COLOR PREFERENCE IN CLOTHING OF A
SELECTED GROUP OF OLDER WOMEN

Thesis for the Degree of M. A.
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ABSTRACT

COLOR PREFERENCES IN CLOTHING OF A SELECTED
GROUP OF OLDER WOMEN

by Patricia Moore Decker

This research focused on the clothing preferences of
a selected group of older women, with special emphasis on
their color preferences, both verbal and actual ones.
Goffman's concept of "front" and "back" regions served as the
basis for the actual preferences; that is, color preferences
in clothing for Easter and churchwear, the "front" region,
were compared to those for the housedress, the "back" region.

The selected group consisted of residents of the small
community of Fenton, Michigan; all participants were believed
to have been 65 years of age or older. The pretest sample
consisted of four women from the Methodist Church and the main
sample consisted of 24 women from the Presbyterian Church.
Interviews were conducted during the spring of 1962 in each
participant's home.

The Munsell System of Color Notation was used for
analyzing specific color preferences; this system proved an
invaluable asset for discussing color preferences accurately
and intelligently.

A positive relationship was found to exist between the original objectives and the results of this study. "Front" region preferences differed from "back" region preferences in both the clothing and color selections of these women; they presented a "better" appearance at church than at home, which supports Goffman's concept of formality in "front" regions opposed to informality in "back" regions.

The wardrobes of these women were basically conservative, containing dull and/or dark colors for the most part. Although these women said they preferred the lighter values and brighter chromas, they actually wore the darker values and duller chromas. Their favorite hues were the blues, especially the 5.0 PB and 10.0 B.

Their color preferences agreed with the authorities' recommendations that older women should wear dull and/or dark colors.

Further investigation is necessary to determine why these or other older women might choose the more conservative colors; perhaps availability limits their preferences.

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GROUP OF OLDER WOMEN

By

Patricia Moore Decker

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CHAPTER I

STATEMENT OF PROBLEM

"To see research clearly, we must view it within the time framework of the social setting."[1]

Since World War II, researchers have focused attention on the social and psychological aspects of clothing, with women comprising the largest group of individuals studied. More recently an increasing interest in our aging population is evidenced by current books, theses, and articles which will be discussed in the review of literature. The research of this study focuses on clothing for the older woman with special emphasis on her color preferences.

Compared to other areas of interest in clothing, little research has been conducted in women's color preferences, especially with older women. The references to color in clothing for the older woman are generally prescriptive. For example, several authors recommend dull and/or dark colors for the older woman. Although they disagree among themselves on some points, they are emphatic in their recommendations

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[1]Karlyne Anspach, "Clothing Research in Home Economics, 1925-58," _Journal of Home Economics_, Vol. 51, No. 9, (Nov. 1959), p. 770.

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concerning the colors that the older woman should or should not wear.[2]

In contrast, this researcher hopes to gain some insight into the actual color choices which the older woman makes for her clothing and to relate some manifest attitudes concerning these choices. The specific objectives are as follows:

1. To discover whether there are differences in clothing and color preferences by contrasting a church ensemble with a housedress.

2. To find out whether dull and/or dark colors basically make up the older woman's wardrobe, and if so, why?

3. To compare the women's color preferences with the authorities' prescriptions.

Thus is laid the foundation for this study; next is a preview of what will follow:

As the curtain opens on the first scene, the spotlight is focused on the spring of 1962; this researcher is interviewing one of the participants in her study about her clothing and color preferences. Probably by now the reader has guessed that this particular woman is an older woman, distinguished by her gray hair. As this and succeeding interviews progress,

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[2]Elizabeth Burris-Meyer, Color and Design in the Decorative Arts (New York: Prentice Hall, Inc., 1937), pp. 47-49; Helen Goodrich Buttrick, Principles of Clothing Selection (New York: The Macmillan Co., 1925), p. 112; Bernice G. Chambers, Color and Design in Apparel (New York: Prentice-Hall, Inc., 1942), p. 357; Laurene Hempstead, Color and Line in Dress (New York: Prentice-Hall, Inc., 1931), pp. 336-338; Anne Rittenhouse (Harrydele Hallmark), The Well-Dressed Woman (New York and London: Harper & Bros., C. 1924), p. 213.

much noteworthy information is gained which will be revealed in the chapters that follow.

Thus, briefly unveiled is the time frame work of the social setting for this particular research.

REVIEW OF LITERATURE

Several authors note that clothing plays an important part in the impressions made on others. For example, Flugel states that "it is from their clothes that we form a first impression of our fellow-creatures as we meet them. Clothes tell us something of sex, occupation, nationality, and social standing."[1]

Stated in a little different manner, Dearborn thinks that clothes determine "how much one 'goes out' both into the street and into society . . . the company one invites to his home . . . where one goes . . ."[2]

According to Stone, one's appearance is as important if not more so, than the conversation in which he engages; "it sets the stage for, permits, sustains, and delimits the possibilities of meaningful discussion." Furthermore, "One's

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[1] J. C. Flugel, The Psychology of Clothes (The Hogarth Press Ltd. and the Institute of Psycho-Analysis, 1950), p. 15.

[2] George Van Ness Dearborn, "The Psychology of Clothing," The Psychological Monographs, Vol. XXVI, No. 1, (C. 1918), p. 29.

clothes impart value to the wearer, both in the wearer's own eyes and in the eyes of others."[3]

In a similar vein, Goffman states that "appearance may be taken to refer to those stimuli which function at the time to tell us of the performer's social statuses."[4] Furthermore, these stimuli reveal something of the performer's temporary station in life--whether he is working or playing, socializing or retiring. For example, if a performer wants to achieve a high standing among the social elite, it might be requisite for her appearance (of which clothing is an important part) to exemplify the "fashionable look"--not necessarily the latest or extremes of fashion, but indicative of what is in vogue. Fashion might be recognized but be of less significance to the performer whose status is more stable and whose judgment is less easily swayed by the ever-changing vogue. The older woman could very easily exemplify this latter performer whose roles would probably be more limited in later years.

Closely connected with appearance, Goffman states that "manner may be taken to refer to those stimuli which function at the time to warn us of the interaction role the performer will expect to play in the oncoming situation."[5] For example,

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[3]Gregory P. Stone, "Appearance and the Self," _Human Behavior and Social Process_ (Boston: Houghton Mifflin Co., C. 1962), pp. 90-92.

[4]Erving Goffman, _The Presentation of Self in Everyday Life_ (Garden City, New York: Doubleday Anchor Books, Doubleday and Co , 1959), p. 24.

[5]_Ibid_., p. 24.

an aggressive, haughty manner might be indicative of a strong, verbal, initiative-type performer whereas a meek, apologetic manner would probably suggest a weak, docile, follower-type performer.

Together, appearance and manner constitute the personal front of a performer, which, in turn is closely related to "front" and "back" regions. In discussing residential exteriors as examples of regions, Goffman states that "the front tends to be relatively well decorated, well repaired, and tidy; the rear tends to be relatively unprepossessing."[6] In the front region, formality prevails; in the back region, informality prevails.[7]

In these "front" and "back" regions clothing enables the individual to portray a desired role in a given situation. Within the scope of daily roles, the individual probably wears different clothing since "front" and "back" regions exist in the lives of all performers.[8] Precisely, what the older woman wears to church (a "front" region) is probably quite different from what she wears at home while doing her housework (a "back" region); likewise, her color choices or preferences may very well differ for these two regions.

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[6]Ibid., p. 123.

[7]Ibid., p. 128.

[8]Goffman does not specifically discuss clothing as a category of "front" and "back" region behavior; rather he uses examples of different types of apparel as appropriate for each region throughout the chapter on "Regions and Region Behavior." Ibid., pp. 106-140.

Color is an important aspect of clothing, as it makes an impression on both the individual and those with whom he comes in contact. According to Morton, "color attracts, repels, comes forward, recedes, stimulates, subdues, and quiets."[9]

On the basis of research and surveys concerning color, Ketcham states that as soon as infants can distinguish colors, they choose red over other colors; from three to four years of age, children prefer yellow. From 13 to 15 years of age, sex becomes important, with girls preferring red and boys preferring blue. Youths 18 to 21 prefer dark colors, but avoid wearing them; they choose gayer-colored clothes to live up to others' expectations. "People age 55 to 80 or older tend to choose dark colors only because they believe people expect them to be conservative and sedate; their actual preference is the opposite, with gay pink the top favorite."[10]

Furthermore, Ketcham states that "consumer color preference is a sometime thing," necessitating occasional surveys.[11] Color preferences vary from year to year, place to place, age group to age group, and economic level to economic level, with fashion showing considerable influence.

Cheskin, on the other hand, says that verbal preferences are not real preferences; just because a woman says she

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[9]Morton, op. cit., p. 133.

[10]Howard Ketcham, Color Planning for Business and Industry (New York: Harper Bros., C. 1958), pp. 28-29.

[11]Ibid., pp. 28-29.

likes something does not necessarily mean that she desires to own it. "People cannot tell what colors they like. For a number of psychological reasons they generally do not know what they like, and if they think they know, they may not be willing to tell."[12]

Furthermore, Cheskin states that "color preferences are based on instinctive, libidinous drives" which, along with ego-involvement and prestige, usually exert influence on an unconscious level.[13] In order to ascertain color preferences of an individual or a group, Cheskin recommends indirect methods for conducting research on the unconscious level. For example, tape record a woman's enthusiastic comments to find out her reasons for buying the bright red felt beret in preference to something else. Or, listen to two women discussing why they bought certain articles of clothing for their daughters; perhaps the styles were in vogue or the materials were easily cared for; perhaps the colors were complementary to their daughters or the fit was good; perhaps a combination of or possibly none of these factors influenced their selections. Regardless of the influence, the above mentioned methods probe into the unconscious levels before the individual has time to build up defense mechanisms which would hinder the revelation of real preferences and reasons.[14]

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[12]Louis Cheskin, Color Guide for Marketing Media. First Printing. (New York: The Macmillan Co., c. 1954), p. 44.

[13]Ibid., p. 44.

[14]Ibid., pp. 72-73.

Authorities in clothing and design suggest that color
preferences tend to stabilize as the woman becomes older; some
say over 40, but others state 65 and older.[15] The colors
which a woman liked and wore at one stage of her life she may
dislike in later years. This could be due to a variety of
factors, such as changes in skin and hair coloring, figure
changes, status changes in the community and society, rural
or urban background, and occupational expectations.

Furthermore, these authorities suggest that gray-
haired women have different color preferences than white-
haired women. Certain colors (yellows and red-purples in
particular) are hard for a woman to wear as she grows older
because of changes in her complexion. Color preferences vary
according to the place, year, age group, season, economic
level, cultural background, time of day, world conditions,
status, section of the country, social participation, oc-
cupation, and fashion dictates. Women consider themselves to
be 15 to 20 years younger than their chronological years in-
dicate; therefore, the dull and/or dark colors which the
authorities recommend seem "old" to them.[16]

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[15]Elizabeth Burris-Meyer, op. cit., pp. 47-49; Howard
Ketcham, op. cit., p. 29; Personal talk with Miss Mary Shipley
in July, 1961.

[16]Elizabeth Burris-Meyer, op. cit., pp. 47-49; Helen
Goodrich Buttrick, p. 112; Natalie Harris Cabot, You Can't
Count on Dying (Boston: Houghton Mifflin Co., The Riverside
Press Cambridge, 1961), p. 233; Bernice G. Chambers, op. cit.,
pp. 353-357; Laurene Hempstead, op. cit., pp. 336-338; Howard
Ketcham, op. cit., p. 29; Anne Rittenhouse, op. cit., p. 213.

Although these authorities agree on some points, it is not uncommon to find them disagreeing among themselves about what the older woman should or should not wear. Some authors, especially the earlier ones, seem emphatic and even dogmatic in their recommendations for clothing for the older woman. Do the authorities' opinions coincide with the clothing and color preferences of this selected group of older women--the third objective under investigation in this thesis?

The bases for color suggestions in clothing for older women have been presented; the following discussion concentrates on some factors involved in aging in our culture--a culture which "values the new and quickly replaces the old."[17]

With increased longevity, the individual faces accompanying problems, namely economic, psychological, and sociological. During the last decade some of these problems have received due consideration. Special housing, meals on wheels, casework services, health care, education and recreation are a few of the services available to the aging individual. However, other problems need to be recognized and attention given to them so that aging in this society may be anticipated rather than feared and disliked.

In spite of the fact that every day over a thousand men and women in the United States pass their sixty-fifth birthday, there is relatively little clothing designed for

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[17]Elaine Cumming and William E. Henry, <u>Growing Old;</u> <u>The Process of Disengagement</u> (New York: Basic Books, Inc., c. 1961), p. 252.

these individuals.[18] Suzanne Shipley found that buyers in the Cincinnati, Ohio area placed little emphasis on clothing for the older woman, evidenced by a lack of advertising directed toward this group and by a difference in what the buyers considered to be a "suitable" stock opposed to what was available.[19]

Ravitz poses a crucial question when he asks, "Will life for the aged be worth while?" Since age is a relative concept, he feels it incorrect to stereotype people on the basis of their age. Problems are not, as he sees them, peculiar to any particular age group.[20] Similar to Ravitz, Barron states that "most problems of aging and the aged are problems in human relations; man-made and therefore control-lable."[21]

Retirement could be used to illustrate the above statement. In the United States, the usual and many times

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[18]Mildred Thurow Tate and Oris Glisson, "The Latter Years," _Family Clothing_ (New York and London: John Wiley and Sons, Inc., C. 1961), p. 337.

[19]Suzanne Shipley, "A Comparative Study of Older Women's Preferences in Clothing and the Selection Provided in the Retail Market" (Unpublished Master's thesis, Department of Textiles, Clothing and Related Arts, Michigan State University, 1961), p. 102. The buyers considered a stock of 27.3% to be suitable for the older woman; however, this amount was not available for her to choose from.

[20]Mel J. Ravitz, "The Aged in American Society," _Journal of Home Economics_, Vol. 52, No. 6 (June, 1960) p. 415.

[21]Milton L. Barron, _The Aging American: An Intro-duction to Social Gerontology and Geriatrics_ (New York: Thomas Crowell Co., C. 1961), pp. 24-25.

compulsory retirement age is 65 years. Although some indi-
viduals look forward to retirement, still others are not ready
to retire at this age, for economic, psychological, and/or
sociological reasons previously mentioned.

From her interviews as to what constitutes old age,
Cabot found that people did not feel old at 67 and 69 years
of age; most of them felt 15 to 20 years younger than their
chronological age indicated. To them, old age was evidenced
by a physical or mental degeneration.[22] Truly, their feelings
would tend to coincide with Bernard Baruch who said, "To me,
old age is always 15 years older than I am."

The transition from years of active work to retirement
is a difficult one for some individuals to make. From current
readings, this investigator has noticed two distinct trends
after retirement. One trend is towards self-employment; the
other, as noted by Cumming and Henry from their Kansas City
interviews, is one of indecision in which the individual re-
tires for awhile, begins working again, and perhaps repeats
this pattern indefinitely.[23] From these trends, one can see
that retirement can be an acute adjustment which the aging
person has to make.[24]

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[22]Cabot, op. cit., p. 233.

[23]Cumming and Henry, op. cit., p. 233.

[24]Ruth Shonle Cavan, "Self and Role in Adjustment
During Old Age," Human Behavior and Social Processes, Edited
by Arnold M. Rose (Boston: Houghton Mifflin Co., C. 1962),
pp. 526-536.

The aging woman is faced with many adjustments, for statistics indicate that with continuing increase in longevity, more widows than widowers survive to the "golden age". The self-image of woman basically has been that of wife, homemaker, and retired mother.[25] More recently, a wage earner might be added to this image, although the man is generally considered to be the principal wage earner, unless the woman is unmarried or has become widowed.

This researcher suggests that widowhood might be the fourth stage of the woman's self-image, comparable to retirement for the man or unmarried woman. During this stage, the widow needs love, activities, and a new and valued self-conception, to prevent practical disengagement.[26]

According to Tate and Glisson, "Some people are still young at seventy, while others appear old in their fifties."[27] Thus, a person in his seventies could still be socially engaged while one in his fifties could be practically disengaged. Surely Oliver Wendell Holmes belongs in the former category when he says, "To be 70 years old is sometimes more cheerful and hopeful than to be 40 years old."

Thus far, the review has focused on clothing impressions, color, and aging. Although little emphasis has been

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[25]Ibid., p. 532.

[26]The individual completely disengages from society when he dies; however, Cumming and Henry feel that a person can be alive and yet be disengaged from social interaction.

[27]Tate and Glisson, op. cit., p. 338.

placed on clothing for the older woman, several empirical studies from 1935 to 1961 reveal some attitudes concerning the clothing of older women and its effects on others.

After analyzing approximately 100 questionnaires from her home economics students at West Virginia University, Palmer found the following attitudes prevalent concerning their mothers' clothing. One-third of the daughters felt their mothers needed more dresses; one-fourth felt they needed more accessories. A deficiency in color was noted, with particular objection to the stereotyped black hat. Seventy-five percent of the girls saw neglect in their mothers' hair grooming; 90 percent wished their mothers would use make-up.[28]

In a study of 100 Oklahoma women 65 years of age and older, Norwood found fit and color to be of vital importance in their clothing. Of 68 women who responded, 28 preferred solid colors because they were dressier, opposed to 40 who preferred figured materials because they afforded a better opportunity of wearing colors which these women would not wear otherwise.[29]

In her Athens, Georgia study, Blair noted some changes in the appearance of older women which would necessitate specially designed clothing for them. Among these changes

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[28]Beth M. Palmer, "Clothing for Older Women," Journal of Home Economics (Dec. 1937), Vol. 29, No. 10, pp. 692-693.

[29]Ida Mae Norwood, "Problems in Dress of the Elderly Woman" (Unpublished Master's thesis, Department of Household Arts, Oklahoma Agricultural and Mechanical College, 1944), pp. 13-15.

were added weight, thickened waist, double chin, heavier upper arm, sagging bust, rounding shoulders, "dowagers' hump," legs less shapely, unattractive elbows, wrinkles, fading eyes, and graying hair.[30]

In her Williamsport and Altoona, Pennsylvania study, Loughry found the problem of fit in ready-made daytime dresses to be a concern of aging women, due to their figure changes. Forty-five percent of the 300 dresses studied (sizes 18½ and 20) consisted of blues, in varying values and chromas, followed by blacks, grays, reds, and browns in that order, plus a scattering of other colors.[31]

Hall, in her study of 92 urban low income families in Pennsylvania, found that style and color brought the greatest satisfaction to the wife at the time of purchasing clothing. Wearing properties, especially care, fit and comfort, caused the greatest dissatisfactions. Hall also found that older families had higher clothing satisfaction scores than younger families.[32]

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[30]Margaret Harris Blair, "Changes in Appearance of Women 45 to 65 Years of Age Which Affect Use of Ready-to-Wear Garments and Commercial Patterns," Journal of Home Economics, Vol. 45, No. 4 (April, 1953), pp. 248-250.

[31]Margery Ann Loughry, "Are Ready-Made Daytime Dresses Available Which Meet or May be Altered to Meet Certain Changes in Women's Figures Due to Aging?" (Unpublished Master's thesis, Department of Clothing and Textiles, Pennsylvania State University, June, 1954), pp. 39-44.

[32]Katherine Burnette Hall, "A Study of Some of the Factors that Contribute to Satisfactions and Dissatisfactions in the Clothing of Ninety-two Urban Low Income Families" (Ph.D. dissertation, College of Home Economics, Pennsylvania State University, June, 1955), pp. 1-24.

After studying 52 unmarried secretaries at Pennsylvania State University, Lopez found color to be an important factor-- but not the only factor--of consideration in selection of clothing among these women, ages 17 - 59. From a selection of 20 possible hues, blue was the first choice of these women.[33]

More recently, Ebeling found that women of sixty years and older liked to participate in a clothing study; they had an interest in dress that extended beyond the functional use of clothing. She found income, age, place of residence, and social participation to be factors related to certain aspects of clothing behavior.[34]

Suzanne Shipley found that older women had an interest in clothing. Those 70 years of age and older went shopping with someone else and were likely to patronize a specialty shop. Style, fit, age, and income were important factors in selecting a dress.[35]

The highlights of source material on clothing impressions, color, aging, and research studies have been

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[33]Nylda Norma Lopez, "The Relationship Among Color Preferences, The Use of Color in Dress, and Extroversion and Introversion" (Unpublished Master's thesis, Department of Clothing and Textiles, Pennsylvania State University, June 1958), pp. 58-60.

[34]Harriet Maloa Ebeling, "Some Aspects of the Personal and Social Function of Clothing for the Older Woman" (Unpublished Master's thesis, Department of Textiles, Clothing and Related Arts, Michigan State University, 1960), p. 44.

[35]Suzanne Shipley, op. cit. pp. 100-101.

"Back"

unveiled in this chapter; next is a preview of the chapters
which will follow:

CHAPTER II

METHODOLOGY

General Procedure

Since little research has been done in older women's clothing preferences and even less in their color preferences, this researcher decided to conduct an exploratory study using the interview technique, to gain insight concerning the older woman's color and clothing preferences and to find out some of her attitudes about the choices she makes.

To control as many variables as possible, the study was limited to gray and white-haired women over 65. The chronological age of 65 years was chosen because of its relationship with retirement, and because women's color preferences tend to stabilize around this age.[1]

During August of 1961, this investigator interviewed five women in the Lansing, Michigan area to gain further

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[1]Although age is a relative concept, it is important to qualify old age as authorities have varying concepts of this term. For example, Barron denotes three sub-divisions of old age, namely, early-late maturity (65 to 70); middle-late maturity (70 to 75) and late-late maturity (75 and older). Cumming and Henry define middle age from 50 to 69, and old age from 70 to 90. 75 is the age of significant alienation; at 80 there appears to be a higher morale; the 'elite', those 80 and over, "take pride in their longevity," op. cit., p. 202. Ebeling refers to older women as those 60 and older, while Suzanne Shipley divides the older women in her study into two groups, the younger group consisting of women from 55 to 69 years; the older group consisting of those 70 and older.

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insight and a better understanding of pertinent questions to include on an interview schedule. After examining the five interviews, a schedule was constructed which contained 22 questions pertaining to women's color and clothing preferences; some of these questions were of a general nature and others were highly specific.

Included in the general questions were past and present shopping patterns, clothing satisfactions and dis-satisfactions, sewing and reading habits, admiration of others' clothing, clothing selections, impressions, and verbal preferences.

Since it was impractical to study the complete wardrobe of each participant, two specific situations were chosen originally as a basis for comparison. However, after completion of the pretest, three specific situations had developed. The specific questions related to Goffman's suggestion that clothing differs in "front" and "back" regions; the researcher decided to investigate the prospect of color variances in these regions also. What the women wear to church will be compared to what they wear at home while doing their housework.

