AN ANALYSIS OF THE FASHION PROCESS OF THE MINI-LENGTH GARMENT AS SHOWN IN FASHION PUBLICATIONS

Thesis for the Degree of M. A.

MICHIGAN STATE UNIVERSITY

NANCY LEE THOMPSON

1977

ABSTRACT

AN ANALYSIS OF THE FASHION PROCESS OF THE MINI-LENGTH GARMENT AS SHOWN IN FASHION PUBLICATIONS

By

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The fashion process of a particular style of garment was investigated to determine whether distinct modifications of a style occur in relationship to time and whether agricultural diffusion theories are applicable to clothing investigations.

The mini-length garment was chosen as the vehicle for analyzing the fashion process. Four fashion publications were selected for the data sources; VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG.

A total of 1,147 photographs of the garment were selected from all issues of the publications between 1965 and 1975. Selection requirements were necessary so that the style characteristic (length) of the garment could be measured. Relative height and the distance from the garment's hemline to the middle of the ankle were the two measurements taken to calculate a ratio representing the length of the style over time. Data were further

identified according to fashion publication, editor or advertiser perspective, and socioeconomic level.

Mean ratio measurements were calculated to test the statistical hypotheses based on a random sample of the photographs measured. Statistical analyses were carried out within an analysis of variance framework with a significance level of .05.

Promotion curves (frequency by time distributions) were constructed for all measured figures and for each of the perspectives, fashion publications, and socioeconomic levels to determine whether the "acceptance" of the garment approached a normal curve. The visual analysis of the curves did not indicate that any of the curves approached normal distributions. Therefore, agricultural diffusion theories may need to be modified for application to clothing investigations.

Five periods where style changes in the length of the garment were believed to exist were identified by analyzing the composite curve in terms of the modification theory. The periods were labeled and identified; introduction (1965 and 1966), refinement (1967), elaboration (1968 and 1969), adulteration (1970, 1971, and 1972), and decline (1973, 1974, and 1975).

Planned comparisons were used to determine if the length of the garment varied as it moved from one style period to the next. Four modifications were detected

when the data were analyzed generally and for the advertisers' perspective. However, few variations were detected when the data were analyzed for the editors' perspective, for each of the fashion publications, and for each of the socioeconomic levels. The detected changes in the length of the garment gave partial support to the modification theory and suggested that design characteristics may vary during a style's period of fashionability.

The length of the garment was analyzed within each of the style periods for differences or similarities according to the perspectives, the fashion publications, and the socioeconomic levels.

Editors' and advertisers' showing of the mini-length garment appeared to vary according to the stage of the style's evolution. The three fashion periodicals appeared to be similar in their presentation of the garment over time. In addition, the periodicals appeared to differ over time from the clothing catalog. The upper and middle socioeconomic levels appeared to be similar in their presentation of the garment over time. The lower level, however, differed from both the upper and middle levels in its presentation of the style over time.

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A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Human Environment
and Design

1977

ACKNOWLEDGMENTS

The investigator would like to express her appreciation and thanks to the members of her thesis committee for their constant guidance and encouragement throughout the course of this study.

Dr. Anna M. Creekmore, major professor

Dr. Jean D. Schlater, minor professor

Dr. Ann Slocum, committee member

Mrs. Ila Pokornowski, committee member

Thanks, also, to Kathy Cyr and Michelle Morganosky, fellow graduate students, and Eve Chamberlain-Yorke, for their never ending support and assistance. Finally, the investigator would like to express her thanks to her parents, Mr. and Mrs. Robert L. Thompson, for their constant love and support throughout the course of the graduate program.

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Chapter 1

INTRODUCTION

Changes in the styles of clothing that are promoted and worn within any modern social system are highly visible. When a particular style of garment is introduced and accepted by a few influential people, it is said to be fashionable. The continuing fashionability of a garment depends on the style's perceived newness by different people as time goes by. The newness of the style in conjunction with the style's movement from few accepters to many over time validates the style as an ongoing fashion.

The movement of a style through time, from few accepters to increasing numbers, describes the process through which all fashions evolve. Fashion process, then, deals with the introduction of a new style of garment and its movement from highly noticeable limited acceptance to a wider acceptance by greater numbers. The process continues and approaches its end when the style undergoes a gradual loss in acceptance over time. The "fashion cycle" is used to describe the graphic representation (frequency by time distributions) of the style's acceptance magnitude and length of fashionability.

Several explanations of the cyclical effects of fashion movements have been proposed from the areas of sociology, psychology, economics, history, and other academic fields. Few attempts have been made to explain what happens to a particular style as it moves through the fashion process. One popular theory states that a style undergoes at least five modifications in form as it moves through time.[1] One way to study the fashion process is to analyze any modifications that take place in a particular style of garment in relationship to time.

Another way to study the fashion process is in terms of diffusion and adoption theories. Rogers, from his research on the diffusion and adoption of agricultural innovations, concluded that the adoption of innovations approaches normally shaped distributions when plotted according to frequency and time dimensions. In addition, Rogers defined and labeled the levels of innovativeness on the basis of the normal frequency distribution and standard deviations.[2] Rogers' theory of the diffusion and adoption of innovations has frequently been applied to the study of the diffusion of new styles of

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[1]Anna M. Creekmore, "Term Paper Topics," History of Costume, Human Environment and Design 483, Michigan State University.

[2]Everett M. Rogers with F. Floyd Shoemaker, Communication of Innovations: A Cross-Cultural Approach (2d ed.; New York: The Free Press, 1971), pp. 176-82.

women's clothing. However, clothing investigators[3] have generally failed to recognize that the adoption distribution of new styles of clothing may not be a normally distributed phenomenon. Therefore, Rogers' method for classifying types of adopters may be inappropriate for identifying ideal types of clothing adopters.

The styles which are fashionable each season are available for study in fashion publications. By concentrating on a particular style of garment, differences between editor and advertiser perspectives, publications, and socioeconomic variables may be investigated.

This investigation was a study of the fashion process and an analysis of the introduction, acceptance, and decline phases of the mini-length garment. The first objective was to determine the shape of the various

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[3]Margaret P. Grindereng, "Fashion Diffusion: A Study by Price Range and Style Dispersion and Style Leadership" (unpublished Doctor's dissertation, The Ohio State University, 1965); Holly L. Schrank, "Fashion Innovativeness and Fashion Opinion Leadership as Related to Social Insecurity, Attitudes Toward Conformity, Clothing Interest, and Socioeconomic Level" (unpublished Doctor's dissertation, The Ohio State University, 1970); Gail F. Hiller, "Comparison of Two Groups of University of Alberta College Women: Innovators of a Specific Fashion in Clothing and Members of the Normative Dress Majority on Selected Characteristics" (unpublished Master's thesis, Utah State University, 1971); Lorraine Morton, "A Comparison of Two Groups of Brigham Young University College Women: Innovators of a Specific Fashion in Clothing and Members of the Normative Dress Majority on Selected Characteristics" (unpublished Master's thesis, Utah State University, 1972).

promotion curves for the mini-length garment to ascertain whether it is appropriate to apply Rogers' theory of the diffusion and adoption of innovations to the diffusion of new styles of clothing as depicted by the promotional data of fashion publications between 1965 and 1975. The second objective was to identify the style modification periods of the mini-length garment using a composite promotion curve. After the identification of the modification periods, an analysis of the fashion process was made by comparing the mean ratio length of the style from one modification period to the next with respect to a random sample of all figures and random samples of editor and advertiser figures, fashion publication figures, and socioeconomic figures.

Chapter 2

REVIEW OF LITERATURE

The review of the pertinent literature, including theory and empirical research, will be presented in the following sections: (1) the meaning of fashion, (2) the fashion process and modifications in form, (3) fashion promotion in terms of perspectives, fashion publications, and socioeconomic levels, and (4) diffusion and adoption of innovations.

THE MEANING OF FASHION

There have been fashions in literature, fine arts, architecture, home furnishings, philosophy, science, and manners, as well as in clothing. The content of fashion varies depending upon which area of life is under investigation. In this study fashion will be discussed in terms of styles of women's clothing.

To understand the concept of fashion fully, the meaning of style must first be understood, since the concept of fashion is based on the acceptance of a particular style. Style has generally been defined as "the way in which something is said or done, as distinguished

from its substance"[1] and as the "mode of expression in any art."[2] Style, generally, then may be thought of as a distinctive means of expression. Style in terms of clothing has been defined as a "particular cut, design, or type of an article."[3] Styles in clothing are identified in terms of line, form, proportion, color, and fabric and refer to garments which retain at least one identifiable characteristic over an extended period of time.

A definition of the term "fashion" does not appear to exist which is acceptable to the many disciplines interested in the phenomenon of fashion. Nystrom spoke of the need for standardization of meanings in 1928, and today, the need for standardization still exists.[4] Sociologists tend to define fashion in terms of a social phenomena, while economists define it as a commodity to be sold. Anspach, in her book The Why of Fashion, illustrates this point very well by discussing fashion first

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[1]William Morris, ed., The American Heritage Dictionary of the English Language (Boston: American Heritage Publishing Co., Inc., 1971), p. 120.

[2]R. Turner Wilcox, The Dictionary of Costume (New York: Charles Scribner's Sons, 1969), p. 136.

[3]Mary Brooks Picken, The Fashion Dictionary (New York: Funk and Wagnalls, 1973), p. 370.

[4]Paul H. Nystrom, Economics of Fashion (New York: Ronald Press, 1928), p. 3.

as a social phenomenon, secondly, as a commodity, and lastly, as a symbol.[5]

Fashion has been defined as "the current style or custom, . . . ; the mode for the present"[6] and as the "prevailing or accepted style; often embracing many styles at one time."[7] From these definitions, fashion appears to be the prevailing style or styles of garments at a specific period in time, or nothing more than the mode. But there is more to the concept of fashion than general acceptance or popularity of particular styles of garments. What the preceding definitions fail to emphasize is the relationship between the variables of newness, time, and acceptance which, when combined, are the major determinants of fashionable styles of garments.

