

FASHION CYCLES IN STYLE, FABRIC, AND  
DESIGN OF WOMEN'S SKIRTS IN FOUR  
FASHION MAGAZINES FROM 1925-1961

by

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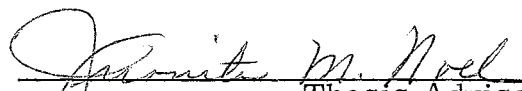
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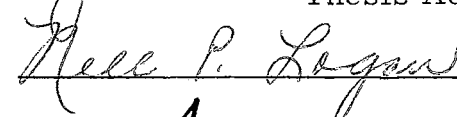
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## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	
Significance of the Study . . . . .	1
Statement of the Problem. . . . .	4
Purposes of the Problem. . . . .	4
Definition of Terms. . . . .	5
Hypotheses of the Study . . . . .	6
Assumptions of the Study. . . . .	7
Scope and Limitations of the Study. . . . .	7
Organization of the Study. . . . .	8
II. REVIEW OF LITERATURE	
Fashion . . . . .	9
Cycles of Fashion. . . . .	12
Psychological Aspects of Fashion . . . . .	15
Sociological Aspects of Fashion . . . . .	19
Economical Aspects of Fashion . . . . .	22
Historical Aspects of Fashion . . . . .	23
Summary . . . . .	25
III. METHOD AND PROCEDURE	
Survey of Literature . . . . .	26
Preliminary Investigation . . . . .	27
Constructing and Using Instrument. . . . .	31
Pilot Study . . . . .	31
IV. PRESENTATION AND ANALYSIS OF DATA	
Style. . . . .	34
Fabric. . . . .	40
Design. . . . .	46
Fashion Pages . . . . .	53
Circulation Figures. . . . .	60
V. INTERPRETATION OF RESULTS	
Summary . . . . .	64
Conclusions. . . . .	68
Recommendations. . . . .	69

Chapter	Page
SELECTED BIBLIOGRAPHY. . . . .	70
APPENDIX A. . . . .	73
APPENDIX B. . . . .	86

## LIST OF TABLES

Table	Page
I. A Tabular Comparison of Styles of Women's Skirts in 1925, with Percentage Computations . . . . .	34
II. A Tabular Comparison of Styles of Women's Skirts in 1929, with Percentage Computations . . . . .	35
III. A Tabular Comparison of Styles of Women's Skirts in 1933, with Percentage Computations . . . . .	35
IV. A Tabular Comparison of Styles of Women's Skirts in 1937, with Percentage Computations . . . . .	36
V. A Tabular Comparison of Styles of Women's Skirts in 1941, with Percentage Computations . . . . .	36
VI. A Tabular Comparison of Styles of Women's Skirts in 1945, with Percentage Computations . . . . .	37
VII. A Tabular Comparison of Styles of Women's Skirts in 1949, with Percentage Computations . . . . .	38
VIII. A Tabular Comparison of Styles of Women's Skirts in 1953, with Percentage Computations . . . . .	38
IX. A Tabular Comparison of Styles of Women's Skirts in 1957, with Percentage Computations . . . . .	39
X. A Tabular Comparison of Styles of Women's Skirts in 1961, with Percentage Computations . . . . .	39
XI. A Tabular Comparison of Fabric in Women's Skirts in 1925, with Percentage Computations . . . . .	40
XII. A Tabular Comparison of Fabric in Women's Skirts in 1929, with Percentage Computations . . . . .	42
XIII. A Tabular Comparison of Fabric in Women's Skirts in 1933, with Percentage Computations . . . . .	42
XIV. A Tabular Comparison of Fabric in Women's Skirts in 1937, with Percentage Computations . . . . .	43
XV. A Tabular Comparison of Fabric in Women's Skirts in 1941, with Percentage Computations . . . . .	43
XVI. A Tabular Comparison of Fabric in Women's Skirts in 1945, with Percentage Computations . . . . .	44

Table	Page
XVII. A Tabular Comparison of Fabric in Women's Skirts in 1949, with Percentage Computations . . . . .	44
XVIII. A Tabular Comparison of Fabric in Women's Skirts in 1953, with Percentage Computations . . . . .	45
XIX. A Tabular Comparison of Fabric in Women's Skirts in 1957, with Percentage Computations . . . . .	45
XX. A Tabular Comparison of Fabric in Women's Skirts in 1961, with Percentage Computations . . . . .	46
XXI. A Tabular Comparison of Design in Women's Skirts in 1925, with Percentage Computations . . . . .	48
XXII. A Tabular Comparison of Design in Women's Skirts in 1929, with Percentage Computations . . . . .	48
XXIII. A Tabular Comparison of Design in Women's Skirts in 1933, with Percentage Computations . . . . .	49
XXIV. A Tabular Comparison of Design in Women's Skirts in 1937, with Percentage Computations . . . . .	49
XXV. A Tabular Comparison of Design in Women's Skirts in 1941, with Percentage Computations . . . . .	50
XXVI. A Tabular Comparison of Design in Women's Skirts in 1945, with Percentage Computations . . . . .	50
XXVII. A Tabular Comparison of Design in Women's Skirts in 1949, with Percentage Computations . . . . .	51
XXVIII. A Tabular Comparison of Design in Women's Skirts in 1953, with Percentage Computations . . . . .	51
XXIX. A Tabular Comparison of Design in Women's Skirts in 1957, with Percentage Computations . . . . .	52
XXX. A Tabular Comparison of Design in Women's Skirts in 1961, with Percentage Computations . . . . .	52
XXXI. A Tabular Comparison of Fashion Pages in 1925, with Percentage Computations . . . . .	55
XXXII. A Tabular Comparison of Fashion Pages in 1929, with Percentage Computations . . . . .	55
XXXIII. A Tabular Comparison of Fashion Pages in 1933, with Percentage Computations . . . . .	56

Table	Page
XXXIV. A Tabular Comparison of Fashion Pages in 1937, with Percentage Computations . . . . .	56
XXXV. A Tabular Comparison of Fashion Pages in 1941, with Percentage Computations . . . . .	57
XXXVI. A Tabular Comparison of Fashion Pages in 1945, with Percentage Computations . . . . .	57
XXXVII. A Tabular Comparison of Fashion Pages in 1949, with Percentage Computations . . . . .	58
XXXVIII. A Tabular Comparison of Fashion Pages in 1953, with Percentage Computations . . . . .	58
XXXIX. A Tabular Comparison of Fashion Pages in 1957, with Percentage Computations . . . . .	59
XL. A Tabular Comparison of Fashion Pages in 1961, with Percentage Computations . . . . .	59
XLI. Circulation Figures of Four Fashion Magazines Examined in the Study, from 1925-1961 . . . . .	62



## LIST OF FIGURES

Figure	Page
1 Comparative Data of Style in Women's Skirts Evidenced by Four Graphs for 1925, 1929, 1933 and 1937 . . . . .	74
2 Comparative Data of Style in Women's Skirts Evidenced by Four Graphs for 1941, 1945, 1949 and 1953 . . . . .	75
3 Comparative Date of Style in Women's Skirts Evidenced by Two Graphs for 1957 and 1961 . . . . .	76
4 Comparative Date of the Analysis of Styles in Women's Skirts from 1925-1961 . . . . .	41
5 Comparative Date of Fabric in Women's Skirts Evidenced by Four Graphs for 1925, 1929, 1933 and 1937 . . . . .	77
6 Comparative Data of Fabric in Women's Skirts Evidenced by Four Graphs for 1941, 1945, 1949 and 1953 . . . . .	78
7 Comparative Data of Fabric in Women's Skirts Evidenced by Two Graphs for 1957 and 1961 . . . . .	79
8 Comparative Data of the Analysis of Fabric in Women's Skirts from 1925-1961 . . . . .	47
9 Comparative Data of Design in Women's Skirts Evidenced by Four Graphs for 1925, 1929, 1933 and 1937 . . . . .	80
10 Comparative Data of Design in Women's Skirts Evidenced by Four Graphs for 1941, 1945, 1949 and 1953 . . . . .	81
11 Comparative Data of Design in Women's Skirts Evidenced by Two Graphs for 1957 and 1961 .. . . .	82
12 Comparative Data of the Analysis of Design in Women's Skirts from 1925-1961 . . . . .	54
13 Comparative Data of Fashion Pages Evidenced by Four Graphs for 1925, 1929, 1933 and 1937. . . . .	83
14 Comparative Data of Fashion Pages Evidenced by Four Graphs for 1941, 1945, 1949 and 1953. . . . .	84

Figure		Page
15	Comparative Data of Fashion Pages Evidenced by Two Graphs for 1957 and 1961. . . . .	85
16	Comparative Data of the Analysis of Fashion Pages in Four Fashion Magazines from 1925-1961 . . . . .	61
17	Comparative Data of Circulation Figures of Four Fashion Magazines from 1925-1961. . . . .	63

## CHAPTER I

### INTRODUCTION

Home economics has been based on the axiom of improving life for the individual and his family. Honey<sup>1</sup> recently pointed up that the objective of home economics as stated in 1909 has remained unchanged through the years. This objective was "to improve the conditions of living in the home, the institutional household and the community."

The need for research in every area of home economics has been recognized by leaders in the field, who have wanted to improve family life. Personius<sup>2</sup> stated that "all home economics programs--whether designed for education, promotion, or service--has depended upon the findings of research to contribute to soundness of program and to discourage superficiality and obsolescence." Thus, one goal of research has been to study a subject systematically in order to discern new facts and to establish theories and fundamental truths.<sup>3</sup> One basic purpose of every field of learning, including home economics research, has been

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<sup>1</sup>Ruth R. Hohey, "The New Directions for Research," Journal of Home Economics, LI (November 1959), pp. 761-2.

<sup>2</sup>Catherine J. Personius, "Objectives and Philosophy of Home Economics Research," Journal of Home Economics, LI (February 1959), pp. 94-6.

<sup>3</sup>Catherine J. Personius, "Home Economics Research," Journal of Home Economics, XLV (March 1953), p. 157.

to serve mankind.<sup>4</sup> Research is especially important in home economics, a relatively young and dynamic field.<sup>5</sup>

The information thus far obtained in home economics, especially that research related to clothing, appears to be of value to manufacturers, retailers, and other persons concerned with the promotion and sale of fashion merchandise. A poignant need for research exists at the present time, because of the dearth of research in some areas of home economics.<sup>6</sup>

The study of fashion appears to be one promising avenue of exploration. Careful scrutiny of fashion may reveal data particularly valuable to the entire field of merchandising. Little data exists relating to the cycles of fashions. Hence, an investigation designed to reveal the regularities and irregularities of the fashion cycles in women's skirts with regard to style, fabric, and design in four fashion magazines from 1925-1961 was undertaken.

Nystrom<sup>7</sup> stated that "the length of time of fashion cycles must be greatly variable, but thorough study may reveal regularities of important practical significance. The analysis of this phase of fashion constitutes a fascinating problem for future study." Careful analysis of the style, fabric, and design of women's skirts may provide some insight into the intricacies of the fashion cycle.

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<sup>4</sup>Carter V. Good and Douglas E. Scates, Methods of Research (New York, 1954), p. 9.

<sup>5</sup>Ibid.

<sup>6</sup>C. A. Elvehjem, "From the Minds of Men to the Lives of People," Journal of Home Economics, XLIX (September 1957), p. 507.

<sup>7</sup>Paul H. Nystrom, Economics of Fashion (New York, 1928), p. 29.

Changes noted in fashion have often been indicative of changes in the American society. Seemingly, these changes have been related to economic, social, and psychological factors. Although fashions have changed gradually in most societies, fashions have changed most rapidly in democratic countries where class distinctions have not been a controlling force.<sup>8</sup>

Fashion change has appeared to interest man since his birth. Hurlock<sup>9</sup> stated that:

"Ever since prehistoric man began to adorn his naked body with colored clays, clothing has been one of the absorbing and all-important problems of life. But never in history has fashion held such power as it does today. Never have fashions been so varied and so fleeting. Never has fashion's sway been so universal that to be out of fashion might literally be interpreted to be 'out of the world'."

Thus, fashions have changed down through the years. Lerner<sup>10</sup> noted that as a society changed so had fashions. Change of fashion has appeared to be an index of the pace of social change within a society. The productive forces of a society that has produced changes in fashions must itself be changing.<sup>11</sup>

A historical study of fashion has offered opportunity to study changes in the social forces, human behavior, customs and habits, historical events, and economic cycles. History is concerned with what

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<sup>8</sup>Bernice G. Chambers, Fashion Fundamentals (New York, 1947), p. 8.

<sup>9</sup>Elizabeth B. Hurlock, The Psychology of Dress (New York, 1929), p. 3.

<sup>10</sup>Max Lerner, America As a Civilization (New York, 1957), p. 646-647.

<sup>11</sup>Quentin Bell, On Human Finery (London, 1947), p. 127.

has passed, and has been a record of man's achievement. A noted educator stated that man has used history to understand the present in light of past events and developments and to predict with some degree of assurance what is likely to happen in the future.<sup>12</sup> Hurlock,<sup>13</sup> a psychologist, believed that:

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

Thus, two individuals from different fields of learning have indicated that trends in fashion can be predicted by studying the history of a society.

#### Statement of the Problem

The problem was a study of fashion cycles in style, fabric, and design of women's skirts in four fashion magazines from 1925-1961.

#### Purposes of the Problem

The purposes underlying the present study were:

1. To determine and compare the regularities and irregularities of fashion cycles with regard to style, fabric, and design of women's skirts from 1925-1961 in twentieth century America.

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<sup>12</sup>John W. Best, Research in Education (New Jersey, 1959), pp. 85-86.

<sup>13</sup>Hurlock, p. 213.

2. To collate the number of fashion pages in four fashion magazines selected for the study to identify today's fashion leader.

### Definition of Terms

A clarification of the terms used in this study of fashion cycles in women's skirts, fabric, and design in four fashion magazines from 1925-1961 in twentieth century America were as follows:

1. "Fashion is nothing more or less than the prevailing style at any given time."<sup>14</sup>
2. Style refers to the silhouette used at a particular time, identified with a particular society.<sup>15</sup>
3. Skirt is that part of the garment that hangs below the waist.<sup>16</sup>  
Coats will be excluded from this study.
4. Design is the figured arrangement or pattern in a textile fabric.<sup>17</sup>
5. Fabric is cloth, goods, or textile material woven or knitted of any textile fiber.<sup>18</sup>
6. Blends are yarns or fabrics made of more than one fiber.<sup>19</sup>

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<sup>14</sup>Nystrom, p. 4.

<sup>15</sup>Chambers, Fashion Fundamentals, p. 1.

<sup>16</sup>Mary Brooks Picken, The Fashion Dictionary (New York, 1957), p. 306.

<sup>17</sup>George E. Linton, The Modern Textile Dictionary (New York, 1957), p. 216.

<sup>18</sup>Denny, Grace G., Fabrics (New York, 1936), p. 102.

<sup>19</sup>Textile Handbook, American Home Economics Association (Washington, D. C., 1960), p. 55.

7. Fashion cycle is the rise, culmination, and decline of popular acceptance of a style.<sup>20</sup>
8. Street dress is more detailed than a simple shirt-waist-sports dress.<sup>21</sup> It has bracelet, long, or elbow-length sleeves. If it has shorter sleeves there is a matching or harmonizing jacket.
9. Fashion magazine is a magazine that predominantly is based on the theme of presenting fashions and fashion articles.
10. Fashion pages are the pages within a fashion magazine which illustrate women's fashions. Paid advertisements of fashions were excluded from the study.
11. Fashion leader is that group of individuals who has seemed to influence current trends in fashion. Within this study the influence of the fashion leader is identified by the process of counting the illustrations of fashions in selected magazines.

### Hypotheses

Two hypotheses were relevant to the study:

1. The fashion cycle in twentieth century America is accelerated and irregular.
2. Seventeen and Mademoiselle have become the leaders in fashion magazines in their appeal to the youth of the American society.

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<sup>20</sup>Nystrom, p. 18.

<sup>21</sup>Bernice G. Chambers, Color and Design in Apparel (New York, 1945), p. 117.



### Assumptions

The assumptions underlying the study were:

1. Fashion cycles in women's wear have occurred at regular intervals.
2. Change in women's apparel has been the outstanding feature of fashion.
3. Fashions in women's clothing have changed in direct relationship to world changes.
4. Fashions in women's dress have changed continually and at a varying rate.
5. "Fashion is the result of common mental activity--like thinking by many people."<sup>22</sup>
6. The change of fashion in women's skirts has been revealed more consistently in some magazines than in others.<sup>23</sup>

### Scope and Limitations of the Study

The problem area was limited:

1. To one garment, the skirt, after reading in the areas of fashion, psychology, economy, sociology, history, and anthropology.
2. To four fashion magazines, Vogue, Delineator, Mademoiselle, and Seventeen, after a preliminary investigation and a pilot study.
3. To the years, 1925-1961, a length of time which seemed

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<sup>22</sup>Nystrom, p. 55.

<sup>23</sup>Gay Talese, "Vogueland," Esquire, LVI (July 1961), p. 77.

sufficient to identify regularities and irregularities in the fashion cycle.

4. To style, fabric, and design in women's skirts, which appeared to provide a greater depth of study.

The limitations of the study will be discussed in detail in Chapter III.

### Organization of the Study

The study has been organized into five chapters. Chapter I has presented the problem and its significance, definition of terms, hypotheses, assumptions, scope and limitations of the study, and organization of the study.

Chapter II has provided a review of literature pertinent to the study.

Chapter III has presented the procedure used in conducting the study.

Chapter IV has presented the findings and an analysis of the data.

Chapter V has presented a summary of the study, conclusions, and recommendations for future study reached as a result of the investigation.

## CHAPTER II

### REVIEW OF LITERATURE

#### Introduction

The gleam that dawned in Adam's eye when Eve first donned her fig leaf meant the end of innocence and the beginning of fashion, according to Baum.<sup>24</sup> Fashion and clothing have been inseparable having the same beginning; and the past, the present, and the future evolution of clothing has depended upon fashion. Fashion exerts a curious influence upon the mental attitude of women in the American society. "Fashion is that horrid little man with an evil eye who tells you that your last winter's coat may be in perfect physical condition, but you can't wear it."<sup>25</sup> Very few, if any, pseudo fashion experts have been able to explain why fashions exist. Thus, the term carried mystical qualities and fashion maintained fascination for the American woman.

The striking thing about fashions, wrote Laver,<sup>26</sup> has been that they change, and this change has been so obvious in women's dress that the word "fashion" has become almost confined to changes in feminine costume. American history has revealed frequent changes in the

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<sup>24</sup>Nan Baum, "The Anatomy of Sex in Clothes," Cornet, XLII (July 1957), p. 44.

<sup>25</sup>Elizabeth Hawes, Fashion is Spinach (New York, 1938), p. 6.