In addition to the general and specific questions, the schedule contained 18 items of background information (physical and social characteristics, and personal data) which would aid in the understanding of the preceding questions.[2]

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[2]See Appendix A, pp. 120-125 for the complete interview schedule.

The Munsell System of Color Notation was selected for analyzing color data since it seemed to be the one preferred for business and industrial research.[3] This system originated with five principal hues: red, yellow, green, blue, and purple.[4] It was further divided to yield the intermediate hues of yellow-red, green-yellow, blue-green, purple-blue and red-purple. The finest divisions range from 1.0 red, 2.0 red, 3.0 red, to 10.0 red, designated by 1.0 R, 2.0 R, 3.0 R, to 10.0 R, yielding a total of 100 possible hue notations. Illustration 1, The Munsell Color Wheel, depicts the complete circuit of 100 Munsell hues. See page 20 for this illustration.

Value ranges from a theoretically pure black symbolized as 0/ to a theoretically pure white symbolized as 10/. Chroma

[3]For color research, Ketcham recommends using a definite system, rather than vague generalities. Although he does not commit himself as to what system to use, it is interesting to note that he chose the Munsell system for his color research. Mary Shipley in her thesis used the Munsell system to show the potentials it had to offer for scientific color research. Mary Louise Shipley, "Color in Egypt" (Unpublished Master's thesis, Department of Home Economics, Western Reserve University, June 13, 1951). This investigator used the Munsell Student set which contains 21 charts, along with the Nickerson Color Fan, in order to obtain the nearest color notations possible. Because the fan is printed, it contains more colors than the Munsell Student Set which has painted samples.

[4]Hue denotes the actual color name, such as red; value is the lightness or darkness of the specific color; chroma is its brightness or dullness. Munsell used these three attributes--hue, value, and chroma to describe colors. More recent investigators prefer to use different terminology for value and chroma, since these words have different connotations in other areas of study. Lightness-darkness might be substituted for value, and dullness-brightness, saturation, or intensity might be used to replace chroma. Since this study was based on the Munsell system, the terminology hue, value, and chroma will be used throughout.

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Illustration 1.--The Munsell Color Wheel[1]
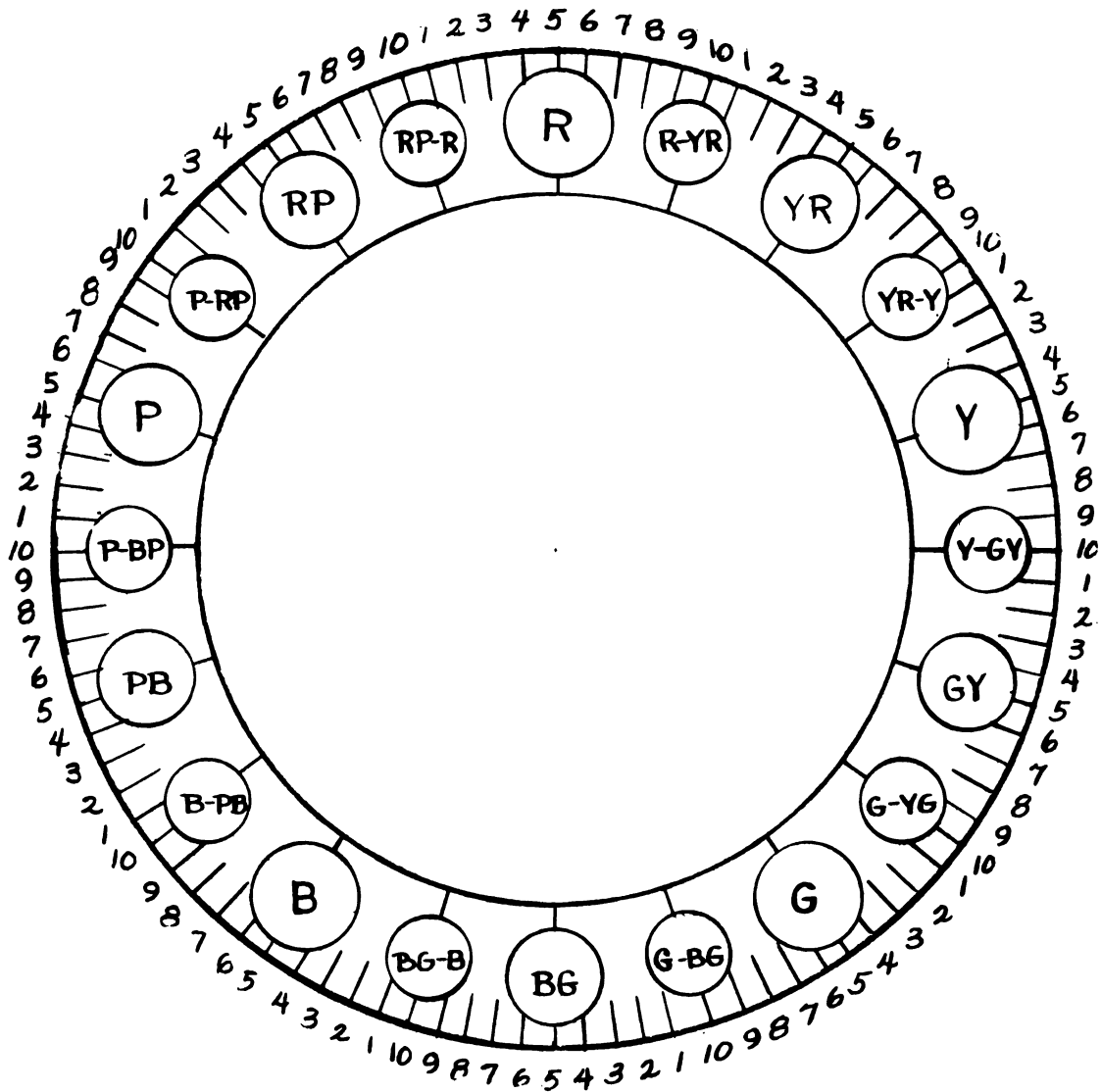
Hue symbols and their relation to one another: the five principal hues are R, Y, G, B, and P; the intermediate hues are YR, GY, BG, PB, and RP.

[1]Maitland Graves. Color Fundamentals with 100 Color Schemes. First Edition. New York, Toronto and London, McGraw-Hill Book Company, Inc., 1952, p.140.

extends from /0 for a neutral gray to /16, depending on the strength of the individual color. Illustration 2, The Munsell Color Tree, depicts the three attributes of the Munsell system in their relationship to one another - the hue circuit, the value levels, and the chroma scale. See page 22 for this illustration.

The Munsell System of Color Notation allows for accurate color comparisons opposed to the vague descriptions of "red", "charcoal gray", or "navy blue". A Munsell notation would be written Hue Value/Chroma; an arbitrary example of a notation would be 10.0 BG 6/4. This is a 10.0 blue-green hue, at value level 6/ and chroma scale /4, a light greenish blue. Through the efforts of the Inter-Society Color Council, the Munsell system has been translated into a common language which the laity can understand.[5]

By using the Munsell System of Color Notation in conjunction with the Inter-Society Color Council publication, this researcher hopes to make a methodological contribution to future research studies in color preferences in clothing.[6]

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[5]U.S. Department of Commerce: National Bureau of Standards, The ISCC-NBS Method of Designating Colors and a Dictionary of Color Names. NBS Circular 553, Nov. 1, 1955. "The purpose of the dictionary is to assist the scientist, businessman, and layman to understand the different color vocabularies used in the many fields of art, science, and industry . . . This dictionary shows that Griseo-Viridis (biology) = Serpentine (fashion) = Mint Green (Mass Market), or in ordinary language, a light green, p. iii. There are over 7,500 individual color names listed.

[6]To date, apparently no one has used a definite system of color analysis in a clothing study.

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Illustration 2.   The Munsell Color Tree[1]
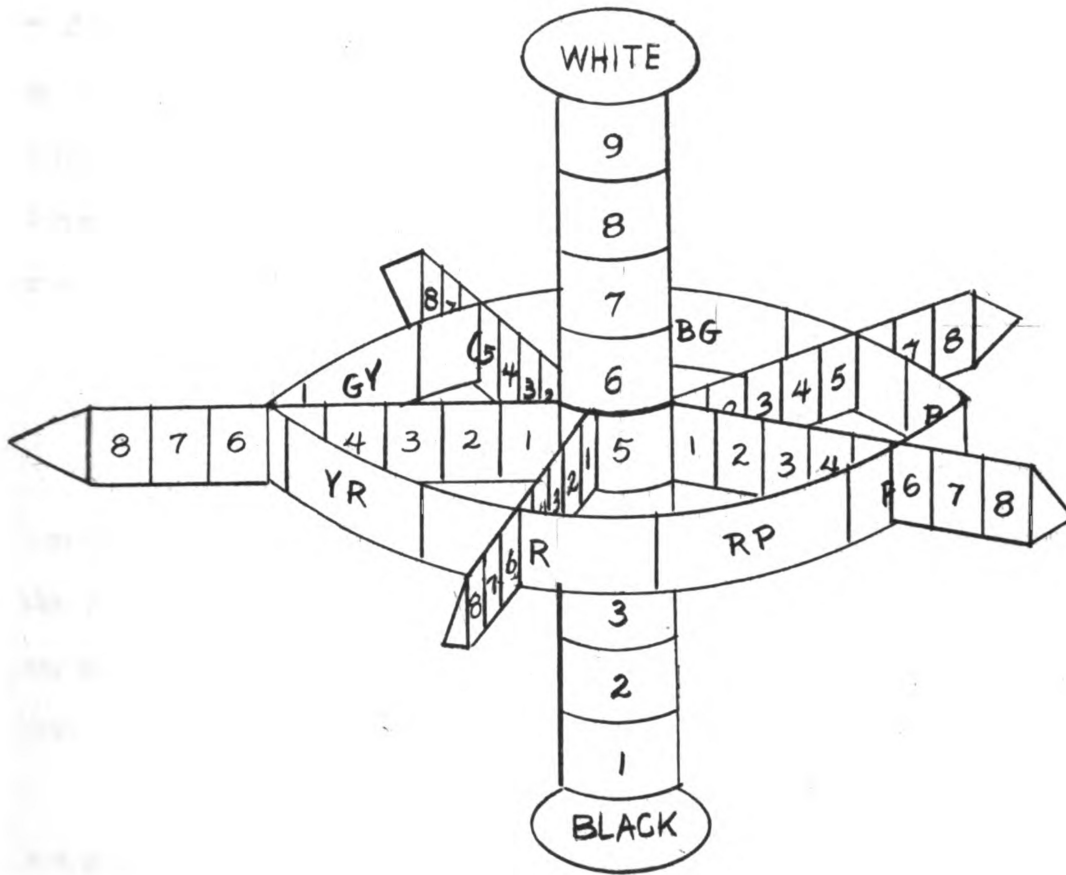
Hue, value, and chroma in their relation to one another. The circular band represents the hues in their proper sequences. The upright center axis is the level of value. The paths pointing outward from the center show the steps of chroma, increasing in strength as indicated by the numerals.

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[1]Maitland Graves. Color Fundamentals with 100 Color Schemes. First Edition. New York, Toronto and London, McGraw-Hill Book Company, Inc., 1952, p. 146.

Since the interview technique was selected for this particular exploratory study, it was necessary to limit the sample. The scope of the interview was limited to church and home situations; it was assumed that church members would have "formal" apparel for attending services which would provide a basis for comparison with "informal" apparel for homewear, that is, a housedress. Thus, the church ensemble represented the "front" region and the housedress represented the "back" region.[7]

<div align="center">Execution of Study</div>

Because of accessibility, the researcher decided to interview in the Fenton, Michigan area where she taught. The definite season of spring was chosen for the interviews in order to decrease the possibilities of variances due to season or fashion changes.[8]

Four persons in Fenton were contacted for their assistance; one, an active member of the Methodist Church for the pretest sample; another, the wife of the Presbyterian Minister for the main sample; third, a teacher whose avo-cation is photography, for suggestions and recommendations regarding the pictures which the researcher would be taking

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[7]Goffman, op. cit., p. 123.

[8]The pretesting and testing extended from April second through June seventh, 1962. The weather was changeable during this time, evidenced by the fact that the researcher wore a heavy winter coat, a sleeveless dress, or a raincoat for the interviews. Notice the pictures as to the variety in clothing due to changeable weather, infra., pp. 95-103.

after interviewing each participant in the study; and fourth, the superintendent of schools for his assistance in evaluating the social class of the participants in the study.

Two lists of prospective participants for this study were compiled; one list contained the pretest sample and the other contained the main sample. The chosen women were thought to be 65 years of age or older, since 65 was the previously determined age for the participants in this study. Birth dates were not available on the Fenton church records, since most of the women had moved there after marriage; therefore, their ages and birth dates were estimated until they could be ascertained during the interview.[9]

On March 17, 1962, a letter was mailed to each prospective participant.[10] This was followed by a telephone call to arrange a definite appointment for the interview, which in turn was followed by a post card as a reminder of the appointment.[11]

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[9]If any of the women had been baptized in the church as children their birth dates would have been available.

[10]See Appendix B, p. 127 for the letter. Altogether, letters were mailed to 36 prospective participants.

[11]Since their family is usually of primary importance to the aging individuals, a particular holiday season such as Easter is not always the best time for interviewing. After a long winter, it was difficult sometimes to arrange a definite appointment, especially in the case of retired couples, where the wife felt that she should go with her husband if and when he wanted to take a trip. Since widows often liked to supplement their incomes by babysitting and other jobs, it was sometimes difficult to arrange a definite appointment with them. See Appendix C, p. 129, for this researcher's suggestions on executing studies with older women.

Thus the pretesting was begun on April 2, 1962, with four women participating. This was followed by an evaluation of the adequacy of the questions on the interview schedule with the resulting changes being made:

Because the women said they did not buy anything they disliked in response to question number 6, "What have you bought or made which you particularly dislike? What in particular do you dislike about it?", it was changed to, "Have you bought something which you liked when you bought it but have since changed your mind about it?"

Question number 20 was changed from a general one, "Could you tell me an important future occasion for which you will dress up a great deal? What color will you be wearing?", to a more specific one, "May I see what you plan to wear (or wore) for Easter, including your accessories?" The occasion of Easter provided a specific basis for comparison.

When asked, "Would you mind telling me the extent of your education?", the respondents seemed uneasy and hesitant. So the question was rephrased to read, "Would you mind telling me the last grade which you completed in school?"

After these changes were made, the main interviews were conducted, with 24 Presbyterian Church women participating. Each interview was held in the participant's home, some in the late afternoon, but the majority in the evening.[12]

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[12]Since the investigator was teaching school, evening was preferred for the interviewing. Afternoon interviews began at 4; evening interviews started anywhere from 6 to 7:30 p.m. Colors appear different under natural and artificial lighting, a variance caused by the time of the interviews.

Each interview was concluded with a request for the woman's picture in order to have further visual evidence of her color preferences in clothing; which, in turn, was followed by a request for the woman's signature for permission to use her picture in any published paper.[13]

Two pictures of each participant were taken; in some cases both turned out well whereas in others one was preferred. As a final gesture, each woman was sent one or two prints, along with a thank-you note.

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[13]Request for a picture was left until the end so it could not hinder the interview.

CHAPTER III

DESCRIPTION OF SAMPLE[1]

Physical Characteristics

In reviewing the physical characteristics of these
24 Caucasoid women, a predominance of "yellow" or "sallow"
skin coloring was found which substantiates what the author-
ities have said concerning the skin of older women. A few
women had pale coloring (in some cases due to recent illnes-
ses) whereas only one had dark skin coloring.

In this study, brunettes headed the list of former
hair colorings, followed by blondes. Three brunettes and one
blonde mentioned having had highlights of red in their hair.
Two brunettes mentioned that their hair had been quite dark,
almost black. The majority of these women had gray hair, fol-
lowed by five with brindle hair, and three with white hair.[2]

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[1]It was the privilege of this researcher to interview
each woman individually; however, for the purpose of com-
parisons, the participants will be referred to collectively,
with occasional accounts of individual and distinctive
characteristics.

[2]Brindle refers to a color which is neither dis-
tinctively gray nor white; usually streaked, which could be
gray and white, or perhaps yellow and brown. As the woman
ages, her hair tends to yellow; hence, she often uses a rinse
for this in-between stage. Beauty parlors use the terms salt
and pepper or platinum for this in-between stage.

Fourteen women had a medium build, seven a small or slender build, and three a large build. The majority of these women were between 5' and 5'5" in height; two were under 5'; and three were 5'6" or taller. One-third of these women mentioned that they had shrunk from one to three inches, which supports Tate and Glisson's findings.[3]

A salient physical change which often accompanies aging is a gain in weight. With repeated emphasis from the medical profession on the dangers of being overweight, some interesting facts were observed in this study. One-half of the women mentioned that they had lost weight within recent months, opposed to two who said they gained weight.[4]

For a complete breakdown of the physical characteristics of these women, see Table 1, page 29.

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[3]Op. cit., p. 338, Tate and Glisson recommend that clothing for the aging woman should be designed with the woman's physical changes in mind. Loss in height is a noticeable change from aging. Apparently this loss in height comes as a surprise to the women, since it was not uncommon to hear, "I thought I was such and such in height, but when I went for my medical examination my doctor said I was this height." "This height" being two to three inches shorter than the woman had thought.

[4]Although the women did not mention why they lost weight, this researcher feels that they did so purposely, perhaps on their doctors' recommendations. Several of the women commented that they felt much better since they had lost weight.

Table 1.--Physical characteristics of a selected group of
    older women

General Characteristics	Specific Characteristics With Number of Women in Each			Total
Skin Coloring	Light or pale	Yellow or sallow	Dark	
	7	16	1	24
Hair Color	Former	Blonde[a]	Brunette[a]	Black	
		4	20	0	24
	Present	Gray	Brindle[b]	White	
		16	5	3	24
Build	Small or slender	Medium	Large	
	7	14	3	24
Height	Under 5'	5' - 5'5"	5'6" or over	
	2	19	3	24
Weight	Under 100 lbs.	100-125 lbs.	126-150 lbs.	151 lbs. or over	
	3	5	7	9	24

[a]One blonde and three brunettes mentioned having had highlights of red in their hair.

[b]Brindle refers to a color which is neither distinctively gray nor white; usually streaked, which could be gray and white, or perhaps yellow and brown. The beauty parlors use the terms salt and pepper or platinum for this in-between stage.

Personal Data

In reviewing the personal data of these 24 women, a range in ages from 60 to 88 years was evidenced.[5] Specifically, nine women were between 60 and 69 years of age; 11 were between 70 and 79 years of age; and four were between 80 and 88 years. These four Cumming and Henry would call "the elite."

A relationship existed in this sample between marital status and education. Pursuit of learning appears to have been extremely important to the two single women who achieved master's degrees, an unusual accomplishment for women of their generation.[6] In contrast, of those women who married, one had her bachelor's degree, two had two years of college work, nine were high school graduates, seven attended high school, and three had between three and eight years of schooling.[7]

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[5]After interviewing these women, this researcher felt that age was indeed a relative concept, evidenced by the fact that some of the older women were quite alert and active, opposed to some younger ones who preferred to stay at home a great deal. One woman gave the impression of being disengaged; she intended to use the clothing on hand, with no thought of adding to her wardrobe; she stayed at home most of the time.

[6]Speaking at Michigan State University on July 16, 1962, Dr. Mason W. Gross, President of Rutgers University, stated that in 1900, five percent of the population went to college; today, from 25 to 30 percent of the population attend college. Although Dr. Gross did not mention one of the reasons for this increase, an important factor is that women are desirous of higher education which many of them combine with marriage today. Whereas previously marriage was the accepted goal, today both education and marriage are acceptable goals.

[7]Barron's concept that a lower educational level exists among our aging population was evidenced here. If a similar study of older women were to be conducted fifty years from today, the educational level would probably be considerably higher than it was for this group of women.

Pursuing the customary goal of the generation, this latter group chose marriage, along with its accompanying responsibilities.

Business and industry headed the list of occupations held by the major wage earner, the husband.[8] Farmers and professionals came next, followed by salesmen, and one government official, in that order. Among the married and single wage earners, five were presently working, seven were retired, and three had retired but had started working again. Several of the women, especially the widows, liked to supplement their incomes by baby sitting, doing housework, and other odd jobs. These tendencies support previous findings that some people prefer retirement, whereas others retire for awhile but begin working again.

Savings and investments headed the list for source of income, followed closely by salary, and in turn by profits and fees. Hourly wages and private assistance completed the list.[9]

The final category covered under personal data was dress sizes. The majority of these women wore half-sizes because of better fit, an important factor to them. "It's difficult to get good fit" was a common lament when the women

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[8]The husband was considered the major wage earner, either past or presently, whichever was the case. Before retirement, the two single women were their own wage earners.

[9]The major wage earner before retirement was represented here. A combination of two sources of income was included in most cases.

were asked their specific dress sizes. "Too youthful styles"
presented problems for the petite woman who wore misses or
petite sizes. For a complete breakdown of the personal data
of these women, see Table 2 below.

Table 2.--Personal data of a selected group of older women

General Categories	Specific Categories with Number of Women in Each				Total
Ages	60-69 years	70-79 years	80-88 years		
	9	11	4		24
Work of major wage earner[a]	Business	Industry	Farming		
	7½	7	3½		
	Professionals	Salesmen	Government		
	3	2	1		24
Source of income[b]	Savings & investments	Salary	Profits & fees	Hourly wages	Private aid
	16	15	9	2	1	43
Education	One or more years graduate school	College graduate	Two years college		
	2	1	2		
	High school graduate	Attended high school	Third to eighth grade		
	9	7	3		24
Dress sizes[c]	10 or under	14½	16½	18½	20½	22½
	4	5	4	3	6	2	24

[a]One person was in both business and farming, hence
the half numbers. The major wage earner during active work
was represented. (Two women and 22 men)

[b]For many individuals, two sources of income were
given, hence the larger total.

[c]The majority of the dresses were half sizes; sizes
five to 10 (petite and misses) were included in the category
of size 10 or under.

Social Characteristics

Among the women interviewed were two single individuals, 13 married individuals, and nine widows. Thirteen women would be in the third stage of the married woman's self image, that of retired mother; nine would be in the fourth stage, that of widowhood.

Several factors indicated that family ties were important to these women. Since the mothers wanted to be prepared for their children's visits during the Easter holidays, a few of them asked this researcher to call back later to make an appointment for the interview. Several widows liked to have their daughters go shopping with them to help them select appropriate clothing.[10] During the interviews, the majority of the women referred several times to their children, grandchildren, and/or great grandchildren. Several of the women showed pictures and told of their children's accomplishments. Mothers beamed when discussing their children, who were a major source of happiness to them.