When a particular style is first introduced and, in turn, accepted by a few influential people, the style is then considered to be fashionable. The continuing fashionability of the style, over time, depends on the style's perceived newness by succeeding groups of adopters, regardless of their number. The definition of fashion as the mode is misleading. In some instances what

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[5]Karlyne Anspach, The Why of Fashion (Ames, Iowa: The Iowa State University Press, 1967), introduction.

[6]Morris, ed., The American Heritage Dictionary, p. 477.

[7]Picken, The Fashion Dictionary, p. 138.

is considered to be fashion by some individuals who are late adopters may also be the mode for the majority, but this only defines fashion at one particular point in time. Fashion is a continually changing phenomenon and the perceived newness, time, and acceptance variables should be included in a definition of fashion.

The movement of a style through stages of acceptance, over time, is referred to as the fashion process. After the movement of a style has ceased, the style's cycle of fashionability has been completed. The term "cycle" here refers to the progressive movement of a style over time. Fashion cycles are generally characterized by three phases, defined as the introduction (gradual rise in acceptance), culmination (mass acceptance), and decline in the popular acceptance of a garment style.[8] Theoretically, fashion cycles are graphically represented (frequency by time dimensions) as a symmetrical bell-shaped curve (Figure 1). Graphic representations of fashionability cycles are thought to be fairly accurate measures of the style's duration and magnitude of acceptance.[9]

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[8]Marilyn J. Horn, The Second Skin: An Interdisciplinary Study of Clothing (2d ed.; Boston: Houghton Mifflin Co., 1975), p. 147.

[9]Ibid., p. 149.

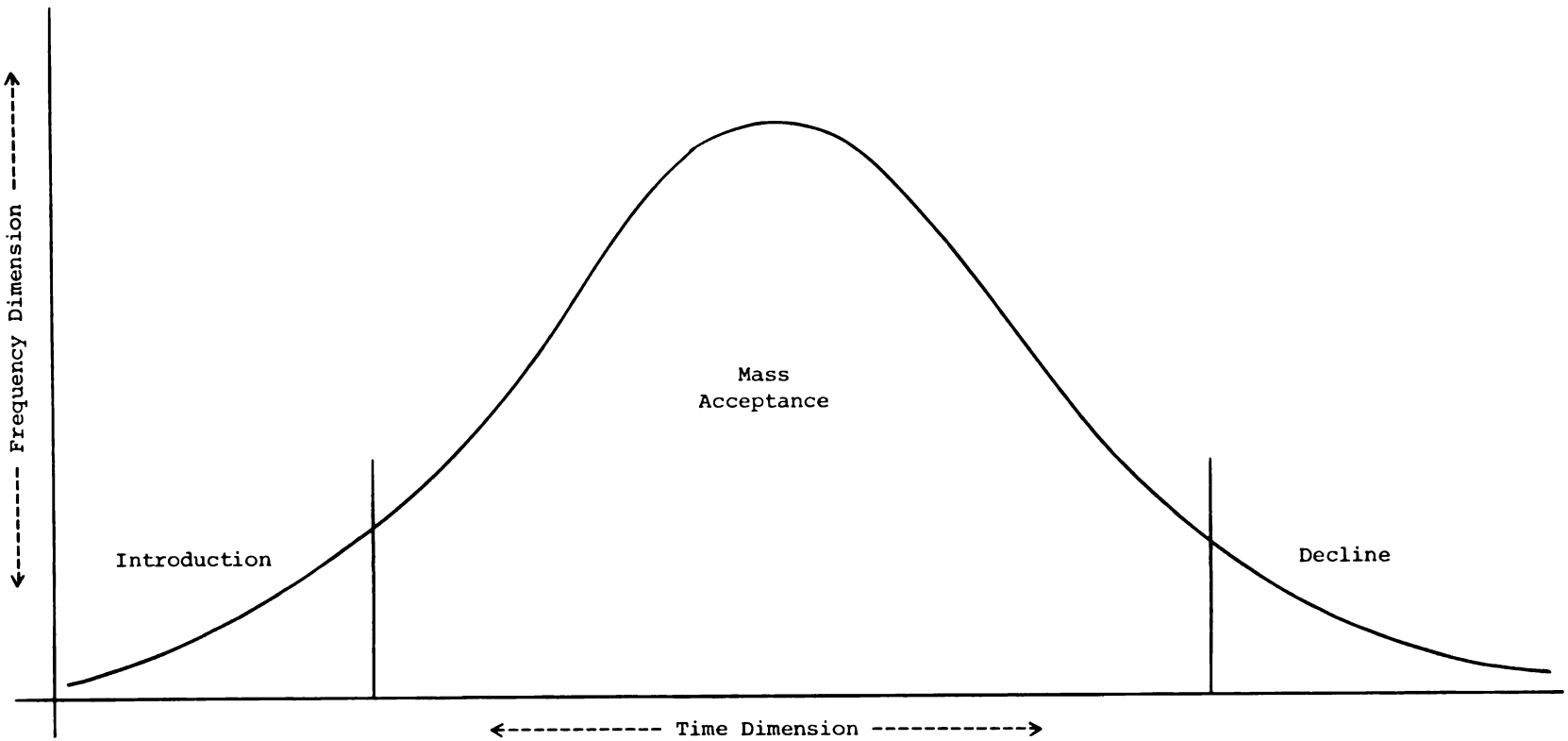

Figure 1

Theoretical Representation of a Fashion Cycle[a]

[a]Marilyn J. Horn, The Second Skin: An Interdisciplinary Study of Clothing (2d ed.; Boston: Houghton Mifflin Co., 1975), p. 150.

Many factors can affect the shape of the curve which reflects a style's fashionability cycle. Acceptance, in terms of buying and use, may continue indefinitely due to the high utility of the style for the masses; it may be interrupted due to social upheaval or environmental changes; or it may continue to its normal end due to the declining desirability of the style over time.[10]

THE FASHION PROCESS AND MODIFICATIONS IN FORM

Theories explaining why fashion operates the way it does have been proposed over the years. Generally, these theories have attributed the changes in fashions to either social phenomena, charismatic individuals, the social elite, or a combination of the above, but do not deal directly with modifications in style characteristic(s) which might occur over time in a particular style of garment.

One popular theory states that during the fashion cycle of a particular style of garment the style undergoes a series of modifications. Five periods have been proposed and labeled introduction, refinement, elaboration, adulteration, and decline.[11] One source reviewed

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[10]Nystrom, Economics of Fashion, pp. 21-23.

[11]Anna M. Creekmore, "Term Paper Topics," History of Costume, Human Environment and Design 483, Michigan State University.

referred to five periods as acceptance stages in a fashion cycle and labeled them introduction, rise, culmination, decline, and obsolescence.[12] The latter five stages appear to be in accord with those proposed in the former modification theory, with differences occurring in labels. Generally, however, the normal acceptance distribution is divided into only three phases, introduction, acceptance, and decline. From the analysis of Figure 1, in terms of time, the introduction and decline phases appear to be comparable to the introduction and decline periods proposed by the modification theory. The acceptance phase of the fashion cycle has been divided into three time periods, namely, refinement, elaboration, and adulteration, under the modification theory. All five style modification periods are believed to exist for all fashionable styles of garments, even though they are rarely recognized or identified in the literature.

Perceived newness and the initial acceptance of a style of garment by a small number of people validates the garment style as fashion. For an old style to continue to seem new it must undergo periodic modifications in its form, decoration, or fabric. Horn states:

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[12]Mary D. Troxell and Beatrice Judelle, Fashion Merchandising (New York: McGraw-Hill Book Company, 1971), p. 55.

> The typical fashion must always be different from that of the preceding year, yet it rarely differs in any marked degree from its predecessor. Each year's fashion is built upon the past and can be seen as an outgrowth or modification of the previous style.[13]

The concept of continuous evolution is congruent with that of the five developmental stages of a fashion cycle.

During the introductory period the initial style of a garment is shown. After this stage, the identifying characteristic(s) may go through a period of refinement, where a style's design is improved. At a style's height of desirability the elaboration phase begins, with the design ideas being thoroughly developed in a number of ways. Adulteration is the period when a garment style begins to decline in its fashionability, with the most widely accepted design beginning to appear inferior or extreme due to the distortion of the identifying style characteristic(s) or the addition of extraneous elements. The decline period of a style is characterized by the continuing distortion of the design or the addition of extraneous design elements and consequently marks the end of a style's cycle of fashionability.[14]

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[13]Horn, The Second Skin, p. 153.

[14]Creekmore, "Term Paper Topics"; Troxell and Judelle, Fashion Merchandising, pp. 55-56; Morris, ed., The American Heritage Dictionary.

If the modification theory is viable, fashionable garments will pass through the five style modification periods or developmental stages during the style's use. For each of the style modification periods the garment's design will be modified from the preceding period's characteristic(s) to take on significantly different characteristic(s). Empirical evidence supporting these expected results could not be located in the existing literature.

FASHION PROMOTION

Promotion messages about new products are communicated through both mass media and interpersonal communication channels. The type of channel chosen is a function of the source(s), the content of the message(s), and the intended receiver(s).[15] Mass media channels, according to Rogers, are more effective for creating an awareness of and/or providing information about new products available on the market, while interpersonal channels are more effective in the actual adoption of new products.[16]

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[15]Everett M. Rogers with F. Floyd Shoemaker, Communication of Innovations: A Cross-Cultural Approach (2d ed.; New York: The Free Press, 1971), pp. 251-53.

[16]Ibid., p. 255.

Information about new styles of clothing is communicated through many types of mass media channels. Some of these are newspapers, catalogs, magazines, and direct mail. Rapid diffusion of style awareness and/or style information to various segments of the population as been made possible through fashion publications. These fashion publications are a major means of promoting new styles of women's clothing because they provide a continuous and accurate record of what is fashionable on a monthly and seasonal basis.

In a 1969 study, Roper investigated the use of mass media by high school girls in relation to their clothing. Fashion magazines were found to have a stronger influence on the subjects' clothing choices than did newspapers.[17] Seaton (1970) designed a study to identify the types of mass media consciously used by homemakers as sources of fashion information for outer garments. Newspaper articles and advertisements, store displays, and fashion magazines were the three types of mass media used most frequently.[18] Varian (1972) studied

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[17]Lydia Lou Roper, "Clothing Practices Correlated With Newspaper and Magazine Reading Habits of High School Girls in Stillwater, Oklahoma" (unpublished Master's thesis, Oklahoma State University, 1969).