<sup>26</sup>James Laver, Taste and Fashion (Toronto, 1937), p. 249.

clothing of fashion conscious women in their society.<sup>27</sup> Thus, fashion has not been static and has exemplified the American society. Hurlock<sup>28</sup> stated that "we are living in an era of rapidly changing styles and this rate of change seems to be affecting all articles of clothing." Seemingly, the American woman desires the unusual and changing fashions and would be unhappy if fashion were static. The history and romance of fashion will probably never end for the American woman as long as she is fascinated by fashion changes.<sup>29</sup>

The only useful purpose that changes in fashion can possibly have is to give a little gaiety to life, according to Hawes.<sup>30</sup> The changes have appeared to be necessary for the well being of the American people in that people have seen the need of gaiety to combat the frustrations and worries associated with world affairs, nations, and the leaders of nations. Fashions need to live and thrive, as it is important that people be well and gaily dressed.<sup>31</sup> Seemingly, fashions have provided happiness for the American people.

The American woman has accepted clothes and fashion as a fact of life, and "the American look" in fashion has developed almost unnoticed by the women who wear it. "Elegant dress," wrote Veblen<sup>32</sup> in

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<sup>27</sup>Lerner, p. 646.

<sup>28</sup>Elizabeth B. Hurlock, "Motivation in Fashion," Archives of Psychology, XVII (1929), p. 24.

<sup>29</sup>M. D. C. Crawford, The Ways of Fashion (New York, 1948), p. 288.

<sup>30</sup>Hawes, p. 11.

<sup>31</sup>Crawford, p. 289.

<sup>32</sup>Thorstein Veblen, The Theory of the Leisure Class, Mentor Books (New York, 1953), p. 121.

1899, "serves its purpose of elegance not only in that it is expensive, but also that it is the insignia of leisure." Fashions in dress have adapted to the American society's way of life of leisure time activities, and thus have appeared to be elegant to the wearer.

The American people have had leisure time and the successive fashions have seemed to express in some way the spirit of the age. The explanations offered for describing in detail how the spirit has manifested itself in fashion are often vague and disappointing.<sup>33</sup> Fashion's complexity of obscure rules has almost forced people back to the mystical notion that there has been some mysterious satisfaction in being in harmony with the spirit of the age.<sup>34</sup> Satisfaction has appeared to be the result of dressing in accordance with the times.

Fashion has been closely related to the clothing industry, and a need for better information concerned with fashion would aid retailers and manufacturers in selling the products. Robinson<sup>35</sup> pointed out that:

"Not enough attention has been paid to the underlying secrets of women's apparel trade, the purest and oldest form of fashion expression, or to the possibilities of studying fashion as an independent behavioral phenomena rather than as an adjunct to another specialized area of study such as consumer psychology, economic demand or industrial design."

Very little attention has been paid to the why and how of fashion, as few sociologists and psychologists have explored the basic theory of fashion.<sup>36</sup>

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<sup>33</sup>J. C. Flugel, The Psychology of Clothes (London, 1950), p. 148.

<sup>34</sup>Laver, p. 197.

<sup>35</sup>Dwight E. Robinson, "The Rules of Fashion Cycles," Horizon, IV (March 1959), p. 63.

<sup>36</sup>Ibid.

### Cycles of Fashion

Cycles of fashion have not been peculiar to the field of fashion alone, because they have occurred in most products made by man. Most man-made products have tended to change their design over a period of years, and this development has brought about the fashion cycle, a period of time when a particular design is introduced, accepted, and abandoned.<sup>37</sup> "The fashion cycle," Chambers<sup>38</sup> further explained, "is that period of time from the inception through the gradual development of a specific fashion to its mass acceptance and final decline and obsolescence."

Cyclic changes have occurred as social, economic, and psychological changes have happened in a society. More specific reasons for change have been the influence of wars, laws, and trade trends. Noel<sup>39</sup> has enumerated some of the conditions affecting change:

"The following are a few of the conditions which have been recognized as forces that affect the rate of a fashion movement: increasing earnings and increasing prosperity with a wide diffusion of wealth, increasing leisure, widespread education, certain mechanical inventions such as rapid and cheap means of communication and transportation, more effective and cheaper reproduction of high style merchandise, increasing sales promotion techniques, increasing diffusion of the habits of individuals and customs of ethnic groups, and several other similar factors."

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<sup>37</sup> Collier's Encyclopedia, "Fashion," VII (New York, 1960), p. 350.

<sup>38</sup> Chambers, Fashion Fundamentals, p. 74.

<sup>39</sup> Juanita M. Noel, "The Nature of Advertising Trends in Relation to Changing Social Patterns as Emphasized in Fashion," (unpub. Ph. D. Dissertation, New York University, 1960), p. 4-5.

Thus, certain forces within the American society have appeared to relate to the rate of fashion movements and fashion cycles.

Fashion has moved in cycles, and men have found it difficult to say when a fashion started or ended. The beginnings of the fashion cycle have almost always overlapped the preceding fashions, and the conclusions have been gradually lost in the oncoming fashion wave.<sup>40</sup> The fashion cycle can be measured, but it has been difficult to note the end of one fashion and the beginning of another due to the irregularities in the fashion wave. However, on the whole, fashion has moved in a logical order when conditions have been stable, and this has permitted a very fair degree of accuracy in forecast.<sup>41</sup> Forecasting fashions has seemed to aid in predicting trends and changes.

"Despite what Seneca said, and what the world has believed since, about the unpredictable and capricious nature of fashion changes, their actual history in modern times appears to be a record of consistent orderliness."<sup>42</sup>

Fashion changes have followed a systematic trend, even though they have appeared changeable and uncertain. The fashion cycle as it has been watched carefully by the garment industry, which has been closely associated with fashion changes, has become a barometer to forecast fashion trends.<sup>43</sup> The ability to predict trends in fashion has appeared to aid the designer, manufacturer, and retailer.

Change has been the very essence of fashion and the study of fashion

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<sup>40</sup>Nystrom, p. 225.

<sup>41</sup>Doris Langley Moore, The Woman in Fashion (New York, 1949), p. 2.

<sup>42</sup>Young, p. ix.

<sup>43</sup>Noel, p. 27.

cycles has provided a means for studying what the changes have been and how these changes have taken place.<sup>44</sup> Seemingly, fashion would become lifeless without change as fashion changes have provided enlivenment to the clothing of the American woman.

Fashion change has provided many factors which have affected the size and rate of fashion movements. These factors, according to Nystrom,<sup>45</sup> have been:

1. wide diffusion of wealth with increased earnings and prosperity.
2. increased leisure.
3. widespread education.
4. democratic ideal of equality.
5. current philosophy of life.
6. certain physical and mechanical inventions.
7. effective and cheap reproduction of style goods.

Other factors which have retarded fashion movements have been identified by Nystrom<sup>46</sup> as:

1. habits of individuals and customs of groups.
2. current ideas of art.
3. ideas of hygiene and utility.
4. religion.
5. nation's laws.

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<sup>44</sup>Young, p. 205.

<sup>45</sup>Nystrom, pp. 24-25.

<sup>46</sup>Ibid., pp. 26-27.



Because few studies have been reported which relate to the regularity and irregularity of the fashion cycle, this study of fashion cycles of women's skirts was undertaken. Young<sup>47</sup> concluded that in modern times the changes in prevailing fashions in women's dress have moved through a series of recurring cycles; bell, tubular, and back-fullness. These recurring cycles lasted for almost a third of a century each. During each cycle the annual fashion changes showed variations and modifications of only one central type fashion. Bell, tubular, and back-fullness have succeeded one another in unchanging sequence over the past two centuries.

#### Psychological Aspects of Fashion

The nature and movement of fashion acceptance has been dependent upon the receptivity of the human mind; therefore, manufacturers, retailers, and designers have turned to psychology for assistance in explaining this movement. Oftentimes, it appears that the focal point in fashion has been its ability to appeal to and to be accepted by people.<sup>48</sup>

Young<sup>49</sup> believed that the appeal of fashion has been psychological and stated:

"A strong motive for perpetually altering the fashion of dress may be found in the fact that certain psychological benefits accrue to the wearer from clothes which are new in fashion as well as material. It may, indeed, be that the feature of change in fashion satisfies broad spiritual needs. The literature of psychology recognizes three such primary spiritual

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<sup>47</sup>Young, p. 3.

<sup>48</sup>Nystrom, p. 55.

<sup>49</sup>Young, pp. 166-167.

needs as experience, recognition and response, and holds that they are comparable to the three physical necessities of food, shelter and clothing in that normal life is not possible unless they are to some degree satisfied. The essence of the functioning of these forces is that they can be kept in continuous operation only if the fashion continues to change. The mere possession of one becoming dress will not produce the desired result. Fashion has to be dynamic."

Thus, Young's point of view appears to substantiate the importance of the psychological receptivity of the individual.

Interest in clothing and the status it gives to the wearer has been handed down through the ages by ancestors to the present generation. Dress was of greater significance to ancestors than to the present generation because it was used as a symbol of the status of the wearer, and class distinctions were zealously guarded.<sup>50</sup> Lynes,<sup>51</sup> referring to status related that "both the personality of a man and his position in life have something to do with the way he dresses himself, but it is possible in these days of 'homogenization' for the personality of man to play a more important part in how he dresses than previously." Hence, man today has seemed to dress less for status and more to fit his personality type. Lerner,<sup>52</sup> for example, stated that "dressing becomes for the American woman an expression of status and a form of creativeness." Therefore, fashion conscious women have gained security by dressing for status and creativeness.

\* Much speculation and many theories have been made as to why people dress as they do. One theory has been that quite probably sex

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<sup>50</sup>Hurlock, The Psychology of Dress, p. 32.

<sup>51</sup>Russel Lynes, A Surfeit of Honey (New York, 1957), p. 66.

<sup>52</sup>Lerner, p. 647.

hunger dominates the desire to be attractive to the opposite sex, a universal feeling among human beings. The real motive has been the desire on the part of women to compete with each other, to see which one can stand out from the group.<sup>54</sup> Fashion has been largely a battle within the sexes, rather than between the sexes, in an effort to secure individuality from the sex group. The most important force helping to bring about fashion changes has been the tendency of human nature to rebel against too much convention and too much system.<sup>55</sup> The primary aim behind fashion changes has seemed to be rebellion against group conformity.

Many illusions of fashion have been devised and efforts have been made to resist conformity. The ultimate raison d'etre of fashion has been the passion for self-individualization. People have been eager to distinguish themselves from others.<sup>56</sup> "It still appears that man is, after all, mostly the result of his environment, and that he will certainly express, unless forced to be otherwise, precisely what he is."<sup>57</sup> Apparently, fashions have distinguished individuals from one another and have expressed the wearer's personality.

A number of certain human motives within our environment have influenced fashion. One psychological motive has been that a change in season has constituted a good opportunity for new fashions to be intro-

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<sup>54</sup>Hurlock, The Psychology of Dress, p. 42.

<sup>55</sup>Nystrom, p. 72.

<sup>56</sup>Edward Alsworth Ross, Social Psychology (New York, 1909), p. 96.

<sup>57</sup>Frank Alvah Parsons, Psychology of Dress (New York, 1920), p. 349.

duced to the public.<sup>58</sup> Other psychological motives have been the human tendency to become tired of sensations that were experienced constantly, one's outlook of life--the purposes of life may greatly modify one's attitude toward goods in fashion, and curiosity--the desire for new sensations and the spirit of adventure. So it appears the American woman has often been the victim of fashion, which has controlled wearing apparel suitable for all occasions.

The most active as well as effective psychological motive underlying fashion has been the desire for self-assertion, the desire to be different.<sup>59</sup> This desire has been an effort to secure recognition of the desire for approval, influence, prestige, freedom from control, power over others, along with other desires; for example, a feeling of inferiority.

Nystrom<sup>60</sup> recorded that

"Fashion seems to be the result of powerful forces in human nature. The influence of fashion over the human mind is such as to make a style, when accepted, seem beautiful, even though it may appear hideous when not in fashion."

Accordingly, one notes that fashion has appeared to dictate to its wearers the kinds of garments suitable for the American society.

Emerson noted that "the sense of being perfectly well-dressed gives a feeling of inward tranquillity which religion is powerless to bestow."<sup>61</sup> And a study of fashion has appeared to substantiate the

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<sup>58</sup>Nystrom, pp. 66-69.

<sup>59</sup>Ibid., p. 75.

<sup>60</sup>Ibid., p. 9.

<sup>61</sup>Ralph Waldo Emerson, Letters and Social Aims (New York, 1875), p. 88.

belief that people often gain a feeling of security through fashion, because it adds to their sense of well-being.

### Sociological Aspects of Fashion

People have accepted the wearing of clothes as the natural thing to do. Nystrom<sup>62</sup> has pointed out that the wearing of clothes has been largely a custom, but one that has not been adopted by all races and all people. A study of different cultures and societies has revealed that different emphases on clothing was often mentioned. However, in the American society the basis for the fashion movement has been the emphasis on clothing as related to fashion. Clothes and fashions have been integral parts of the existence of social beings.<sup>63</sup>

Fashion has continued to exert a multitudinous influence upon the American society and upon the individuals within the society.

"The fashion impulse is a most potent and astonishing social force, because of its universality and rapidity, its influence upon the behavior of the individual and its close relationship to the social and economic life of nations."<sup>64</sup>

Society in America has been ever changing and fashion too has changed.<sup>65</sup> Fashion cannot thrive, change, or grow if the social order is static; consequently, the fashions in America have not remained static. Fashion has been accorded an important place in this society; seemingly fashion has thrived, the social group has grown, and the organization has

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<sup>62</sup>Nystrom, p. 129.

<sup>63</sup>Flugel, p. 16.

<sup>64</sup>Hurlock, p. v.

<sup>65</sup>Moore, p. 12.

advanced.<sup>66</sup> Therefore, the force of the fashion movement within a society has been related to the growth of the fashion industry.

Acceptance of a style and its imitation by a social group are responsible for fashions having existed and grown in the American society. Fashion has also grown with the widespread adoption of the imitation of a style. Furthermore, it is often apparent that fashions within a society are greatly influenced by imitation. Young<sup>67</sup> noted this tendency toward imitation by stating:

"Modern conditions provide greatly increased facilities to the desire of human beings to resemble one another. Many of the advances of the past two hundred years in transportation, communication and the graphic arts have directly or indirectly contributed to this tendency. As a result, fashion in dress has achieved a simultaneous universality, which has probably always been a latent characteristic of humankind, but which has only recently been generally attained."

Forces other than imitation have also been responsible for fashion change, and the greatest force has appeared to be the fear of social disapproval. Hurlock<sup>68</sup> observed the fears of social disapproval which included:

1. fear of ridicule because one's clothing is different.
2. fear that on account of the clothing worn one will be judged as too poor to be able to buy up-to-date models.
3. fear that one will be judged lacking in self-respect because one is willing to wear out-of-date clothing.
4. fear that one will be thought to be lacking in the understanding

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<sup>66</sup>Hurlock, p. 6.

<sup>67</sup>Young, p. 195.

<sup>68</sup>Hurlock, p. 41.

of the importance of external appearances.

At the same time, these fears within individuals have appeared to aid the fashion movement.

However, the American society has provided factors other than fear which influence the type and direction of fashion movements.<sup>69</sup> These factors included: outstanding and dominating events--wars, important people, art vogues; dominating ideals which mold the thought and action of large numbers of people--classic Greek ideal, Roman ideal, religion; and dominating social groups that rule or lead and influence the rest of society--royalty, government officers. Nystrom<sup>70</sup> noted that social conditions favoring fashion are public education, easy interchange of ideas, travel, free discussion, free speech, free press, and tolerance--philosophy of progress.

The social status of a people has appeared to influence fashion cycles; thus, competition and conflict within the social group has provided the challenge for the American people to change wearing apparel.

"People recognize that the impulse to change at frequent intervals the style of the dress has been strong in societies where the existing order may be challenged and the individual will asserted, and where one class or one sex may emulate or vie with another; that the impulse, on the other hand, has weakened when there was a fear of upsetting the existing order--or a total lack of means to make the change."<sup>71</sup>

The conflict between modesty and social custom has appeared to be of persistent concern to the American woman.

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<sup>70</sup>Ibid., p. 135.

<sup>71</sup>Moore, p. 12.

Economical Aspects of Fashion

Fashion has had a great impact upon the clothing industry and has also been recognized as a force in the national economy of the United States. The realm of fashion has been enlarged by methods of manufacturing and retailing, and also by the rapid advancement of providing clothing within the price range of a large part of the population.<sup>72</sup> Therefore, the price of a garment has appeared to influence the fashion industry in America. Borsodi<sup>73</sup> said:

"Whether a new style is healthy or unhealthy, ugly or beautiful, is a matter of no consequence to the designer, provided it possesses the one essential virtue of persuading consumers to buy new garments and discard their old ones. New styles are produced not because they are more beautiful or more useful than the old, but because they keep the wheels of industry turning. If the designing of clothing were to be taken over by the wearers of clothing, the costumes would probably be simpler than they are today; they would exploit the sense of beauty more than intelligently; they would attain a dignity entirely absent from the machine-dominated products of our factories."

Economic factors have contributed to the size and rapidity of fashion movements largely through mass production, mass demand, and mass media.<sup>74</sup> Greater fashion change is found whenever extremes of poverty and wealth are evident in the same nation, rather than where wealth is more evenly distributed.<sup>75</sup> Nations with a high economical status seem to have given a greater impetus to a rapid fashion movement than have nations with a low economical status. This observation

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<sup>72</sup>Hurlock, p. 8.

<sup>73</sup>Ralph Borsodi, This Ugly Civilization (New York, 1929), p. 305.

<sup>74</sup>Karlyne Alice Anspach, "Styles in Dresses" (unpub. Ph. D. dissertation, University of Chicago, 1957), p. 10.

<sup>75</sup>Hurlock, p. 79.



appears to be substantiated by the two rules regarding the economical aspect of fashion identified by Nystrom:<sup>76</sup>

1. If wealth has been a dominating factor the styles should go as far as possible in proving that the owner does not have to work for a living.
2. A style must have appeared expensive to become a successful fashion.

Many people in America have tended to dress to show their wealth.

"With Americans, dress shows their success in attaining their national success in living up to the ideal of his trade."<sup>77</sup> Likewise, the social group has appeared to relate wealth to success and fashions have been a powerful index of social status.

The human love of luxury and of conspicuous and competitive consumption have called for continual change in styles so that the leaders in the field of consumption may have new claims to leadership and superiority.<sup>78</sup> Both of these above factors along with the desire for special attire for every activity have revealed that fashion changes will likely continue.

#### Historical Aspects of Fashion

The history of a nation and its people is quite naturally reflected in the lives and clothing of various social groups. However, in many

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<sup>76</sup>Nystrom, p. 103.

<sup>77</sup>Hurlock, p. 36.