Church participation, similar to family ties, continues to play an important part in the lives of these women. Fifteen women held offices in their church; several women devoted hours of their time in preparing and serving meals for the weekly meetings of the Kiwanis Club. One woman was proud of being the

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[10]This tendency supports Suzanne Shipley's findings that older women liked to have someone shop with them, op. cit., p. 100. It also substantiates Norwood's findings that some older women prefer to let others make decisions for them concerning their dress, op. cit., p. 20.

first woman elder of her church; another enjoyed being choir director for several years. Interest and participation in church activities appeared to be an integral part of their lives.

Next to officership in church, participation in book clubs, study groups, business and professional organizations, Degree of Honor, Rebekah's,and Entre Nous followed. Sixteen women were members but not officers of various clubs and organizations.[11]

The majority of these women had lived in Fenton or a similar small community between 40 and 50 years. They moved to Fenton shortly after marriage and remained there. A few women mentioned that they had lived in the same house for a number of years. Since the length of residence was indeterminate for some women, they were classified as having lived in two places. A total of five had lived mostly in large cities, while one had lived in Fenton and out-of-state. In summary, the majority of the women were Michigan residents,

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[11]There appeared to be a tendency toward disengagment for some of the women; it is relatively easy to be a member of a group, but it requires a little more effort for an individual to be an officer. It should be noted that disengagment does not necessarily coincide with the oldest members, because some of the older women were more active than the younger ones.

A measure of Evaluated Participation as recommended by Warner might be used to obtain a more definite measure of social participation for these women. W. Lloyd Warner, Social Class in America; A Manual of procedure for the measurement of Social Status, (New York: Harper Torchbooks, c 1960), pp. 36-38.

and specifically, residents of the small town of Fenton. See Table 3, page 36, for the social characteristics of these women.

Subscriptions to magazines indicated a middle-to-upper class level of reading, with a few business and professional magazines listed.[12] No fashion magazines per se were mentioned; however, several women commented on various concepts which authorities in the fashion world said that gray-haired women should or should not wear. A tendency toward disengagement for some women was evidenced by such comments as "I used to subscribe to more magazines and newspapers but have cut down because of failing eye sight"; or, "Since the news is on television, it isn't necessary to read the newspapers." For a complete breakdown on magazine and newspaper subscriptions, see Table 4, page 37.

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[12]W. Lloyd Warner and Paul S. Lunt, The Social Life of a Modern Community (New Haven: Yale University Press, C. 1941, Seventh printing, Feb. 1949, Yankee City Series), Vol. 1, pp. 399-404. Warner and Lunt studied first the purchasing and subscription habits of people in Yankee City; then examined these preferences according to the six classes there; namely, UU, LU, UM, LM, UL, & LL.

Also Packard, in The Status Seekers, referred to magazines by class or purpose; he would classify several magazines as women's service magazines. Vance Packard, The Status Seekers (New York: Pocket Books, Inc., Cardinal edition, Fourth printing, December, 1961), p. 133.

Table 3.--Social characteristics of a selected group of older
women

General Category	Specific Category with Number of Women in Each			Total
Marital Status	Single	Married	Widowed	
	2	13	9	24
Number of children[a]	1-3	4-6	7 or more	
Number of women	19	2	0	21
Number of grandchildren	1-5	6-10	11 or more	
Number of women	12	3	3	18
Number of great grandchildren	1-3	4-6	7 or more	
Number of women	5	2	2	9
Officers in clubs or organizations	Church	Book clubs & study groups	Business & professional	
	15	9	4	
	Degree of Honor	Rebekah's	Entre Nous	
	3	3	2	36
Where lived most of life?[b]	Fenton or similar town	Large city	Out of state	
	18½	5	½	24

[a]Nineteen women had between one to three living
children; two had between four and six children, and none had
seven or more. A similar pattern was followed for grand-
children and great grandchildren.

[b]Since it was difficult to classify some individuals
as to residence, some were placed in two categories, hence
the half numbers.

Table 4.--Magazine and newspaper subscriptions of a selected
         group of older women

Magazine subscriptions with Warner's classifications[a]			Newspaper subscriptions	
Reader's Digest	13	LU,UU, UM	Flint Journal	21
McCalls	9	UM,LM UL	Detroit Free Press or News	11
Church Magazines	8		Fenton Independent	4
Ladies Home Journal	7	UM,LM, UU,LU	Sunday Detroit Free Press or News	3
Better Homes and Gardens	7	UM,LM		
Life	5			
Look	4			
Time	4	UU,LU		
American Home	2	UM,LU		
Holiday	2			
Miscellaneous magazines--including business and professional ones; magazines named once only	18			

[a]Warner and Lunt classified the magazine preferences of
people in Yankee City according to six classes, namely upper-
upper, lower-upper, upper-middle, lower-middle, upper-lower, and
lower-lower. Classes represented after the magazines are in the
order as they were given for the Yankee City study. A few maga-
zines were not individually discussed, hence they were not clas-
sified by social class, op. cit., pp. 399-404.

Packard would call several of these magazines women's
service magazines, op. cit., p. 133.

Three persons evaluated the status of the 24 partici-
pants in this study as determined by Warner's Index of Status
Characteristics. At first, four indices (occupation, house
type, area lived in, and source of income) were selected;
area lived in was later eliminated because of the vast dif-
ferences within an area. In addition, the ethnic factor for
six participants was considered but later eliminated because
of the relative insignificance shown in the final analysis.[13]

The average of each index was obtained, weighted, added
to the other indices, and then ranked from the smallest to the
largest scores or highest to lowest social class.[14] This
process was executed for both the four and three indices for
the purpose of comparison. Based on the three indices, no one
ranked in the upper-upper class but four were in the lower-
upper class; 12 ranked in the upper-middle class, followed by
four in the lower-middle class; four ranked in the upper-lower
class but none were in the lower-lower class.

For a detailed account of the social class of this
selected group of older women, see Table 5, page 39.

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[13]Op. cit., p. 183; for ethnic factor, see p. 194.

[14]Ibid , p. 183; the minimum score of 12 represents
the highest classification in the upper-upper class; the
maximum score of 84 represents the lowest classification in
the lower-lower class.

Table 5.--Social class of a selected group of older women as determined by Warner's indices

Social class based on four indices[a]			Social class based on three indices[b]		
	A-	19.1	18	A-	Lower-Upper
		20.7	20.9		
Lower-Upper		22.15	21.2		
		22.9	21.8		
		22.9	24.6		
			25.1	B++	
	B++	24.65	26.5		
		28.6	29.4		
		29	32.65	B+	
Upper-Middle	B+	30	33	B-	Upper-Middle
		32.8	33.15		
		34.9	33.9		
		35.5	35		
	B-	37	35.5		
		37.2	35.9		
		37.5	36		
	C++	38.5	39.2	C++	
		40.2	42.4	C+	
		42.6	47	C-	
Lower-Middle	C+	45.25	51		Lower-Middle
		47.7	52		
	C-	51	54	D++	
			54.6		
	D++	52.9	59	D+	Upper-Lower
Upper-Lower		55			
	D+	57.5			

[a]The four indices and their weights as recommended by Warner were dwelling area X2, house type X3, occupation X4, source of income X3. Op. cit., p. 183.

[b]The three indices and their weights as recommended by Warner were house type X3, occupation X5, source of income X4. Op. cit., p. 183.

Clothing Preferences, Habits,
and Attitudes

The discussion thus far has centered around the physical and social characteristics of these women, along with some personal data, and a social class evaluation. The next discussion will focus on some general questions related to shopping, sewing, and reading habits; clothing satisfactions and dissatisfactions; and admiration of others' clothing.

The first few questions on the interview schedule made no mention of color - a purposive act to investigate whether the women would voluntarily initiate the subject. Specifically, the first two questions were directed to the shopping patterns and preferences of these women.

Past and Present Shopping Patterns and Preferences

In response to the question, "Where do you like to shop for your clothing?", Flint was named 19 times, Fenton 14 times, Detroit six times, Holly three times, and other places four times. Many of the women said they would prefer to patronize their home town, but did not because of insufficient clothing available in their sizes.[15]

Smith-Bridgman's, Bush's, and Penney's were the preferred stores for shopping in Flint; Pellett's and Locke's were

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[15]Only one store in Fenton catered to the older woman with half-size dresses. Since the majority of these women wore half-sizes, the selection was somewhat limited in their home town. Most of the women mentioned two places where they liked to shop, hence the total of forty-six.

the main choices in Fenton; followed by The Helen Shop in
Holly. Hudson's, Lane Bryant's, and Crowley-Milner's were
the favorite stores in Detroit. Basically, these women
patronized women's apparel and department stores for their
clothing.[16] Table 6 below gives a complete breakdown of the
stores and favorite shopping places of these women.

Table 6.—Stores and favorite shopping places patronized by a
selected group of older women

Name of Store	Flint Type of Store[a]	How Often Mentioned?	Name of Store	Fenton Type of Store	How Often Mentioned?
Smith-Bridgman's	WA;D	14	Pellett's	D	5
Bush's	WA	7	Locke's	D	4
Penney's	D	4	Becker's	WA	3
Duckwitz Shop	WA	3	Jaynie Shop	WA	2
Ferris Brothers	WA	3	Suzanne's	WA	2
The Vogue	WA	3	(Accessories)		
The Fair	WA	2		Total	16
Others (mentioned once)		7			
	Total	43	Holly		
			The Helen Shop	WA	3

Name of Store	Detroit Type of Store	How Often Mentioned?	Favorite Shopping Places Place	How Often Mentioned?
Hudson's	D	5	Flint	43
Lane Bryant's	WA	2	Fenton	16
Crowley-Milner's	D	2	Holly	3
Others		7	Detroit	16
	Total	16	Others	4
			Total	82

[a]WA represents women's apparel shops; D, department
stores; some were a combination of department and women's
apparel stores.

[16]A few women mentioned that they liked to do their
shopping by mail order. Some of the older women preferred to
have their daughters shop with them.

Clothing Satisfactions

The question, "What have you bought recently that you particularly like?," brought these responses: dresses were mentioned 29 times, followed by coats, suits, hats, and shoes. Particular features having the greatest appeal were style, material, color, fit, versatility, and comfort; color ranked third place in appeal with nine reasons given for satisfactions. Table 7 below depicts the clothing satisfactions of these women.

Table 7.--Clothing satisfactions of a selected group of older women

Recent Purchases Liked	Number of Responses[a]	Reasons for liking clothing items			
Dresses	29	Style (nice)	13	Slenderizing effect	3
Coats	7	Material (quality)	10	Jacket	2
Suits	3	Color	9	Ease of care	2
Hats	1	Fit	8	Practical	1
Shoes	1	Versatility	5	Warmth	1
Total	41	Comfort	5	No waistline worries	1
		Wrinkle resistance	4	Covers arms	1
		Simplicity	3	Total	11
		Total	57		+57
				Total	68

[a]Some of the women mentioned two or three items that they liked, making a total of 41.

Three responses of satisfactions follow:

"Well, I bought an inexpensive red and white print dress on sale at _____. It's a dress that you

could wear to a luncheon, or quite casually also, with a sweater. I'm going to change the long sleeves . . ."

"Oh, I bought a new dress last May for my grand-daughter's wedding. Oh, I like the color, two piece black and white."

"Well, I bought a three-piece suit with a three-quarter length jacket. It's a little heavy for summer time. I'll buy a thin overblouse to wear with it. I like jackets--you can take them off or leave them on depending on the weather. I buy almost all two-pieces." (Meaning jacket dresses)

Clothing Dissatisfactions

Thirteen women responded affirmatively (some with a smile) and 11 negatively to the question, "Have you bought something which you liked when you bought it but have since changed your mind about it?" Among the affirmative responses, such style features as inappropriate neckline or sleeves, diagonal stripes, or shortness were mentioned six times; fol-lowed by inappropriate color, four times; dissatisfaction with material, three times; poor fit, twice; burden of care, twice; and no need for garment was named once. This time, color ranked in second place as far as dissatisfaction with a particular garment was concerned. Three specific comments follow:

"Two years ago I bought a dress I don't like--a gray silk shantung. Think it's the color I don't like. Case of somebody with me and they talked me into it. Wouldn't have bought it had I been alone. I cut the sleeves off last year and now I like it less."

"I made a dress two years ago which I'm thinking of remodeling. The round neck bothers me."

"Why, yes, I have. I think I didn't like it because it doesn't fit me; too bulky under the arms."

Sewing Habits

"Not any more" echoed 14 times in response to the question, "Do you make some of your clothing?" Five women answered "yes" and five answered "no" to this same question. This and other questions pertaining to sewing were included to investigate whether the women would have a wider selection of colors because they sewed. Since comparatively little sewing was done by these women, this factor was relatively insignificant to them, because most of the garments discussed were ready-made ones.

Reasons given by the five for sewing were better fit, compared to ready-made dresses; less expensive than buying a ready-to-wear; and a desire to be creative; not once was a wider color selection mentioned. Two of their comments follow:

"I love to sew and make that machine go. Love the feeling of a needle in my hands. My Mother was a dressmaker. I didn't have a father so I learned to sew by necessity."

"I used to go around with a woman who would fit and cut out patterns and materials for a family and I'd sew them. I got 50 cents a day and my meal. This was good experience for me."

Housedresses, blouses, aprons, slips, summer skirts, gowns, better dresses, and clothing for grandchildren were the main items of clothing which the women made. A few women mentioned making alterations. Approximately 21 percent of the women made from 25 to 50 percent of their wardrobes; 58 percent of them no longer sewed; and approximately 21 percent had never sewed.

Simplicity was chosen eight times as the preferred commercial pattern; McCall's, seven; Butterick, three; Advance, two; and Vogue, one time. Good fit was given as the main reason for the specific pattern choice, followed by easy directions to follow, availability, style, leading pattern years ago, and no particular reason.[17]

Reading Preferences

When given a definite and limited number of magazines from which to choose, twelve women specified that they would pick up the Reader's Digest as their first choice. Four each said they preferred Ladies Home Journal, Saturday Evening Post, and McCalls. Look, Vogue, and Harpers Bazaar were not chosen as such, but some interesting comments were observed:

One woman preferred "Reader's Digest or a travel magazine if I'm not tired; but McCall's and Vogue rest me if I'm tired."

Another woman said, "Ladies Home Journal is my first choice, but the best articles are in Look. I enjoy looking through Vogue; most clothes [in Vogue] are beyond my price range and too extreme for my size and age."

Still another said, "Ladies Home Journal is my first choice but Reader's Digest I take to bed with me."

These preferences further substantiate a tendency toward middle-to-upper class reading as discussed previously in this chapter, along with little interest in fashion magazines per se.

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[17]The total number, 21, represents both the women who sew presently and those who no longer sew. A few women named two patterns for their preferences.

Admiration of Others' Clothing

The question, "Is there anyone whom you particularly admire because of her dress? What in particular do you admire about it?" was included to investigate whether color was an important factor in the admiration of others' clothing. Neighbors or friends were most often admired because of their dress (12 times), followed by church or social acquaintances (5), no one in particular (5), relatives (4), and famous personalities (3).

Reasons given for admiring the dress of these women were a well-groomed appearance (9 times), nice clothes, usually denoting expensive ones (6), good fit, nice figure, appropriately dressed for the occasion (5 each), makes own clothes (4), becoming colors, good taste, simplicity (3 each), and lastly, tailored clothes, neat hems, good personality, and nothing in particular (1 each). Although color ranked in seventh place, nevertheless it was mentioned three times as a factor in the admiration of others' clothing. Four specific comments follow:

"Well, yes, I have a neighbor down here who can wear a housedress and look as prim as can be. When she dresses up, she looks nice. Her hair is always in place no matter where she is."

"_____, a former neighbor; she's a large, broad-shouldered woman; always looks as neat as a pin; does most of her sewing. She always looks so nice."

"I admire _____ clothes, the way she wears them. Don't think she ever has anything on but what looks well on her. Lots of clothes on people in headlines that I don't admire. I was born thirty years too soon."

"Well, I have a sister-in-law whom I admire because of the way she dresses. They're millionaires, so there's no excuse for not dressing well. There are plenty of millionaires who don't dress well, however."

In summary, this chapter has focused on the physical and social characteristics of these women, along with some personal data, and a social class evaluation. In addition, their shopping, sewing, and reading habits and preferences have been discussed, as have their clothing satisfactions and dissatisfactions, and admiration of others' clothing. Quotations were included to give further insight and understanding. In response to three questions, color was spontaneously mentioned as a factor of consideration in clothing selection. Analysis of the more detailed and specific questions will follow in the next two chapters.

CHAPTER IV

COLOR SELECTIONS, IMPRESSIONS,
AND PREFERENCES

The Munsell System of Color Notation was not used for
the general questions pertaining to color. However, for the
more specific questions, the Munsell system was considered a
necessity for making accurate color comparisons. Further
discussion of the Munsell system will follow later in this
chapter.

It should be recalled that the women initiated the sub-
ject of color in the previous chapter. In order to delve into
the core of this research, the present investigator began to
ask questions associated with various aspects of color:
selections, impressions, and preferences. This first section
begins with the color selections available to these women.

Color Selections

When asked if they could find a wide selection of
colors for their clothing, 14 women responded affirmatively
(some rather emphatically), nine negatively, and one said she
did not look for a wide selection. Partially because of her
size, and "youthful styles" the petite woman had a more limited
color selection. Three specific comments follow:

"Yes, if I want to; of course I always consider whether it will tie in with hats and things that I have."[1]

"No, not as many as I would like to . . ."

"Yes; the only time it would be 'no' is when I'm looking for navy blue in the fall and they're showing it in the spring."

Blue was the most frequently and usually first mentioned color in response to the range of colors in their present wardrobes (18 times), followed by green (10), black (8), brown (6), red, white, and gray (4 each), yellow and purple or violet (2 each). Pastels were mentioned nine times.[2] Comments from two women follow:

"Blue--from light to dark--about the sum total of them. I have one black and one gray dress. I think black makes me look older. I like black on others. I don't dislike my black dress too much as it's off-set with white. My father hated black on women; he wouldn't let my mother wear it. When someone died, they'd always wear black during mourning. My younger sister never dressed up unless she had black on. I think I look ten years older in black."

"Well, I wear a lot of gray, brown, and green for my daytime clothes. Pastels for formals--light, pink, and white. I wear very little blue although I don't dislike it. Some way or another I seem to pick out the other colors."

Picnics, afternoon and sports affairs, at home or at the cottage, shopping, visiting, special occasions, and church were the places or events to which these women said they would wear bright colors. Four women said they would wear bright

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[1]This comment would be applicable to most of the women in this study; the majority of them bought their clothing to go with their accessories which were basic for them; black shoes and purses; white gloves. The one exception was their hats, where more colors were evidenced; this will be discussed further in Chapter V.

[2]The Munsell system was not used for this general question, which was included to gain some idea about the ranges of colors in the women's wardrobes.

colors almost anywhere, opposed to seven who said they probably would not wear them. Leaning toward the conservative is somewhat evident here. Reasons given for wearing bright colors in specified situations were inconspicuousness (out of the public's eye), because I like them, to lift spirits, appropriateness for the occasion, and others. One woman commented:

> "On a gloomy day, middle of winter; Valentine's Day; Christmas Day. Because of the spirit of the season [I like things] bright, joyful, cheerful. I keep up with the spirit."

In contrast to the above comments:

> "I don't know as I would. Wouldn't want to wear them to church. I don't have anything real bright. More for young people, although some older people like to show off. Guess I'm too old; not the type."

Subdued colors would be worn mostly to church and formal occasions (15 times), and during mourning (5 times). Ten women said they usually wore subdued colors, two said they seldom wore them, and one said she never wore them. Reasons given for wearing subdued colors were inconspicuousness (not gaudy); appropriateness for the occasion, age, or self; to show respect; and suitability to the personality. Some distinctive comments were given:

> "I'm conservative; don't wear bright colors. The brighter they are, the bigger I look. A person has to think of her size."

> "Preferably to church; wouldn't feel as though it's the place to be dressed up, as you would for parties, etc."

> "Not any of mine are too bright. I don't think I'm gaudy. Never wear black. Had one black dress trimmed in turquoise. You don't find clothes like that any more for some reason or other."

"To church, or most anywhere. I never feel at ease if I'm all decked out; I'm uncomfortable."

"When I go to a funeral, or church. Time for quietness, respect. Need to act dignified. Liable to get gaudy if you wear gaudy clothes."

"I wouldn't wear them at all. [Why?] Well, because I wouldn't have them and I wouldn't need them."

From these responses, the idea of conservatism was again emphasized; however, underlying reasons were brought to the fore. For the first time, the social situation serving as a limiting factor in the selection of colors was observed.

Upon completion of this portion of the interview on color selections, the next questions focused on the woman's color impressions, relating her physical characteristics to the selection of colors. Does skin or hair color affect the choice of colors for her wardrobe?

Color Impressions

Nineteen women had observed changes in their skin coloring, opposed to five who had not. Only nine of the 19 specified that these changes had affected their choice of colors. Several of the women especially liked to have their daughters shop with them to recommend appropriate colors for their present skin coloring. "I used to wear such and such a color real well but my daughter says it doesn't look good on me now" was a statement repeated by several women.

Fifteen women said that their hair color affected their choice of colors opposed to eight who felt the opposite; one

woman was undecided. Several women stated that they could now wear more colors than they could as a distinct brunette or blonde; still others felt they were more limited with their gray hair. "When my hair turns completely white, I will probably be more able to wear more colors" was repeated several times.

Twelve women used a rinse on their hair, one had used a rinse in the past, and 11 neither had used nor presently used a rinse. Only half of the women who presently used a rinse felt that this factor affected the choice of colors for their clothing.

Nine women replied either negatively or indefinitely to the question, "Do you have a particular feature which you try to emphasize by the use of color?" Six women felt that their hair was the main feature of emphasis; four, their eyes; three, a combination of features (hair, eyes, and skin); and two, their skin.[3]

Among these women, hair color exerted the greatest influence in their color selections, followed by skin coloring, and eyes. These were the impressions conveyed by this group of women regarding their color selections.

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[3]Another approach to the question might have been, "What feature (s) (eyes, hair, skin) do other people notice about you and perhaps comment on?"

Verbal Responses to Color Preferences[4]

The Munsell Student Set, containing 21 charts, was used for the questions, "Are there certain colors that you would never wear? Why?"

At this stage in the interview, the investigator turned to the first Munsell chart containing a synopsis of the hue, value, and chroma.[5] After hearing an explanation of this chart, the woman was then asked to point to the specific color or colors which she would or would not wear on the following twenty charts. She was then asked to give the reasons for these preferences. While the woman designated the color(s), this investigator recorded the Munsell notations.