[18]Rosetta Willima Seaton, "Media and Materials as Sources of Fashion Information for Women" (unpublished Master's thesis, University of Maryland, 1970).

women's use of national versus local mass media information sources in relation to the diffusion of specific items of clothing. Local sources of fashion information were found to be used more often than national sources at the awareness stage of the diffusion process. However, her conclusions state that both national and local mass media sources of fashion information were important in creating awareness of currently fashionable styles of clothing.[19]

The findings of these studies support Rogers' generalization concerning the role of mass media channels in the diffusion process. Fashion publications were both perceived and used as important sources for awareness of and information about currently fashionable styles of clothing.

Fashion Promotion and Perspectives

Each issue of most fashion periodicals may be divided into editorial and advertisement sections. These sections report, both pictorially and verbally, what each group perceives to be the fashionable styles of clothing. However, the definition of fashionable styles of clothing

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[19]Martha Rose Varian, "The Fashion Adoption Process in a Small Town Society: A Study of Consumers' Use of Selected Sources of Fashion Information" (unpublished Master's thesis, The Ohio State University, 1972).

appears to differ with the perspective. The editorial section consists of reports, based on editors' opinions of the newest styles of clothing available to the public. The advertisement section, made up of various advertisements, is aimed at selling specific styles of clothing (those styles of clothing which have already been accepted to some degree) to the public. However, numerous sources alluded to the fact that editors and advertisers work together, complement each other, or cooperate with each other.[20] It may be assumed that the complementary role of the editors and advertisers is based on the understanding that it is the revenue received from the advertisements that makes the fashion publications possible, since this revenue is the publications' primary means of support.[21] While taking into consideration the complementary role between the perspectives, differences are still expected between the editors' and advertisers' promotion practices when compared with each other. The investigator was unable to locate any research that

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[20]Madge Garland, Fashion (Great Britain: Jarrold and Sons, Ltd., 1962), p. 105; James Playsted Wood, Magazines in the United States (2d ed.; New York: Ronald Press, 1956), p. 127; Roland E. Wolseley, Understanding Magazines (2d ed.; Ames, Iowa: The Iowa State University Press, 1969), p. 110.

[21]Anspach, The Why of Fashion, p. 196; Ivan L. Preston, "Observations on the Consumer's Use of the Mass Media," The Journal of Consumer Affairs (Summer, 1969), 69.

found similarities or differences between editors' and advertisers' promotion practices.

Fashion Promotion and Fashion Publications

Each fashion publication is aimed at a particular sub-group of the female fashion market and promotes fashionable styles of clothing in accordance with its orientation. All women's fashion publications appear to promote fashionable garment styles similarly during the style's fashionable period, but few investigators have actually studied fashion publications for similarities or differences in their promotion practices of fashionable styles of garments.

Ball (1969) compared newspaper advertisements from three different stores in three different locations to obtain a better understanding of the practices used to promote fashionable clothing. She found a similarity in the promotion practices among the stores, locations, and newspapers.[22] Therefore, there may be similarities among various fashion publications in their promotion of fashionable styles of clothing. Pedersen (1975) used four fashion periodicals

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[22]Verna B. Beene Ball, "A Comparison of Fashion Advertising of New York, New York; Dallas, Texas; and Lubbock, Texas" (unpublished Master's thesis, Texas Technological College, 1969).

to study body proportions of sketched figures between 1840 and 1940. In analyzing her data some differences between fashion publications were found in both body proportions and frequencies of types of shoulder slopes, facial shapes, and hair styles.[23] However, individual illustrator differences may have accounted for some of the differences found between the periodicals in the Pedersen study. Jack and Schiffer (1948) collected data from photographs in three different groups of fashion publications to study the limits of fashion control in terms of what people will actually wear. In their discussion of the procedure, they noted that there were differences among the three groups of fashion publications for the garment characteristic analyzed.[24] No other studies were located that either found or inferred similarities or differences among fashion publications in their promotion practices of fashionable styles of garments.

From the review of these studies there appears to be evidence to support both similarities and differences in the promotion practices used by fashion

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[23]Elaine Lee Pedersen, "Costume Silhouettes and Fashion Ideals of Beauty, 1840 to 1940" (unpublished Master's thesis, Michigan State University, 1975).

[24]Nancy K. Jack and Betty Schiffer, "The Limits of Fashion Control," American Sociological Review, XIII (1948), 732.

publications. This may mean that different fashion publications promote fashionable styles of clothing similarly or that differences among promotion practices become apparent when specific garment characteristic(s) are studied. Because each fashion publication promotes fashionable styles of clothing in terms of its particular sub-group of the female fashion market, differences among the promotion practices of fashion publications appeared likely.

Fashion Promotion and Socioeconomic Levels

Two opposing theories have been proposed concerning the manner in which fashions in garments spread through American society (i.e., social classes): the "trickle-down" theory and the "horizontal flow" theory. Generally, these theories attempt to explain why one fashion cycle declines and a new one begins, but they also appear to function as a partial explanation for the modifications in form that occur during the fashion process of a particular style of garment.

"Trickle-down" theory. In Veblen's book, The Theory of the Leisure Class (1899), he discusses the importance of the leisure class as the economic unit in life. His main idea is that "conspicuous consumption" accounts for changes in fashions beginning with the upper

classes. Veblen stated that through excess consumption the leisure class validates fashion for the masses.[25] Simmel (1904), writing independently of Veblen, suggested that fashions originated with the upper classes because of a desire to maintain an elite position and to be differentiated from the lower classes who copy their mode of dress.[26]

Thus, the "trickle-down" theory proposes that fashions change because of the leisure classes' desire for differentiation and the lower classes' desire to imitate. Under this theory, the acceptance of a particular style of garment by the social elite validates the style as fashion.

Barber and Loebel (1925), expanding on the thesis that changes in fashions symbolize the maintenance of the American class structure, studied women's clothing in relation to class structure, age-sex roles, and the economic system. From their content analysis of "fashion copy" in women's fashion magazines, they concluded that the fashion industry operates by the "trickle-down" phenomenon and that the American class structure perpetuates

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[25]Thorstein Veblen, "Dress as an Expression of Pecuniary Culture," The Theory of the Leisure Class (London: George Allen and Unwin, Ltd., 1925), pp. 167-87.

[26]Georg Simmel, "Fashion," The American Journal of Sociology, XXVI (May, 1957), 541-58.

the flow of fashions from the upper classes to the lower classes.[27] This was the only investigation providing empirical evidence in support of the "trickle-down" theory that could be located in the existing literature. However, it appears that the "trickle-down" theory is generally accepted as valid without concrete evidence to support it. This point is illustrated by the review of the following articles.

In 1961, Lang and Lang wrote and article entitled "Fashion: Identification and Differentiation in the Mass Society." This article is based primarily on the concept of the "trickle-down" phenomenon of fashion change. Lang and Lang, recognizing that contemporary society differs from Veblen's and Simmel's times, have redefined fashion as a collective phenomenon, but still attribute the motivation for change in fashion to class differentiation originating in the upper classes.[28] Robinson (1961), also a promoter of the "trickle-down" theory, wrote an article entitled "The Economics of Fashion Demand" in which he concluded that fashions flow vertically, with

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[27]Bernard Barber and Lyle S. Loebel, "'Fashion' in Women's Clothes and the American Social System," Social Forces, XXXI (December, 1952), 124-31.

[28]Kurt Lang and Gladys Engel Lang, "Fashion: Identification and Differentiation in the Mass Society," Collective Dynamics (New York: Thomas Y. Crowell Co., 1961), pp. 465-88.

imitation and differentiation being the motivating forces for the lower and upper classes' change in styles of dress. However, it must be noted that Robinson did recognize that fashion ideas are introduced simultaneously across all class levels and that change occurs as a result of horizontal flow, even though he did not attribute much importance to the horizontal phenomenon.[29] In 1975, another article by Robinson appeared, this time dealing with style changes. Again, he explains that changes in fashions are attributable to the "trickle-down" phenomenon.[30]

In summary, the "trickle-down" theory of fashion change formulated in the late 1800s and the early 1900s indicates that fashions are introduced by the socially elite because of their desire to be differentiated from the masses who tend to imitate their manner of dress. Little empirical evidence exists in the literature to support this theory, yet writers and investigators of the fashion phenomenon still persist in utilizing this theory as the basis for their contributions to the field.

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[29]Dwight E. Robinson, "The Economics of Fashion Demand," Quarterly Journal of Economics, LXXV (August, 1961), 376-98.

[30]Dwight E. Robinson, "Style Changes: Cyclical, Inexorable, and Foreseeable," Harvard Business Review, LIII (November/December, 1975), 121-31.

"Horizontal flow" theory. Within the last few years some writers of fashion have questioned the validity of the "trickle-down" theory as an explanation for fashion changes, feeling the "trickle-down" theory does not adequately explain contemporary fashion behavior. From a consumer survey on the adoption of women's millinery, King (1965) identified some individuals as innovators and/or opinion leaders. He found that innovators were not solely members of the upper classes. From King's data there is evidence that a particular style of garment moves horizontally across all social class levels at the same time. Thus, King concluded that there exists empirical evidence to reject the "trickle-down" theory. However, King did emphasize that there is some upper class influence, and always will be, in the change of fashions, but this influence should not be considered as a main cause of changes in fashions.[31]

Blumer (1969) also refuted the "trickle-down" theory on the grounds that it was inadequate for explaining changes in fashions in contemporary times. Blumer's theory of the fashion process is centered around the concept of "collective selection." Collective action by all

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[31]Charles W. King, "Fashion Adoption: A Rebuttal to the 'Trickle Down' Theory," Dimensions of Consumer Behavior, ed. James McNeal (New York: Meredith Publishing Co., 1965), pp. 114-27.

types of fashion participants results in the rise and decline of fashionable styles of garments. Blumer proposed that it is the potential fashionability of a particular design in conjuncion with the desire for all people to feel in fashion that accounts for changes in fashion. Most individuals, when they perceive a new style being worn, accept and use it and then cease to use it because a newer design is introduced that is viewed as more in harmony with the developing tastes. According to Blumer, then, the change in fashion is a collective process with the potential fashionability of a given design and the desire to be in fashion functioning as the determinants of the fashionable styles for the time.[32] Therefore, King and Blumer, working independently, have arrived at similar conclusions; one from empirical data and the other through the process of theoretical deduction.