<sup>78</sup>Leland J. Gordon, Economics for Consumers (New York, 1939), p. 137.

societies, for example, in a caste society, fashion has either not appeared, or it has been restrained by sumptuary regulations.<sup>79</sup> "A democracy when it is materialistic in spirit, stimulates competition along the line of fashion."<sup>80</sup> Hence, this competitive force operating within a democratic country has furthered the desire for continual fashion changes, especially in women's clothing.

The opening of the twentieth century found changes in fashion and conditions of American growth much the same as the nineteenth century. In observing this portentous half-century Handlin<sup>81</sup> commented:

"The nation passed through a succession of radical transformations. Two world wars, a prolonged depression, a shift in the emphasis of the economy, the development of the media of a mass national culture, and the ending of the era of free immigration exerted a profound influence on the whole of the American population and on the groups which were organized within it. A study of the developments of this period may throw light on the history of the American population, on the evolution of the forms of group action, and on the trends from which the patterns of the future will emerge."

These radical transformations of the American society during the first half of the twentieth century seem to indicate that the society was undergoing changes at a more rapid pace than at any previous time in its history.

The opening years of the century revealed costumes more varied and fashions more ephemeral than previously noted.<sup>82</sup> And today the

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<sup>79</sup>Ross, p. 108.

<sup>80</sup>Ibid.

<sup>81</sup>Oscar Handlin, The American People in the Twentieth Century (Cambridge, 1954), p. ix.

<sup>82</sup>Katherine Morris Lester, Historic Costume (Peoria, 1956), p. 213.

fashion world is well-seasoned if 'variety is the spice of life'. Twentieth century fashions have provided a most captivating page in the history of the nation and its people. Beaton<sup>83</sup> concluded that:

"As for history, that spectre which is always being raised as a criterion, it might be pointed out that fashion, the ephemeral, shares the last laugh with art, the eternal. Art cannot help reflecting the fashions of its age."

Thus, it was recognized by some observers that the art of the nation would also reflect twentieth century fashions.

Fashion and its changing nature has continuously been interesting to the American woman, and these changes have occurred with some degree of regularity. However, the amount of time necessary to undergo the changes has been irregular. Nevertheless, at any given period the changes in fashion are also records of other changes in the American society.

Fashions are reflected in psychological, sociological, and economical motives of a society. Both individuality and conformity have seemed to control the wearing apparel within the American society. A style must be accepted by many people before it can become a fashion and this tends to produce conformity; at the same time, the fashion conscious woman desires individuality.

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<sup>83</sup>Cecil Beaton, The Glass of Fashion (New York, 1952), p. 14.

## CHAPTER III

### PROCEDURE

The purposes underlying the study were: (1) to determine and compare the regularities and irregularities of fashion cycles with regard to style, fabric, and design of women's skirts from 1925-1961 in twentieth century America and (2) to collate the number of fashion pages in four fashion magazines selected for the study to identify today's fashion leader.

A careful perusal was made of the literature pertaining to fashion, fashion cycles, and fashion counts. The present study is concerned with fashion cycles in style, fabric, and design of women's skirts in four fashion magazines from 1925-1961. Fashion cycles have spread more rapidly in color, design, and fabric than in line and silhouette, according to Nystrom.<sup>84</sup> Cycles relating to line and silhouette have run for a longer period of time than those relating to color, design, and fabric. Young<sup>85</sup> believed that changes in style have taken place in regular well-defined cycles, which have repeated themselves every third of a century. Usually it has taken a third of a century for the evolutionary requirements of growth, maturity, and decline to be

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<sup>84</sup>Nystrom, p. 29.

<sup>85</sup>Young, p. viii.

noted.<sup>86</sup> Fashions in style at the present time have appeared to be of longer duration than those previous to the twentieth century. Yet the fashion cycle, which has evolved, has been a valuable aid to designers in predicting fashion trends of the future.

Insight into the trends of the fashion movement may be gained by the counting of fashions; for example, the counting of skirt styles will reveal past and may predict current trends. Nystrom<sup>87</sup> stated that simple, physical counts made at successive intervals and analyzed coldly and dispassionately for trends has been a more scientific method of determining the direction of fashion than dreamy surveys of what Princess this, Duchess that, or Lady so-and-so wore. Edwards and Howard<sup>88</sup> have noted that fashion counts have been useful chiefly as a means of determining the trends of present fashions and as a guide in the forecasting of probable changes in fashions. For this reason, counting has been used in this study to provide data for identifying both the regularities and irregularities of the fashion cycle from 1925-1961.

A preliminary investigation of women's magazines and fashion magazines was made to check fashion illustrations of women's skirts. Illustrations were checked for clarity and for information with regard to style, fabric, and design of women's skirts. Magazines perused included: Ladie's Home Journal, Vogue, Good Housekeeping, Delineator, Seventeen, Woman's Home Companion, Harper's Bazaar, Mademoiselle,

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<sup>86</sup>Ibid., p. 173.

<sup>87</sup>Nystrom, p. 32.

<sup>88</sup>Charles M. Edwards and William H. Howard, Retail Advertising and Sales Promotion (New Jersey, 1943), p. 639.

Pictorial Review and McCall's. The magazines selected for this study were Vogue, Mademoiselle, and Seventeen. These three magazines were selected because the investigator wanted to make a comparative study of the fashion cycle with regard to age and interest groups.

Hence, the span of years, 1925-1961, was selected as the period of study because it provided a sufficient length of time: (1) to measure regularities and irregularities in the fashion cycle; (2) to observe varying world conditions--postwar I, the economic crash, the depression, the New Deal, World War II, the Korean conflict and the advent of the Nuclear Age; (3) to determine trends in fashion as portrayed by fashion leaders; and (4) to furnish relatively rich source material of recent date.

The analysis of the selected magazines began with the year 1925, then 1929, and thereafter included the publications of each succeeding fourth year until it terminated with the publications of 1961.

The fashion pages of the three magazines, Vogue, Mademoiselle, and Seventeen were studied. The findings seemed to indicate that these magazines: (1) appealed to a variety of women of different economic and social standing and of different age groups; (2) provided the type of fashion illustrations desired for the study; and (3) were classified as fashion magazines, because fashions were of primary importance.

The three magazines selected for this study were published for specific purposes, for example, Vogue was set up for high fashion, as Nast wanted a selective circulation.<sup>89</sup> Vogue expected to reach the

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<sup>89</sup>Theodore Peterson, Magazines in the Twentieth Century (Urbana, 1956), p. 254.

"snob" of all classes.<sup>90</sup> Vogue appears to have set the standards of fashion, the highest priced fashions for an elite group of women. While Mademoiselle was published for women between the ages of eighteen and twenty-nine, and it was designed to be entirely practical.<sup>91</sup> So popular-priced fashions, which the readers could afford, were shown within the pages of Mademoiselle.

A survey of the reading population of Mademoiselle made by Time indicated that three out of four of the readers were college students.<sup>92</sup> Seventeen was selected because it appealed to girls aged thirteen through nineteen with 80 percent of its readers aged fifteen through nineteen.<sup>93</sup> Hence, one notes that Seventeen appeared to be directed toward the teenage readers; Mademoiselle appealed to the college campus readers; and Vogue was the choice of the sophisticated young adult reader. From these data, it appeared that fashion magazines were followed more by the young readers. Thus, the inference appears to support Hurlock's statement that: "Youth rules the world

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<sup>90</sup>Helen Woodward, The Lady Persuaders (New York, 1961), p. 150.

<sup>91</sup>Ibid., p. 151.

<sup>92</sup>Ibid., p. 152.

<sup>93</sup>Peterson, pp. 66-67.

<sup>94</sup>Women's Attitudes Toward Wool and Other Fibers, U. S. D. A. Agricultural Marketing Service (Washington, 1957), p. 24.

today and in no phase of life is it more apparent than in fashion."<sup>95</sup>

Vogue was first published in 1892, Mademoiselle in March 1935, and Seventeen in February 1942. The issues of the three publications, Vogue, Mademoiselle, and Seventeen were selected by a stratified sampling technique confined to the period 1925-1961. The sample included the January, April, July, and October issues of 1925; the February, May, August, and November issues of 1929; and the March, June, September, and December issues of 1933. With every third sampling, the researcher used all issues of each magazine with a given year. This sampling procedure made it possible to analyze the fashions of different seasons, to provide a rotation study, and to identify the repetition of the cycle. Furthermore, the sampling included selecting at random three illustrations of fashions from each issue of each magazine for the years included in the study.

According to the design of this study, three illustrations of fashions were selected at random from each issue as a means of obtaining a representative sample for the years selected. Data were gathered only from the illustrations shown on the fashion pages of the selected magazines, as successive counts were taken at regular intervals.

The street dress was the garment selected to reflect the skirt fashion because it has appeared that everyone has a street dress, known as "best dress." This dress has shown more design features and detail variations, and has contained fewer classic characteristics

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<sup>95</sup>Hurlock, *Psychology of Dress*, p. 165.



than other styles of dresses.

✓ Data gathering sheets were constructed according to the design of the study. These instruments provided for tabulation of the desired information. The five major features to be analyzed as indicative of changes in fashion cycles were: (1) skirt style, (2) skirt design, (3) skirt fabric, (4) number of fashion pages, and (5) circulation figures. The skirt styles were indicated by simple sketches and were sketched as they appeared in the magazines. An adaptation of the classification of skirt design by Chambers<sup>96</sup> was included as a measure of skirt design. Likewise, an adaptation of the classification in the Textile Handbook<sup>97</sup> was included as a measure of skirt fabric. The number of fashion pages were noted from a page by page survey of the selected magazines. Circulation figures of the selected fashion magazines were obtained for the years used in the study to shed light on today's fashion leader.

A pilot study was then made for three specific purposes, namely: (1) to determine which magazines to use for the study, (2) to see if the proposed study was adequate for obtaining the type of information desired, and (3) to test the adequacy of the data sheets for identifying the specified components.

The magazines used in the pilot study were Vogue, Mademoiselle, and Seventeen. The issues used were selected by a simple drawing procedure. The years included were 1944 and 1954 with the April, August, September, and October issues of 1944; and the March, June,

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<sup>96</sup>Chambers, Color and Design in Apparel, p. 244.

<sup>97</sup>Textile Handbook, pp. 2-21.

November, and December issues of 1954.

The findings from the pilot study seemed to indicate that the overall design of the study was satisfactory, with the exception of one major point. In order to have a comparison of the earlier years needed to reveal fashion cycles, the tabulations from the pilot study revealed another magazine should be added. The Delineator was the other magazine added. Woodward<sup>98</sup> stated that the Delineator was a journal of fashion, culture, and the fine arts and was considered a monthly fashion and family magazine. Delineator was first published in 1873.

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<sup>98</sup>Woodward, p. 55.

## CHAPTER IV

### PRESENTATION AND ANALYSIS OF DATA

The purposes of the study were two-fold: (1) to determine and compare the regularities and irregularities of fashion cycles with regard to style, fabric, and design of women's skirts from 1925-1961 in twentieth century America and (2) to collate the number of fashion pages in four fashion magazines selected for the study to identify today's fashion leader.

Presentation and analysis of the data comparing the tabulation was organized as follows: (1) style, (2) fabric, (3) design, (4) fashion pages, and (5) circulation figures of the four fashion magazines.

Tables, bar graphs, and line graphs are used in the presentation and analysis of the data. Tables are used to summarize the number and types of claims made monthly and yearly in the analysis. The fashion trends and peaks of popularity in the fashions of women's skirts are shown by graphs. Likewise, the comparison of style, fabric, design, and fashion pages are shown by graphs. Nystrom<sup>99</sup> stated that "the first effort to illustrate the trends of fashions by graphic methods, as far as is known, was made by A. L. Kroeber in 1919."

Presentation of the data includes: (1) a numerical count and percentage computation of style, fabric, and design of women's skirts; and (2) a numerical count and percentage computation of the fashion

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<sup>99</sup>Nystrom, p. 38.

pages in the selected magazines of the study. The count and the computation are made for each year and for the ten years in the thirty-six year span from 1925-1961.

Style in Women's Skirts from 1925-1961

It will be recalled that in this study pertaining to women's skirts, style referred to the silhouette of a garment. The data were collected from four fashion magazines: Vogue, Mademoiselle, Seventeen, and Delineator from 1925-1961.

Three styles of women's skirts were analyzed in 1925, the two-gore flare, two-gore straight, and pleated. A comparison of these styles was made and the results are shown in Table I. The pleated skirt was the leader in 1925 with the two-gore straight showing a strong influence. Only one illustration was noted for the two-gore flare. (vide., p. 74)

TABLE I

A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1925, WITH PERCENTAGE COMPUTATIONS

Style	Jan.	Apr.	July	Oct.	Total	Percent
Pleated	2	7	5	6	20	55.56
2-gore straight	7	2	3	3	15	41.67
2-gore flare			1		1	02.78

The pleated skirt remained the leader in style of women's skirts in 1929 (Table II) and appeared in each tabulation of the selected magazines. The two-gore flare and six-gore flare appeared in three tabulations, while the four-gore flare and two-gore straight were noted in only one listing. (vide., p. 74)

TABLE II

## A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1929, WITH PERCENTAGE COMPUTATIONS

Style	Feb.	May	Aug.	Nov.	Total	Percent
Pleated	6	7	2	2	17	47.22
2-gore flare		2	6	2	10	27.78
6-gore flare	2		2	2	6	16.67
4-gore flare			2		2	05.56
2-gore straight	1				1	02.78

The six-gore straight skirt style of women's skirts predominated in 1933 (Table III) appearing in three tabulations. The four-gore straight followed closely in popularity, but appeared in only two tabulations. The two-gore straight, four-gore flare, and six-gore flare skirt styles appeared irregularly during the year. Pleated styles decreased in popular acceptance. (vide., p. 74)

TABLE III

## A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1933, WITH PERCENTAGE COMPUTATIONS

Style	Mar.	June	Sept.	Dec.	Total	Percent
6-gore straight		5	3	4	12	33.33
4-gore straight			6	3	9	25.00
2-gore straight	2	2			4	11.11
4-gore flare	4				4	11.11
6-gore flare	2			2	4	11.11
Pleated	1	2			3	08.33

The leading skirt style of women's skirts by 1937 (Table IV) was the four-gore straight silhouette. The two-gore straight returned to a higher percentage level and was the only style noted in each tabulation. The six-gore straight declined in percentage, and the eight-gore straight was counted for the first time. It is interesting to note

that the four top styles this year were all straight ones. The six and eight-gore flare styles each accounted for six plus percent. Four-gore flare and pleated were in the last position. (vide., p. 74)

TABLE IV

A TABULAR COMPARISON OF STYLES IN WOMEN'S SKIRTS IN 1937, WITH PERCENTAGE COMPUTATIONS

Style	Jan.	Apr.	July	Oct.	Total	Percent
4-gore straight		5	6	4	15	31.67
2-gore straight	2	5	1	4	12	25.00
6-gore straight	5	2		2	9	18.75
8-gore straight	2			2	4	08.33
6-gore flare			3		3	06.25
8-gore flare	1		2		3	06.25
4-gore flare	1				1	02.08
Pleated	1				1	02.08

The pleated style in women's skirts in 1941 (Table V) returned to the top position as the leader in style by appearing in each tabulation. The four-gore flare was evident in three listings and for the first time in the study showed influence in style. The two-gore flare returned after an absence since 1929, while the four and two-gore straight styles declined and were recorded in two tabulations. The eight-gore flare appeared for only one recording. Gathered and ten-gore styles were tabulated for the first time in this study. (vide., p. 75)

TABLE V

A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1941, WITH PERCENTAGE COMPUTATIONS

Style	Feb.	May	Aug.	Nov.	Total	Percent
Pleated	3	2	7	1	13	39.39
4-gore flare	3	1		4	8	24.24
2-gore flare		2	2		4	12.12
4-gore straight	2	1			3	09.09
2-gore straight	1	1			2	06.06
8-gore flare		1			1	03.03
10-gore flare				1	1	03.03
Gathered		1			1	03.03

The gathered style of women's skirts, recorded only once in 1941, gained the leading position in 1945 (Table VI). The four-gore straight was recorded in each tabulation and gained in popularity, particularly in the March issue. Pleated and four-gore flare styles failed to keep the leading positions. Six-gore flare returned after a respite in 1941 and two-gore straight maintained a similar level of popularity as in 1941 with the two-gore flare descending to the last position. (vide., p. 75)

TABLE VI

A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1945, WITH PERCENTAGE COMPUTATIONS

Style	Mar.	June	Sept.	Dec.	Total	Percent
Gathered	1	5	7	4	17	40.48
4-gore straight	5	1	1	1	8	19.05
Pleated	2	1		2	5	11.90
4-gore flare	2		3		5	11.90
2-gore straight	2	1			3	07.14
6-gore flare		1	1	1	3	07.14
2-gore flare				1	1	02.38

The leader in style of women's skirts in 1949 (Table VII) was the four-gore flare. Pleated styles ascended to the second position, and two-gore straight regained popularity. The two-gore flare style was steadily rising. The gathered style decreased to the last position, as did the six-gore flare and six-gore straight. However, a six-gore straight style was tabulated for the first time since 1937. (vide., p. 75)

TABLE VII

## A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1949, WITH PERCENTAGE COMPUTATIONS

Style	Jan.	Apr.	July	Oct.	Total	Percent
4-gore flare	2	4	5	7	18	42.86
Pleated	3	3	3	1	10	23.83
2-gore straight	2		1	3	6	14.29
2-gore flare		5			5	11.90
Gathered				1	1	02.38
6-gore flare	1				1	02.38
6-gore straight	1				1	02.38

The two-gore straight was the top style in women's skirts by 1953 (Table VIII) and was the only one recorded in each tabulation. Gathered styles were again popular after a decline in 1949. The four-gore straight returned after an absence in 1949, and the pleated styles were recorded in the last two tabulations. Two styles, the four and six-gore flare styles, had low percentage computations. The four-gore flare decreased from 42.86 percent to 04.26 percent. (vide., p. 75)

TABLE VIII

## A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1953, WITH PERCENTAGE COMPUTATIONS

Style	Feb.	May	Aug.	Nov.	Total	Percent
2-gore straight	5	7	7	4	23	48.94
Gathered		4	3	1	8	17.02
4-gore straight	5	1		1	7	14.89
Pleated			1	3	4	08.51
4-gore flare	2				2	04.26
6-gore flare				2	2	04.26
2-gore flare			1		1	02.13

The pleated and two-gore straight styles of women's skirts vied for leadership in 1957 (Table IX). Two-gore straight maintained popularity, while pleated styles returned to the leading position. The



four-gore straight and gathered styles decreased in percentage computations. (vide., p. 76 )

TABLE IX

A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1957, WITH PERCENTAGE COMPUTATIONS

Style	Mar.	June	Sept.	Dec.	Total	Percent
Pleated	6	6	3	4	19	45.25
2-gore straight	6	3	9	1	19	45.25
4-gore straight				3	3	07.14
Gathered				1	1	02.38