Several times the woman said she saw little difference between the 5.0 or 10.0 hue and its antecedent. When this situation occurred, the investigator removed the page and placed it beside its antecedent for the woman to compare. Although the woman witnessed this comparison, it often made little difference in her responses to the charts.[6]

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[4]For the complete breakdown of the colors which the women said they would or would not wear, see Appendix D, pp. 131-139.

[5]A detailed explanation and illustrations of the Munsell System of Color Notation appears in Chapter II, pp. 19-22.

[6]The investigator thinks the above factor affected the results of this study, since several women concentrated on either the 5.0 or 10.0 chart, but skimmed over its antecedent.

Colors Women Would Not Wear

In many instances, the woman said she would not wear any of the colors displayed on a whole page; this was particularly true for the 5.0 and 10.0 yellow-reds, the 5.0 and 10.0 yellows, and the 10.0 purple.[7] Objections to these colors, many of which played havoc with their complexions, can be seen more clearly from the following comments:[8]

"Oh, I'd say purple for one. Don't like brown too well, either; don't wear it very well. It doesn't look well on me." (Note - browns are found in the yellow-reds and yellows.)

"My skin's too yellow to wear 10.0 Y 8/8, 7/8, and 7/6." (These colors are moderate to strong greenish yellow.)

"I wouldn't wear any of these for a basic color." [10.0 P]

"No, I feel they wouldn't look good on me." [5.0 YR, 10.0 YR, 5.0 Y, 10.0 Y]

"No, I wouldn't use much--too olivey looking." [5.0 Y, 10.0 Y]

"I don't go in for purples--they give me a complex, I think. I feel very old in anything purple. Old people used to wear purple so much. Gray hair has a lot to do with it, I think." [10.0 PB]

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[7]A plausible explanation for choosing pages rather than individual colors may be the inability of these women to concentrate at length on a matter as highly specific and scientific as this; failing eyesight may be another important factor.

[8]While the woman pointed to the specific color(s) or page of colors, the investigator recorded the Munsell notation(s); for ease of reading, the woman's comment(s) was written first, followed by the Munsell notation(s). Explanations of specific colors were made whenever possible.

"Brown is hard for anyone my age to wear; older people shouldn't wear brown unless they have fair skin."

"All pastels are lovely; get into the deep purples and all I like is the music." [5.0 P]

"I don't believe they'd be my colors. You have to have a good complexion for them " [10.0 PB]

"No, I don't care for any of those. I used to wear yellow a lot but it doesn't look good on me anymore." [5.0 YR and 10.0 YR [9]]

The tendency of aging women to refrain from wearing yellows, yellow-reds, and purples substantiates the authorities' comments concerning inappropriate colors for the "sallow" or "yellow" complexions of older women.

Colors Women Would Wear

Of the colors which the women said they would wear, 10.0 B heads the list. The prevalence of blue coincides with the findings of Loughry, Lopez, and Norwood.[10]

Some specific preferences and comments were made:

"Yes, blues and black--to emphasize my eyes and hair. I always thought blue looked well on me." [5.0 B, 6/2, 6/4, and 6/6] (pale blue to light greenish blue)

"I like them all-they're cool and clean." [10.0 GY]

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[9]Notice that the majority of color references were to pages or rows, rather than to a specific color or colors; the reverse is true in regard to preferences which the women said they would wear.

[10]A prevalence of blue in the clothing of older women was observed in three previous studies; Loughry, op. cit., p. 40; Lopez, op. cit., pp. 54 and 89; and Norwood, op. cit., pp. 16-17. Further investigation is needed to determine the influence of availability on the verbal preferences of the women in this present study.

"That's my color--goes well with my hair." [10.0 PB 3/10](strong violet)

"I had a real pretty dress like this a long time ago." (Notice the time element in this statement.) [10.0 R 6/2] (light grayish red)

"There's a color I like. I've always had a blue dress because I like blue so well; didn't have other colors until my hair turned gray." [10.0 B 5/6](moderate blue)

"Ive always liked it." [5.0 R 4/14] (vivid red)

[10.0 BG 7/6](light greenish blue);[5.0 B 7/6, 6/6, and 5/6](moderate to light greenish blue)

"I like this row." [5.0 GY 7/2, 7/10](gray to strong yellow-green)

"The brightest, prettiest red. I like red; have always worn it and I like it." [5.0 R 4/14]

"These two I especially like." [10.0 B 4/6 and 4/8] (moderate blue)

The foregoing has been a presentation of the colors which these women said they would or would not wear in their clothing.[11]

Tables 8, 9, and 10 on pages 58, 59, and 60 respectively, give comparisons of the hue, value, and chroma preferences of these women. Considering the three attributes collectively, the greatest equality was found in the chroma choices, (/4.6 average), whereas the greatest inequality was

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[11]Even though the women were asked to select colors which they would or would not wear in their clothing, there exists the possibility that a color(s) per se may have been selected rather than chosen in relation to clothing. Another factor to be considered is that clothing is a broad and inclusive term; hence accessories were probably included in these findings, since they are an important part of one's clothing.

A detailed account of the hue, value, and chroma responses may be found in Appendix D, pp. 131-139.

found in the hue selections (/5.9 average).

When each attribute was considered separately, the greatest equality and inequality respectively was found in the 10.0 B and 10.0 YR hues. Among the 10.0 B hues, the women said they would wear 110 of them, opposed to 92 which they said they would not wear, giving the proportion of 0.8 to 1.0, the greatest equality. Among the 10.0 YR hues, the women said they would wear 30 of them, opposed to 397 which they said they would not wear, giving the proportion of 1.0 to 13.2, the greatest inequality. For the grand total, the women said they would wear 1,171 hues, opposed to 5,542 hues which they said they would not wear, giving the proportion of 1.0 to 5.9.

A preference for blues and a dislike for yellow-reds substantiates previous findings. More hues were disliked than liked which supports the findings of Lopez.[12] See Table 8, page 58, for the comparison of hue preferences.

As for the values, levels 7/ and 8/ showed the greatest equality whereas level 2/ showed the greatest inequality. There were 180 values which the women said they would wear at level 8/ opposed to 581 values which they said they would not wear, giving the proportion of 1.0 to 3.2. This same proportion was evidenced at level 7/, with 262 values which the women said they would wear, opposed to 846 values which

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[12]Op. cit., p. 89. Lopez found that more colors were disliked than preferred.

Table 8.--Verbal responses of a selected group of older women to hue preferences with proportions to show inequality

Hue Preferences		Hues Women Would Wear	Hues Women Would Not Wear	Proportion of Inequality
5.0	R	43	346	1.0:8.0
10.0	R	35	339	1.0:9.7
5.0	YR	36	429	1.0:11.9
10.0	YR	30	397	1.0:13.2*
5.0	Y	54	370	1.0:6.9
10.0	Y	47	282	1.0:6.0
5.0	GY	65	163	1.0:2.5
10.0	GY	96	205	1.0:2.1
5.0	G	43	244	1.0:5.7
10.0	G	47	187	1.0:4.0
5.0	BG	60	145	1.0:2.4
10.0	BG	66	146	1.0:2.2
5.0	B	75	122	1.0:1.6
10.0	B	110	92	0.8:1.0*
5.0	PB	71	322	1.0:4.5
10.0	PB	28	354	1.0:12.6
5.0	P	70	338	1.0:4.8
10.0	P	46	405	1.0:8.8
5.0	RP	74	318	1.0:4.3
10.0	RP	75	338	1.0:4.5
Total	(20)	1,171	5,542	1.0:5.9

The greatest inequality can be found in the 10.0 YR hue (over 13 times difference); the greatest equality can be found in the 10.0 B hue (less than 0.2 difference).

they said they would not wear. These two levels showed the
greatest equality. Value level 2/ showed the greatest in-
equality with a proportion of 1.0 to 10.3, or 43 preferences
opposed to 444 dislikes. The total number of value preferences
was the same as for the hues, but the proportion was 1.0 to
5.6. In summary, these women said they preferred the lighter
values and disliked the duller ones, a contrast to the
authorities' recommendations. See Table 9 below for the com-
parison of value preferences.

Table 9.--Verbal responses of a selected group of older women
          to value preferences with proportions to show in-
          equality

Value Level	Values Women Would Wear	Values Women Would Not Wear	Proportion of Inequality
9/	---	---	---
8/	180	581	1.0:3.2*
7/	262	846	1.0:3.2*
6/	245	956	1.0:3.9
5/	185	998	1.0:5.4
4/	137	930	1.0:6.8
3/	119	787	1.0:6.6
2/	43	444	1.0:10.3*
1/	---	---	---
Total	1,171	5,542	1.0:5 6

*The greatest inequality in value is found at level 2/,
(/8.5 times); the greatest equality, between levels 7/ and
8 (/3.2 times)

As for the chromas, the greatest equality was found at
the /14 scale; the greatest inequality at the /12 scale.
These women preferred six chromas and disliked 13 at scale
/14, giving the proportion of 1.0 to 2.2, the greatest

equality. They preferred 16 chromas and disliked 92 at scale /12, giving the proportion of 1.0 to 5.8, the greatest inequality. The total number of preferences was the same for all three attributes, but the proportion was 1.0 to 4.6 for chroma preferences. In summary, a tendency toward ambivalence is evidenced, as the women said they both preferred and disliked the brighter chromas. In addition, these women disliked many chromas along the scale, from dull to bright ones. See Table 10 below for the comparison of chroma preferences.

Table 10.--Verbal responses of a selected group of older women to chroma preferences with proportions to show inequality

Chroma Scale	Chromas Women Would Wear	Chromas Women Would Not Wear	Proportion of Inequality
/14	6	13	1.0:2.2*
/12	16	92	1.0:5.8*
/10	83	461	1.0:5.6
/8	153	736	1.0:4.8
/6	282	1,139	1.0:4.0
/4	300	1,420	1.0:4.7
/2	331	1,681	1.0:5.1
Total	1,171	5,542	1.0:4.6

*The greatest inequality in chroma is found at scale /12 (/5.8 times); the greatest equality at scale /14 (/2.2 times).

By combining the three attributes on the basis of equality, one would arrive at a 10.0 B 7-8/14 Munsell notation, a vivid blue color. Chart 1, page 61, depicts the greatest equality in all three attributes. On the basis of inequality, one would arrive at a 10.0 YR 2/12 Munsell notation, a deep

Chart 1.--Verbal color preference - 10.0 B 7-8/14
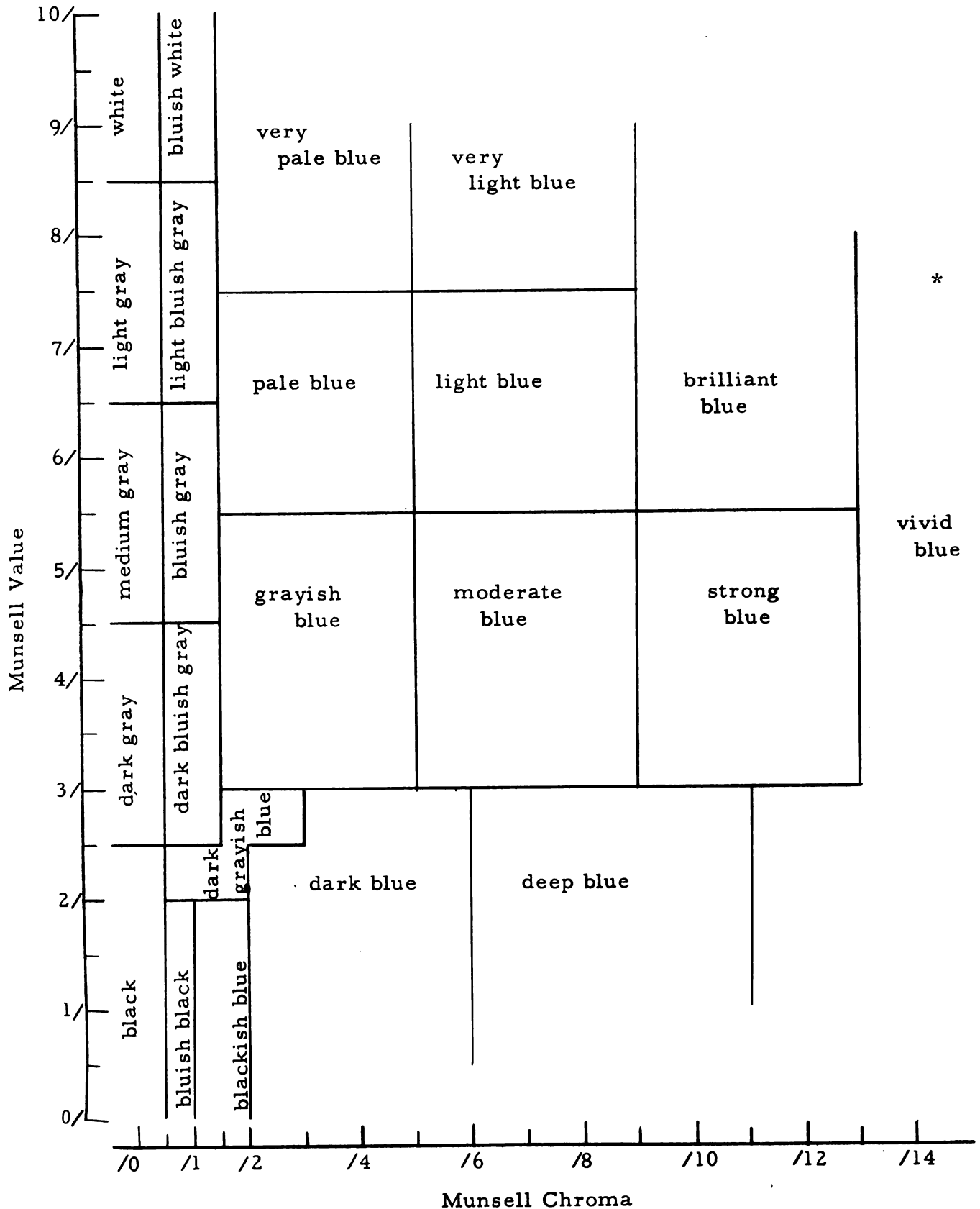
*represents the greatest equality in hue, value, and chroma preferences

yellowish brown color. Chart 2, page 63, depicts the greatest inequality in all three attributes.[13]

Summary

Compared to findings in this and the preceding chapter, the hue preference (blue) and the hue dislike (yellow-red) remained constant for the most part. As for the values and chromas, the findings were surprising because these women said they preferred the lighter and brighter ones, a contrast to the traditional associations with older women.

In the next chapter, the discussion will center on what the women actually wore for three specific occasions: Easter, church, and at home. Following the discussion, a comparison will be made between what the women said they would wear and what they actually did wear.

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[13]This researcher prepared two charts - one, depicting the greatest equality in all three attributes; the other, depicting the greatest inequality in the three attributes. Although the charts depict hypothetical situations, nevertheless they have been included to give further visual means of observing color preferences and dislikes. These charts were taken from the United States Department of Commerce, National Bureau of Standards, Circular 553. The ISCC-NBS Method of Designating Colors and a Dictionary of Color Names, pp. 21 and 27.

Chart 2.--Verbal color dislike - 10.0 YR 2/ 12

Munsell Value

white	yellowish white	pale orange yellow

light orange yellow

brilliant orange yellow

light gray | yellowish gray

moderate orange yellow

strong orange yellow

vivid orange yellow

yellowish gray

light grayish yellowish brown

light yellowish brown

dark orange yellow

deep orange yellow

medium gray

light brownish gray

light grayish yellowish brown

moderate yellowish brown

strong yellowish brown

dark gray

brownish gray

grayish yellowish brown

deep yellowish brown

black

brownish black

dark grayish yellowish brown

dark yellowish brown

*

/0   /1   /2   /4   /6   /8   /10   /12   /14

Munsell Chroma

*represents the greatest inequality in hue, value, and chroma dislikes

Chart 2.--Verbal color dislike - 10.0 YR 2/12

Munsell Value (vertical axis)
Munsell Chroma (horizontal axis)

*represents the greatest inequality in hue, value, and chroma dislikes

Chart regions:
- white
- yellowish white
- pale orange yellow
- light orange yellow
- brilliant orange yellow
- light gray
- yellowish gray
- light grayish yellowish brown
- light yellowish brown
- moderate orange yellow
- strong orange yellow
- medium gray
- light brownish gray
- dark orange yellow
- deep orange yellow
- vivid orange yellow
- grayish yellowish brown
- moderate yellowish brown
- strong yellowish brown
- dark gray
- brownish gray
- dark grayish yellowish brown
- dark yellowish brown
- deep yellowish brown
- black
- brownish black

CHAPTER V

COMPARISON OF CLOTHING AND COLOR IN "FRONT" AND "BACK" REGIONS

Chapter IV focused on color selections, impressions, and preferences of a selected group of women. This chapter focuses on the actual items of clothing worn for Easter, church, and at home, to test whether Goffman's concept of "front" and "back" regions exists in the clothing worn by these women, with the added assumption of this researcher that colors will also differ in these regions.[1] The Easter and church ensembles represent the "front" region; the housedress represents the "back" region.

General Description of Typical Garments

"Front" Region

For the "front" region, three main types of garments were preferred. Two types were preferred by the women who wore half-sizes, and one type was preferred by the petite or slender woman.

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[1]Since several women did not attend Easter services, they were asked to show the ensemble they would have worn had they attended services. Most of the women showed two or more garments for both church and housewear; the first garment shown was the one used in this analysis, probably the "favorite" one. Four women wore the same garment for both Easter and church.

Jacket dresses were popular among the women wearing half-sizes. A typical dress had short or cap sleeves; a "V" or round neckline, usually with ornamentation around it; a side zipper; and a gored skirt of mid-calf length.[2] The most common materials were heavy cottons and synthetics, particularly rayon. Solid rather than patterned materials were generally found. The jacket had three-quarter length sleeves, a notched collar-lapel combination with repetition of ornamentation on it.[3] Generally the jacket was waist length and button-down-the-front. Quite often a pin complemented the ensemble.[4]

Second in popularity among the women wearing half-sizes was the one-piece dress, similar to the jacket dress in neckline, zipper, and skirt features. Three-quarter length sleeves, less ornamentation, and more pattern than solid

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[2]Several women mentioned having one or two other dresses with back zippers, a feature they disliked. Tucks rather than darts were an asset for the aging woman with a fuller bust.

[3]Several women commented that they disliked seeing older women displaying "flabby" arms. It was the consensus that older women should wear three-quarter length sleeves which were more appropriate for them. A few women said they could not stand to wear garments which cut off circulation; these few, then wore shorter sleeves.

[4]See p. 68 for the list of accessories worn for Easter; see p. 70 for the list of accessories worn for church.

materials were obvious differences.[5]

For the slender or petite woman, a suit was generally preferred for Easter and churchwear, made of wool, faille, or a wool and rayon combination. The tailored, sheath look presented a "dressy" appearance for church. A white or light colored blouse frequently complemented the suit as did the coat which the woman wore.[6]

With few exceptions, accessories for their garments were basic, consisting mainly of black leather shoes with medium heels. A few women preferred flats; two of the "younger" women preferred a higher heel. Exceptions to the black shoes were yellows, yellow-reds, and purple-blues. Purses generally matched the shoes; gloves were basically white.[7]

Of all the accessories, hats showed the greatest inconsistency, with more color in evidence but of a limited variety. Purple-blues, red-purples, green-yellows, and reds were the main choices among the straws, felts, velvets, and chiffons. A few black and white hats were worn also. More

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[5]A possible explanation for choosing patterns is that they offered a better opportunity to wear colors which a woman would not wear otherwise. Norwood found this to be true in her study of older women. op. cit., p. 15

[6]Several women said they could wear a certain color for a dress or suit since their coat complemented the outfit. Coats, blouses, and jackets were designated by the letters C, B, and J on the Munsell charts in Appendix E, pp. 140-162.

[7]Munsell notations along with ISCC designations are included in the summary of accessories on pp. 68-71.

color appeared in the Easter hats than in regular church hats, which probably indicates that some women purchased new hats to wear especially for Easter.

In general, these women showed greater interest in hats than in other accessories. Several women talked enthusiastically about hats which they made; a few women mentioned attractive hats worn by other women. Several women commented on fashions in hats; most of the women preferred some color in their hats.

Completing the accessory picture was the jewelry, consisting mainly of pins, pearls, earrings, and multi-colored beads. A small amount of jewelry complemented the women's ensemble.[8]

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[8]Several women mentioned that they wore small pieces of jewelry and small amounts of it so as not to attract attention to the jewelry, which in turn, would call attention to themselves.

A summary of the accessories worn for Easter by a
selected group of older women follows:

Accessories	Munsell Notation[a]	ISCC Designation[b]
Shoes:	Black 17	
	White 1	
	5.0 YR 8/2 + 10.0 YR 7/2	(brownish pink)
	10.0 YR 8/2	(yellowish gray)
	10.0 Y 8/2	(pale yellow green)
	5.0 Y 8/4	(grayish yellow)
	5.0 PB 2/2 (2 pairs)	(blackish blue)
Hats:	Black 2	
	White 2	
	5.0 R 5/12 felt	(strong red)
	5.0 R 4/14 felt	(vivid red)
	10.0 R 6/10 straw	(moderate reddish orange)
	10.0 YR 8/2 straw	(yellowish gray)
	5.0 GY 4/4 felt	(moderate olive green)
	7.5 GY 4/4 + white	(moderate olive green)
	5.0 GY 5/2 + 5.0 R 4/14 + 10.0 YR 8/6	(grayish yellow green)
	5.0 PB 2/2 straw	(blackish blue)
	5.0 PB 2/2 straw + white grograin ribbon	(blackish blue)
	5.0 PB 2/2 straw + white trim	(blackish blue)
	5.0 PB 2/2 straw + 5.0 R 8/4 flowers	(blackish blue)
	5.0 PB 2/6 straw + 3/12 grograin ribbon	(dark blue)
	5.0 PB 3/2 velvet	(dark grayish blue)
	5.0 PB 6/4, 6/8, 6/2 flowered hat; 4/6 veil	(from pale to light blue)
	5.0 PB 5/2 crown; layers of chiffon 9/2,5/2	(grayish blue)
	5.0 PB 5/4 straw	(pale purplish blue)
	5.0 RP 8/6 felt	(light purplish pink)
	5.0 RP 8/2 frame - 5.0 RP 8/6 flowers	(pale purplish pink)
	7.5 RP 8/5 straw	(pale purplish pink)
Gloves:	White 21	
	Off-white 1	
	Gray 1	
	Black 1	

Accessories	Munsell Notation[a]		ISCC Designation[b]	.
Purses:	Black	18		
	White	1		
	5.0 YR 3/2		(grayish brown)	
	5.0 YR 7/2 + 5.0 Y 8/12		(brownish pink)	
	5.0 YR 8/2		(brownish pink)	
	10.0 YR 8/2		(yellowish gray)	
	10.0 Y 8/2		(pale yellow green)	
Jewelry:	rhinestone, silver and gold pins			
	pearl earrings; pearls; white necklace			

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[a]Neutrals (black to white) were not given Munsell notations.