In 1941 Janney investigated fad and fashion leadership. She found that fads occur in ordered patterns, that the majority of the undergraduate sample were followers, and that the leaders were members of prestige groups and leaders in other activities. Analyzing the

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[32]Herbert Blumer, "Fashion: From Class Differentiation to Collective Selection," Sociological Quarterly, X (Summer, 1969), 275-91.

data for the effect of social class, she found that class level did not alter the main findings of the study.[33] Therefore, it may be said that fad leaders existed in all social class levels, indicating a horizontal flow for changes in fads and fashions. In the middle 1940s, Katz and Lazarsfeld interviewed eight hundred women to determine the flow of personal influence on four topics, one of which was clothing. They found that opinion leaders existed in all class levels in approximately equal numbers.[34] As with Janney's study, the Katz and Lazarsfeld study also indicated that fashions move horizontally across all socioeconomic levels at the same time.

Other empirical support for a horizontal movement in changes of fashions have been published since King's and Blumer's works. In 1967 Grindereng studied the fashion diffusion process. She sought to investigate the diffusion process by identifying early and late adopters of women's suits from sales data and personal interviews. Grindereng found that fashions were available to all people at the same time and that early adopters existed in all class levels. From these

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[33]J. E. Janney, "Fad and Fashion Leadership Among Undergraduate Women," Journal of Abnormal and Social Psychology, XXXVI (1941), 275-78.

[34]Elihu Katz and Paul F. Lazarsfeld, "Fashion Leaders," Personal Influence (Glencoe, Illinois: The Free Press, 1955), pp. 247-70.

findings, Grindereng concluded that there was evidence of a simultaneous horizontal movement across social class levels for new styles of women's clothing.[35] Based on the works of King, Blumer, and Grindereng, Hicks (1970) studied the relationship between fashion acceptance, social class, and social orientation. Even though Hicks' sample was relatively small and primarily middle class, she found that within the class levels studied there were early and late adopters.[36]

In summary, the "horizontal flow" theory of fashion changes proposes that styles diffuse simultaneously across all socioeconomic levels, with the motivation for changes in fashions being the desire of all people to be in fashion. This theory was proposed as a more viable explanation of the fashion process for contemporary society. Investigations lending support to the "horizontal flow" theory all contain some evidence of upper class influence; however, no one reported this as a major influence in the change of fashions. Therefore, it may be that when new styles of garments are promoted,

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[35]Margaret P. Grindereng, "Fashion Diffusion," Journal of Home Economics, LIX (March, 1967), 171-74.

[36]Diane Youngers Hicks, "Fashion Acceptance: Relationship to Social Orientations and Social Class" (unpublished Master's thesis, Kansas State University, 1970).

acceptance occurs according to a simultaneous horizontal movement across the social strata.

DIFFUSION AND ADOPTION OF INNOVATIONS

Based on the synthesis of findings from numerous agricultural diffusion research studies, Rogers has formulated a theory on the diffusion and adoption of innovations.[37] One portion of Rogers' theory deals with the shape of diffusion or adoption distributions in connection with the classification of individuals into ideal types of adopters.

Innovations are adopted by individuals at different points in time. Rogers has used the time variable (yearly intervals) and the number of individuals adopting an innovation at a particular point in time to construct adoption distributions. From these distributions, individuals have been classified on the basis of their innovativeness into ideal types of adopters.[38]

Theoretically, innovativeness is expected to be normally distributed since many physical characteristics as well as behavioral traits are normally distributed and because human interaction influences the adoption or

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[37] Rogers, Communication of Innovations.

[38] Ibid., pp. 175-76.

rejection of a new idea.[39] In 1936 Pemberton studied the diffusion and adoption of postage stamps in independent countries in Europe and North and South America, taxation rates in the United States, and compulsory school laws in northern and southern states. From these cases he concluded that the diffusion and adoption of some cultural traits closely followed the shape of the theoretical distribution.[40] Ryan and Gross (1943), studying the diffusion of hybrid corn in two Iowa communities, found that the adoption pattern followed a bell-shaped curve. However, when the data was statistically tested using the χ^2 goodness-of-fit test, a significant deviation from the normal frequency distribution was detected. They concluded that the adoption curve of hybrid corn, for the two Iowa communities studied, only approached a normal, bell-shaped curve.[41] Beal and Rogers (1960) investigated the adoption of 2,4-D spray in a central Iowa community. Using the Smirnov goodness-of-fit test to determine the normality of the adoption curve, they concluded that the adoption of 2,4-D spray

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[39] Ibid., pp. 177-78.

[40] Earl H. Pemberton, "The Curve of Culture Diffusion Rate," American Sociological Review, I (August, 1936), 551-56.

[41] Bryce Ryan and Neal C. Gross, "The Diffusion of Hybrid Seed Corn in Two Iowa Communities," Rural Sociology, VIII (1943), 21-24.

by Iowa farmers followed a normal distribution over time.[42] In 1964 Bose studied the diffusion and adoption of plant protection chemicals in seven villages in West Bengal, India. By fitting the logistic curve to the cumulative percentages of farmers adopting the practice, he concluded that the adoption of plant protection chemicals was normally distributed in each of the seven Indian villages studied.[43] From these and other investigations, Rogers proposed that adoption curves, when plotted according to frequency and time dimensions, tend to approach a normal, bell-shaped distribution.[44]

The normal frequency distribution is an important characteristic of adoption curves because of its useful parameters in dividing up the normal frequency distribution. The mean (average) and standard deviation (dispersion about the mean) were used by Rogers to classify individuals into ideal types of adopters. Five adopter categories have been proposed and were labeled innovators, early adopters, early majority, late majority, and

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[42]George M. Beal and Everett M. Rogers, "The Adoption of Two Farm Practices in a Central Iowa Community," Special Report #26 (Ames, Iowa: Iowa Agricultural and Home Economics Experiment Station, 1960), p. 10.

[43]S. P. Bose, "The Diffusion of a Farm Practice in Indian Villages," Rural Sociology, XXIX (1964), 57-64.

[44]Rogers, Communication of Innovations, p. 179.

laggards.[45] Figure 2 shows the normal distribution divided into Rogers' five adopter categories along with the approximate percentage of individuals hypothesized as belonging in each category. Dominant values for each of the five ideal types plus many generalizations dealing with social characteristics, personality variables, and communication behavior for early adopters (innovators, early adopters, and early majority) versus late adopters (late majority and laggards) have been proposed based on the synthesis of findings from research studies on the diffusion and adoption of agricultural innovations.[46]

Rogers' method for classifying individuals into ideal types of adopters is based on the principle that the adoption of innovations approaches a normal, bell-shaped distribution over time. This method of adopter categorization has frequently been used in clothing investigations as the framework for identifying different adopter types of new styles of women's clothing. However, when clothing investigators have used Rogers' method as the means for classifying individuals into adopter categories, the concept of the normal adoption distribution appears to have been assumed.

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[45]Everett M. Rogers, "Categorizing the Adopters of Agricultural Practices," Rural Sociology, XXIII (1958), 349-50; Rogers, Communication of Innovations, pp. 180-81.

[46]Rogers, Communication of Innovations, pp. 183-90.

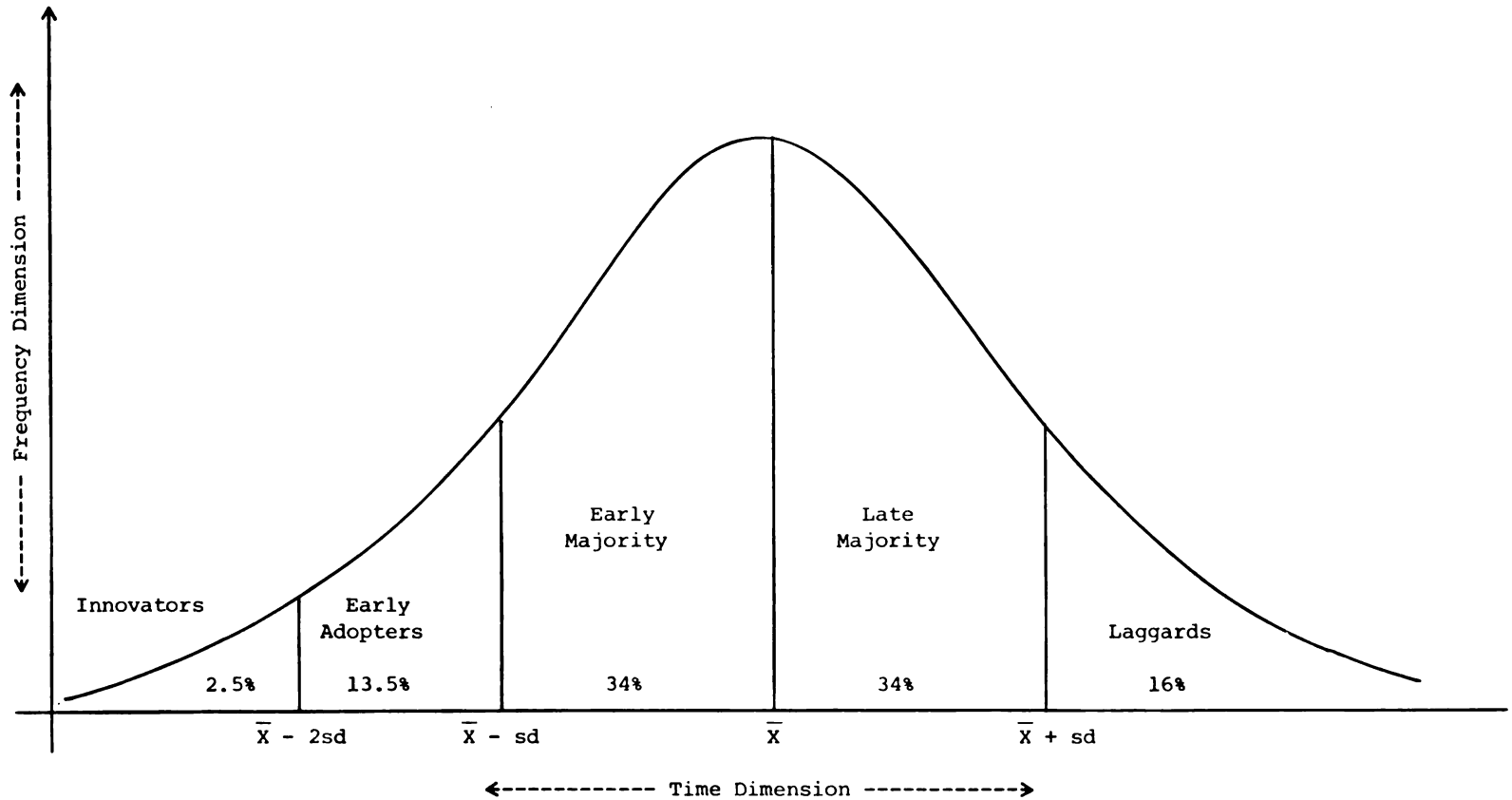

Figure 2

Rogers' Adopter Categories[a]