The leader in style of women's skirts in 1961 (Table X) was the two-gore straight, which had previously appeared as a leader in 1953 and 1957. The pleated styles declined in percentage computation and were in second position. Both the two-gore straight and pleated styles were in each tabulation. The gathered styles were recorded in two tabulations this year. The six-gore flare style made a return appearance and the two and eight-gore flare were listed in one tabulation. (vide., p. 76 )

TABLE X

A TABULAR COMPARISON OF STYLES OF WOMEN'S SKIRTS IN 1961, WITH PERCENTAGE COMPUTATIONS

Style	Jan.	Apr.	July	Oct.	Total	Percent
2-gore straight	6	7	3	8	24	53.33
Pleated	4	2	2	2	10	22.22
Gathered	2	3			5	11.11
6-gore flare			2	2	4	08.88
2-gore flare			1		1	02.33
8-gore flare			1		1	02.33

A summary of the cycles of style in women's skirts featured in four fashion magazines during the period, 1925-1961, indicated that the pleated skirt had peaks of popularity, namely in 1925, 1929, 1941,

and 1957. Furthermore, according to the analysis, there was equal scoring in the tabulation of the pleated skirt and the two-gore straight skirt. The gathered skirt was the leader in 1945, four-gore flare in 1949, and two-gore straight in 1953, 1957, and 1961. The rise, decline, and culmination of fashion cycles in style of women's skirts during the period, 1925-1961, are shown by the line graph. (vide., p. 41)

Fabric in Women's Skirts from 1925-1961

Fabric, as defined in this study, was cloth, goods, or textile material woven or knitted of any textile fiber. The count of fabric in women's skirts was made according to fiber content, not the actual fabric name. In 1925 (Table XI) cotton was the leader in fabric for skirts with silk second in popularity. Both cotton and silk were listed in each tabulation. Wool and rayon received the same number of tabulations and were noted six times. (vide., p. 77)

TABLE XI

A TABULAR COMPARISON OF FABRIC IN WOMEN'S  
SKIRTS IN 1925, WITH PERCENTAGE COMPUTATIONS

Fabric	Jan.	Apr.	July	Oct.	Total	Percent
Cotton	3	7	3	3	16	44.44
Silk	1	2	4	1	8	22.22
Wool	3			3	6	16.67
Rayon	2		2	2	6	16.67

In 1929 (Table XII) wool was the leading fabric used in women's skirts. In fact, it was the only fabric listed in each tabulation. Silk remained in the second position, and rayon was in the third position. Skirts of cotton and linen appeared for only one tabulation each. (vide., p. 77)

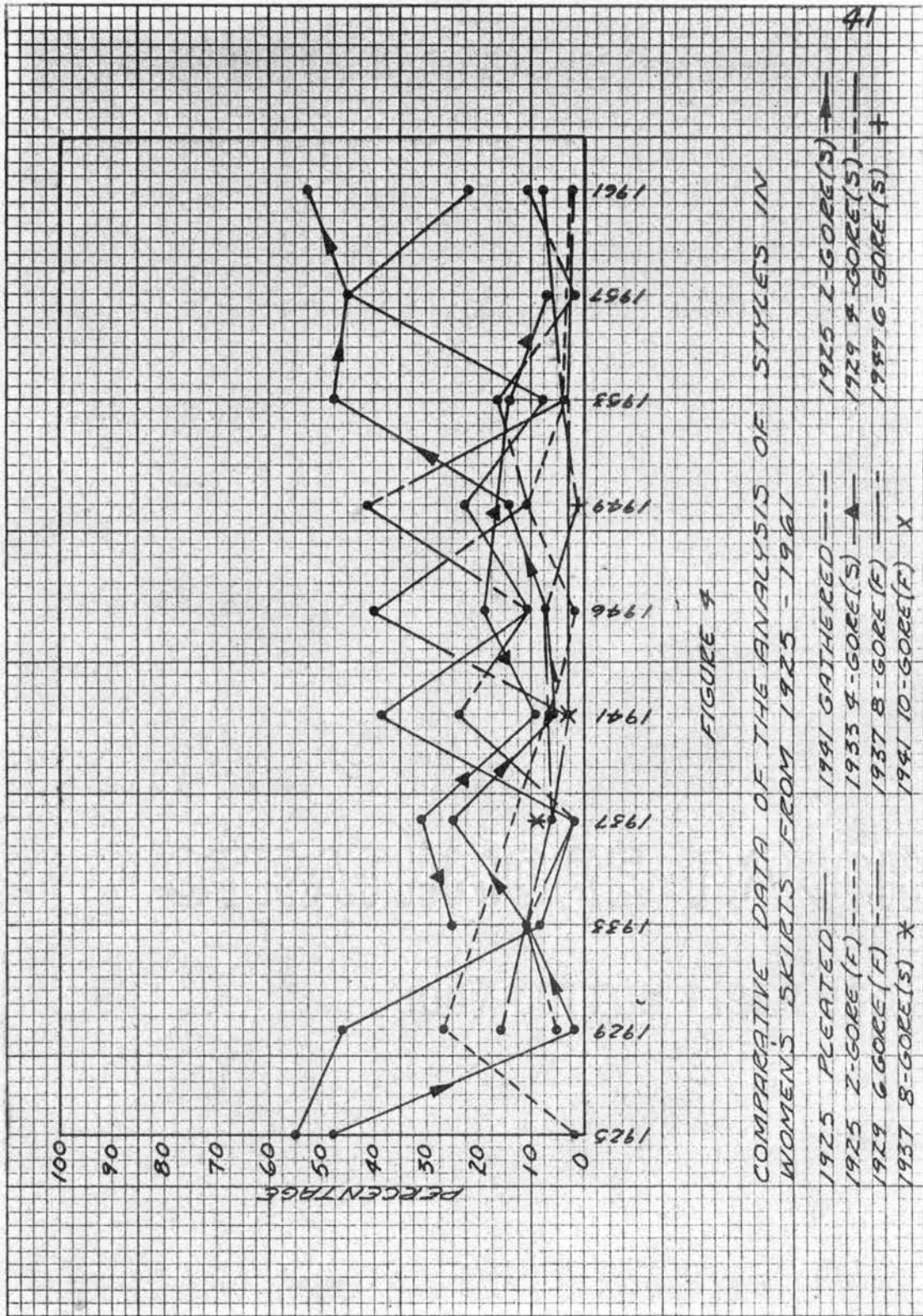


TABLE XII

A TABULAR COMPARISON OF FABRIC IN WOMEN'S  
SKIRTS IN 1929, WITH PERCENTAGE COMPUTATIONS

Fabric	Feb.	May	Aug.	Nov.	Total	Percent
Wool	5	2	10	6	23	63.89
Silk	3	4			7	19.44
Rayon	1	2	1		4	11.11
Cotton			1		1	02.78
Linen		1			1	02.78

Wool retained the leadership in fabric of women's skirts in 1933 (Table XIII) with rayon and linen gaining in popular acceptance. Rayon was the only fabric consistently recorded in each tabulation. Cotton gained in percentage computation over the 1929 tabulation, and silk declined. (vide., p. 77)

TABLE XIII

A TABULAR COMPARISON OF FABRIC IN WOMEN'S  
SKIRTS IN 1933, WITH PERCENTAGE COMPUTATIONS

Fabric	Mar.	June	Sept.	Dec.	Total	Percent
Wool	5		7	4	16	44.44
Rayon	1	1	1	3	6	16.67
Linen	2	3		1	6	16.67
Cotton		3		1	4	11.11
Silk	1	2	1		4	11.11

In 1937 (Table XIV) wool remained as the leading fabric in women's skirts and was recorded in each tabulation. Silk, also in each tabulation, increased in fabric importance, after having shown a decline in 1933. Rayon retained a consistent level of popularity, and cotton was recorded in two tabulations. Linen and blends had 06.25 percent and each were tabulated once. (vide., p. 77)

TABLE XIV

## A TABULAR COMPARISON OF FABRIC IN WOMEN'S SKIRTS IN 1937, WITH PERCENTAGE COMPUTATIONS

Fabric	Jan.	Apr.	July	Oct.	Total	Percent
Wool	4	8	1	10	23	47.92
Silk	6	1	1	1	9	18.75
Rayon	1	3	2	1	7	14.85
Cotton	1		2		3	06.25
Linen			3		3	06.25
Blends			3		3	06.25

In 1941 wool (Table XV) retained the leadership in fabric of women's skirts, appearing in three tabulations. Silk gained in popularity and was recorded consistently. Blends were listed in two tabulations, while cotton and linen decreased in percentage computations. (vide., p. 78)

TABLE XV

## A TABULAR COMPARISON OF FABRIC IN WOMEN'S SKIRTS IN 1941, WITH PERCENTAGE COMPUTATIONS

Fabric	Feb.	May	Aug.	Nov.	Total	Percent
Wool	7		7	4	18	54.54
Rayon	2	6	1	2	11	33.33
Blends		1	1		2	06.06
Cotton		1			1	03.03
Linen		1			1	03.03

Rayon replaced wool as the number one fabric in women's skirts in 1945 (Table XVI) and was recorded in each listing. Cotton showed progress as indicated by three tabulations. Wool declined to the third position and was recorded in three listings. Blends were consistently recorded, and silk returned after an absence in 1941. (vide., p. 78)

TABLE XVI

## A TABULAR COMPARISON OF FABRIC IN WOMEN'S SKIRTS IN 1945, WITH PERCENTAGE COMPUTATIONS

Fabric	Mar.	June	Sept.	Dec.	Total	Percent
Rayon	4	4	3	2	13	30.95
Cotton	1	3	8		12	28.57
Wool	3	1		6	10	23.83
Blends	2	1	1	1	5	11.90
Silk	2				2	04.76

Wool regained the leadership as a fabric in women's skirts and rayon declined to the second position in 1949 (Table XVII). Wool was recorded in three tabulations, while rayon was the only fabric recorded in each listing. Cotton declined, as silk gradually regained popularity, and blends were in the last position. (vide., p. 78)

TABLE XVII

## A TABULAR COMPARISON OF FABRIC IN WOMEN'S SKIRTS IN 1949, WITH PERCENTAGE COMPUTATIONS

Fabric	Jan.	Apr.	July	Oct.	Total	Percent
Wool	4		3	7	14	33.33
Rayon	2	3	4	2	11	26.19
Cotton	1	4	1		6	14.29
Silk	2	2	1		5	11.90
Blends		1		3	4	09.52
Linen		2			2	04.76

Wool fabric in women's skirts retained the leadership and had a higher percentage computation in 1953 (Table XVIII). Cotton progressed in percentage, and silk maintained a similar popularity as in 1949. Linen's percentage was slightly greater, while rayon's declined. The tabulation of blends indicated a rise in importance of these fabrics. (vide., p. 78)

TABLE XVIII

A TABULAR COMPARISON OF FABRIC IN WOMEN'S  
SKIRTS IN 1953, WITH PERCENTAGE COMPUTATIONS

Fabric	Feb.	May	Aug.	Nov.	Total	Percent
Wool	7		7	5	19	40.43
Cotton	2	4	3		9	19.79
Blends	1	1	2	4	8	17.02
Silk	2	3		1	6	12.76
Linen		3			3	06.38
Rayon		1		1	2	04.26

In 1957 (Table XIX) cotton fabric for the first time since 1925, held the leadership of fabrics used in women's skirts. Blends gained from 17.02 to 30.95 percent. Both blends and cottons were in each tabulation, while wool and silk declined and each had one tabulation. (vide., p. 79)

TABLE XIX

A TABULAR COMPARISON OF FABRIC IN WOMEN'S  
SKIRTS IN 1957, WITH PERCENTAGE COMPUTATIONS

Fabric	Mar.	June	Sept.	Dec.	Total	Percent
Cotton	3	4	9	2	18	42.86
Blends	1	5	3	4	13	30.95
Wool	3			3	6	14.29
Silk	5				5	11.90

Wool regained the leadership in fabrics of women's skirts for 1961 (Table XX) by being listed in three of the four tabulations. Blends retained the second position and was the only fabric listed in each tabulation. Both cotton and silk decreased in popularity, and linen and rayon were again counted after a respite in 1957. The first count of a polyester fabric was made in 1961. (vide., p. 79)

TABLE XX

## A TABULAR COMPARISON OF FABRIC IN WOMEN'S SKIRTS IN 1961, WITH PERCENTAGE COMPUTATIONS

Fabric	Jan.	Apr.	July	Oct.	Total	Percent
Wool	5		2	9	16	37.21
Blends	2	7	4	2	15	30.23
Cotton	1	4	2		7	16.28
Silk	1	1		1	3	06.98
Linen	2				2	04.65
Rayon			1		1	02.33
Polyster	1				1	02.33

A summary of the cycles of fabrics in women's skirts featured in four fashion magazines during the period, 1925-1961, indicated that wool fabric had peaks of popularity, namely in 1929, 1941, 1953, and 1961. Furthermore, according to the analysis, wool led the other fabrics in 1933, 1937, and 1949. Cotton enjoyed peaks of popular acceptance in 1925 and 1957, while rayon was the choice in 1945. The line graph (vide., p. 47) shows the rise, decline, and culmination of fashion cycles in fabric of women's skirts from 1925-1961.

Design in Women's Skirts from 1925-1961

Design, as used in this study, was the figured arrangement or pattern of a fabric. The pattern may be achieved by structural or applied techniques. Designs in women's skirts in 1925 (Table XXI) were of three types: solid, printed, and plaid. Solid design appeared more frequently this year than did plaid or printed and was the only design appearing in each tabulation. Plaid had three tabulations, while printed had only one. (vide., p. 80)



47

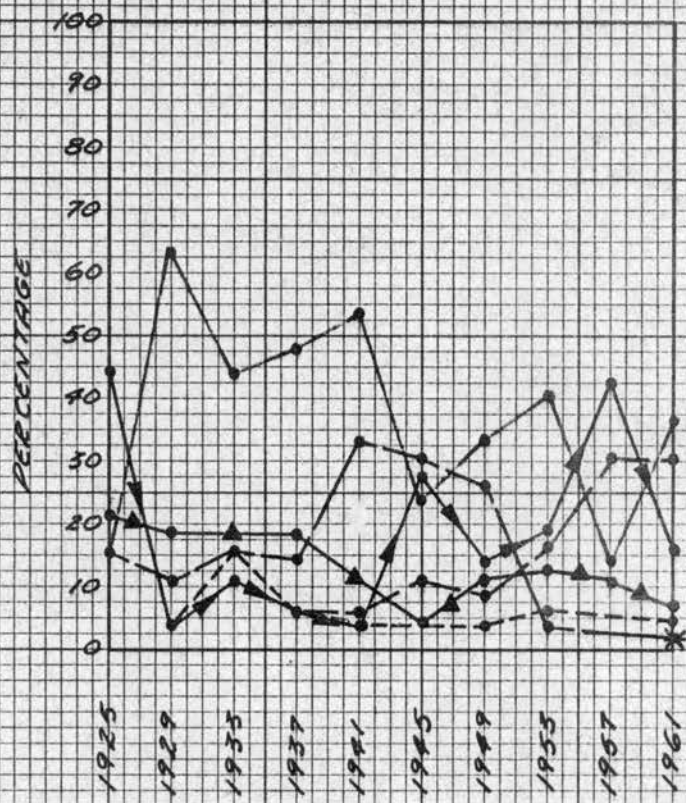


FIGURE 8

COMPARATIVE DATA OF THE ANALYSIS OF FABRIC IN WOMEN'S SKIRTS FROM 1925-1961

COTTON ———>      WOOL ———      SILK ———>      BLENDS ———  
 RAYON ———      LINEN - - - -      POLYESTER \*

TABLE XXI

## A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1925, WITH PERCENTAGE COMPUTATIONS

Design	Jan.	Apr.	July	Oct.	Total	Percent
Solid	9	8	6	7	30	83.33
Plaid		1	1	2	4	11.11
Printed			2		2	05.56

Solid design in women's skirts was the leader in 1929 (Table XXII) having the highest percentage computation. Tweed was listed in the second position, while printed retained the third position. Both solid and printed designs had listings in each tabulation. Check and striped designs were listed in two tabulations, as they were noted for the first time. (vide., p. 80)

TABLE XXII

## A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1929, WITH PERCENTAGE COMPUTATIONS

Design	Feb.	May	Aug.	Nov.	Total	Percent
Solid	4	6	5	2	17	47.22
Tweed	2		5	3	10	27.78
Printed	2	1	1	1	5	13.89
Check	1	1			2	05.56
Stripe		1	1		2	05.56

The leadership in design of women's skirts in 1933 (Table XXIII) was retained by solid design. Tweed decreased in percentage, but was stable in the second position. Tweed and checked design shared the second position, having an equal number of tabulations. Printed design declined in percentage computation, and stripe retained the same percentage as in 1929. A count of plaid was made after an absence in 1929, and woven designs were listed for the first time with one tabulation. (vide., p. 80)

TABLE XXIII

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1933, WITH PERCENTAGE COMPUTATIONS

Design	Mar.	June	Sept.	Dec.	Total	Percent
Solid	5	6	4	6	21	58.33
Tweed	1		3		4	11.11
Check	2	1		1	4	11.11
Printed	1		1	1	3	08.33
Stripe			1	1	2	05.56
Plaid		1			1	02.78
Woven		1			1	02.78

The undisputed ruler of design in women's skirts in 1937 (Table XXIV) was solid, and it was the only design listed in each tabulation. Printed designs progressed to the second position and had a higher percentage computation than previously. Stripe almost doubled its percentage, as tweed decreased in the number of listings. Plaid and woven designs declined slightly in percentage computation, while checked designs decreased from 11.11 to 02.08 percent. (vide., p. 80)

TABLE XXIV

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1937, WITH PERCENTAGE COMPUTATIONS

Design	Jan.	Apr.	July	Oct.	Total	Percent
Solid	5	9	9	7	30	62.50
Printed	5	1	2		8	16.67
Stripe	1	1		3	5	10.42
Tweed	1			1	2	04.17
Plaid		1			1	02.08
Check				1	1	02.08
Woven			1		1	02.08

Solid design in women's skirts retained the lead in 1941 (Table XXV) and was the only design listed in each tabulation. Tweed declined in popular acceptance, as check, stripe, plaid, and woven gained in their percentage computations. (vide., p. 81)

TABLE XXV

A TABULAR COMPARISON OF DESIGN IN WOMEN'S  
SKIRTS IN 1941, WITH PERCENTAGE COMPUTATIONS

Design	Feb.	May	Aug.	Nov.	Total	Percent
Solid	7	5	5	4	21	63.64
Tweed	1		1	1	3	09.09
Check	1		2		3	09.09
Stripe		3			3	09.09
Plaid			1	1	2	06.06
Woven		1			1	03.03

In 1945 (Table XXVI) solid design in women's skirts showed a 69.05 percent computation and was listed in each tabulation. Check gained very little in importance, while plaid and stripe declined in popularity. A count of printed design was made after a respite in 1941. Tweed decreased in percentage computation and was found in the last position. (vide., p. 81)

TABLE XXVI

A TABULAR COMPARISON OF DESIGN IN WOMEN'S  
SKIRTS IN 1945, WITH PERCENTAGE COMPUTATIONS

Design	Mar.	July	Sept.	Dec.	Total	Percent
Solid	8	6	9	6	29	69.05
Check	1		2	1	4	09.52
Plaid	1		1	1	3	07.14
Stripe		2		1	3	07.14
Printed	1	1			2	04.76
Tweed	1				1	02.38

The leadership in design of women's skirts in 1949 (Table XXVII) was solid design, as it had the highest percentage of all the designs studied this year and was the only one found in each tabulation. Printed designs progressed in percentage computation, while check declined. Tweed maintained stability, while stripe and plaid decreased in popular

acceptance. Woven design returned after an absence in 1945. (vide., p. 81)

TABLE XXVII

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1949, WITH PERCENTAGE COMPUTATIONS

Design	Jan.	Apr.	July	Oct.	Total	Percent
Solid	4	10	6	10	30	71.43
Printed	2	2	1		5	11.90
Check	1		1	1	3	07.14
Tweed	1				1	02.38
Stripe	1				1	02.38
Plaid				1	1	02.38
Woven			1		1	02.38

Solid design in women's skirts continued to be the leader in 1953 (Table XXVIII) and was in each listing. Tweed, in the second position, attained a higher percentage computation. Checked design reached a higher acceptance, as printed declined. Stripe and woven design thrived on popularity, and plaid maintained its status. (vide., p. 81)

TABLE XXVIII

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1953, WITH PERCENTAGE COMPUTATIONS

Design	Feb.	May	Aug.	Nov.	Total	Percent
Solid	6	6	7	10	29	61.70
Tweed	4		2		6	12.76
Check	2	1		1	4	08.51
Printed		2	1		3	06.38
Stripe		1	1		2	04.26
Woven		1	1		2	04.26
Plaid		1			1	02.13

Solid design in women's skirts retained leadership in percentage computation and tabulations in 1957 (Table XXIX). Tweed was stable in the second position and gained in percentage from 12.76 to 19.05.