[b]This designation applies to each basic Munsell notation.

A summary of the accessories worn for church by a selected group of older women follows:

Accessories	Munsell notation[a]	ISCC designation[b]
Shoes:	Black 18	
	5.0 YR 8/2 + 10.0 YR 8/2	(brownish pink)
	10.0 Y 8/2 (2)	(pale yellow green)
	5.0 PB 2/2 (3)	(blackish blue)
Hats:	Black velvet (1); straw (3); felt (1)	
	White (3); white straw with 2 roses; white frame with layers of chiffon plus 3 roses, 10.0 RP 5/10 and 8/4	
	Black straw pillbox with 5.0 YR 3/4 grosgrain ribbon	
	Black straw pillbox + white + 5.0 BG 5/6 + 10.0 YR 8/2	
	Black straw + 5.0 GY 5/2 leaves + 5.0 R 4/14 + 10.0 YR 8/6	
	5.0 R 4/14 felt	(vivid red)
	10.0 R 6/10 straw	(moderate reddish orange)
	5.0 B 8/2 chiffon draped around crown	(very pale blue)
	5.0 PB 2/2 straw (2)	(blackish blue)
	5.0 PB 2/2 straw with white grograin ribbon	(blackish blue)
	5.0 PB 2/2 frame + 6/4 and 8/2 flowers + 4/6 veil	(blackish blue)
	5.0 PB 3/2 velvet	(dark grayish blue)
	5.0 PB 5/4 straw	(pale purplish blue)
	5.0 RP 7/8 hat + 5.0 GY 4/4 + 10.0 RP 7/8 and 6/10 flowers + 10.0 RP 5/10 veil	(moderate purplish pink)
	5.0 RP 8/2 frame + 8/6 flowers	(pale purplish pink)
	5.0 RP 8/6 felt	(light purplish pink)
Gloves:	White 20	
	Off-white 1	
	Gray 1	
	Black 1	
	Black or white 1	

Pur

Dew

not

not

Accessories	Munsell notation[a]	ISCC Designation[b]
Purses:	Black 19	
	5.0 YR 3/2	(grayish brown)
	5.0 YR 8/2	(brownish pink)
	10.0 YR 4/2 + black trim	(grayish yellowish brown)
	10.0 Y 8/2	(pale yellow green)

One woman said she never carried a purse to church.

Jewelry: pins, earrings, pearls and multi-colored beads.

---

[a]Neutrals (black to white) were not given Munsell notations.

[b]This designation applies to each basic Munsell notation.

"Back" region

In contrast to the Easter and churchwear the house-dress showed more uniformity. Two main types were prevalent, namely, the standard washable cottons, consisting of prints, stripes, checks, and plaids, and "scuff" dresses which had been better dresses at one time.[9] In a housedress, the woman could relax without being constricted by a girdle or corset, a definite advantage to her.

Goffman's concept of "front" and "back" regions was evidenced in several ways in the clothing worn by these women. Differences existed in the kind and quality of material, in style features (short or sleeveless garments were acceptable for housewear), in the size and amount of designs (larger and more distinct ones for housewear), and in general appearance (a girdle was not necessary at home). Will their color preferences also differ in the "front" and "back" regions?

Color in Garments

For the housedress, 22 women chose patterned garments, opposed to two who chose solid colors. For Easter and church-wear, solids and patterns were evenly divided with 12 prefer-ences each. Table 11, page 73, shows the patterned and solid garments worn by these older women.

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[9]In her Pennsylvania study, Hall found a category of "scuff" clothes, which were neither dress, work, nor lounge clothes, but better clothes showing wear now used for less dressy occasions. Op. cit., p. 11.

Table 11.--Patterned and solid garments preferred by older
women for Easter, church, and homewear

Occasion	Number of Garments in Solid Colors	Number of Garments in Patterned Colors	Total
Easter	12	12	24
Church	12	12	24
At Home	2	22	24
Total	26	44	72

Several factors should be remembered before analyzing
the actual color preferences. Although the majority of the
garments were viewed under artificial light, a few were
viewed in the natural afternoon sunlight. The Munsell charts
were covered with cellophane to protect the colors from pos-
sible distortion caused by fingerprints; cellophane makes a
slight discrepancy in the appearance of a color. A disparity
in textures can make the same color appear different. Since
some of the colors could not be matched on the Munsell Charts,
the Nickerson color fan, containing the 2.5, 5.0, 7.5, and
10.0 divisions, was incorporated, making a new total of 40
possibilities. A synopsis of the actual color preferences
follows:[10]

The most popular of all the hues was the 5.0 PB with
a grand total of 26 preferences, followed by 10.0 B with 11
preferences, and 10.0 YR and 10.0 GY with 10 preferences each.

---

[10]For the complete tabulations of hue, value, and
chroma preferences worn for Easter, church, and at home (house-
dress), see Appendix E, pp. 140-162.

Fifteen hues, mainly in the 2.5 and 7.5 divisions, had no pre-
ferences at all. Level 4/ contained the greatest number of

value selections (medium or grayed values) and scale /2 con-

tained the greatest number of chroma selections with 58

(dull).[11] Tables 12, 13, and 14, pages 75 and 76, give a

complete breakdown of the hue, value, and chroma preferences

of these women; Table 15, page 77, gives an account of the

neutrals (black to white) preferred by these women.

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[11]The grand totals for hue, value, and chroma in-
clude both solid and patterned preferences for the three
specific occasions. See pp. 75 and 76 for these tables.

Table 12.—A comparison of hues in patterned and solid colored garments preferred by older women for Easter, church, and homewear

Hue[a]	Hues Worn for Easter		Hues Worn for Church		Hues Worn at Home		Total
	Pattern	Solid	Pattern	Solid	Pattern	Solid	
2.5 R	–	–	–	–	–	–	0
5.0 R	1	–	1	1	5	–	8
7.5 R	–	–	–	–	–	–	0
10.0 R	2	–	2	–	–	–	4
2.5 YR	–	–	–	–	–	–	0
5.0 YR	2	–	2	1	1	–	6
7.5 YR	1	1	–	–	–	–	2
10.0 YR	3	1	4*	–	2	–	10*
2.5 Y	–	–	–	–	1	–	1
5.0 Y	–	–	–	1	3	–	4
7.5 Y	–	–	–	–	1	–	1
10.0 Y	3	–	2	–	2	–	7
2.5 GY	–	–	–	–	–	–	0
5.0 GY	1	1	4*	1	–	–	6
7.5 GY	–	–	–	–	–	–	0
10.0 GY	4	3	1	–	2	–	10*
2.5 G	–	–	–	–	–	–	0
5.0 G	3	1	2	–	–	–	6
7.5 G	–	–	–	–	–	–	0
10.0 G	–	–	–	–	–	–	0
2.5 BG	–	–	–	–	–	–	0
5.0 BG	1	–	1	–	1	–	3
7.5 BG	–	–	–	–	–	–	0
10.0 BG	1	1	2	1	3	–	8
2.5 B	–	–	–	–	–	–	0
5.0 B	3	1	1	–	4	–	9
7.5 B	–	–	–	–	–	–	0
10.0 B	5*	2	3	–	1	–	11*
2.5 PB	–	–	–	–	1	–	1
5.0 PB	3	5*	1	9*	6*	2*	26*
7.5 PB	–	–	–	–	–	–	0
10.0 PB	2	–	2	–	–	–	4
2.5 P	–	–	–	1	–	–	1
5.0 P	–	–	–	–	–	–	0
7.5 P	–	–	–	–	–	–	0
10.0 P	1	–	–	1	–	–	2
2.5 RP	–	–	–	–	–	–	0
5.0 RP	3	1	2	1	2	–	9
7.5 RP	–	–	–	–	1	–	1
10 0 RP	–	–	–	–	6*	–	6
Grand Total	39	17	30	17	42	2	147

[a]The Nickerson Color Fan was used to determine colors which could not be found on the Munsell Set (20 charts); this made a total of 40 possibilities.

*indicates the greatest number of hue preferences.

Table 13.—A comparison of values in patterned and solid colored garments preferred by older women for Easter, church, and homewear.

Value Level	Values Worn for Easter		Values Worn at Church		Values Worn at Home		Total
	Pattern	Solid	Pattern	Solid	Pattern	Solid	
9/	–	–	–	–	–	–	0
8/	3	4*	4	3	7	–	21
7/	8	3	4	–	8	1*	24
6/	8	2	4	2	10*	–	26
5/	5	2	5	2	9	–	23
4/	10*	2	8*	1	5	–	28*
3/	5	1	4	1	3	–	12
2/	–	3	1	8*	–	1*	13
1/	–	–	–	–	–	–	0
Total	39	17	30	17	42	2	147

*indicates the greatest number of value preferences.

Table 14.—A comparison of chromas in patterned and solid colored garments preferred by older women for Easter, church and homewear.

Chroma Scale	Chromas Worn for Easter		Chromas Worn for Church		Chromas Worn at Home		Total
	Pattern	Solid	Pattern	Solid	Pattern	Solid	
/14	1	–	1	1	3	–	6
/12	1	–	1	–	3	–	5
/10	5	1	3	1	6	–	15
/8	5	1	3	2	1	–	13
/6	8	3	4	3	10*	1*	28
/4	3	1	6	2	9*	1*	22
/2	16*	11*	12*	8*	10*	–	58*
Total	39	17	30	17	42	2	147

*indicates the greatest number of chroma preferences.

Table 15.--A comparison of neutrals (black to white) in pat-
terned garments preferred by older women for
Easter, church, and homewear[a]

Neutrals at Level	Neutrals Worn for Easter	Neutrals Worn for Church	Neutrals Worn at Home	Total
10/ (white)	12	11	11	34
9/	--	--	--	0
8/	1	--	--	1
7/	1	--	--	1
6/	3	--	--	3
5/	1	--	1	2
4/	1	2	--	3
3/	1	--	--	1
2/	2	--	--	2
1/	--	--	--	0
0/ (black)	7	6 (1 solid)	10	23
Total	29	19	22	71

[a]These neutral tints and shades were combined with colors in the patterned garments, except for one solid black dress.

Color preferences, like clothing preferences, differed in "front" and "back" regions; 10.0 RP appeared in the house-dress, but not in Easter or churchwear. Lighter values, at levels 6/ and 7/ were worn at home, compared to the predominant 4/ level for Easter and churchwear. Duller chromas, at the /2 scale were predominant for Easter and churchwear, whereas a range from /2 to /6 was found in the housedress. Generally speaking, a lighter, brighter, and different color (10.0 RP) represented the housedress, compared to grayer, duller, and more basic colors (5.0 PB and 10.0 B) for Easter and church-wear.

Table 16, page 72, gives a summary of the charts com-
paring the verbal and actual color preferences of these women.
By combining the greatest totals of all three attributes, one
would arrive at a 5.0 PB 4/2 Munsell notation, a grayish blue
color as shown in Chart 3. Similar charts were constructed
for each specific occasion, with solid and patterned colors
considered separately. These charts provide further visual
means for analyzing the specific color preferences for Easter,
church and at home. See Charts 3 through 11, pages 80 through
88.

Table 16.--A summary of charts comparing the verbal and actual
           color preferences in clothing of a selected group
           of older women

Chart	Munsell Notation[a] and Description	Page
1. Verbal color preference	10.0 B 7-8/14 (vivid blue)	61
2. Verbal color dislike	10.0 YR 2/12 (deep yellowish brown)	63
3. Greatest over-all preferences in the three attributes	5.0 PB 4/2 (grayish blue)	80
4. Easter preference in patterned wear	10.0 PB 4/2 (grayish blue)	81
5. Easter preference in solid wear	5.0 PB 8/2 (very pale blue)	82
6. Church preference in patterned wear	10.0 YR 4/2 (grayish yellowish brown)	83
7. Church preference in patterned wear	5.0 GY 4/2 (grayish olive green)	84
8. Church preference in solid wear	5.0 PB 2/2 (dark grayish blue to dark blue) or "navy"	85
9. At home preference in patterned wear	10.0 RP 7/2-6 (pale purple to light grayish purplish red to dark pink)	86
10. At home preference in patterned wear	5.0 PB 6/2-6 (pale blue to pale purplish blue to light purplish blue)	87
11. At home preference in solid wear	5.0 PB 7/4 (pale blue) 5.0 PB 2/6 (dark blue)	88

[a]The Munsell notation represents the greatest equality
and inequality in verbal preferences; and the greatest number
of preferences in all three attributes - hue, value and
chroma - for Easter, church and homewear; the ISCC publication
gives the descriptions. See charts 1-11, pp. 61, 63, and 80-
88.

Chart 3.--Greatest over-all preferences in the three attributes - 5.0 PB 4/2

Munsell Value (vertical axis)

Munsell Chroma (horizontal axis)

Labels within chart:
white, bluish white, very pale blue, very pale purplish blue, very light purplish blue, very light blue, light gray, light bluish gray, pale blue, pale purplish blue, light purplish blue, light blue, brilliant blue, medium gray, bluish gray, vivid blue, dark gray, dark bluish gray, *grayish blue, grayish purplish blue, moderate blue, strong blue, grayish blue, dark, dark blue, deep blue, black, bluish black, blackish blue

*represents the greatest number of hue, value, and chroma preferences

Chart 4.--Easter preference in patterned wear - 10.0 B 4/2

Munsell Value (vertical axis): 10/, 9/, 8/, 7/, 6/, 5/, 4/, 3/, 2/, 1/, 0/

Munsell Chroma (horizontal axis): /0, /1, /2, /4, /6, /8, /10, /12, /14

Regions and labels:
- white
- bluish white
- light gray
- light bluish gray
- medium gray
- bluish gray
- dark gray
- dark bluish gray
- black
- bluish black
- blackish blue
- dark grayish blue
- very pale blue
- very light blue
- pale blue
- light blue
- brilliant blue
- grayish blue
- moderate blue
- strong blue
- vivid blue
- dark blue
- deep blue
- *

Munsell Chroma

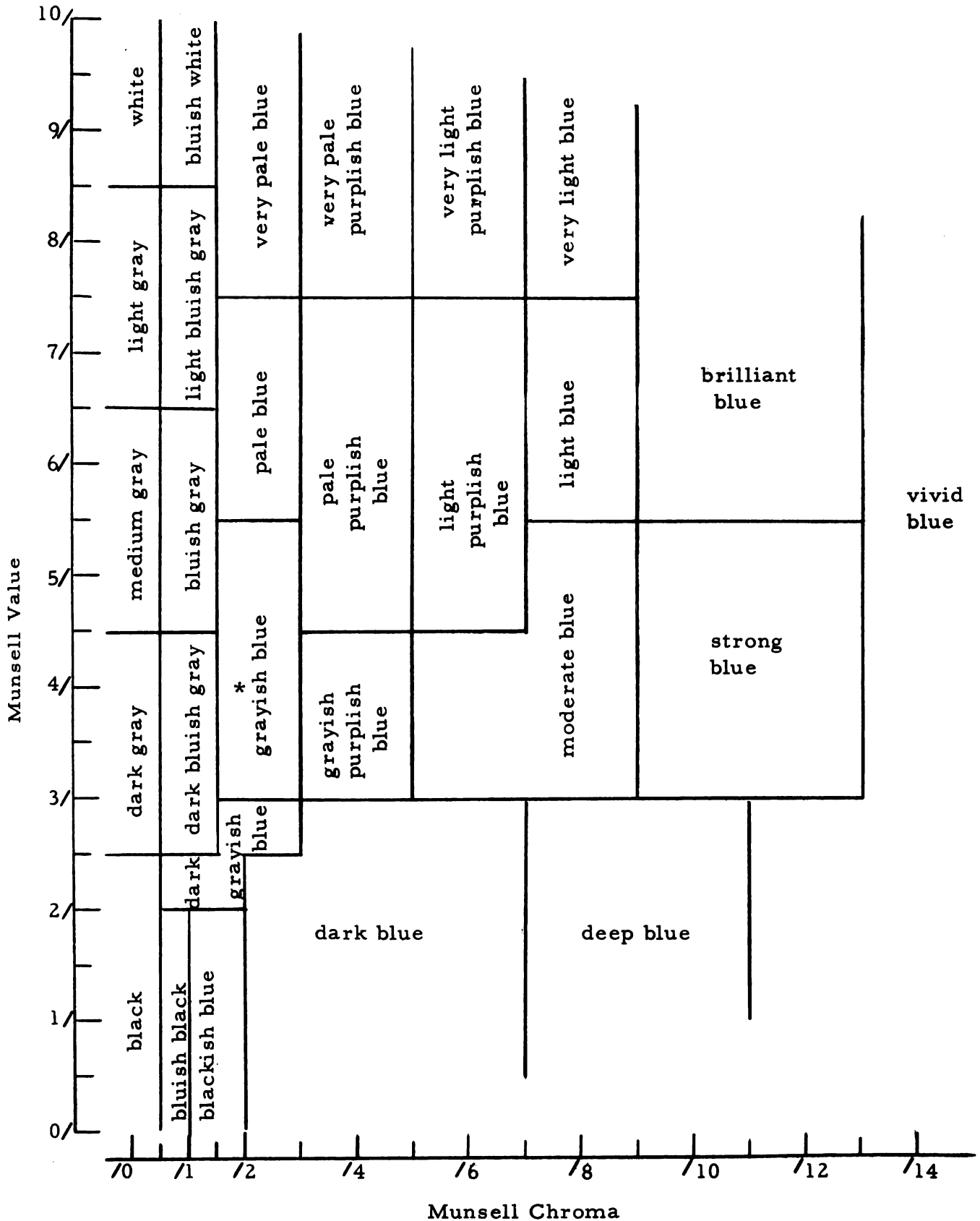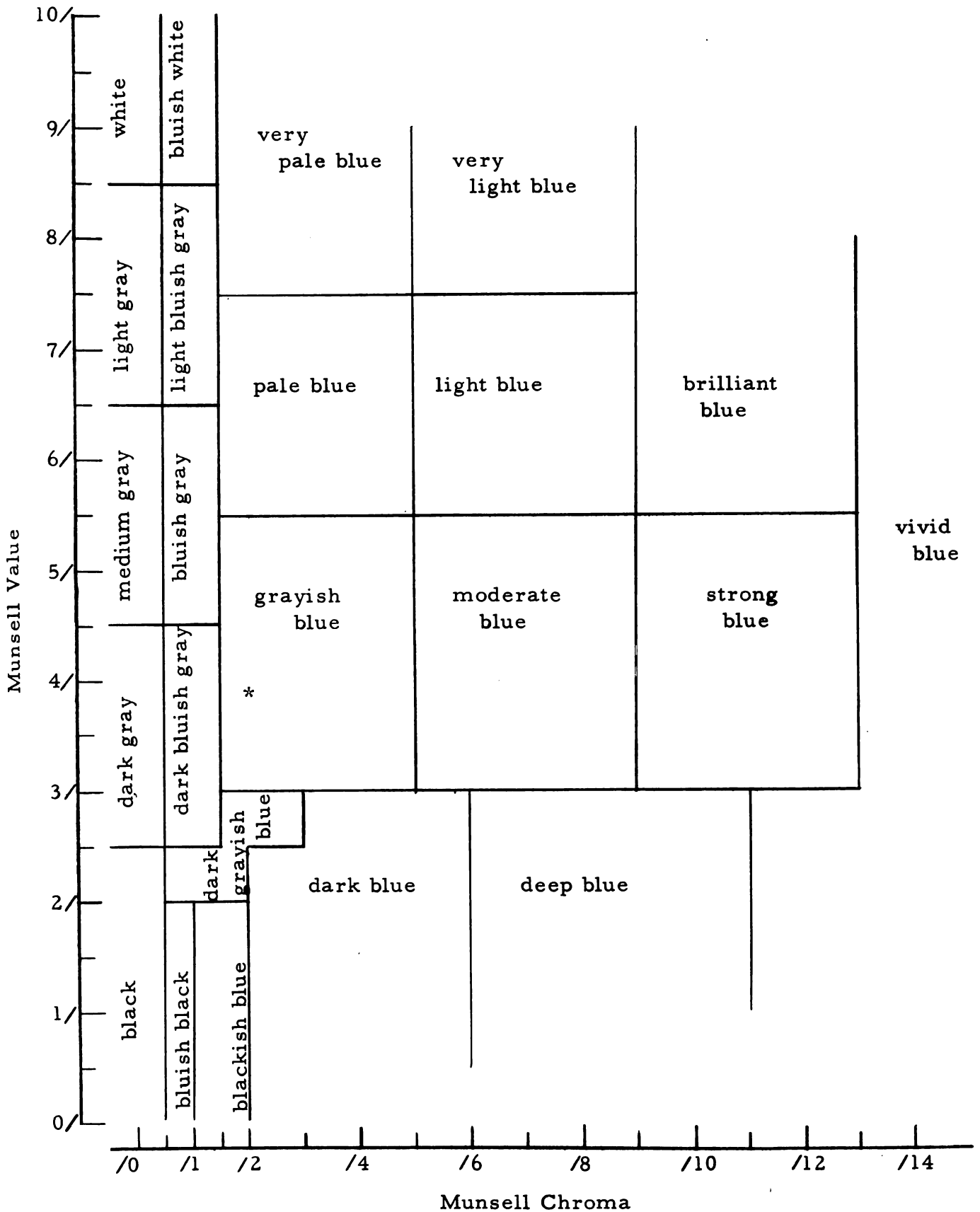*represents the greatest number of hue, value, and chroma preferences
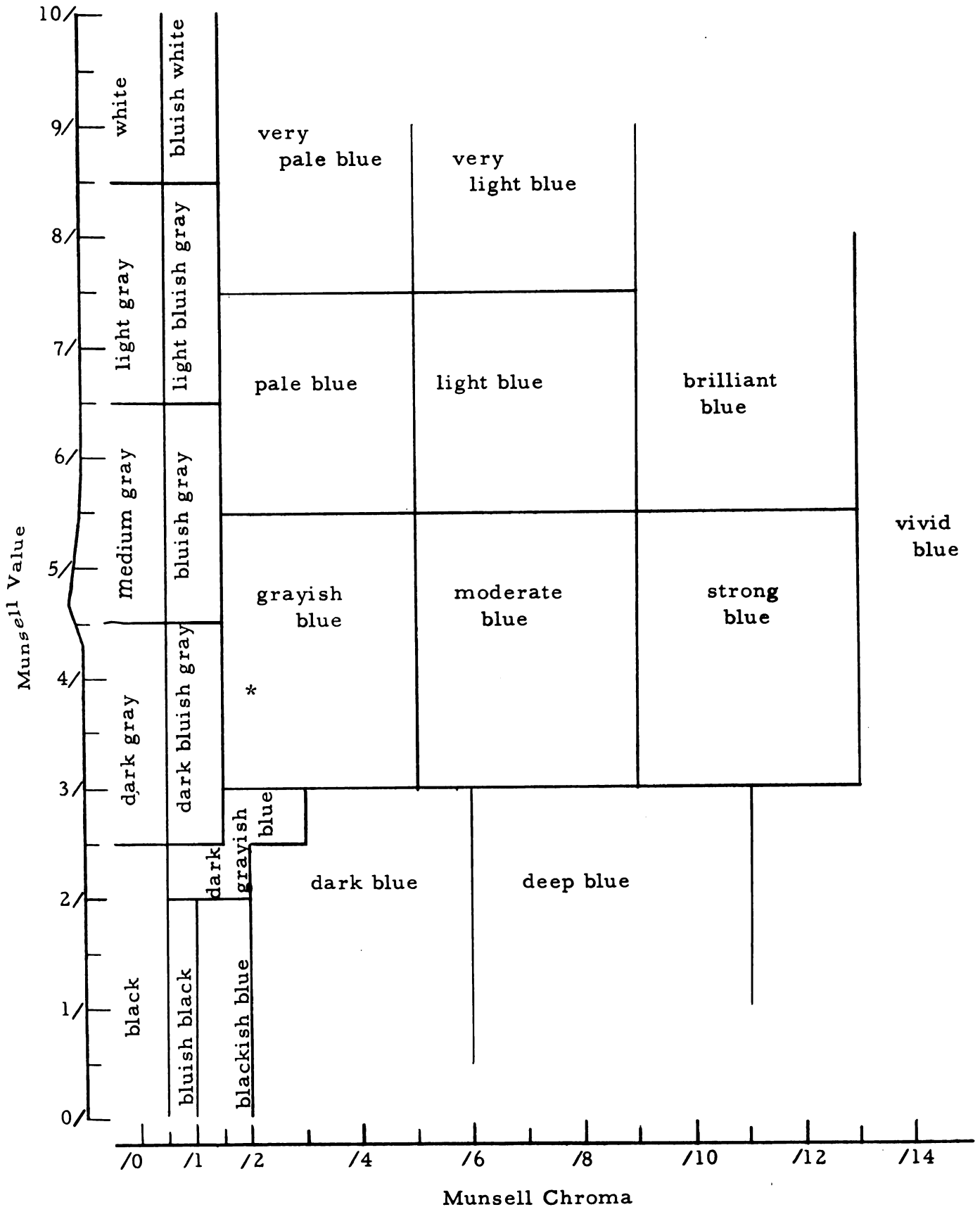
Chart 4.--Easter preference in patterned wear - 10.0 B 4/2

*represents the greatest number of hue, value, and chroma preferences

Char

10/

9.