[a]Everett M. Rogers with F. Floyd Shoemaker, Communication of Innovations: A Cross Cultural Approach (2d ed.; New York: The Free Press, 1971), p. 182.

As a portion of her study on the diffusion of women's suits, Grindereng (1965) sought to determine some of the differences and similarities between early and late adopters. Diffusion curves were constructed for each of the silhouettes identified and their fashion cycle positions were estimated. Diffusion curves were then divided into silhouette categories on the basis of the method proposed by Rogers for classifying individuals into ideal types of adopters. Individuals were identified as particular types of adopters according to the suit silhouette which they had previously purchased.[47] Generally, Grindereng's methodology appears to adhere to the classification system for types of adopters proposed by Rogers. However, a closer analysis reveals that the portion of Grindereng's investigation dealing with adopter characteristics is based on the assumption that women's suits diffused normally within society. Schrank (1970) studied fashion innovativeness and fashion opinion leadership in relation to selected personality characteristics, values, and social status. For a secondary analysis of the data, Schrank divided her subjects into the five ideal types of adopters on the basis of the percentages proposed by

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[47]Margaret P. Grindereng, "Fashion Diffusion: A Study by Price Range and Style Dispersion and Style Leadership" (unpublished Doctor's dissertation, The Ohio State University, 1965).

Rogers.[48] As seen in the Grindereng study, Schrank's secondary analysis of the data was based on the unstated assumption that innovativeness in clothing is a normally distributed characteristic. Using the same research design in two different geographical locations, Hiller (1971) and Morton (1972) compared clothing innovators to the rest of the population on selected personality variables and socioeconomic status. Percentages of the university populations wearing long and short lengths of garments were calculated to identify the new and modal styles of garments. Longer length garments were identified as the style innovation (Hiller 4-6% and Morton 1.5% of the population), while shorter length garments and pants were identified as the clothing mode (Hiller 90% and Morton 74% of the population). Clothing innovators and members of the majority were then labeled on the basis of their outer style of clothing.[49] Hiller's and Morton's methodology for

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[48]Holly L. Schrank, "Fashion Innovativeness and Fashion Opinion Leadership as Related to Social Insecurity, Attitudes Toward Conformity, Clothing Interest, and Socioeconomic Level" (unpublished Doctor's dissertation, The Ohio State University, 1970).

[49]Gail F. Hiller, "Comparison of Two Groups of University of Alberta College Women: Innovators of a Specific Fashion in Clothing and Members of the Normative Dress Majority on Selected Characteristics" (unpublished Master's thesis, Utah State University, 1971); Lorraine Morton, "A Comparison of Two Groups of Brigham Young University College Women: Innovators of a Specific Fashion in Clothing and Members of the Normative Dress Majority on Selected Characteristics" (unpublished Master's thesis, Utah State University, 1972).

selecting clothing innovators was based on Rogers' method for classifying ideal types of adopters. However, the adoption of a new style of clothing, again, appears to have been assumed to be a normally distributed phenomenon. In 1972 Lauritsen studied individuals' innovativeness in clothing and textiles in relation to adoption leadership, venturesomeness, sewing competence, and selected demographic variables. Lauritsen's was the only investigation which stated that innovativeness in clothing and textiles was assumed to be a normally distributed characteristic.[50]

Therefore, when Rogers' classification system has been applied to the study of the diffusion and adoption of new styles of clothing, the underlying principle of a normal distribution has been assumed. No empirical evidence was found in the existing literature which suggested that the diffusion and adoption of new styles of clothing may be a normally distributed phenomenon. If clothing investigators utilize Rogers' method as a means for classifying individuals into ideal types of adopters, the underlying principle of a normal distribution needs to

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[50]Chrisanne Clark Lauritsen, "Innovativeness in Clothing and Textiles as Related to Adoption Leadership, Venturesomeness, Perceived Sewing Competence, and Selected Demographic Factors" (unpublished Master's thesis, Oregon State University, 1972).

be recognized and, when possible, the data tested for normality.

Winakor (1955), in an investigation of time lag between the introduction of new style elements and the acceptance of these new style elements, compared the frequency of appearance or the mention of new design ideas (features affecting a silhouette and costume details) found in the editorial sections of high fashion magazines to the appearance or the mention of the same style elements in the editorial sections of middle class fashion magazines. The content of the editorial sections of the middle class fashion magazines were assumed to show and mention the styles of clothing which were actually being worn by the people. Hem height was a style element measured to determine if a time lag existed between high fashion and accepted fashion. The comparison of hem height revealed little difference between what was believed to represent high fashion and what was believed to represent accepted fashion. However, the additional comparisons of style elements affecting garment silhouette and those not affecting garment silhouettes (costume details) indicated that the initial introduction of the style elements by the high fashion magazines occurred at an earlier time. Further study of the data suggested

that the detected time lag between high fashion and accepted fashion had diminished over time.[51]

Based on Winakor's study, the time lag appears to be negligible for fashionable lengths of garments and appears to be becoming shorter for other identifiable style characteristics. Technological advances in the areas of communication and production appear to be large contributing factors to the reduction of time between high fashion and accepted fashion. As long as the level of technological advancement continues to increase, the time lag between the initial introduction and acceptance of new style elements should continue to become increasingly shorter. Even though some time lag appears to exist, the initial introduction of new style characteristics, the acceptance of new style characteristics, and the promotion of new style characteristics by fashion publications appear to coincide quite accurately.

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[51]Geitel Winakor, "Time Lag Between High Fashion and Accepted Fashion," Journal of Home Economics, XXXXVII (May, 1955), 343-44.

Chapter 3

STATEMENT OF THE PROBLEM

The main purpose of this investigation was to study the fashion process through the analysis of the fashion cycle of the mini-length garment. Various promotion curves were constructed and style modification periods within the fashion cycle were identified and analyzed. After the shapes of the various promotion curves were determined and the style modification periods identified, they were studied and analyzed to determine whether (1) Rogers' theory may be applied to promotional data, (2) the style modification periods, generally, differ from one another, (3) the style modification periods differ with respect to perspectives, fashion publications, and socioeconomic levels, (4) the perspectives and the fashion publications differ with respect to the style modification periods, and (5) the socioeconomic levels are similar with respect to the style modification periods.

DEFINITION OF TERMS

Mini-length garment refers to any garment that reveals the total kneecap of the figure.

Style refers to a garment which retains one or more identifiable characteristics over an extended period of time.

Fashion not only refers to the new ideas (styles) which are introduced each costume season but also to those styles which are re-introduced each costume season.

Fashion process is the process whereby the newly introduced fashion ideas (styles) move from limited acceptance to wider acceptance and then become less fashionable over time.

Fashion cycle is the graphic representation of a style's introduction, culmination, and decline in fashionability over time. This investigation dealt with the fashion cycle of the mini-length garment.

Style modification periods are the periods of changing characteristics of the mini-length garment in the operation of the fashion process. The style characteristic studied is the length of the mini-length garment. The periods and their definitions are as follows:

Introduction refers to the initial presentation of the mini-length garment. Here, the mini-length garment is in its first developmental stage, revealing the total kneecap of the figure.

Refinement refers to the period immediately following the introduction period. In this period, the mini-length garment's style is improved upon, and

thus becomes slightly shorter than it was during the introduction period.

Elaboration refers to the period immediately following the refinement period. In this period the mini-length garment's style is thoroughly developed, and thus becomes even shorter than it was during either the introduction or the refinement periods.

Adulteration, when decline first begins, refers to the period immediately following the elaboration period. In this period, the mini-length garment's style is again varied with its length becoming extremely short, and thus, no longer practical.

Decline refers to the period immediately following the adulteration period. In this period, the mini-length garment either remains near the adulteration length or becomes shorter until it is dropped completely from use.

Fashion publications refer to the data sources used in this investigation. Fashion publications have been subdivided into the following categories:

Fashion periodicals refer to VOGUE, MADEMOISELLE, and SEVENTEEN.

Clothing catalog refers to SEARS, ROEBUCK AND CO. CATALOG.

Perspectives refer to the editorial and advertisement sections of the fashion publications.

Editors' perspective refers to the section of the fashion periodicals that is devoted to the pictorial representation of what the editors believe the fashionable styles of clothing to be for any given issue of the periodicals.

Advertisers' perspective refers to those sections of the fashion publications which deal with advertisements for garments that are currently being promoted for sale in any given issue of the publications.

Socioeconomic levels refer to the classification of the fashion publications into upper, middle, and lower categories. The socioeconomic levels are as follows:

Upper level: VOGUE.

Middle level: MADEMOISELLE and SEVENTEEN.

Lower level: SEARS, ROEBUCK AND CO. CATALOG.