Printed design had risen, while check decreased in popular acceptance. Plaid attained a higher percentage, but still remained in the last position. (vide., p. 82)

TABLE XXIX

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1957, WITH PERCENTAGE COMPUTATIONS

Design	Mar.	June	Sept.	Dec.	Total	Percent
Solid	7	6	6	6	25	59.52
Tweed	3	1	4		8	19.05
Printed	2	2		1	5	11.90
Check				2	2	04.76
Plaid			2		2	04.76

In 1961 (Table XXX) solid design in women's skirts remained as the leader, but declined slightly in the number of counts. Printed designs progressed, as tweed declined although it was noted in each tabulation. Plaid design attained a higher percentage computation, and checked decreased in importance. Stripe returned after an absence in 1957 and a yarn dyed tweed-check combination was noted for the first time. (vide., p. 82)

TABLE XXX

A TABULAR COMPARISON OF DESIGN IN WOMEN'S SKIRTS IN 1961, WITH PERCENTAGE COMPUTATIONS

Design	Jan.	Apr.	July	Oct.	Total	Percent
Solid	7	7	5	8	27	60.00
Printed	3	2		1	6	13.33
Tweed	1	1	2	1	5	11.11
Plaid	1		2	1	4	08.89
Check				1	1	02.32
Stripe		1			1	02.32
Other		1			1	02.32

A summary of the cycles of design in women's skirts featured in four fashion magazines during the period, 1925-1961, indicated that solid design achieved peaks of popularity in 1925 and 1949, and that percentage computations were higher for each year of this study. Furthermore, according to the analysis, tweed skirts had peaks in 1929, 1941, and 1949, while skirts of printed design attained peaks in 1929, 1937, 1949, and 1961. All other designs varied little in popularity from year to year. The rise, fall, and culmination of the fashion cycles of design in women's skirts during the period 1925-1961, is shown by the line graph. (vide., p. 54)

#### Fashion Pages of Four Fashion Magazines

Selected issues of four fashion magazines were used in this study to identify the fashion cycles in women's skirts. The period of time chosen for study of the fashions depicted in the magazines was 1925-1961. It was assumed that there would be some relationship between the number of pages depicting fashions and fashion leaders. However, this assumption was not explicitly stated. Because there was a difference in the number of issues of Vogue magazine published monthly, it was necessary to show the number of fashion pages in each issue.

The second issue of Vogue in 1925 (Table XXXI) had a greater number of fashion pages than did the other magazines measured. Delineator was more consistent in the number of fashion pages included, and, from tabulation to tabulation, it was in the second position. Vogue's first issue had fewer fashion pages than the two previously mentioned magazines. (vide., p. 83)

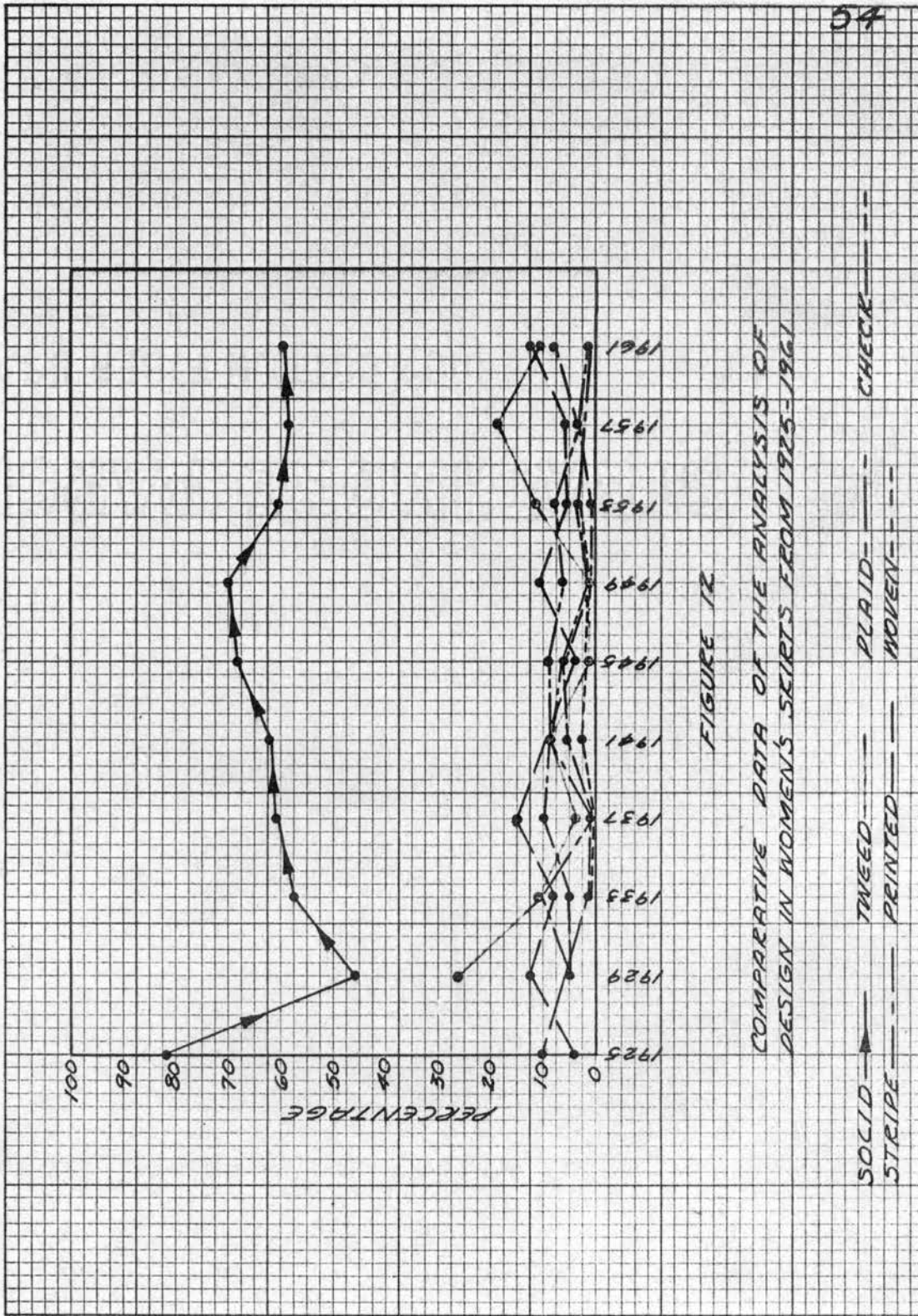




TABLE XXXI

A TABULAR COMPARISON OF FASHION PAGES  
IN 1925, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Jan.	Apr.	July	Oct.	Total	Percent
Vogue--2	8	29	16	26	79	42.98
Delineator	14	14	15	14	57	30.98
Vogue--1	4	13	9	22	48	26.09

In 1929 (Table XXXII) the first issue of Vogue attained leadership in the number of fashion pages tabulated, while Vogue's second issue and Delineator decreased in percentage computation. A third issue of Vogue in August was tabulated and had 07.66 percent of the number of fashion pages. (vide., p. 83)

TABLE XXXII

A TABULAR COMPARISON OF FASHION PAGES  
IN 1929, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Feb.	May	Aug.	Nov.	Total	Percent
Vogue--1	29	25	20	22	96	40.89
Vogue--2	30	24	20		74	31.44
Delineator	10	14	9	14	47	20.00
Vogue--3			18		18	07.66

The two issues of Vogue vied for the leading position in the number of fashion pages in 1933 (Table XXXIII). Vogue's first issue decreased in percentage computation, as the second issue showed a slight gain. Delineator progressed from 20 to 23.47 percent in this year's tabulation. (vide., p. 83)

TABLE XXXIII

A TABULAR COMPARISON OF FASHION PAGES  
IN 1933, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Mar.	June	Sept.	Dec.	Total	Percent
Vogue--1	19	18	14	14	65	38.24
Vogue--2	16	19	17	13	65	38.24
Delineator	12	9	10	9	40	23.47

Vogue's first issue retained the leadership in the number of fashion pages counted in 1937 (Table XXXIV) by gaining slightly in percentage computation. The second issue of Vogue decreased in percentage level. Mademoiselle was first counted and had more listings than did Delineator this year. (vide., p. 83)

TABLE XXXIV

A TABULAR COMPARISON OF FASHION PAGES  
IN 1937, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Jan.	Apr.	July	Oct.	Total	Percent
Vogue--1	24	31	29	28	112	38.62
Vogue--2	14	29	23	23	89	32.76
Mademoiselle	8	16	11	13	48	16.55
Delineator	13	14	7	7	41	14.14

The second issue of Vogue, with 38.28 percent, was the leader in the number of fashion pages in 1941 (Table XXXV). Vogue's first issue decreased in percentage and was reduced to the second position. Mademoiselle progressed in percentage value, but still had fewer fashion pages than Vogue. Delineator ceased publication in 1939; therefore, it was not counted this year. (vide., p. 84)

TABLE XXXV

A TABULAR COMPARISON OF FASHION PAGES  
IN 1941, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Feb.	May	Aug.	Nov.	Total	Percent
Vogue--2	20	13	32	15	80	38.28
Vogue--1	26	23	10	18	77	36.84
Mademoiselle	19	4	8	21	52	24.88

In the comparison of the number of fashion pages of the four magazines, Vogue's first issue regained leadership in 1945 (Table XXXVI). However, Mademoiselle was behind by only .59 percent. The second issue of Vogue with three tabulations decreased from 38.28 to 24.22 percent and was found in third position. Seventeen was counted for the first time and was found with the lowest percentage computation for this year. (vide., p. 84)

TABLE XXXVI

A TABULAR COMPARISON OF FASHION PAGES  
IN 1945, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Mar.	June	Sept.	Dec.	Total	Percent
Vogue--1	24	31	33	18	106	31.75
Mademoiselle	25	21	35	24	105	31.16
Vogue--2	33		34	18	85	25.22
Seventeen	11	10	12	8	41	12.17

The first issue of Vogue in 1949 (Table XXXVII) retained the lead in the number of fashion pages. Mademoiselle was in second place, having dropped in percentage computation. Seventeen gained in listings and was in the third position. The second issue of Vogue was counted only in April and October and was in the last position. (vide., p. 84)

TABLE XXXVII

A TABULAR COMPARISON OF FASHION PAGES  
IN 1949, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Jan.	Apr.	July	Oct.	Total	Percent
Vogue--1	39	43	24	30	136	33.75
Mademoiselle	28	32	27	32	119	29.53
Seventeen	9	22	38	16	85	21.09
Vogue--2		26		37	63	15.66

In 1953 (Table XXXVIII) Mademoiselle, for the first time, had more fashion pages than did the other magazines. However, Mademoiselle's percentage declined slightly. Vogue's first issue decreased in percentage computation and was listed in the second position. Seventeen retained the same position, but did gain about two percent in the computation. The second issue of Vogue progressed in percentage value, yet maintained the last position. (vide., p. 84)

TABLE XXXVIII

A TABULAR COMPARISON OF FASHION PAGES  
IN 1953, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Feb.	May	Aug.	Nov.	Total	Percent
Mademoiselle	38	39	65	25	167	28.55
Vogue--1	34	38	44	32	148	25.30
Seventeen	28	29	54	26	137	23.42
Vogue--2	30	21	43	33	133	22.74

Vogue's first issue in 1957 (Table XXXIX) regained the leadership in the number of fashion pages, as Mademoiselle declined to the second position. The second issue of Vogue with only two tabulations replaced Seventeen in the third position. Mademoiselle, the second issue of Vogue, and Seventeen decreased in percentage computation.

Seventeen had a lower percentage than did the other magazines for this year. (vide., p. 85 )

TABLE XXXIX

A TABULAR COMPARISON OF FASHION PAGES  
IN 1957, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Mar.	June	Sept.	Dec.	Total	Percent
Vogue--1	52	44	65	33	194	38.72
Mademoiselle	32	26	39	34	131	26.15
Vogue--2	50		45		95	18.96
Seventeen	13	19	31	18	81	16.17

In 1961 (Table XL) the first issue of Vogue retained its status as the leader in the number of fashion pages, even though declining from 38.77 to 29.96 percent. Mademoiselle was stable in both position and percentage level. Vogue's second issue with three tabulations gained about three percent and maintained the third position. Seventeen was in the last position in the number of fashion pages for this year. (vide., p. 85 )

TABLE XL

A TABULAR COMPARISON OF FASHION PAGES  
IN 1961, WITH PERCENTAGE COMPUTATIONS

Fashion Pages	Jan.	Apr.	July	Oct.	Total	Percent
Vogue--1	45	34	45	39	163	29.96
Mademoiselle	32	47	30	37	146	26.84
Vogue--2	40	38		42	120	22.06
Seventeen	23	35	28	29	115	21.14

A summary of the number of fashion pages featured in four fashion magazines during the period 1925-1961, indicated that the first issue of Vogue led in 1929, 1937, 1945, 1949, 1957, and 1961 and was tied with the second issue of Vogue as the leader in 1933. Furthermore,

according to the analysis, the second issue of Vogue led in 1925 and 1941, while Mademoiselle was the leader in 1953. In 1953 and 1961 the four fashion magazines varied little in the number of fashion pages counted. The line graph (vide., p. 61) indicates the rise and fall of the number of fashion pages in each of the four magazines analyzed during the period 1925-1961.

#### Circulation Figures of Four Fashion Magazines

The circulation figures of the four fashion magazines used in the study have shed some light on today's fashion leader in America. The circulation figures (Table XLI) were taken from Ayer's and Sons Directory<sup>100</sup> for each year of the study from 1925-1961.

The circulation figures revealed that Delineator led Vogue in 1925, 1929, 1933, and 1937. The circulation figures of Mademoiselle were low in 1937. In 1941 the number of issues of Mademoiselle sold to the American people exceeded the number of issues of Vogue. The circulation figures of Seventeen indicated that Seventeen was the leader in 1945 and thereafter. Mademoiselle continued to lead Vogue in circulation figures even though Vogue had two issues in most of the months during each year of the study. The rank of each of the four magazines, according to circulation figures, from 1925-1961 is shown by the bar graph. (vide., p. 63)

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<sup>100</sup> Ayer's Directories, Crowell-Collier Publishing Company, Standard Rate and Data Service, 1925-1961.