8.

7/

6/

5/

4/

3/

2/

1/

0/

*

Chart 4.--Easter preference in patterned wear - 10.0 B 4/2

Munsell Value (vertical axis)

Munsell Chroma (horizontal axis)

* represents the greatest number of hue, value, and chroma preferences
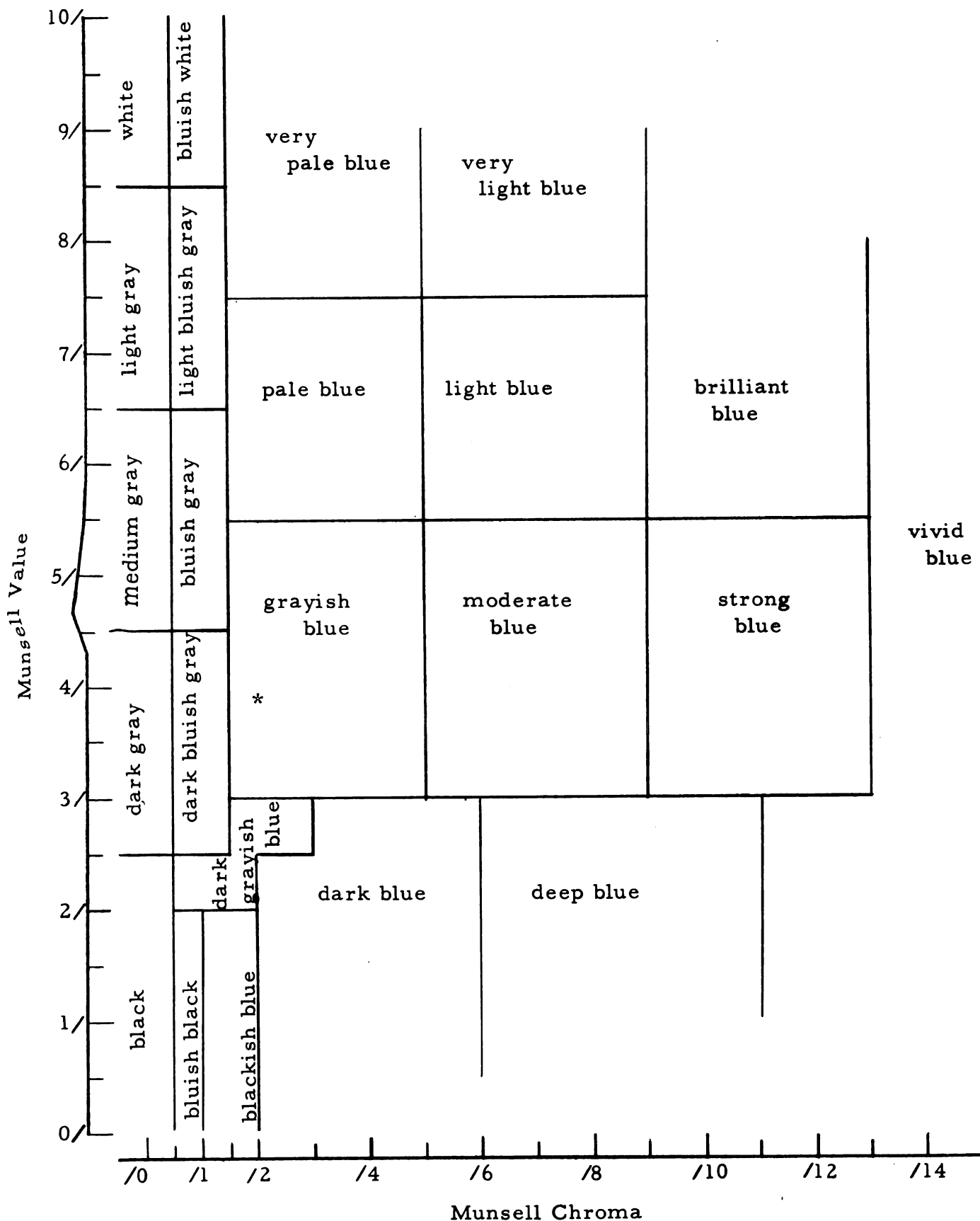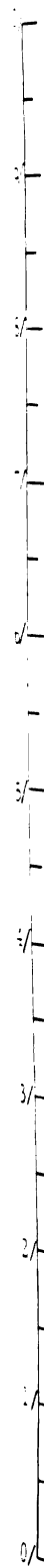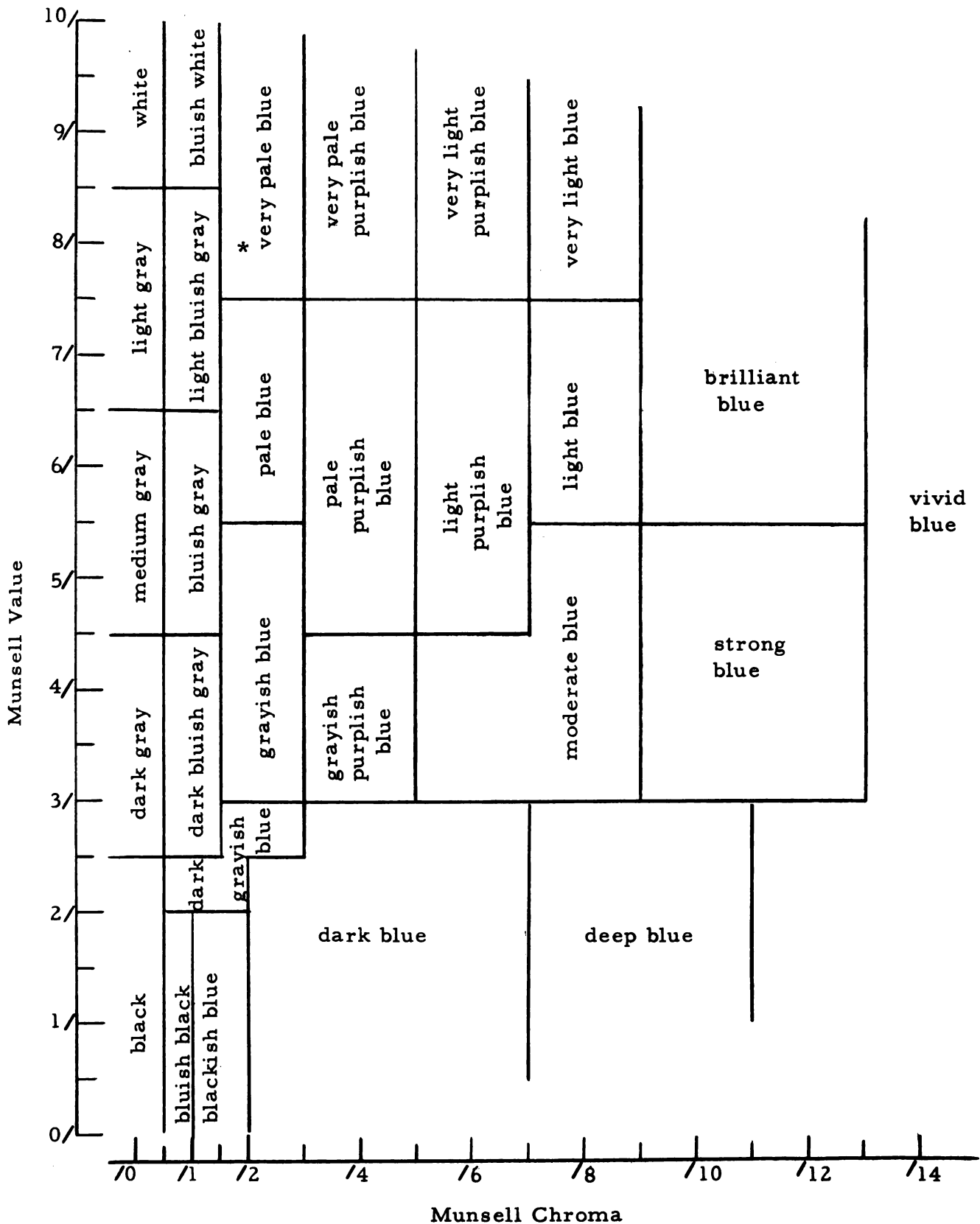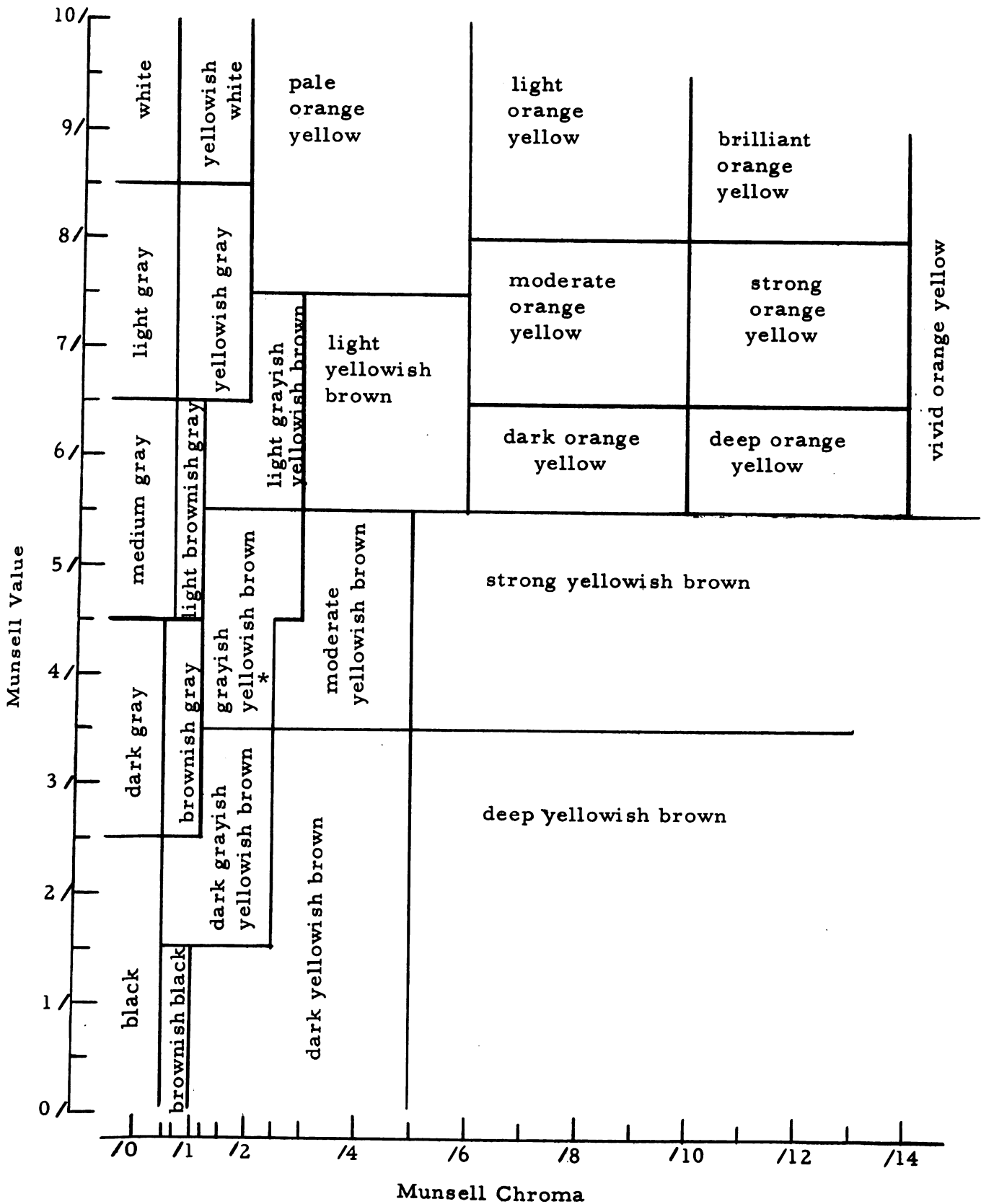
Chart 5.--Easter preference in solid wear - 5.0 PB 8/2

*represents the greatest number of hue, value, and chroma preferences

Chart 6.--Church preference in patterned wear - 10.0 YR 4/2

Munsell Value (vertical axis): 10/, 9/, 8/, 7/, 6/, 5/, 4/, 3/, 2/, 1/, 0/

Munsell Chroma (horizontal axis): /0, /1, /2, /4, /6, /8, /10, /12, /14

Color regions:
- white
- yellowish white
- pale orange yellow
- light orange yellow
- brilliant orange yellow
- light gray
- yellowish gray
- moderate orange yellow
- strong orange yellow
- vivid orange yellow
- light grayish yellowish brown
- light yellowish brown
- dark orange yellow
- deep orange yellow
- medium gray
- light brownish gray
- grayish yellowish brown *
- moderate yellowish brown
- strong yellowish brown
- dark gray
- brownish gray
- dark grayish yellowish brown
- deep yellowish brown
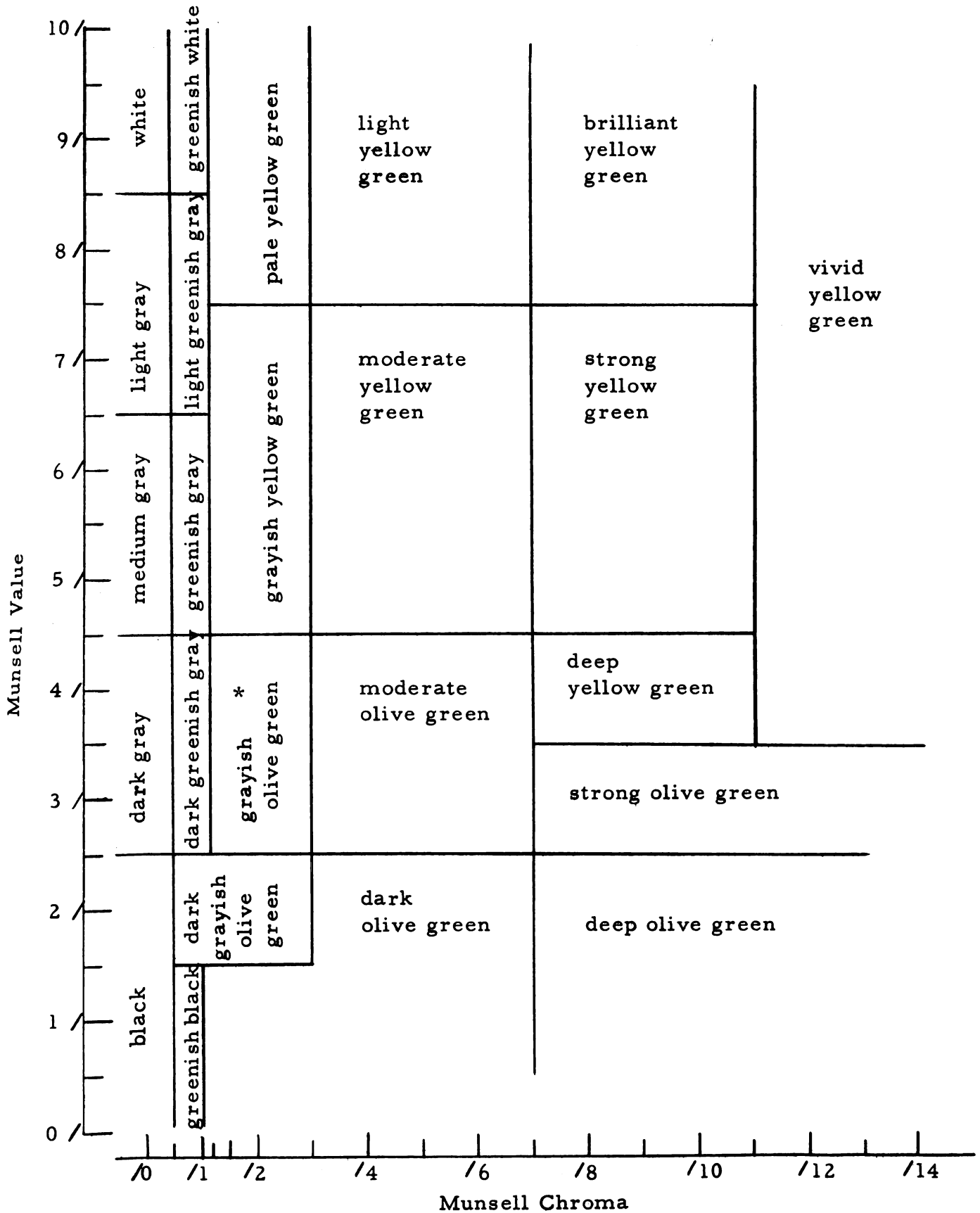- black
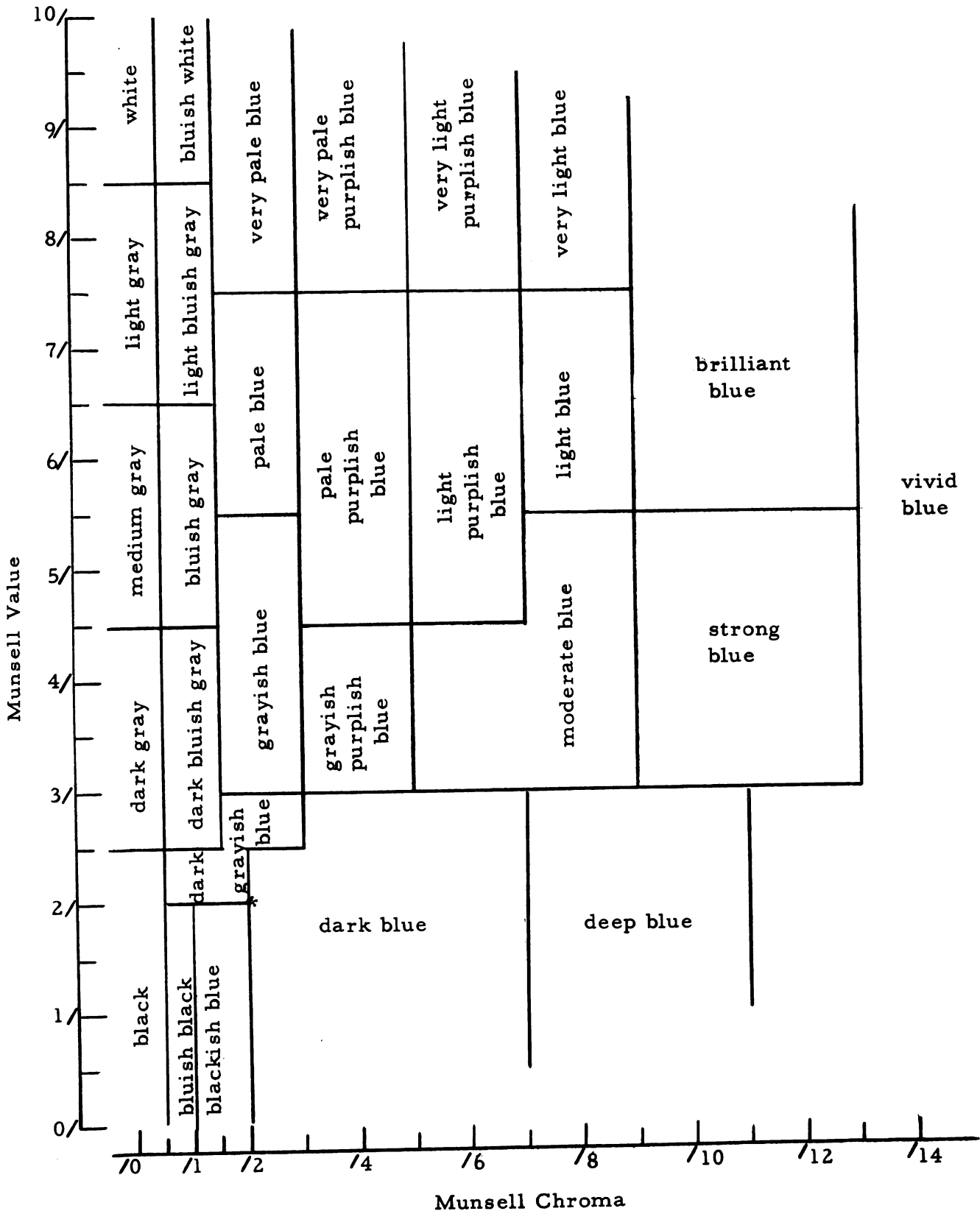- brownish black
- dark yellowish brown