Promotion curves refer to the curves that represent the mini-length garment's promotion as it is introduced, becomes accepted, and declines in acceptance as reflected by the fashion publications. All promotion curves are based on the frequency of appearance of measurable figures in the fashion publications over time. This investigation dealt with the following promotion curves:

Composite promotion curve refers to the curve obtained from the combination of all measurable figures from the fashion publications.

Editors' promotion curve refers to the curve obtained from the combination of all measurable figures from the editors' perspective of the fashion periodicals.

Advertisers' promotion curve refers to the curve obtained from the combination of all measurable figures from the advertisers' perspective of the fashion publications.

Fashion publication promotion curves refer to to the four curves obtained from all measurable figures for each of the fashion publications.

Socioeconomic level promotion curves refer to the three curves obtained from all measurable figures based on the assumed socioeconomic identification of the fashion publications.

Measurements refer to the two measurements used to collect the data in this investigation. These measurements are:

Relative height refers to the measurement from the center of the mouth to the middle of the ankle.

Distance from the garment's hemline to the center of the knee refers to the measurement taken between these two reference points.

Ratio measurement refers to the mini-length garment's length and was computed by dividing the distance from the garment's hemline to the center of the knee by the relative height of the figure.

ASSUMPTIONS

The following assumptions were necessary for the formulation of the hypotheses that were investigated in this study.

1. The mini-length garment is no longer one of the styles of clothing being promoted in the fashion publications.

2. Through the study of fashion publications, the style modification periods which make up a style's fashion cycle may be identified for any style of garment.

3. Promotional data, to some extent, accurately reflects real world acceptance of the mini-length garment.

4. The price range of garments observed within each of the fashion publications accurately identifies the major socioeconomic levels.

HYPOTHESES

The following hypotheses served as a guide for this investigation.

Hypothesis I: The various promotion curves constructed for the mini-length garment will approach normal frequency distributions.

Hypothesis II: The style modification periods for the mini-length garment may be identified from the mini-length garment's composite promotion curve.

Hypothesis IIA: The length of the mini-length garment will vary as the garment moves through the style modification periods.

Hypothesis IIB: The length of the mini-length garment will vary as the garment moves through the style modification periods with respect to the perspectives, the fashion publications, and the socioeconomic levels.

Hypothesis IIC: The length of the mini-length garment will vary for editor and advertiser perspectives and the fashion publications for each of the style modification periods.

Hypothesis IID: The length of the mini-length garment will be similar for the socioeconomic levels for each of the style modification periods.

Chapter 4

PROCEDURE

The discussion of the procedure includes the following sections: (1) selection of the mini-length garment, (2) selection of the sample, both fashion publications and figures, (3) development of the measuring technique including the reliability check, (4) construction of the promotion curves, (5) collection of the data, and (6) statistical analysis of the data.

SELECTION OF THE MINI-LENGTH GARMENT

To study the fashion process in terms of modifications of a style over time and promotion curves, a particular style of clothing was required which had recently been fashionable, had already been adopted by a large portion of the female population, but was no longer being actively promoted. From a perusal of the literature of past fashions, the mini-length garment was selected as the most recent style of clothing which might yield a more comprehensive explantion of the operation of the fashion process over time.

SELECTION OF THE SAMPLE

Selection of the Fashion Publications

Historically, both fashion publications and fashion illustrations have been analyzed in attempts to study various aspects of the fashion process.[1] For this investigation, fashion publications, selected specifically to represent the major audience and age groups and socio-economic levels, were utilized to study the fashion process of the mini-length garment. A ten-year time period (1965 to 1975) was covered so that any style modification periods of the mini-length garment could be identified and analyzed.

The fashion publications selected were based on information obtained from historical and contemporary periodical literature. A 1976 issue of Standard Rate and Data Service Reports states that VOGUE is edited for

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[1] A. L. Kroeber, "On the Principle of Order in Civilization as Exemplified by Changes of Fashion," The American Anthropologist, XXI (1919), 235-63; Jane Richardson and A. L. Kroeber, "Three Centuries of Women's Dress Fashions: A Quantitative Analysis," Anthropological Records, V (1940), 111-53; Agnes Brooks Young, Recurring Cycles of Fashion (New York: Harper and Row, 1937); Nancy K. Jack and Betty Schiffer, "The Limits of Fashion Control," American Sociological Review, XIII (1948), 730-38; Bernard Barber and Lyle S. Loebel, "'Fashion' in Women's Clothes and the American Social System," Social Forces, XXXI (December, 1952), 124-31.

older women, who view fashion as a way of life[2]; therefore, VOGUE's audience will be referred to as adult women. Reviews of United States magazines state further that VOGUE is aimed at the social elite or the economically secure and is a promoter of high fashion[3]; therefore, VOGUE was assumed to represent the upper socioeconomic level.

In contrast to VOGUE, MADEMOISELLE is edited for young women between the ages of eighteen and thirty who are college educated, single, and holding down a good job.[4] MADEMOISELLE's audience will be referred to as college women. Reviews of magazines in the United States classify MADEMOISELLE as a promoter of moderate priced clothing[5]; therefore, MADEMOISELLE was assumed to represent the middle socioeconomic level.

SEVENTEEN, according to Standard Rate and Data Service Reports, is edited to inform and entertain young women.[6] Young women, here, refers to adolescents between

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[2]Standard Rate and Data Service Reports: Consumer Magazine and Farm Publication Rates and Data, LVIII (April 27, 1976), 379.

[3]Theodore Peterson, Magazines in the Twentieth Century (Urbana: The University of Illinois Press, 1956), pp. 254, 256; Roland E. Wolseley, Understanding Magazines (2d ed.; Ames, Iowa: The Iowa State University Press, 1969), p. 297.

[4]Standard Rate and Data Service Reports, p. 368.

[5]Wolseley, Understanding Magazines, p. 297.

[6]Standard Rate and Data Service Reports, p. 373.

the ages of thirteen and twenty.[7] SEVENTEEN's audience will, therefore, be referred to as adolescents. From the perusal of numerous issues of SEVENTEEN and their comparison with MADEMOISELLE, SEVENTEEN appeared to promote primarily moderate priced clothing. Therefore, SEVENTEEN was assumed to represent the middle socioeconomic level.

SEARS, ROEBUCK AND CO. CATALOG was the fourth fashion publication selected for use in this study. Because catalogs promote styles of clothing for all age groups, SEARS, ROEBUCK AND CO. CATALOG's audience was considered as a general audience covering many age groups. From the review of the styles of clothing pictured in SEARS, ROEBUCK AND CO. CATALOG and their price ranges, SEARS' styles were found to be priced somewhat lower than fashions promoted by either MADEMOISELLE or SEVENTEEN. Therefore, for the purposes of this investigation, SEARS, ROEBUCK AND CO. CATALOG was assumed to represent the lower socioeconomic level.

Regional editions of fashion magazines are published to reach special sub-groups of the fashion market and to combat competition from other forms of fashion

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[7]James L. C. Ford, Magazines for Millions (Carbondale and Edwardsville: Southern Illinois University Press, 1969), p. 35; Peterson, Magazines in the Twentieth Century, p. 31; Cynthia L. White, Women's Magazines 1693-1968 (London: Michael Joseph Ltd., 1970), p. 248.

communication.[8] SEARS, ROEBUCK AND CO. CATALOG is one such publication that has regional editions. In order to determine if regional editions of the fashion periodicals are issued, a copy of each VOGUE, MADEMOISELLE, and SEVENTEEN, for April, 1976, were obtained from Michigan, Massachusetts, and North Carolina. The comparison of these editions of the fashion periodicals revealed that they did not vary by geographical region. Therefore, data were collected from a midwestern edition of SEARS, ROEBUCK AND CO. CATALOG and national editions of VOGUE, MADEMOISELLE, and SEVENTEEN.

Selection of the Figures from the Fashion Publications

The procedure used to select the figures from the fashion publications evolved from those used by Kroeber,[9] Richardson and Kroeber,[10] and Jack and Schiffer.[11] From the review of the above studies and a perusal of the four fashion publications, two sets of requirements for figure selection were established. The first set deals with the

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[8]John Tebbel, The American Magazine: A Compact History (New York: Hawthorn Books, Inc., 1969), p. 252.

[9]Kroeber, "On the Principle of Order in Civilization as Exemplified by Changes of Fashion."

[10]Richardson and Kroeber, "Three Centuries of Women's Dress Fashions."

[11]Jack and Schiffer, "The Limits of Fashion Control."

selection of figures from all fashion publications, while the other set is concerned specifically with the selection of the figures from the clothing catalog. Limits were necessary to specify the criteria needed for taking the measurements and also functioned to limit the total number of figures to a manageable size. All figures appearing in the fashion publications between the years 1965 and 1975 that met the requirements were measured.

The requirements for all fashion publications were as follows:

1. Only photographs of the mini-length garment were included. Artistic illustrations were not considered because of the individual differences that occur from illustrator to illustrator.

2. Both color and black-and-white photographs were used since color was not a variable that would affect the data collection procedure.

3. Only those photographs showing fairly erect, non-motion figures with all reference points clearly visible were selected to assure accuracy in data collection.

4. Only photographs showing daytime attire were selected. Promotional photographs of coats, evening attire, and sportswear were not included because they are designed for specific purposes and could, therefore,

misrepresent the style characteristic(s) of the mini-length garment.

5. Advertisements showing photographs of clothing only were included since those photographs showing accessories and feminine health care products were repeated within and across fashion periodicals.

Figure selection from the clothing catalog needed to be slightly altered due to the format of the catalog. Figures selected from the clothing catalog met all of the above requirements plus these two additional requirements:

1. Figures were only selected from those pages listed in the catalog's index under Misses' skirts and Misses' dresses. This limitation was necessary because of the catalog's wide range of age-sex and clothing type classifications. These pages were chosen because they would be among the pages which would be most likely to show the mini-length garment.

2. Only full-size figures were measured. This requirement was added to eliminate smaller figures which showed variations of a garment style and additional color selections.