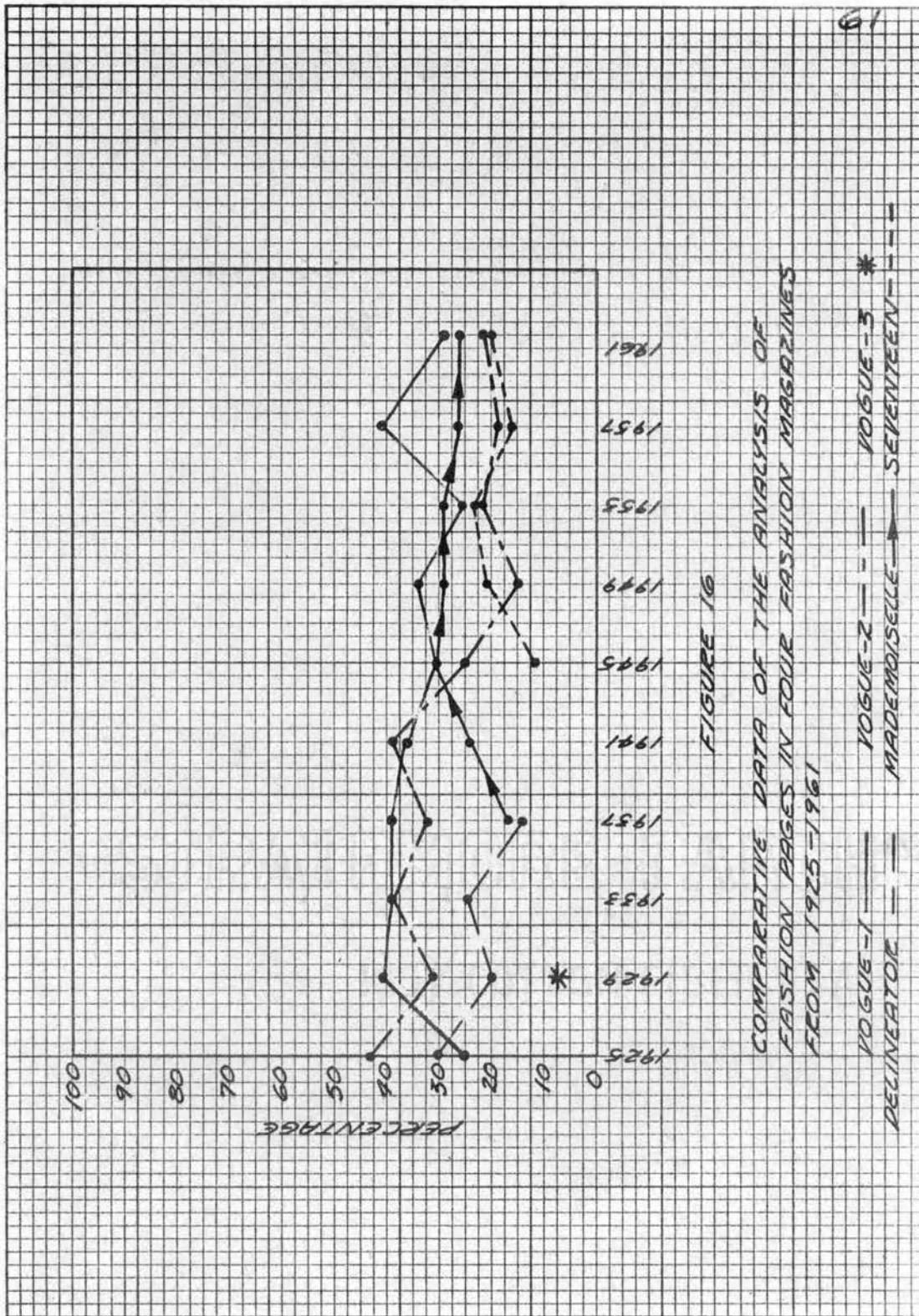
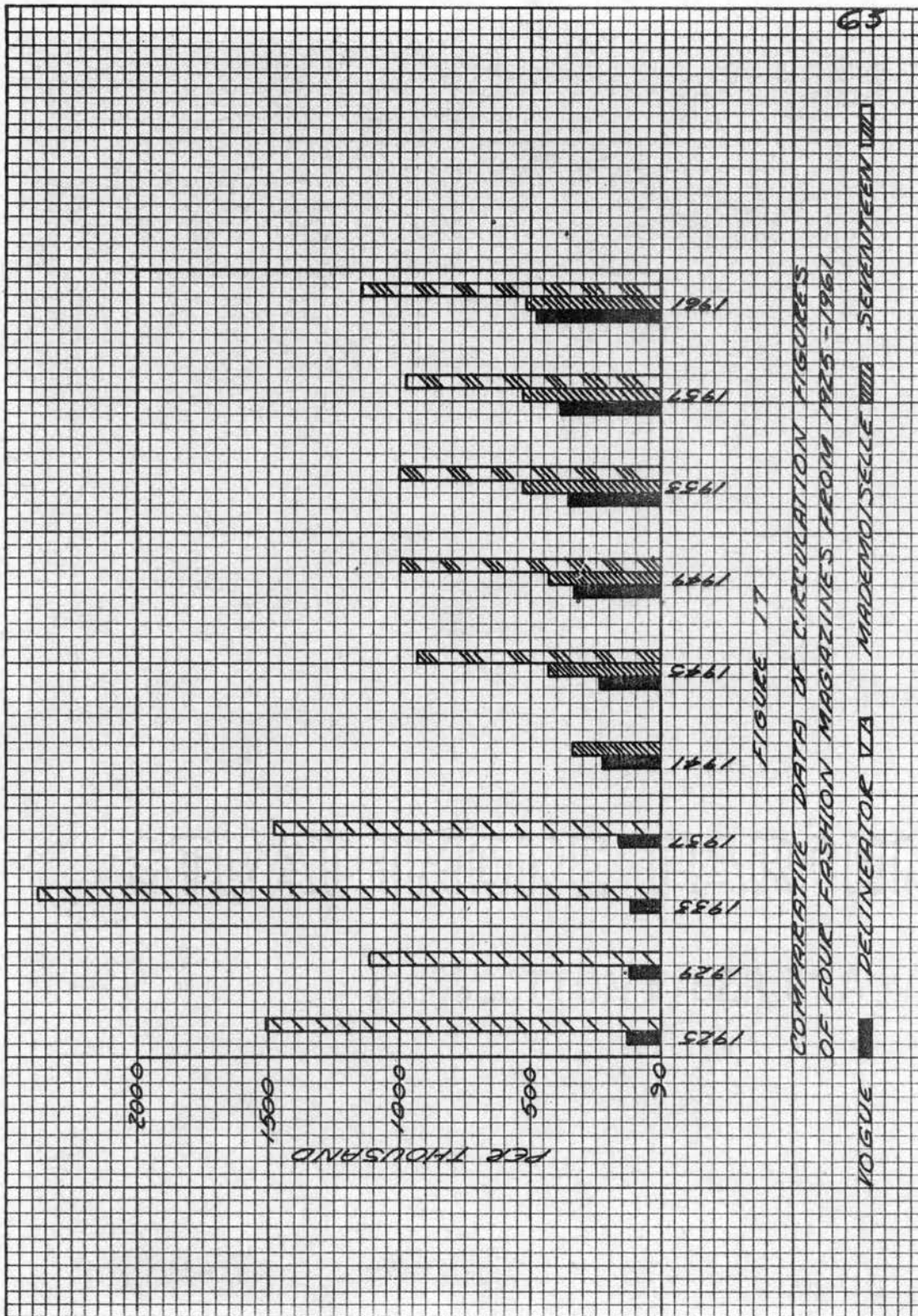


TABLE XLI

CIRCULATION FIGURES OF FOUR FASHION MAGAZINES  
EXAMINED IN THE STUDY, FROM 1925-1961

Date	Vogue	Delineator	Mademoiselle	Seventeen
1925	141,424	1,511,573		
1929	133,005	1,108,967		
1933	131,258	2,397,822		
1937	170,933	1,487,118	25,396	
1941	221,746		348,116	
1945	237,925		433,830	941,500
1949	345,358		424,497	1,004,767
1953	360,024		539,558	1,082,307
1957	294,892		533,563	983,671
1961	495,468		510,257	1,164,026





## CHAPTER V

### INTERPRETATION OF RESULTS

#### Summary

The purposes of the study were: (1) to determine and compare the regularities and irregularities of the fashion cycle with regard to style, fabric, and design of women's skirts from 1925-1961 in twentieth century America and (2) to collate the number of fashion pages in four fashion magazines used in this study to identify today's fashion leader.

Hypotheses were: (1) The fashion cycle in twentieth century America was accelerated and irregular. (2) Seventeen and Mademoiselle have become the leaders in fashion magazines in their appeal to youth of the American society.

It was assumed that: (1) Fashion cycles in women's wear have occurred at regular intervals. (2) Change in women's apparel has been the outstanding feature of fashion. (3) Fashions in women's clothing have changed in direct relationship to world changes. (4) Fashions in women's dress have changed continually and at a varying rate. (5) "Fashion is the result of common mental activity--like thinking by many people." (6) The change of fashion in women's skirts has been revealed more consistently in some magazines than in others.

The study was limited: (1) to one garment, the skirt; (2) to four fashion magazines, Vogue, Delineator, Mademoiselle, and Seventeen; (3) to the years, 1925-1961; and (4) to style, fabric, and design of women's skirts. To validate the hypotheses, the investigator counted the fashion pages in the selected magazines and, in addition, compared and analyzed the number of fashion pages in selected magazines.

Procedures used by the investigator to further validate the hypotheses included: (1) a survey of fashion, fashion cycles, fashion counts, and related areas of literature to provide background for the study; (2) a preliminary investigation to check fashion illustrations in women's and fashion magazines; (3) a limiting of the scope of the study; (4) a construction of an instrument to collect the data for the study; and (5) a pilot study to test the method.

Three illustrations of fashions were counted from each issue of the four fashion magazines, Vogue, Delineator, Mademoiselle, and Seventeen, in the years and months used in this study. The counting of fashions provided the data for computation and comparison in determining the fashion cycles of women's skirts in style, fabric, and design and in identifying the fashion leader from 1925-1961 in twentieth century America.

Data investigation involved: (1) Counting the tabulations in style, fabric, and design of women's skirts from 1925-1961 aided in determining and comparing the regularities and irregularities of fashion cycles. (2) Collating the number of fashion pages and obtaining the circulation figures of the four fashion magazines aided in identifying the fashion leader in twentieth century America.

The analysis of data with regard to style in women's skirts from 1925-1961 revealed that pleated styles culminated in 1925, 1929, 1941, and 1957. Peaks of popularity in skirt styles for the remainder of this investigation were the gathered style in 1945, the four-gore flare in 1929, and the four-gore straight in 1937. The remaining styles ranged below twenty percent. Many styles disappeared for a period of time before returning to fashion. Four styles of women's skirts were interesting from the standpoint of their disappearance and reappearance into the fashion cycle. The counts of two-gore flared skirts terminated from 1929 to 1941 and after 1953, while four-gore straight was absent from 1945 to 1953 and after 1957. Likewise, the counts of six-gore flare ended after 1953, while the counts of eight-gore flare disappeared from 1941-1961. It is interesting to note that counts of the four-gore flare were shown in the earlier parts of the study, but terminated in 1953. Three skirt styles appeared only once in the study. The first counts of six-gore straight were made in 1949, of eight-gore straight in 1937, and of ten-gore flare in 1941. This investigation of style in women's skirts reveals that styles from 1925-1961 have not followed Young's theory that there are only three styles in each century--the bell, tubular, and back-fullness; but indicates that bell and tubular are of equal importance. Thus, this study tends to support the hypothesis that fashion cycles in style are irregular and accelerated during this period.

The fashion cycles of fabric in women's skirts from 1925-1961 revealed that wool as a skirt fabric culminated in 1929, 1941, 1953, and 1961. Apexes of popularity for cotton were noted in 1925, 1945, and 1957; while the peaks of popularity of silk were highlighted in 1925, 1937, and 1953. The crests for rayon were noted in 1925 and 1961. The im-

portance of linen reached its peak in 1933. Blends were important in 1945. Two fabrics in women's skirts were interesting in their ebbing and flowing in the fashion picture. There were no counts for silk after 1937, however, these counts were noted again in 1945. Likewise, there were no counts for linen after 1953, but it was counted again in 1961. The counts for blends and linens were first tabulated after 1925. The counts for blends were first tabulated in 1937 and for linens in 1929. The counts of rayon terminated in 1953 and did not reappear. Tabulations of the results of this investigation reveal that the fashion cycles of fabrics occur more frequently in fabrics of natural fibers than the fashion cycles in fabrics of man-made fibers. Thus, fashion cycles of fabric tend to support the hypothesis relating to irregularity and to disprove the hypothesis relating to acceleration.

Data with regard to the fashion cycles of design in women's skirts from 1925-1961 indicated that solid was popular throughout this investigation and culminated in 1925 and 1949. The peaks of popularity for tweed were noted in 1929, 1941, and 1957 and for printed in 1929, 1937, 1949, and 1961. All other designs ranged from zero percent to ten percent for the years measured. The following four designs in women's skirts were counted after 1925. The counts for tweed, check, and stripe were first made in 1929 and for woven in 1933. Four designs in skirts were interesting from their disappearance and reappearance in the study. The counts for plaid waned after 1929 and returned in 1933. The counts for stripe disappeared in 1953 and reappeared in 1961, while no counts for printed design appeared after 1937. However, the counts for printed were again noted in 1945. No counts of woven designs were noted from 1941 to 1949 and again after 1953. This investi-

gation of fashion cycles of design in women's skirts tends to support the hypothesis as to irregularity and to refute the hypothesis as to acceleration.

Data analysis of the number of fashion pages in four fashion magazines from 1925-1961 revealed that there were more counts in Vogue than in Mademoiselle, Seventeen, or Delineator. It is interesting to note that only in one year, 1953, was Mademoiselle the leader in the number of fashion pages counted. Thus, the number of fashion pages tend to refute the hypothesis in relation to leaders in fashion magazines.

These circulation figures of the four fashion magazines from 1925-1961 indicated in the earlier years, 1925-1937, that Delineator had the largest audience of readers. More issues of Mademoiselle and Seventeen were sold than issues of Vogue from 1941-1961, even though there were more fashion pages counted for Vogue. Seventeen had more readers than did Mademoiselle from 1945-1961. Thus, circulation figures tend to support the hypothesis in relation to leaders in fashion magazines.

### Conclusions

The following conclusions suggested by the data seem to justify the following facts in relation to fashion cycles of women's skirts in four fashion magazines from 1925-1961.

The investigation of fashion cycles and fashion leaders tended to:

1. Reveal that fashion cycles in the style of women's skirts are irregular and accelerated with flared and straight styles of equal importance from 1925-1961.
2. Show that fashion cycles in fabric of women's skirts are irregular, but not accelerated and that fashion cycles of fabrics of

natural fibers occur more frequently than fabrics of man-made fibers.

3. Disclose that fashion cycles in design of women's skirts are irregular, but not accelerated and that plain design is used more than other designs in the illustration of fashions.
4. Show that more counts of fashion pages were made in Vogue than in Delineator, Mademoiselle, or Seventeen; except in 1953 when the count of fashion pages in Mademoiselle exceeded Vogue.
5. Confirm that more issues were sold of Delineator up to and including 1937, that more issues were sold of Mademoiselle after 1941, and that more issues were sold of Seventeen after 1945 than issues of Vogue.

#### Recommendations

The writer suggests the following recommendations in reference to the study of fashion cycles:

1. More extensive research pertaining to the three styles of skirts identified by Young to see if his findings are currently influencing fashions in the twentieth century.
2. Research pertaining to other garments worn by women would help designers, retailers, and manufacturers in predicting future fashion trends and in providing rich source material for future fashions.
3. A penetrating study of some of the psychological factors influencing fashion.