*represents the greatest number of hue, value, and chroma preferences
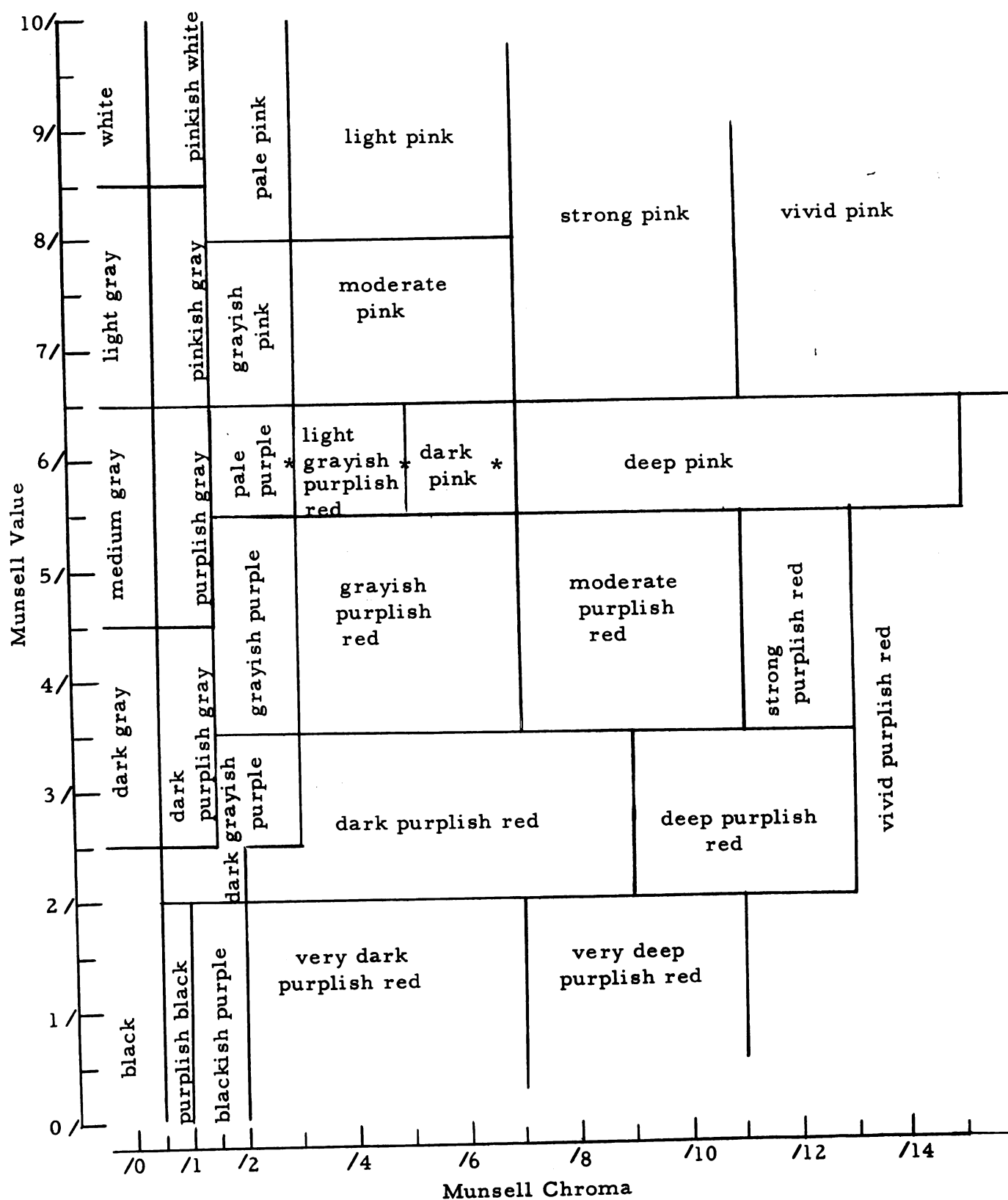
Chart 7.--Church preference in patterned wear - 5.0 GY 4/2

*represents the greatest number of hue, value, and chroma preferences

Chart 8.--Church preference in solid wear - 5.0 PB 2/2

Munsell Value (vertical axis)

Munsell Chroma (horizontal axis)

white · bluish white · very pale blue · very pale purplish blue · very light purplish blue · very light blue

light gray · light bluish gray

medium gray · bluish gray · pale blue · pale purplish blue · light purplish blue · light blue · brilliant blue

dark gray · dark bluish gray · grayish blue · grayish purplish blue · moderate blue · strong blue · vivid blue

dark · grayish blue *

black · bluish black · blackish blue · dark blue · deep blue
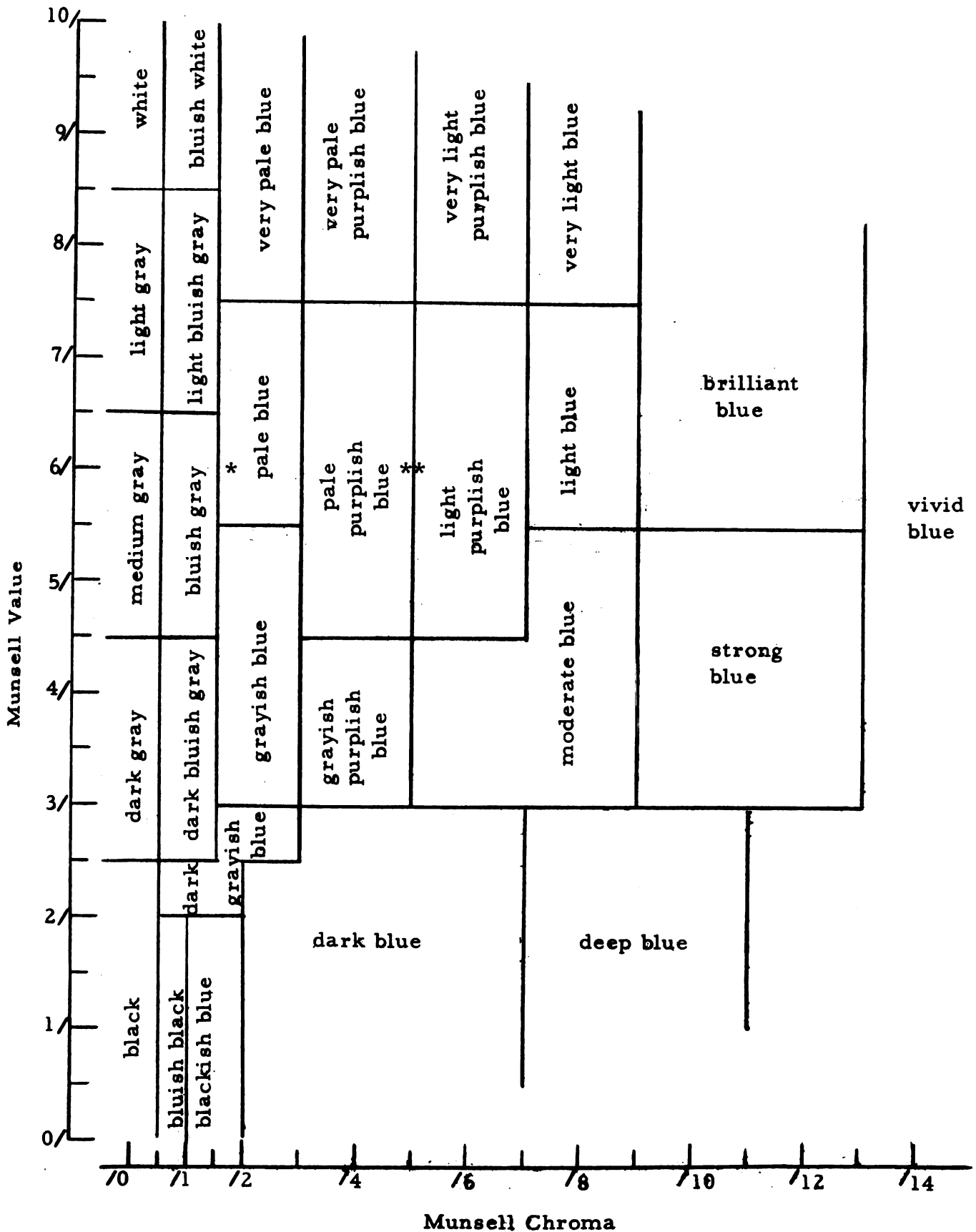
*represents the greatest number of hue, value, and chroma preferences

Chart 9.--At home preference in patterned wear - 10.0 RP 6/2 to 6/6

Munsell Value (y-axis, values 0 through 10)

Munsell Chroma (x-axis, /0 through /14)

Chart regions (labels):
white, pinkish white, pale pink, light pink, strong pink, vivid pink, light gray, pinkish gray, grayish pink, moderate pink, medium gray, purplish gray, pale purple, light grayish purplish red *, dark pink *, deep pink, grayish purplish red, moderate purplish red, strong purplish red, vivid purplish red, dark gray, dark purplish gray, grayish purple, dark grayish purple, dark purplish red, deep purplish red, black, purplish black, blackish purple, very dark purplish red, very deep purplish red

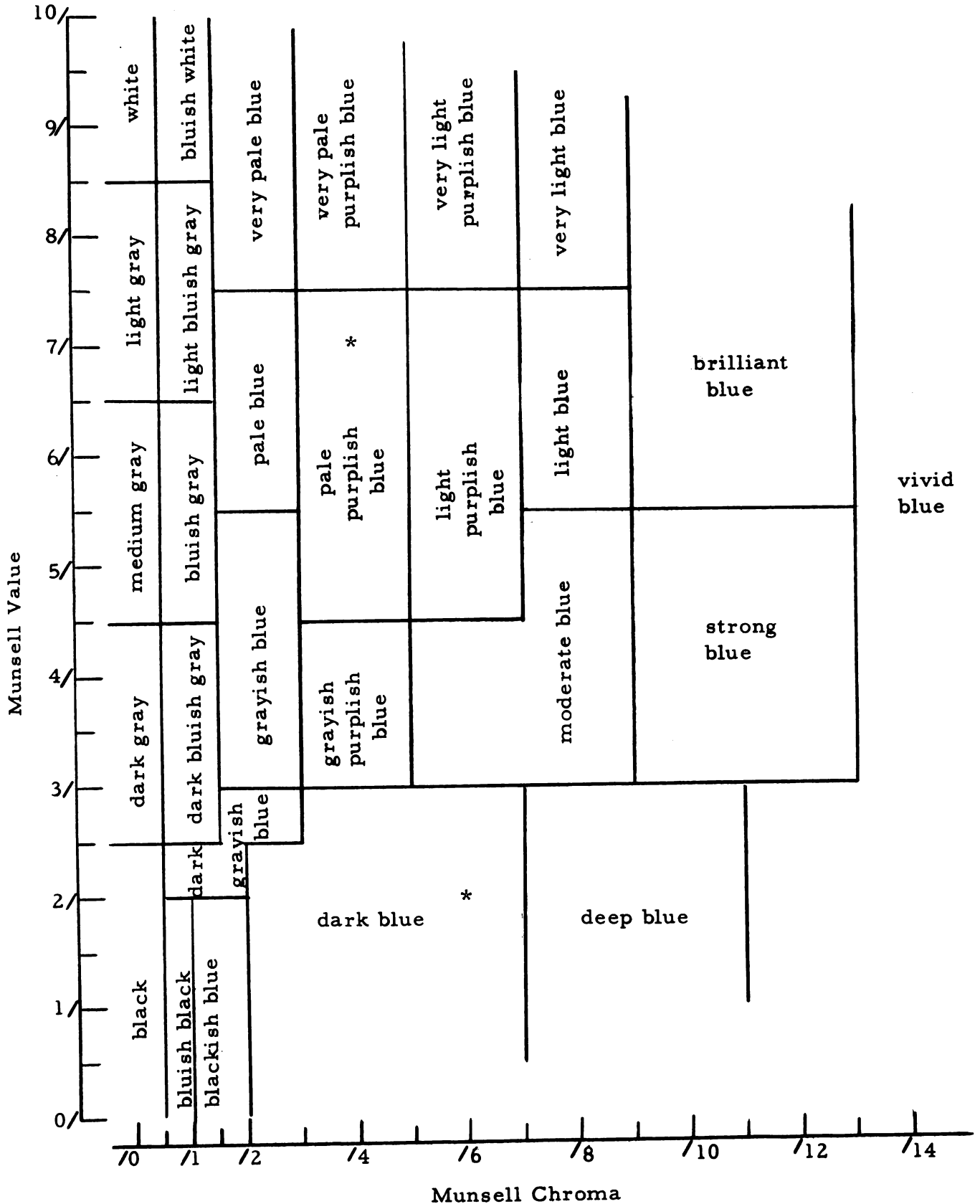* represents the greatest number of hue, value, and chroma preferences

Chart 10.--At home preference in patterned wear - 5.0 PB 6/2 to 6/6

*represents the greatest number of hue, value, and chroma preferences

Chart 11.--At home preferences in solid wear - 5.0 PB 7/4 and 5.0 PB 2/6

*represents the two solid color preferences

In reference to clothing, Ketcham stated that the color preference of women 55 to 80 or older was gay pink. The findings of this research do not corroborate Ketcham's findings; the closest reference to gay pink would be 10.0 RP 6/4, a light grayish purplish red found in the housedress. Thus the possibility exists that Ketcham's findings were based on what the women said they would wear, rather than what they actually did wear.[12]

It should be recalled that Cheskin stated that verbal preferences are not real preferences; just because a woman says she likes something does not necessarily mean that she desires to own it. Furthermore, Cheskin visualizes disaster for the merchant who bases his stock on peoples' verbal preferences.

In this study, a comparison of the verbal preferences reveals some interesting discrepancies. These women said they preferred the lighter values and brighter chromas, but they actually wore the darker values and duller chromas. They said they would not wear 10.0 YR 2/12 (deep yellowish brown), but they actually did wear 10.0 YR 4/2 (grayish yellowish brown) in their patterned clothing for church.

The original assumption that color preferences would differ in the "front" and "back" regions of clothing is

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[12]Many factors, such as the year and the season, fashion, section of the country, availability of colors in the clothing desired, cultural background . . . influence women's color preferences. However, it seems unwise to make a statement without substantiating or clarifying it.

substantiated by the results of this research, agreeing with Goffman's concept. This particular group of women basically wore dark values and dull chromas with the exception of the housedress, which included some lighter values and somewhat brighter chromas.

Summary

Although "front" and "back" regions existed in the clothing and color preferences of these 24 older women, nevertheless, they were basically conservative, evidenced by the items of clothing shown to this researcher. Their clothing and color selections indicated long-range planning; generally, their clothing was purchased to harmonize with basic accessories, consisting of matching black shoes and purses and white gloves. Hats added "spice" to the picture, displaying more color than all other accessories combined.

Even though several women spoke of current fashions, these apparently had little influence on their color prefer-ences; some of the recent, popular fashion colors, especially the purples, had little representation in their wardrobes. The purple-blues and blues were their "favorite" hues.[13]

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[13]Since the majority of these women said they were able to find a wide selection of colors, it is assumed that the colors shown to this researcher were their preferences; for those unable to find a wide selection, availability probably necessitated their selections.

In summary, a relationship existed between the authorities' recommendations and what these women actually wore, that is, the more basic hues, the darker values, and the duller chromas.

CHAPTER VI

DISCUSSION OF PHOTOGRAPHS INCLUDING
PRETEST SAMPLE

An important reason for including colored photo-

graphs of the participants in this study is to provide

further visual identification of the color preferences of

these particular women.[1]

Several possibilities were considered before the final

decision was made to arrange the pictures by ages, even

though age is a relative concept.[2]

Photographs of the women in the pretest sample are

shown first; their ages range from 54 to 87 years. All four

women were active in various church activities. In addition

to this, "C" enjoyed driving her own car to Flint for shop-

ping; "B" and "D" related interesting stories of their travels;

and "A" enjoyed her hobby of painting, a sample of which ap-

pears in the picture. Indeed, their concept of "old age", a

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[1]It should be recalled that these women (with three
exceptions) did not know that they would have their pictures
taken; hence, a variety of clothing can be seen, including
housedresses, daytime dresses, and better dresses. Three
women preferred to have their pictures taken later when they
could present a better appearance; surely Goffman's concept
of "front" region is evidenced by these three.

[2]The possibilities of arrangement of the pictures by
the women's present hair color, by dress sizes, by body build,
by social class, and by marital status were considered.

cheerful and hopeful one, would coincide with that of Oliver Wendell Holmes.

Photographs of women in the main sample follow those of the pretest sample. Something of their clothing and color preferences can be seen from these photographs. Patterned and solid garments, in blues, purple-blues, blue-greens, blacks, red, yellow-reds, and red-purples were represented. A few women had on colors which they said they would not wear. For example, number 8 said she would not wear a bright red, yet her sweater and a hat which she showed this researcher were vivid reds (5.0 R 4/14). Likewise, number 3 said she would not wear 5.0 R 4/14, which was the trim on her dress; she also had a coat of this color for churchwear. Several women showed other garments containing colors which they said they would not wear. Number 21 wore the greatest variety of colors, whereas number 9 wore predominantly blues.

In addition to their clothing and color preferences, the women's physical characteristics can be seen: their size, build, skin and hair coloring, and age -- in their home environments. Here again, age is a relative concept; numbers 18 and 21 were the most active of all the women, with extensive participation in clubs and organizations. As for appearance, some of the women look "younger" than their years while others look "older" than theirs; one woman gave the impression of being disengaged.[3]

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[3]One woman did not give the complete date of her birth, hence the reason for not stating it; she was placed as close as possible to her age group.

These are the women who made this study possible;
from their pictures, one can catch a glimpse of the individ-
uality of each woman in relation to the group.[4]

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[4]In order to have a composite of the women, a photo-
stat of all the pictures could be made; however, the color
element would be lost if this were done.

Color Photographs and Birth Dates of Women Interviewed

for the Pretest Sample

A   April 16, 1908

B   March 1, 1889

C   September 29, 1884

D   August 28, 1875

Color Photographs and Birth Dates of Women Interviewed
for the Main Sample

1   October 5, 1901

2   August 30, 1898

3   August 16, 1897

4   April 12, 1897

5   March 26, 1897

6   June 20, 189?

7   October 6, 1894

8   August 7, 1893

9   February 5, 1893

10   July 21, 1892

11   May 23, 1892

12   March 8, 1892

13   January 3, 1892

14   August 24, 1891

15   August 17, 1891

16   July 6, 1891

17　　　February 21, 1891

18　　　April 11, 1890

19　　　January 17, 1890

20　　　February 26, 1886

21   March 31, 1882

22   August 30, 1878

23   March 29, 1876

24   February 28, 1874

CHAPTER VII

SUMMARY AND CONCLUSIONS: RECOMMENDATIONS

This research has focused on the clothing and color preferences of older women, incorporating Goffman's concept of "front" and "back" regions. Easter and churchwear represented the "front" regions whereas the housedress represented the "back" region. The Munsell System of Color Notation was used for making accurate color comparisons for the highly specific questions.

Procedure

Two Fenton, Michigan residents compiled lists of prospective participants for this study: church women believed to be 65 years of age or older. Four Methodists participated in the pretest sample; 24 Presbyterians participated in the main sample.

The interview was scheduled for afternoon or evening, according to the convenience of the participant. Each interview lasted from one to five hours, with an average of two hours. In addition to the questions on clothing and color preferences, background information was included to provide further understanding.

Summary of Background Information

The majority of these predominately gray-haired women were classified in the middle social class as determined by Warner's Index of Status Characteristics with a few in the lower-upper class, and a few in the upper-lower class. Fenton, Michigan had been home for most of their lives; however, a few residents came from large cities within the state and one came from out-of-state.

Family ties were important to these women, evidenced by their display of enthusiasm when referring to their children and families. Church participation was also important to these women, many of whom devoted hours of their time to the various activities.

These women patronized women's apparel shops and department stores in Flint, Fenton, Holly, and Detroit. Some of the "older" women liked to have their daughters along while shopping to advise them in their clothing and color selections. Fit, style, and color were of primary importance to these women.

Basically, these women were conservative, evidenced by the more subdued, less conspicuous colors in their clothing. Accessories for the most part were basic, that is, black leather shoes of medium height, matching black purses, and white gloves. Hats added some "spice" to the picture, bringing in more color than all other accessories combined. A small amount of jewelry complemented the ensemble.

Indeed, age is a relative concept, evidenced in the discussion of the photographs. Although these women ranged from 60 to 88 years of age, some of them appeared "younger" than their chronological age, while others appeared "older" than theirs. Most of the women were actively engaged in various activities; only one gave the impression of being practically disengaged.

Summary of Color Research

In summary, this researcher found a difference between the verbal color preferences and the actual color preferences of these women.[1] On the whole, this group of women said they preferred the lighter values and brighter chromas, but they actually wore the darker values and duller chromas. They indicated that they would not wear 10.0 YR 2/12 (deep yellowish browns), but for patterned choices in church-wear 10.0 YR 4/2 (grayish yellowish brown) had the greatest number of preferences in hue, value, and chroma. Their favorite hue was 5.0 PB, with the greatest number of over-all selections. This substantiates previous findings that blue (probably including purple-blues) predominates in the clothing selections of older women.[2]

----

[1]Many factors, such as fashions, season, section of country, availability . . . influence color preferences. Since several women showed garments containing colors they said they would not wear, future researchers could investigate why these colors appeared in their wardrobes.

[2]A possible explanation has been suggested for the predominance of blue--that is, that almost all Caucasoids can wear some tint or shade of blue.

Conclusions

The original objectives of this study were as follows:

1. To discover whether there are differences in clothing and color preferences by contrasting a church ensemble with a housedress.

2. To find out whether dull and/or dark colors basically make up the older woman's wardrobe, and if so, why?

3. To compare the women's color preferences with the authorities' prescriptions.

All three objectives were realized in this study. Both the clothing and color preferences differed in the "front" and "back" regions; there was a tendency to "let down" somewhat at home, perhaps because the women were not on such wide display which supports Goffman's concept of "back" region. The wardrobes of these women were composed basically of dull and/or dark colors. The women said they preferred lighter values and brighter chromas but actually wore darker values and duller chromas. Blues were their favorite hues, especially 5.0 PB and 10.0 B.

Their color preferences agreed with the authorities' prescriptions; that is, that older women should wear the dull and/or dark colors.