DEVELOPMENT OF THE MEASURING TECHNIQUE

In their studies of the fashion process, Kroeber,[12] Richardson and Kroeber,[13] and Jack and Schiffer[14] measured fashion illustrations appearing in fashion publications over a specific period of time. As with the development of the figure sampling technique, these investigations also functioned as a guide to the development of the measuring technique used in the present investigation. Measurements taken were the height of the figure, from the center of the mouth to the middle of the ankle, and the distance from the garment's hemline to the center of the knee. The center of the mouth was chosen as a reference point to eliminate errors in measurements that could result from varying hair styles and/or head treatments and the middle of the ankle was chosen as the other reference point to control for error due to varying styles of shoes. From these measurements, a ratio of the garment's length (i.e., shortness) to the height of the figure could be computed, thus making it possible to compare and contrast garment lengths,

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[12]Kroeber, "On the Principle of Order in Civilization as Exemplified by Changes of Fashion."

[13]Richardson and Kroeber, "Three Centuries of Women's Dress Fashions."

[14]Jack and Schiffer, "The Limits of Fashion Control."

regardless of the size of the figure, within and across fashion publications.

Reliability Check

To test the reliability of the investigator collecting the data one randomly selected issue of each of the fashion publications was chosen: the January 1967 edition of MADEMOISELLE, the October 1968 edition of SEVENTEEN, the April 15, 1970 edition of VOGUE, and the Fall/Winter 1968 edition of SEARS, ROEBUCK AND CO. CATALOG. Measurements were taken by the investigator and recorded on the Reliability Check Sheet (Appendix A, p. 123) for the first five figures in each publication that met all of the requirements for figure selection. Then one faculty member and one graduate student from the Department of Human Environment and Design measured and recorded the measurements for the twenty selected figures. However, because of inaccurate labeling of the figures to be measured, only eighteen of the measured figures could be used in the reliability check. Pearson product moment correlation coefficients were computed between the investigator collected data and the non-investigators' data for the two measurements. Results from the correlation analysis are presented in Table 1. Since the data from both non-investigators and the investigator resulted in very strong, positive relationships,

Table 1

Correlation Coefficients for Data Collection Reliability Check: Relative Height and Distance from Garment's Hemline to Center of Knee

Investigator	Reliability check A	Reliability check B
Relative height	.998	.995
Hemline to knee	.984	.985

the investigator collected data were considered to be reliable.

CONSTRUCTION OF THE PROMOTION CURVES

In order to analyze the fashion cycle of the mini-length garment according to Rogers' theory of the diffusion and adoption of innovations, the shape of the various promotion curves had to be determined.

The adoption of an innovation by individuals is characterized by a gradual shift from old orientations or practices to new ones. Since all individuals do not adopt innovations simultaneously, time becomes one of the variables important in the construction of adoption distributions. The number of individuals adopting an innovation plotted against intervals of time (in years)

yields a graphic representation known as an adoption distribution or curve.[15]

Adoption curves, however, are not generally based on promotional data. They represent the actual adoption of an innovation over time by the members of a social system. In order to use data from fashion publications, it was necessary to assume that promotional data, to some degree, accurately reflects the real world's acceptance of an innovation. Working under this assumption, this investigation used Rogers' procedure to determine the shape of the various promotion curves for the mini-length garment. These curves theoretically represent the adoption of the mini-length garment over time by the female segment of the United States population.

COLLECTION OF THE DATA

The data were collected during the summer and fall of 1976. All of the required issues of VOGUE and MADEMOISELLE were located among the periodical holdings of the Michigan State University Library. In the attempt to secure all of the required issues of SEVENTEEN, the Michigan State University Library and the Lansing Public Library were used. However, four issues of SEVENTEEN

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[15]Everett M. Rogers with F. Floyd Shoemaker, Communication of Innovations: A Cross-Cultural Approach (2d ed.; New York: The Free Press, 1971), pp. 175-77.

were not available. They were February and March of 1965 and April and June of 1967. The investigator believes the lack of these issues of SEVENTEEN had little effect on the findings of this study because of the small number of measurable figures during 1965 and the first half of 1967. For these reasons, no further attempt was made to locate the four missing issues of SEVENTEEN. All of the required issues of SEARS, ROEBUCK AND CO. CATALOG were obtained through the use of the Michigan State University Library and the Michigan State University Museum.

All measurements were taken to the nearest 1/16th of an inch and recorded on the Data Collection Sheet (Appendix A, p. 124). The ratio measurement was then computed to the nearest hundredths place and recorded. At the time the measurements were taken, fashion publication, year, perspective, and socioeconomic category were identified and recorded. Figure numbers, page numbers, position on the page when necessary, and month of issue were also recorded for all figures for use by the investigator.

STATISTICAL ANALYSIS OF THE DATA

Upon the completion of the data collection, the pertinent information was coded along the right-hand margin of the data collection sheets according to the Coding Manual (Appendix A, p. 125). The coded data were then punched onto computer cards.

The computer package used in the statistical analysis of the data was the 6.5 version of the Statistical Package for the Social Sciences (SPSS). All statistical hypotheses were tested within an analysis of variance (ANOVA) model with an alpha level of .05 to test the significance of the statistical hypotheses.

Hypotheses I and II are non-statistical hypotheses. Hypothesis I was tested by visually analyzing the various promotion curves constructed for the mini-length garment. Hypothesis II was tested by applying the theory underlying the fashion process to the composite promotion curve for the mini-length garment.

Hypotheses IIA and IIB were tested within a one-way fixed ANOVA model. Because there existed à priori reasons for specifying where the significant differences between style modification periods should be, planned comparisons were selected as the appropriate statistical model in lieu of the omnibus F-test.

Hypotheses IIC and IID were also tested within a one-way fixed ANOVA model. Within the one-way ANOVA design, Hypotheses IIC and IID were tested with the omnibus F-test because it was not possible to specify where the significant differences or similarities would be among the perspectives, fashion publications, and socioeconomic levels for each of the style modification periods. When the overall F-test was significant at the

.05 level, differences were located through the use of the Tukey post-hoc procedure for pair wise comparisons.

To test the statistical hypotheses and to achieve equal cell sizes, figures were randomly sampled from the total number of figures measured. The number of figures which were randomly sampled was determined by the total number of figures possible when tables were set up for style modification periods and style modification periods by editor and advertiser perspectives, fashion publications, and socioeconomic levels. Table 2 gives the cell sizes and the total sample sizes used to test the statistical hypotheses.

Table 2

Cell and Sample Sizes Used to Test the Statistical Hypothesis

Hypothesis	Cell size	Sample size
Differences between style modification periods	n = 100	N = 500
Style modification periods and perspectives	n = 25	N = 250
Style modification periods and fashion publications	n = 15	N = 300
Style modification periods and socioeconomic levels	n = 15	N = 225

Chapter 5

RESULTS AND DISCUSSION

The presentation of the data and the discussion of the results have been organized in the following order: (1) description of the sample, (2) analysis of the promotion curves, (3) identification of the style modification periods and the difference between them; (1) style modification periods and perspectives, (2) style modification periods and fashion publications, and (3) style modification periods and socioeconomic levels.

DESCRIPTION OF MEASURED FIGURES

The sample of figures consisted of 1,147 photographs promoting the mini-length garment from issues of VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG between 1965 and 1975. All figures meeting the selection requirements were measured and identified according to perspective, fashion publication, and socioeconomic level. The number of figures identified for the publications, perspectives, and socioeconomic levels and their respective percentages are presented in Table 3.

Table 3

Frequencies and Percentages of the Total Figure Sample According to Fashion Publications, Perspectives, and Socioeconomic Levels

	n's	%
Fashion Publicatons		
VOGUE	217	19%
MADEMOISELLE	222	19
SEVENTEEN	485	42
SEARS, ROEBUCK AND CO. CATALOG	223	19
Totals	1,147	99%[a]
Perspectives		
Editors'	339	30%
Advertisers'	808	70
Totals	1,147	100%
Socioeconomic Levels		
Upper level	217	19%
Middle level	707	62
Lower level	223	19
Totals	1,147	100%

[a]Error due to rounding.

VOGUE, MADEMOISELLE, and SEARS, ROEBUCK AND CO. CATALOG each comprised 19 percent of the total sample while SEVENTEEN accounted for the remaining 42 percent of the sample. A larger number of figures were sampled from SEVENTEEN because of its extensive showing of the mini-length garment, especially in the August issues of the periodical. Neither of the other fashion periodicals had single issues especially designed for the extensive promotion of the currently accepted style of clothing.

The editors' perspective accounted for 30 percent of the total sample while the advertisers' perspective accounted for the remaining 70 percent of the sample. The numerical differences in perspective figures were expected since approximately two-thirds of any fashion periodical is made up of advertisements while the remaining one-third is devoted to the presentation of what the editors perceive to be the currently fashionable styles of clothing. Fewer "editor" figures also resulted since SEARS, ROEBUCK AND CO. CATALOG was 100 percent advertiser's perspective.

The upper level and the lower level each accounted for 19 percent of the total sample while the middle level accounted for slighly more than half (62 percent) of the total sample. Numerical differences among the socio-economic levels resulted from the combination of two periodicals' data for the middle category.

ANALYSIS OF THE PROMOTION CURVES

Promotion curves were constructed by plotting the total number of measurable figures wearing the mini-length garment (frequency) by the year of the figures' appearance in the fashion publications (time). For this investigation, a composite promotion curve, two perspective promotion curves, four fashion publication promotion curves, and three socioeconomic level promotion curves were constructed. All promotion curves were expected to approach a normal frequency distribution under Hypothesis I.

The normal frequency distribution is a theoretical distribution represented by a symmetric unimodal bell-shaped curve with the mean, median, and mode all possessing the same value (Figure 1).[1] To accept Hypothesis I, the visual analysis of the various frequency distributions for the mini-length garment should reveal symmetric unimodal bell-shaped distributions.

Composite Promotion Curve

The composite promotion curve was constructed from all measurable figures wearing the mini-length

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[1]William L. Hays, Statistics for the Social Sciences (2d ed.; New York: Holt, Rinehart and Winston, Inc., 1973), pp. 296-99.

garment which appeared in the fashion publications between 1965 and 1975 (Figure 3). The yearly frequencies used in the construction of the curve appear in Table B-1 (Appendix B, p. 127).