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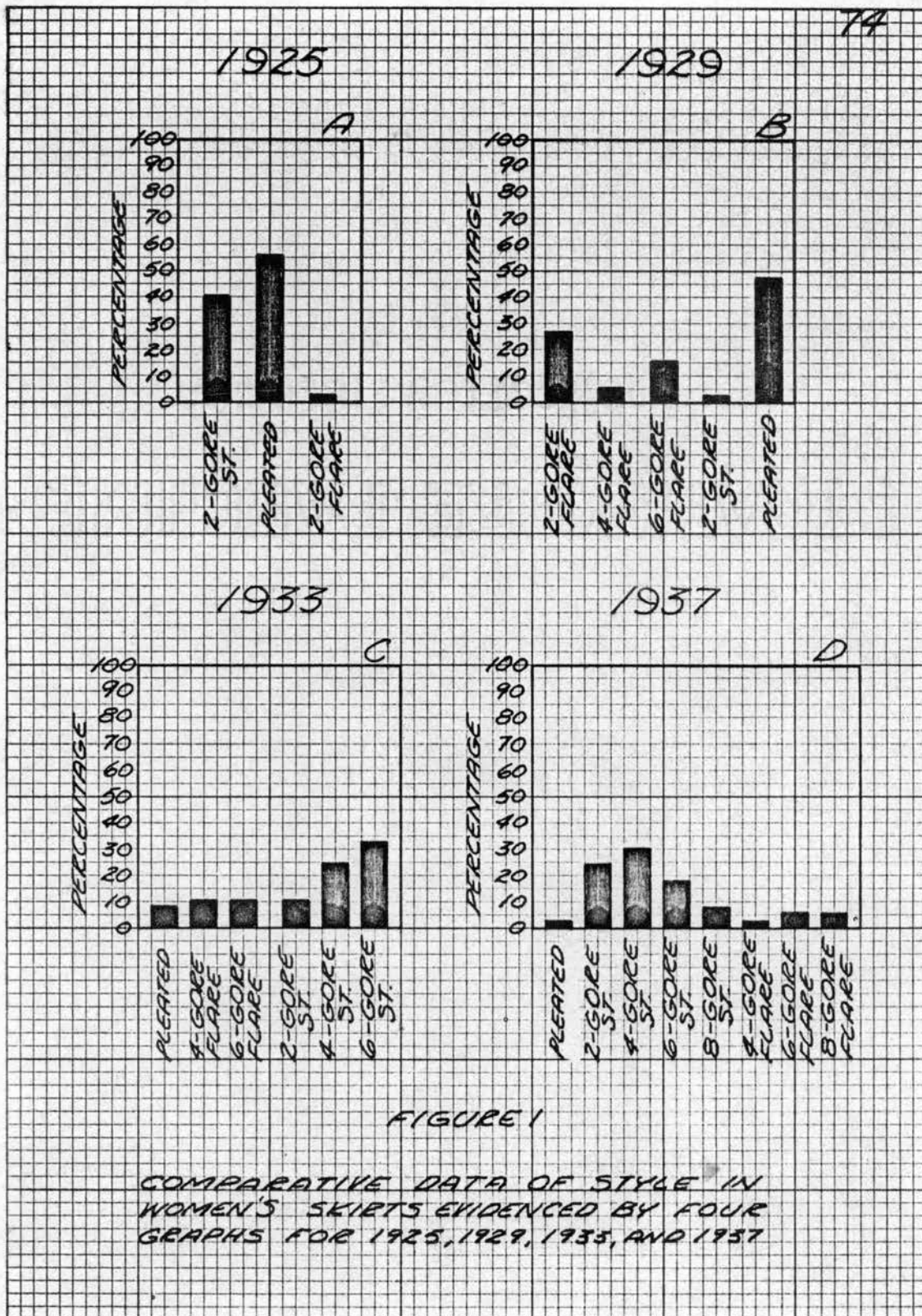
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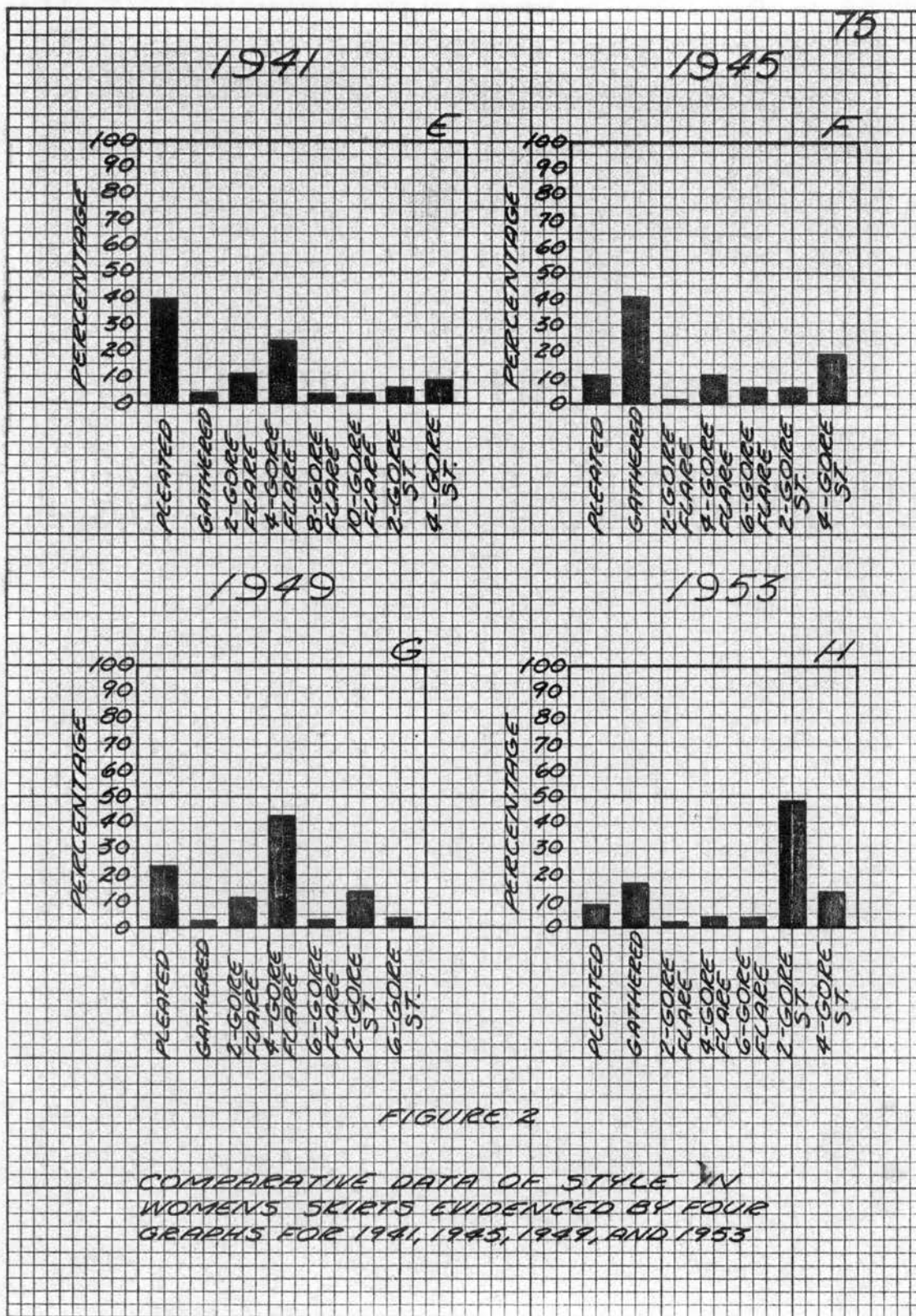
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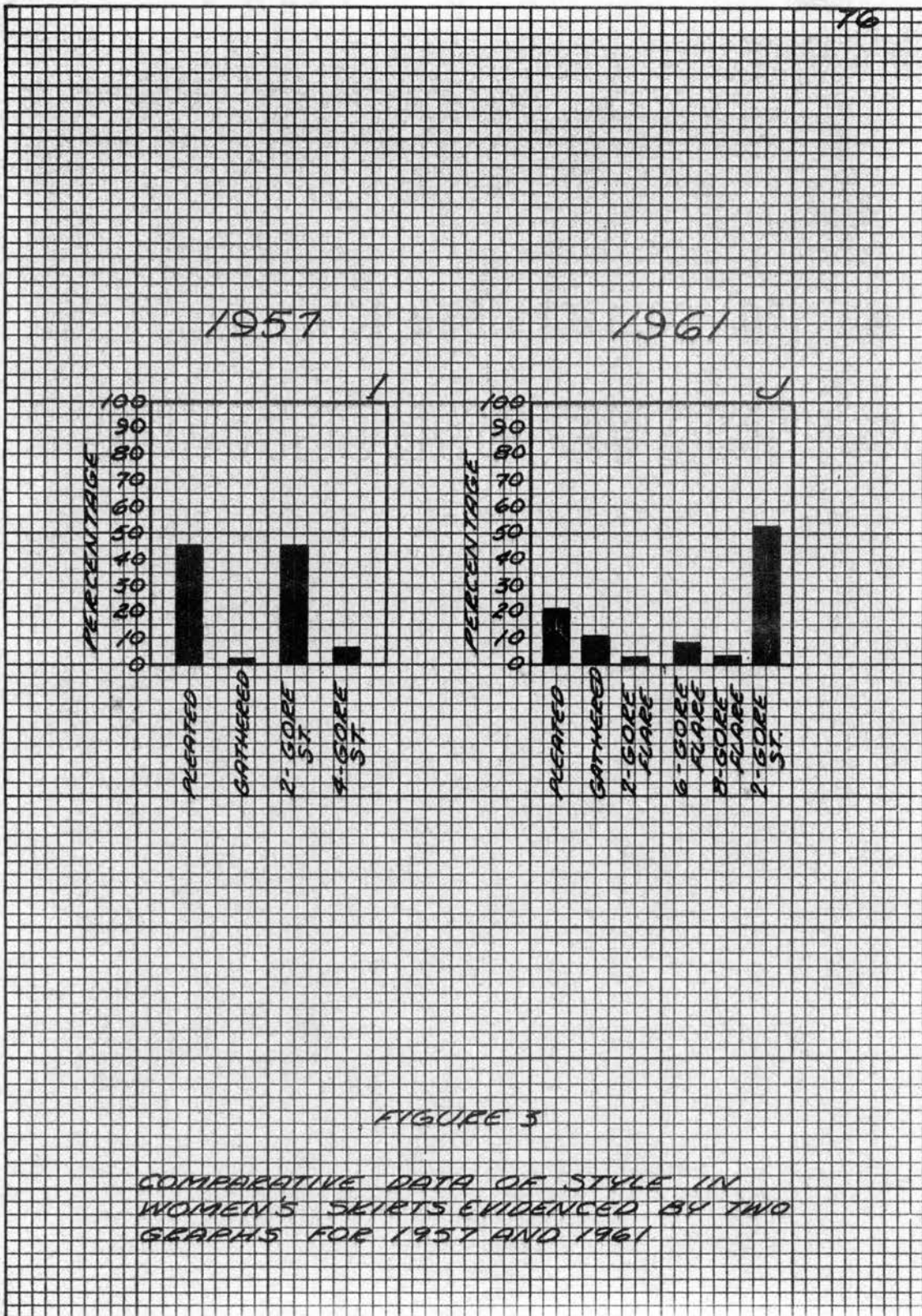
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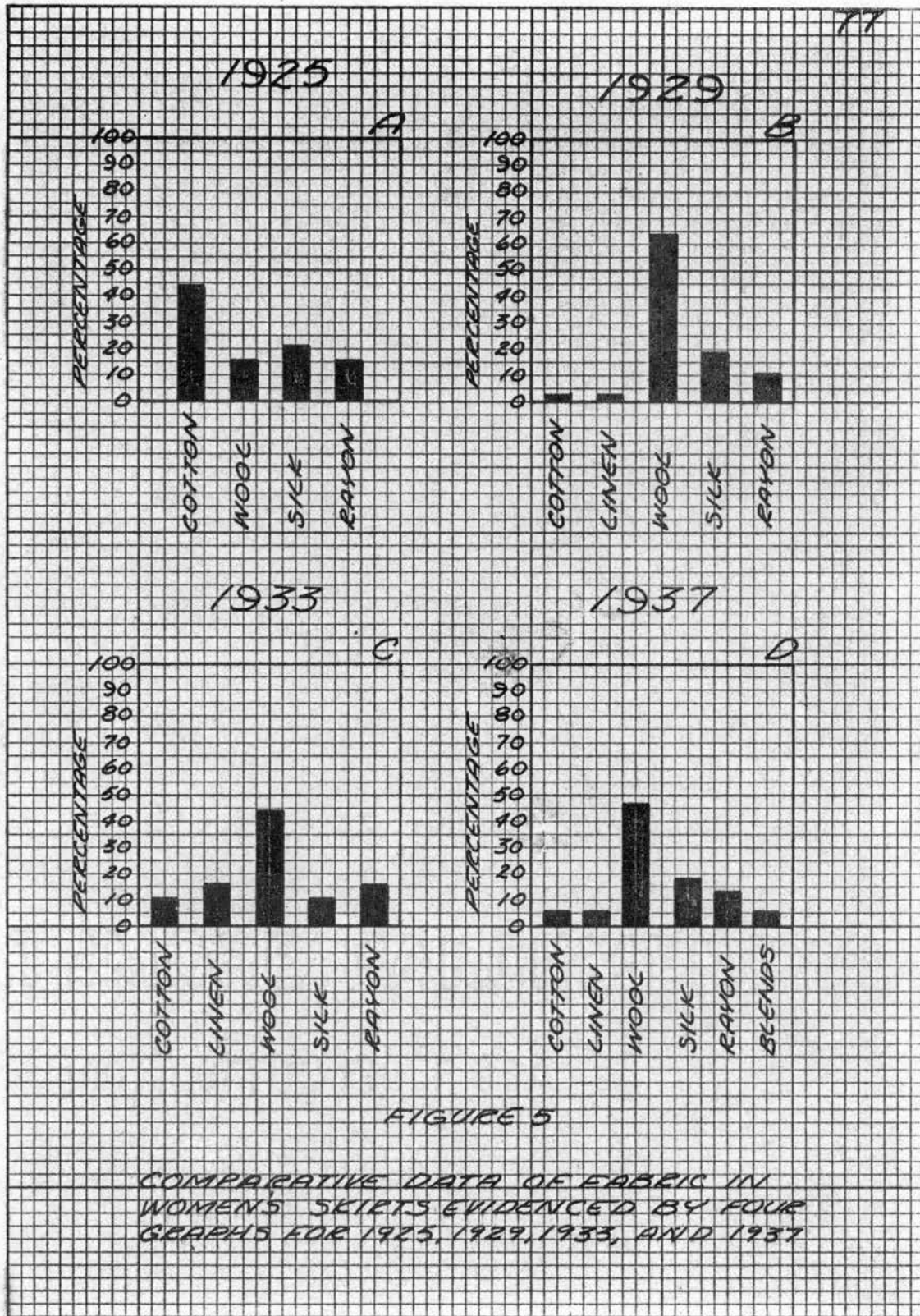
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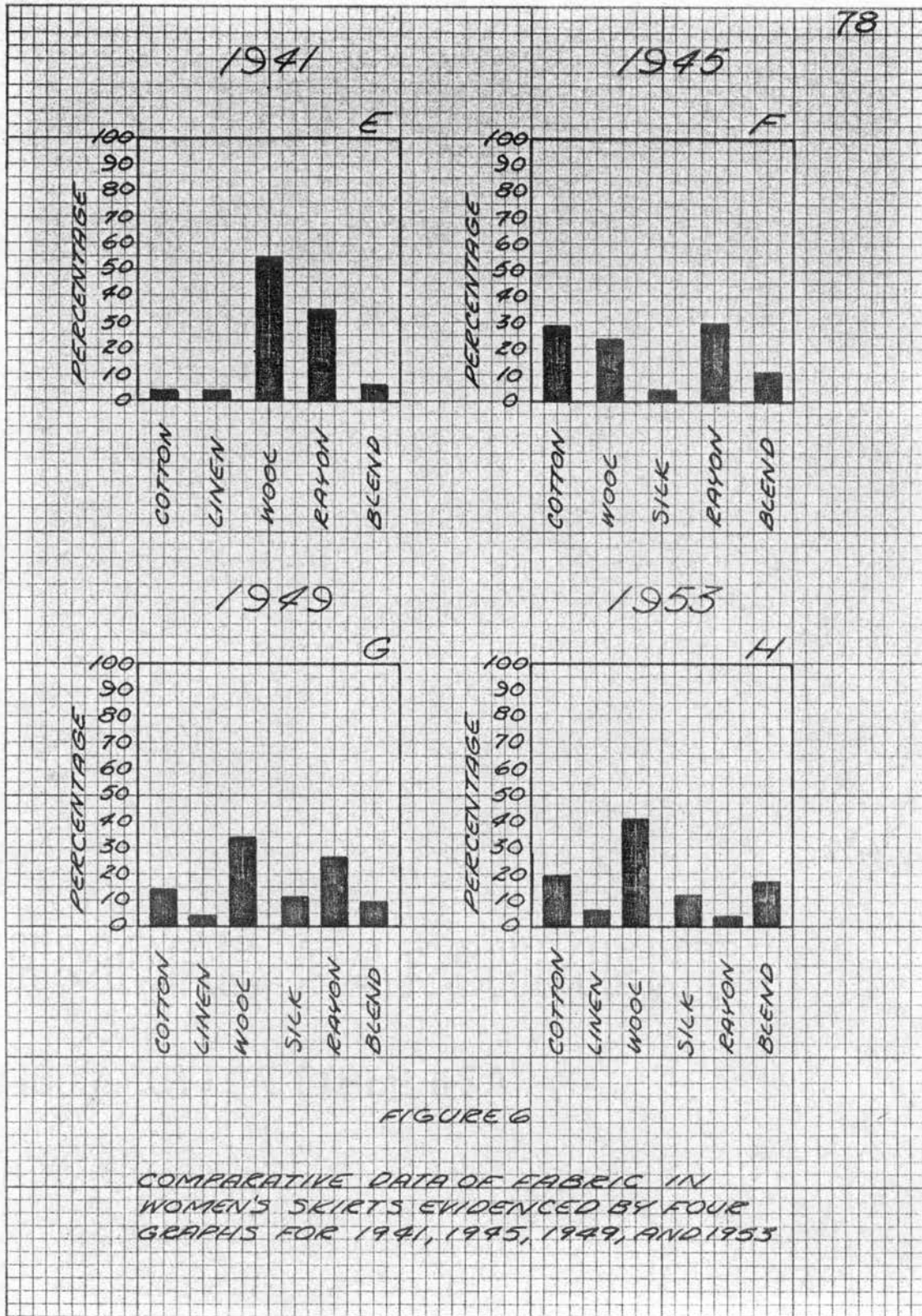
## APPENDIX A