Recommendations

Methodological

The Munsell System of Color Notation provided an excellent means for making accurate color comparisons which could not have been made otherwise. Specific hues, values, and chromas are requisites for discussing color preferences with accuracy and intelligence.

After conducting this exploratory research, this investigator has several recommendations for using the Munsell system. Perhaps more valid findings could be obtained by using 10 main charts for verbal preferences, rather than 20, as older women seemed to tire of looking at a large number of charts. Since these older women did not see much difference between the 5.0 and 10.0 charts, fewer charts would eliminate this problem.

Some researchers might prefer to use the charts without the cellophane because it makes a slight discrepancy in the actual appearance of the color. If at all possible, it would be advisable to conduct research under similar conditions, such as consistent natural or artificial light. When working with people and color however, this is sometimes an impossibility.

Further Research

The following studies may prove fruitful and inter-
esting in comparison with or in addition to this study:

1. Older women residents of a metropolitan area could be
   interviewed and findings compared with this study.

2. Using a larger sample of women, the similarities and
   differences within a specified social class could be
   investigated.

3. A country club or bridge club set could be compared
   with this study.

4. The color preferences of trained home economists could
   be compared with those of another selected group (such
   as art majors.)

5. All white-haired or all gray-haired women could be
   interviewed for comparison with this study.

6. The varieties of clothing and colors worn at home
   could be investigated for comparison; for example,
   formal entertaining versus lounging wear.

7. Keeping former hair color constant, a similar study
   could be made and findings compared with this study.

8. The varieties of clothing worn in "front" regions
   could be investigated for comparison; for example,
   clothing for dancing versus clothing for church.

9. The Munsell System of Color Notation could be compared
   with another system such as Ostwald to determine which
   one is more accurate for color analysis.

Suggested hypotheses for future research

Since this was an exploratory study, this researcher
had no explicit hypotheses to serve as a guide. From various
source materials, and in light of the findings of this par-
ticular study, several working hypotheses are proposed:

1. Women wear different colors for "front" and "back" regions in contrasting seasons, such as winter versus summer.

2. Metropolitan women wear a greater variety of colors than "small town" women in similar type(s) of garments.

3. Clothing and color preferences differ in "front" and "back" regions within the home; for example, apparel for formal entertaining differs from that for house-work; or bedroom clothing differs from that for food preparation.

4. A similar selected group of women of another race would wear different colors than this selected group.

5. The color preferences of an upper-upper social class group would differ from those of a lower-lower class comparing similar clothing for specific occasions.

6. Verbal color preferences differ from actual color preferences.

7. Women who are practically disengaged have less inter-est in clothing and colors than women who are social-ly active.

8. Color preferences of older women are more stable than those of younger women; fashionable colors are more im-portant to younger women than to older women.

9. Indirect methods and association-type tests can more accurately determine a person's color preferences than can surveys and interviews because they probe at the unconscious levels without the person's know-ing it.

10. Older women "conservatives" choose colors to enhance (complement) their complexions whereas younger women "socialites" choose colors that are fashionable first, in hopes that they will complement them, second.

11. Color preferences of one selected group will differ from those of another selected group.

12. A greater variety of color will be evidenced in the hats of older women than in any other accessory item which they wear.

13. Certain colors have greater appeal than others because of their identification with specific items of clothing; for example, older women will buy more 5.0 R 4/14 hats before they will buy a comparable number of 5.0 R 4/14 coats, suits or dresses.

14. With the exception of hats, accessories for older women are more conservative than for younger women.

15. For a selected group of women, value and chroma preferences will be more consistent than hue preferences. (verbal preferences.)

16. The Munsell System of Color Notation offers more advantages for making accurate color comparisons than any other system; a comparison could be made with a system such as Ostwald.

17. Certain colors (such as blues and purple-blues) will be preferred to other colors.

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APPENDIX A

APPENDIX A

Copy of the Interview Schedule.

1. Where do you like to shop for your clothing? in
   Fenton_____ in Flint_____ in Detroit_____ Other_____

2. Could you tell me the names of the stores where you like
   to shop?

3. Do you make some of your clothing? Yes_____ No_____
   Not any more_____

   What items of clothing do you make?

   Could you tell me why you make some of it?

   What percentage of your wardrobe do you make?
   Approximately 25%___ 50%___ 75%_____ All_____

4. What patterns do you prefer to use when you sew?

   Could you tell me why you like the patterns?

5. What have you bought recently which you particularly
   like?

   What in particular do you like about it?

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6. Have you bought something which you liked when you bought it but have since changed your mind about it?

   If so, why?

7. Is there anyone whom you particularly admire because of her dress?

   What in particular do you admire about it?

8. If you had a choice of the following magazines, which magazine would you pick up first to read?   Look_____
   Vogue_____ McCalls_____ Saturday Evening Post_____
   Ladies Home Journal_____ Harper's Bazaar_____
   Reader's Digest_____

9. Could you tell me the range of colors in your present wardrobe?

10. Are you able to find a wide selection of colors for your clothing?

11. Have you noticed any changes in your skin coloring over a period of years? Yes_____ No_____

    If so, do they affect the choice of colors in your wardrobe?

12. Does your hair color affect the choice of colors for your wardrobe? Yes_____ No_____ Don't know_____

13. Do you have a particular feature (such as hair, eyes, skin, etc.) which you try to emphasize by the use of color? Yes_____ No_____ Feature_____
Or maybe a combination of features_____

14. Are there any colors for your clothing that you would never wear? Yes_____ No_____ If so, why?

Note - Using the Munsell Student Charts (21), a list was made on the back side of the previous page for colors which the woman said she would wear and would not wear (Question #15)

15. Are there certain colors for your clothing that you really like to wear? Yes_____ No _____ Why?

16. Where, if anywhere, would you wear bright colors?_____

Why?

17. Where, if anywhere, would you wear subdued colors?_____

Why?

18. Are there any colors which you feel you should not wear?

If so, why?

19. May I see what you plan to wear (or wore) for Easter, including accessories?

20. May I see a complete ensemble that you would wear to church, including accessories?

21. May I see an outfit in which you especially like to do your housework?

22. Would you mind telling me if you are now using, or have used, a rinse on your hair? Yes_____ No_____

If so, does this affect your choice of colors?

Background Information

Picture (in color) of each individual - Note such things as

skin coloring_____

hair color before turning gray_____

build_____

height_____

weight_____

dress size_____

Name_____ Address_____ Phone_____

Date of birth_____

Sex (Females over 65, with gray or white hair)

Status: Single_____ Married_____ Widowed_____

Number of children (living)_____ Grandchildren_____
        Great grandchildren_____

Work or occupation_____ If retired, husband's former

                                  occupation_____

Source of income_____

Last grade of school completed?_____

Church membership_____ Attendance_____

Have you been an officer in clubs or organizations? Yes_____

No_____ Names of clubs_____

Where have you lived most of your life?_____

To what magazines and newspapers do you subscribe?_____

Social Class? (Based on Warner's ISC)

APPENDIX B

314 Main Street

Fenton, Michigan

March 17, 1962

Dear (Participant's Name):

While doing graduate work at Michigan State University last summer, I became interested in women's preferences in clothing. For my thesis work, I plan to interview women in Fenton to find out what their preferences are.

I would like very much to have you participate in this study. Since I'm teaching school, an evening would be more convenient. Please be assured that all information which you give me is strictly confidential.

I shall be calling you in the near future to make an appointment with you for the interview. Your cooperation will be greatly appreciated.

Sincerely,

Patricia M. Decker

APPENDIX C

APPENDIX C

Recommendations for executing future studies with older women

If a person is interested in pursuing a particular aspect of color preferences, he should divorce himself from personal prejudices or biases, since it is not uncommon for women to ask the researcher's opinion about a specific question.

Patience is a necessity in working with older women. The researcher should explain thoroughly just what he is attempting to do, so that the woman will know what to expect and what the researcher is trying to accomplish. It should be clarified that the researcher does not want to sell the woman anything in the future.

Once the interview date has been scheduled, a post card serves as an appropriate reminder of the appointment since the woman is likely to forget it (not purposely, but unconsciously). The researcher should not be too discouraged if a woman does not wish to participate in the survey; with some women, there exists the possibility of disengagement in which case probably no outsider would be welcome; for other women, a future contact might fit into her schedule more conveniently.

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During the interview, sincerity and honesty are a must at all times; genuine interest in the woman and her responses is a requisite. A verbal and written thank-you offers a thoughtful climax for a worth-while contribution.

These are the main suggestions which this researcher would like to pass on to future researchers working with older women.

APPENDIX D

COMPARISON TEST -- TABULATIONS OF HUE, VALUE, AND CHROMA

5.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	15							31
7/	15	16	16	16	16				79
6/	17	17	17	17	17	18			103
5/	18	18	18	18	18				90
4/	18	18	18	18					72
3/	18	18							36
2/	18								18
1/									
T	120	102	69	69	51	18			429

10.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	14	13							27
7/	14	13	12	13					52
6/	14	13	13	12	13				65
5/	14	13	13	13	13				66
4/	15	14	14	14	14				71
3/	15	14	14						43
2/	15								15
1/									
T	101	80	66	52	40				339

5.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	11	10							21
7/	11	9	9	9					38
6/	10	10	10	9	11				50
5/	13	11	10	11	11	11			67
4/	12	11	10	11	11	12	13		80
3/	12	10	10	10	10				52
2/	14	12	12						38
1/									
T	83	73	61	50	43	23	13		346

10.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	15	15	15	16					61
7/	15	15	16	16					62
6/	16	16	15						47
5/	16	16	16						48
4/	16	16							32
3/	16								16
2/	16								16
1/									
T	110	78	62	32					282

5.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	16	16	16	16	16			96
7/	16	16	16	16	16				80
6/	17	17	17	17					68
5/	18	18	18						54
4/	18	18							36
3/	18								18
2/	18								18
1/									
T	121	85	67	49	32	16			370

10.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	17	17	16					66
7/	16	17	17	17	17				84
6/	17	17	17	17	17				85
5/	18	18	18	18					72
4/	18	18							36
3/	18	18							36
2/	18								18
1/									
T	121	105	69	68	34				397

VERBAL COLOR DISLIKES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	11	10							21
7/	11	9	9	9					38
6/	10	10	10	9	11				50
5/	13	10	11	11	11				67
4/	12	10	10	11	11	12			80
3/	12	10	10	10	10	12	13		52
2/	14	12							38
1/									
T	83	73	61	50	43	23	13		346

10.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	14	13							27
7/	14	13	12	13					52
6/	14	13	12	13					65
5/	14	13	13	13	13				66
4/	15	14	14	14	14				71
3/	15	14	14						43
2/	15								15
1/									
T	101	80	66	52	40				339

5.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	15							31
7/	15	16	16	16					79
6/	16	17	17	17	18				103
5/	18	18	18	18	18				90
4/	18	18	18						72
3/	18								36
2/	18								18
1/									
T	120	102	69	69	51	18			429

10.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	17	17	16					66
7/	16	17	17	17					84
6/	17	17	17	17	17				85
5/	18	18	18	18					72
4/	18	18							36
3/	18	18							36
2/	18								18
1/									
T	121	105	69	68	34				377

5.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	16	16	16	16	16	16			96
7/	16	16	16	16	16				80
6/	17	17	17	17					68
5/	18	18	18						54
4/	18	18							36
3/	18								18
2/	18								18
1/									
T	121	85	67	49	32	16			370

10.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	15	15	16						61
7/	15	15	16	16					62
6/	16	16	16						47
5/	16	16							48
4/	16								32
3/	16								16
2/	16								16
1/									
T	110	78	62	32					282

VERBAL COLOR DISLIKES

COMPARISON TEST -- TABULATIONS OF HUE, VALUE, AND CHROMA

5.0GY

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	8	6	6	6					24
7/	8	7	7	7	7				35
6/	8	8	8	8					32
5/	8	8	8	8					32
4/	8	8							16
3/	8	8							16
2/	8								8
1/									
T	53	45	29	29	7				163

10.0GY

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	10	9	9						28
7/	10	9	9	9					37
6/	10	9	9	9	9				46
5/	10	9	9	9					37
4/	10	9	9						28
3/	10	9							19
2/	10								10
1/									
T	70	54	45	27	9				205

5.0G

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	13	13	13						39
7/	13	13	13						39
6/	13	13	13						39
5/	13	13	13	13					52
4/	15	15							30
3/	15	15							30
2/	15								15
1/									
T	97	82	52	13					244

10.0G

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	13								13
7/	13	13							26
6/	13	13	13						39
5/	13	13	13						39
4/	14	14							28
3/	14	14							28
2/	14								14
1/									
T	94	67	26						187

5.0BG

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	8								8
7/	8	8							16
6/	8	8	8						24
5/	8	7	7						22
4/	10	9	9						28
3/	10	9	9						28
2/	10	9							19
1/									
T	62	50	33						145

10.0BG

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	8								8
7/	8	8	8						24
6/	8	8	8						24
5/	9	9	9						27
4/	9	9	9						27
3/	9	9	9						27
2/	9								9
1/									
T	60	43	43						196

VERBAL COLOR DISLIKES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	6	6							12
7/	6	6	6						18
6/	6	6	6						18
5/	6	6	6						18
4/	7	7	7	7					28
3/	7	7	7						21
2/	7								7
1/									
T	45	38	32	7					122

10.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	4	4							8
7/	4	4	4						12
6/	4	4	4						12
5/	4	4	4						12
4/	5	5	5	5					20
3/	5	5	5	5					20
2/	4	4							8
1/									
T	30	30	22	10					92

5.0PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	11								11
7/	11	11	11						33
6/	12	12	12	12					48
5/	13	13	12	12	12				62
4/	12	12	12	12	12				60
3/	12	12	12	12	12	12			72
2/	12	12	12						36
1/									
T	83	72	71	48	36	12			322

10.0PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	13								13
7/	13	12	13						38
6/	13	12	13	13					51
5/	14	14	14	14	14				70
4/	14	14	14	14	14				70
3/	14	14	14	14	14				70
2/	14	14	14						42
1/									
T	95	80	82	55	42				354

5.0P

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	12	12							24
7/	11	11	11						33
6/	11	11	11	11					44
5/	11	11	11	11	11				55
4/	13	13	13	13	13	13			78
3/	13	13	13	13	13				65
2/	13	13	13						39
1/									
T	84	84	72	48	37	13			338

10.0P

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	14	14							28
7/	14	14	14	14					56
6/	14	14	14	14					56
5/	14	14	14	14	14				70
4/	15	15	15	15	15				75
3/	15	15	15	15	15				75
2/	15	15	15						45
1/									
T	101	101	87	72	44				405

VERBAL COLOR DISLIKES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0RP

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	10	10	10						30
7/	10	10	10	10					40
6/	10	10	10	10	10				50
5/	10	10	10	10	10				50
4/	10	10	10	10	10	10			60
3/	11	11	11	11					55
2/	11	11	11						33
1/									
T	72	72	72	51	41	10			318

10.0RP

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	11	11	11						33
7/	11	11	11	11					44
6/	11	11	11	11	11				55
5/	11	11	11	11	11				55
4/	11	11	11	11	11				55
3/	12	12	12	12	12				60
2/	12	12	12						36
1/									
T	79	79	79	56	45				338

VERBAL COLOR DISLIKES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	2	2							4
7/	7	3	2	2	3				17
6/	1	2	1	1	1	1			7
5/	2	2							4
4/			1	1	1				3
3/									
2/		1							1
1/									
T	12	10	4	4	5	1			36

10.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	2	2							4
7/	4	2	1	4					11
6/	3	2	1	2	4				12
5/	2	2	1	1	1				7
4/									
3/			1						1
2/									
1/									
T	11	8	4	7	5				35

5.0R

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	2	4							6
7/	3	1		1					5
6/	3	3	1	1	3				11
5/	1	1				1	1		4
4/			2	2	2	1	2		9
3/			1		4		3		8
2/									
1/									
T	9	9	4	4	9	2	6		43

10.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	4	6	4	4					18
7/	2	2	2	3					9
6/	2	2	2						6
5/	2	3	5						10
4/	1	1							2
3/	1								1
2/	1								1
1/									
T	13	14	13	7					47

5.0Y

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	4	3	4	4	3	3			21
7/	3	2	2	2	3				12
6/	2	2	2	3					9
5/	2	2	2						6
4/	1	2							3
3/	1								1
2/	2								2
1/									
T	15	11	10	9	6	3			54

10.0YR

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	4	3	2	2					11
7/	3	3	3	2	1				12
6/	1	1	1	1	1				5
5/		1							1
4/									
3/			1						1
2/									
1/									
T	8	8	7	5	2				30

VERBAL COLOR PREFERENCES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0GY

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	3	3	5	4					15
7/	4	4	6	4	4				22
6/	2	2	3	4					11
5/	1		3	5					10
4/		3							4
3/		1							2
2/	1								1
1/									
T	13	14	17	17	4				65

10.0GY

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	6	8	6						20
7/	5	4	5	5					19
6/	7	5	6	5	4				27
5/	5	2	3	4					14
4/	3	2	2						7
3/	3	2							5
2/	4								4
1/									
T	33	23	22	14	4				96

5.0G

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	2	4	3						9
7/	2	3	3						8
6/	2	2	3						7
5/	3	3	3	5					14
4/	1	1							2
3/	1	1							2
2/	1								1
1/									
T	12	14	12	5					43

10.0G

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	7								7
7/	4	7							11
6/	4	4	6						14
5/	3	3	4						10
4/	1	1							2
3/	1	1							2
2/	1								1
1/									
T	21	16	10						47

5.0BG

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	5								5
7/	3	7							10
6/	5	7	9						21
5/	2	2	4						8
4/	2	2	2						6
3/	2	2	2						6
2/	2	2							4
1/									
T	21	22	17						60

10.0BG

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	7								7
7/	6	5	8						19
6/	4	4	6						14
5/	3	3	5						11
4/	2	2	3						7
3/	2	2	2						6
2/	2								2
1/									
T	26	16	24						66

VERBAL COLOR PREFERENCES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									2
8/	2								11
7/	3	3	5						10
6/	2	2	2	4					14
5/	2	2	2	4	4				12
4/	1	1	2	5	3				17
3/	2	2	3	4	3	3			5
2/	1	1	2	3					
1/									
T	14	17	16	17	10	3			77

10.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									10
8/	4	6							20
7/	5	5	10						17
6/	5	5	7						18
5/	5	5	8						18
4/	3	3	5	7					20
3/	4	5	5	6					7
2/	4	3							
1/									
T	30	32	35	13					110

5.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									9
8/	4	5							13
7/	3	4	6						18
6/	5	5	8						11
5/	3	3	5						14
4/	3	3	4	4					6
3/	2	2	2						4
2/	4								
1/									
T	24	22	25	4					75

10.0P

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									7
8/	3	4							17
7/	5	5	3	4					5
6/	1	1	2	1	2				6
5/	1	1	1	1	2				6
4/	1	1	1	1					5
3/	1				1				
2/									
1/									
T	12	13	8	8	5				46

5.0P

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									10
8/	5	5							12
7/	4	3	5						13
6/	3	3	4	3					12
5/	2	2	3	3					12
4/	1	2	2	2	3				8
3/	1	1	1	2	2	3			3
2/	1	1	1		3				
1/									
T	17	17	15	10	8	3			70

10.0PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									8
7/	2	3	3						12
6/	4	3	4						
5/									
4/	1		1	1	1				4
3/									1
2/	1			1					3
1/		1	1	1					
T	4	9	8	5	2				28

VERBAL COLOR PREFERENCES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

5.0RP

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/		2	2						6
7/		3	4	3					14
6/		2	2	3	4				14
5/		3	2	2	2				11
4/		2	2	2	2	4			14
3/		2	2	2	4				12
2/		1	1						3
1/									
T	1	17	14	15	12	12	4		74

10.0RP

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	2	3	4						9
7/	3	3	3	3					12
6/	3	3	2	2	2				12
5/	4	3	2	2	3				14
4/	3	3	2	2	2				12
3/	3	2	3	3	4				15
2/	1								1
1/									
T	19	17	16	12	11				75

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									

VERBAL COLOR PREFERENCES

APPENDIX E

Key for Charts[1]

P	patterned garment
S	solid garment
C	coat
J	jacket
B	blouse
PC	patterned coat

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[1] This key applies to all the charts in this appendix.

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

2.5R

5.0R — P — 1P

7.5R — 0

10.0R — PP — 2P

2.5YR — 0

5.0YR — PP — 2P

COLORS PREFERRED FOR EASTER

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR EASTER

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR EASTER

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR EASTER

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									0

5.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	B								
7/			P						
6/									
5/			P	P					
4/									
3/									
2/									
1/									
T									3P,5

2.5B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									0

5.0PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/	C								
7/									
6/					P				
5/				S					
4/					C	P			
3/	P,5								
2/	5								
1/									
T									3P,5

2.5PB

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/									
6/									
5/									
4/									
3/									
2/									
1/									
T									0

10.0B

	/2	/4	/6	/8	/10	/12	/14	/16	T
9/									
8/									
7/	P,2,C	C							
6/									
5/				P					
4/	P								
3/	5								
2/									
1/									
T									5P,2,5

COLORS PREFERRED FOR EASTER

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5PB

10.0PB

2.5P

7.5P

5.0P

10.0P

COLORS PREFERRED FOR EASTER

148

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR EASTER

2.5RP

5.0RP

7.5RP

10.0RP

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5R

5.0R

2.5R

5.0YR

2.5YR

10.0R

COLORS PREFERRED FOR CHURCH

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5GY

5.0GY

2.5GY

5.0G

2.5G

10.0GY

COLORS PREFERRED FOR CHURCH

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR CHURCH

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR CHURCH

154

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5PB   10.0PB   2.5P

7.5PB — 0

10.0PB — 2P (P, P markings)

2.5P — 15 (5 marking)

5.0P   7.5P   10.0P

5.0P — 0

7.5P — 0

10.0P — 15 (5 marking)

COLORS PREFERRED FOR CHURCH

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5RP

5.0RP

2.5RP

10.0RP

COLORS PREFERRED FOR CHURCH

156

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

COLORS PREFERRED FOR HOUSEDRESSES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

7.5B

5.0PB

5.0B

2.5PB

2.5B

10.0B

COLORS PREFERRED FOR HOUSEDRESSES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

2.5P

10.0P

10.0PB

7.5P

7.5PB

5.0P

COLORS PREFERRED FOR HOUSEDRESSES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

2.5BG

10.0G

7.5G

10.0BG

7.5BG

5.0BG

COLORS PREFERRED FOR HOUSEDRESSES

COMPARISON TEST--TABULATIONS OF HUE, VALUE, AND CHROMA

2.5RP   5.0RP   7.5RP   10.0RP

COLORS PREFERRED FOR HOUSEDRESSES