; attended Colorado State University, Ft. Collins, Colorado, in 1949 and 1950; attended Colorado University, Boulder Colorado, in 1951, 1955; received the Bachelor of Science degree from Colorado University in 1955, with a major in Home Economics (Education); enrolled in Master of Arts program at University of Northern Colorado, 1959; received the Master of Arts degree from the University of Northern Colorado, Greeley, Colorado in 1961; enrolled in graduate study at Oklahoma State University, Stillwater, Oklahoma in 1979; completed requirements for the Doctor of Philosophy degree at Oklahoma State University, Stillwater, Oklahoma in May, 1982.

Professional Experience: Supply teacher in Home Economics, English, History, Science, El Paso County and Colorado Springs, Colorado District #11, 1955-1959; Associate Professor of Home Economics, 1962-1982, University of Northern Colorado; Chair, Department Home Economics, University of Northern Colorado, 1976-1982; Graduate Teaching Assistant, 1979-1980, Oklahoma State University.

Professional Organizations: Member of American Home Economics Association, Colorado Home Economics Association, American Vocational Association, Colorado Vocational Association, Association of College Professors of Textiles and Clothing, National Council of Administrators of Home Economics, The Costume Society of London, American Costume Society, American Association of University Women, Omicron Nu.