79

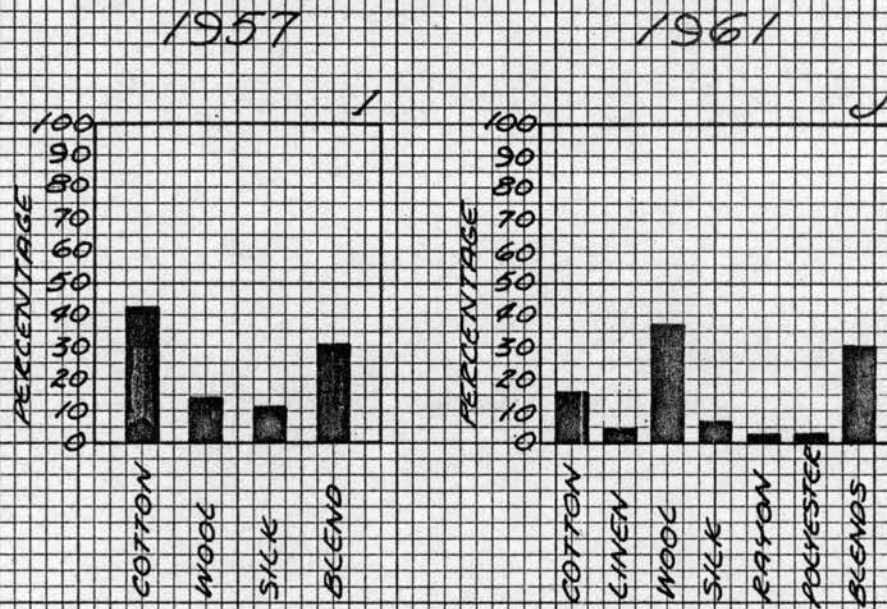
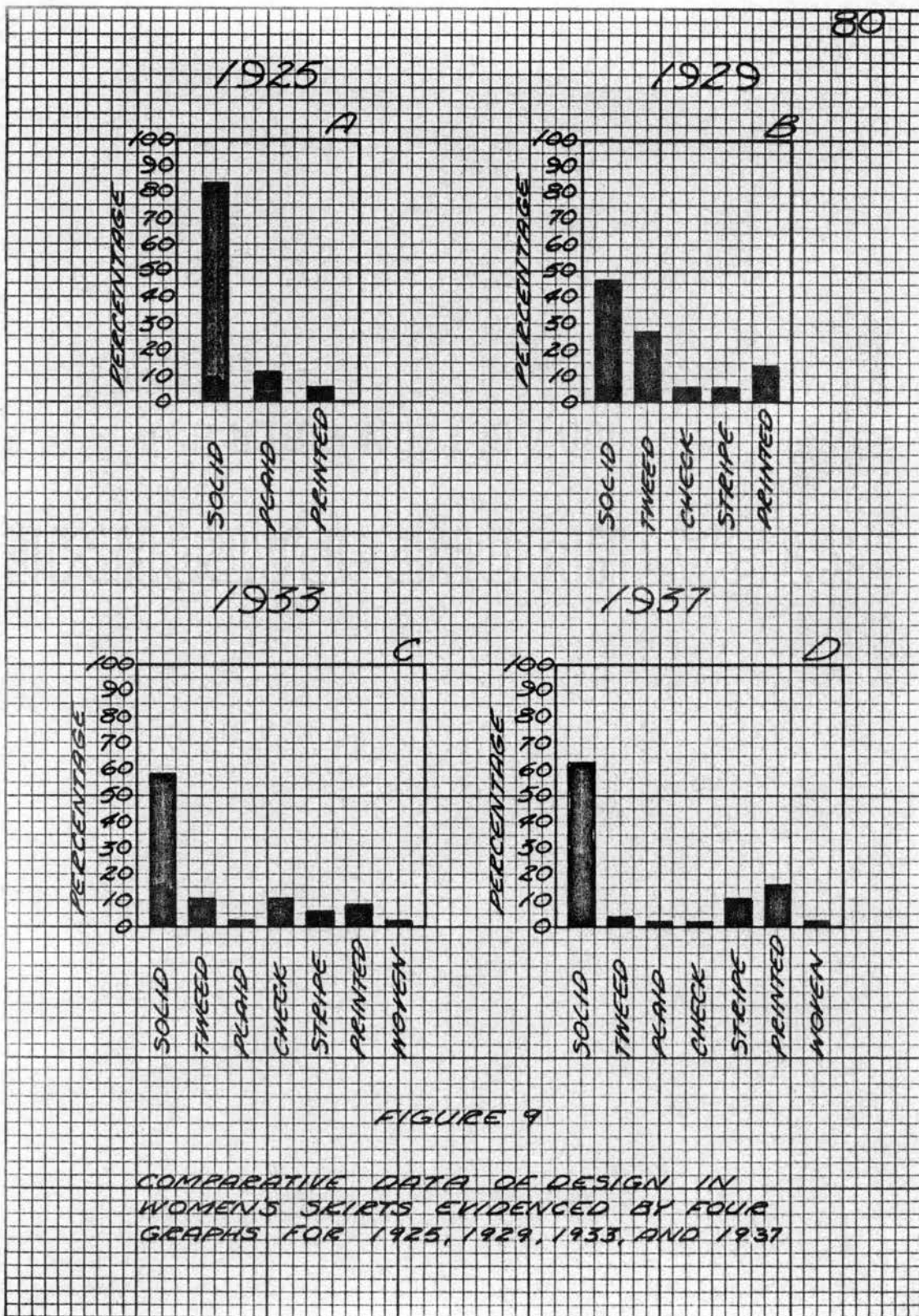
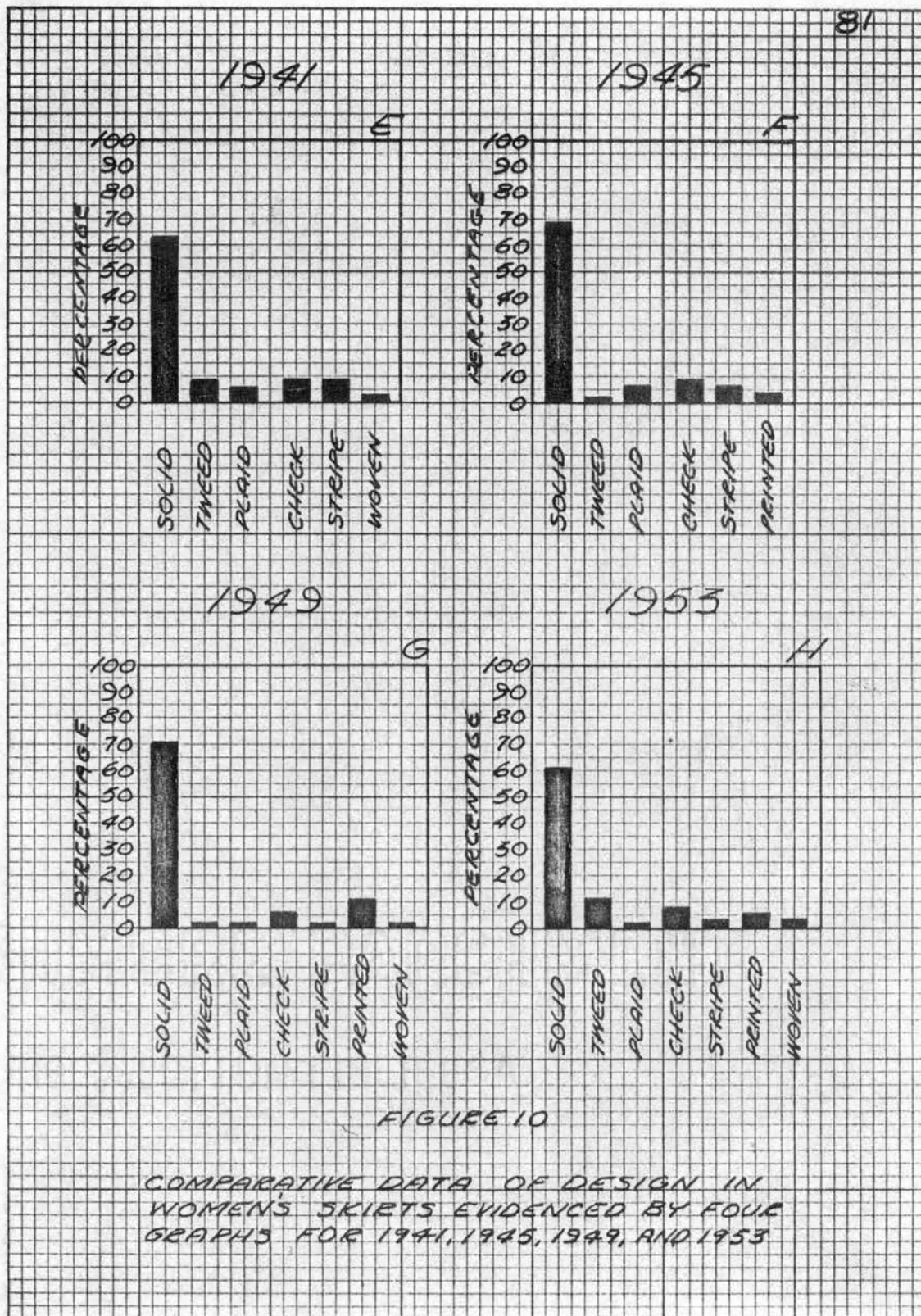
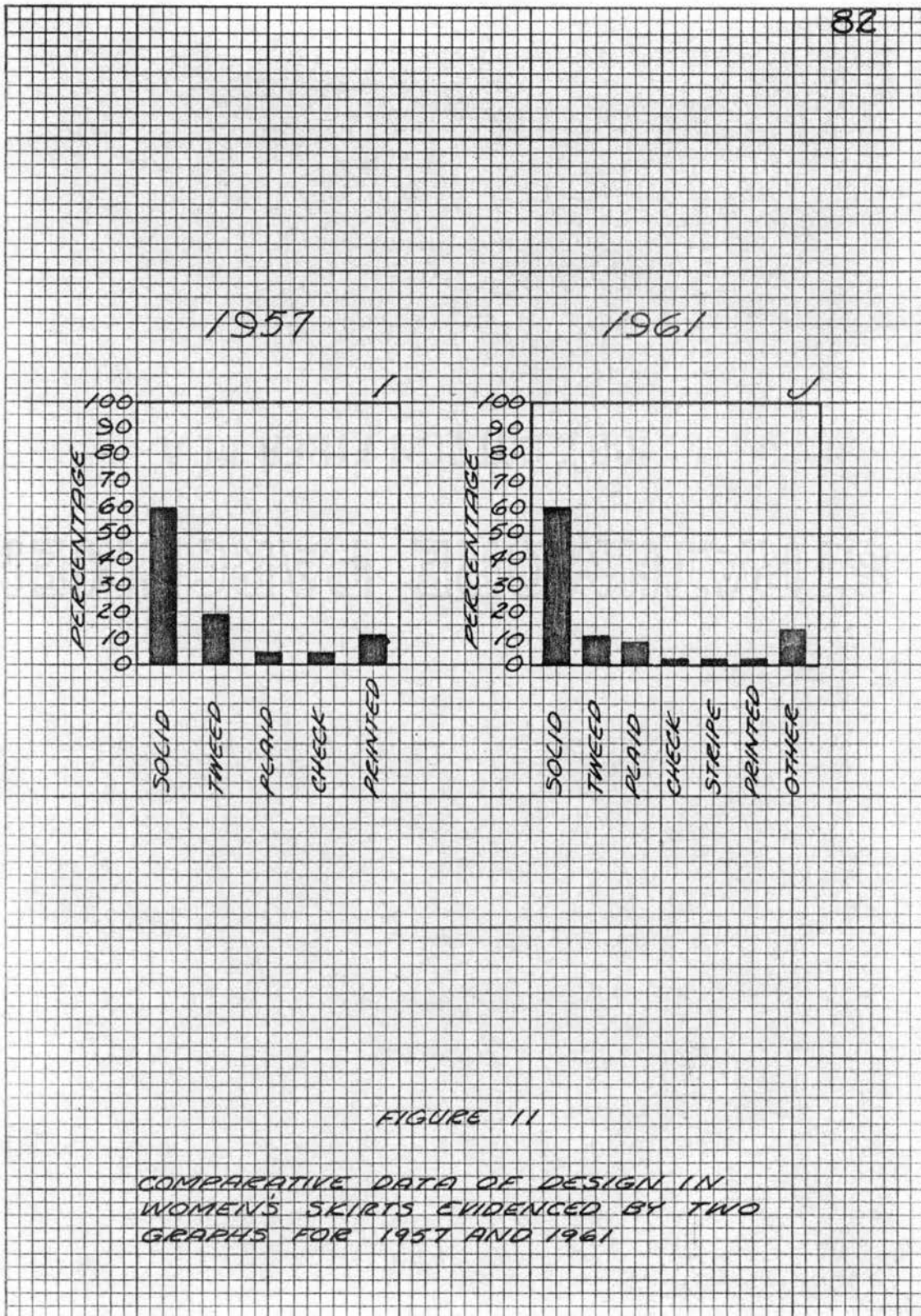


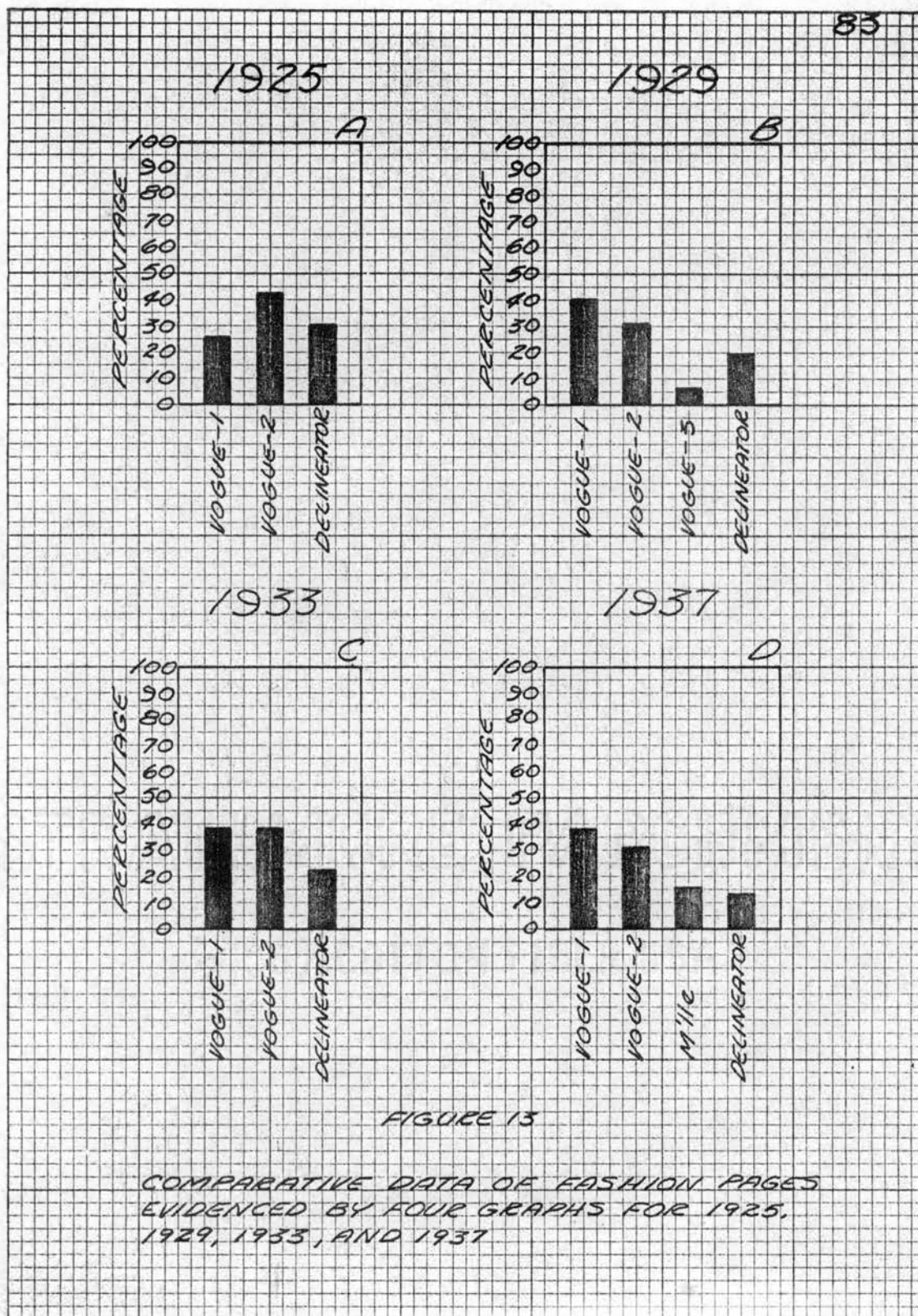
FIGURE 7

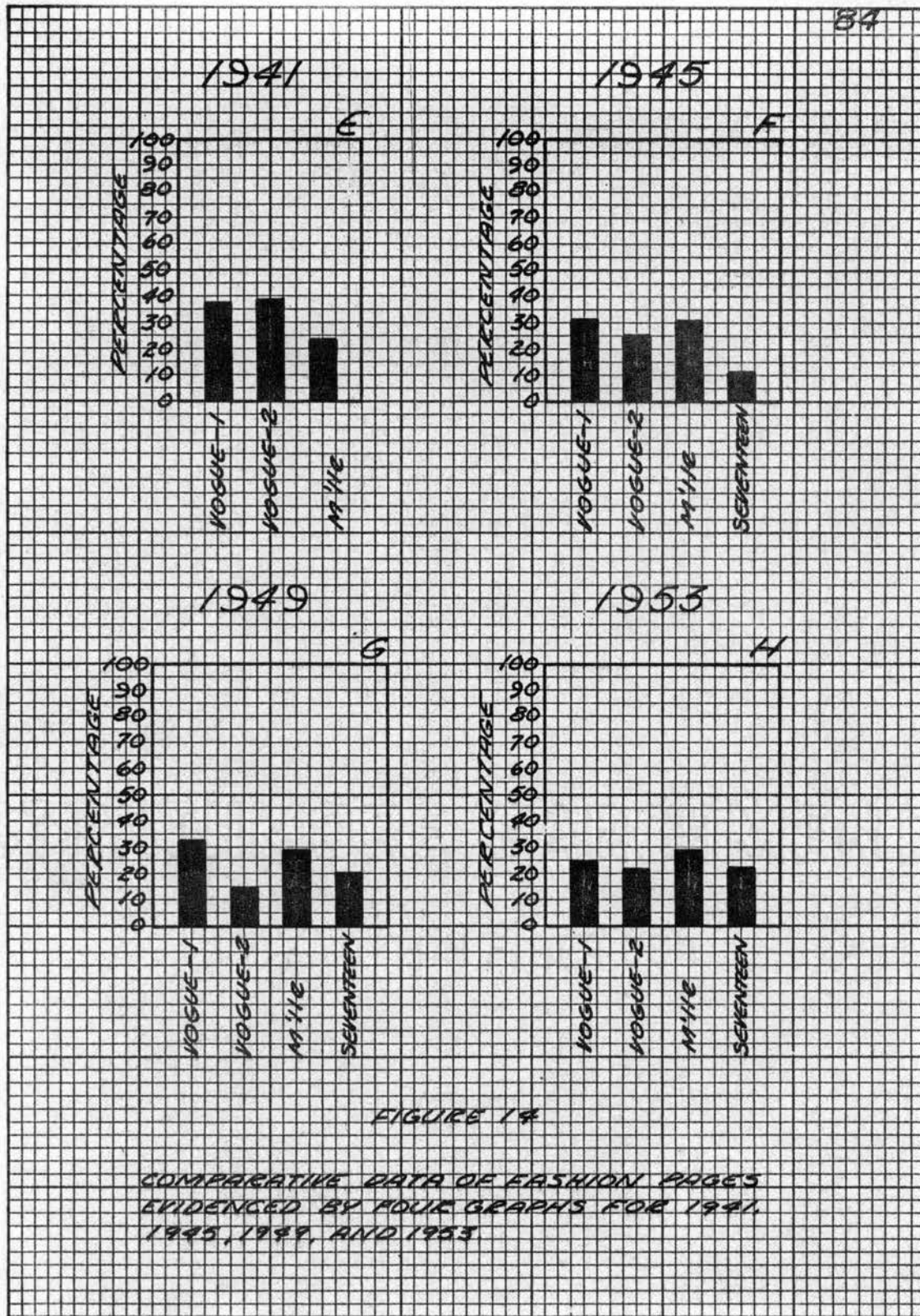
COMPARATIVE DATA OF FABRIC IN  
WOMEN'S SKIRTS EVIDENCED BY TWO  
GRAPHS FOR 1957 AND 1961











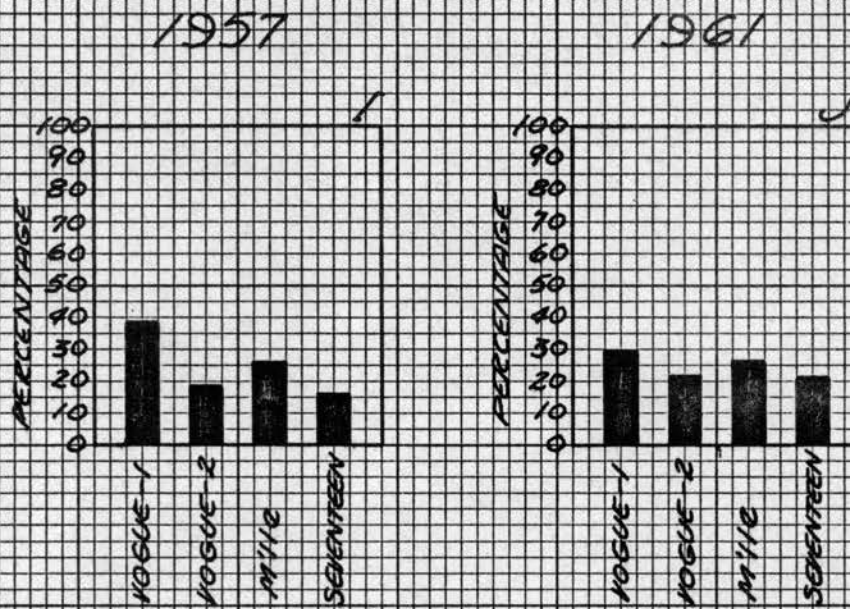


FIGURE 15

COMPARATIVE DATA OF FASHION PAGES  
EVIDENCED BY TWO GRAPHS FOR 1957  
AND 1961

APPENDIX B



DATE

MAGAZINES

TOTAL

I. Style

I. Style					TOTAL

## DATA

	MAGAZINES				TOTAL
II. Fabric					
A. Natural					
1) cotton					
2) linen					
3) wool					
4) silk					
B. Man-made					
1) rayon, includes acetate					
2) nylon					
3) polyester					
4) acrylic					
5) other					
C. Blends					
III. Design					
A. Solid Color					
B. Yarn-dyed					
1) tweed					
2) plaid					
3) check					
4) stripe					
5) other					
C. Printed					
D. Woven					
E. Misc.					

DATE \_\_\_\_\_

MAGAZINE \_\_\_\_\_ VOLUME \_\_\_\_\_ NUMBER \_\_\_\_\_

CIRCULATION FIGURE \_\_\_\_\_

EDITOR \_\_\_\_\_

TABLE OF CONTENTS:

NUMBER OF FASHION PAGES \_\_\_\_\_

REGULAR AND SPECIAL FEATURES

COMMENTS:

## VITA

Ruth Nadine Hackler

Candidate for the Degree of

Master of Science

Thesis: FASHION CYCLES IN STYLE, FABRIC, AND DESIGN OF  
WOMEN'S SKIRTS IN FOUR FASHION MAGAZINES FROM  
1925-1961

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