The composite promotion curve indicated an increase in the availability of the mini-length garment through 1968. From 1969 through 1972 a decline in the number of figures showing the style was detected. A slight increase in the availability of the garment was shown around 1973, but by 1974 the trend was again on the decline. By 1975 only ten figures wearing the mini-length garment could be measured, indicating the end of the garment's period of fashionability (Figure 3).

Perspective Promotion Curves

Editors' and advertisers' perspective promotion curves were constructed from the combination of all measurable figures wearing the mini-length garment which appeared in either the editorial section or the advertisement section of the fashion publications between 1965 and 1975 (Figure 4). The yearly frequencies used in the construction of the editors' and advertisers' curves appear in Table B-2 (Appendix B, p. 128).

Both the editors' and the advertisers' curves indicated a pattern of availability similar to the pattern shown by the composite promotion curve. However, the

Figure 3

Composite Promotion Curve

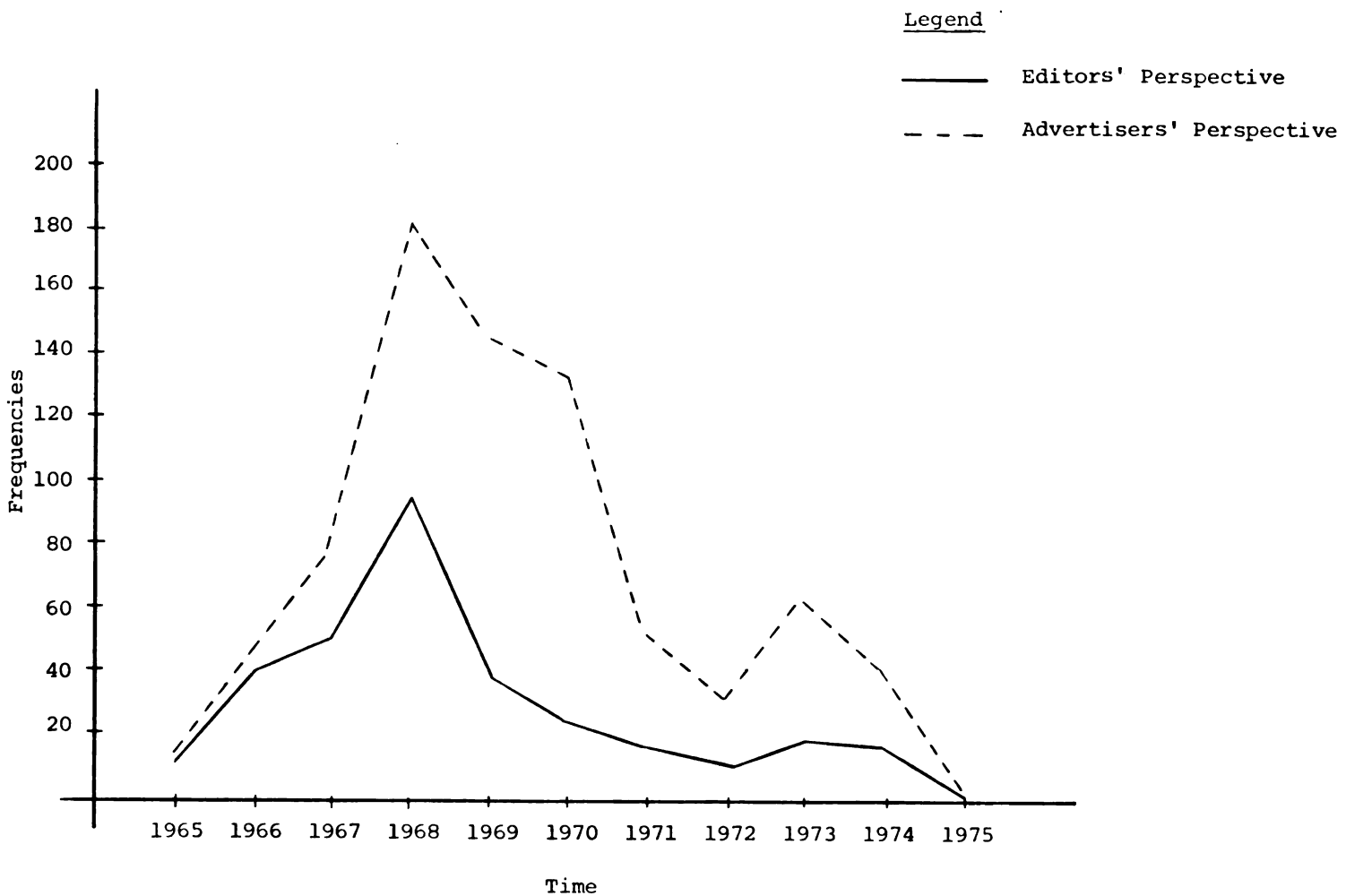

Figure 4

Perspective Promotion Curves

editors' increase in the showing of the mini-length garment around 1973 occurred on a smaller scale than the 1973 increased showing of the garment by the advertisers. The editors' showing of newer styles of garments had probably already begun, whereas the advertisers were still actively seeking the sales of the mini-length garment (Figure 4).

Fashion Publication Promotion Curves

The promotion curves constructed for VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG were based on all measurable figures wearing the mini-length garment which appeared in each of the publications between 1965 and 1975 (Figure 5). The yearly frequencies used in the construction of the four fashion publication curves appear in Table B-3 (Appendix B, p. 129).

The promotion curves constructed for VOGUE, MADEMOISELLE, and SEVENTEEN each indicated a pattern of availability similar to the pattern shown by the composite promotion curve. SEVENTEEN, however, continued to show an increased availability of the mini-length garment until 1974 (Figure 5).

Quite a different pattern of availability of the mini-length garment was found in the curve constructed for SEARS, ROEBUCK AND CO. CATALOG. For SEARS the promotion of the style increased until 1970. In 1971 the

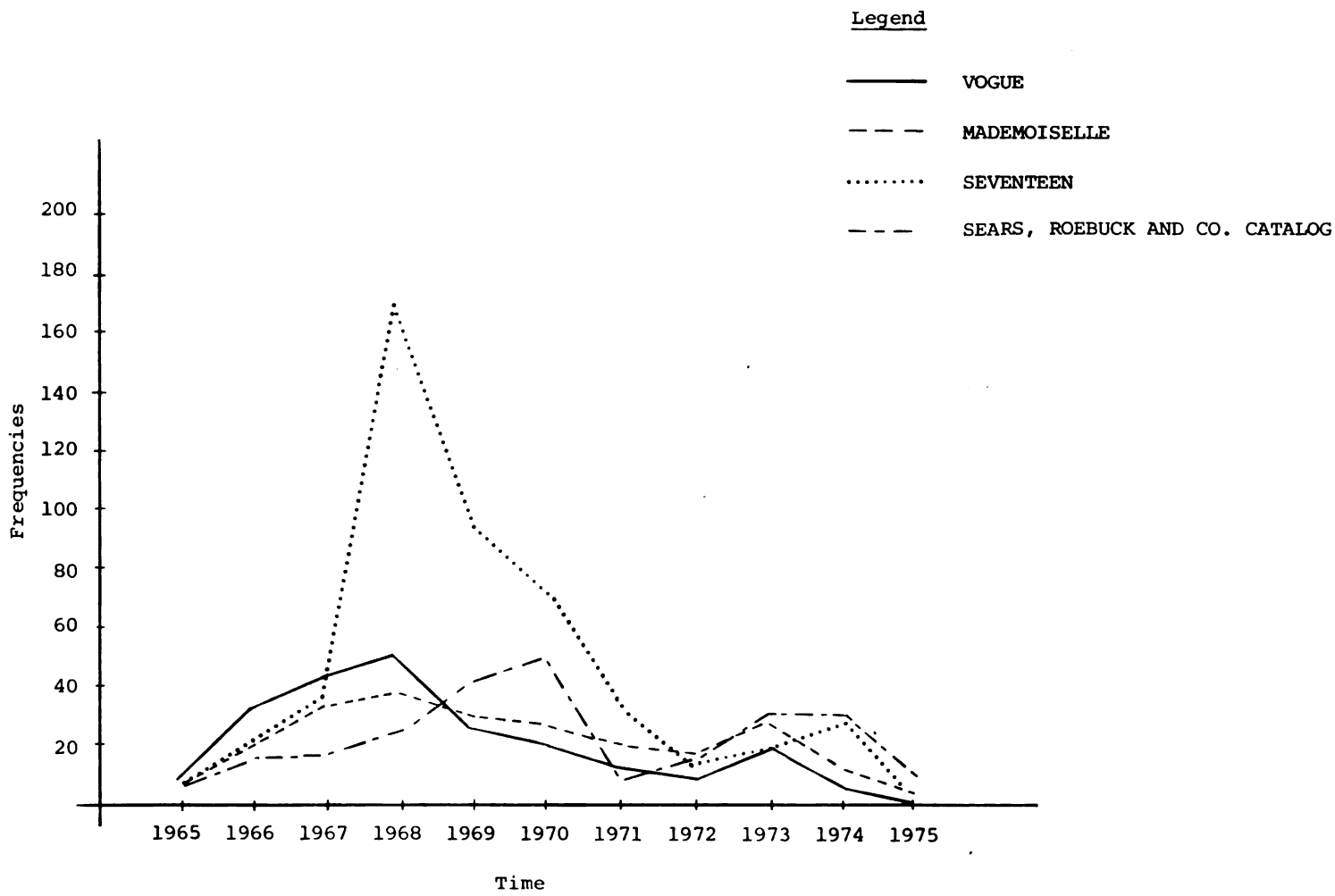

Figure 5

Fashion Publication Promotion Curves

number of garments shown declined but by 1972 the number of garments had again increased and this trend continued for 1973. In 1974 and 1975 the decline in the availability of the garment was similar to that shown by the other promotion curves for the mini-length garment (Figure 5).

The differences detected among the publication promotion curves may be partially explained by the different audience and age-groups for which each source is published. The increasing availability of the mini-length garment in SEVENTEEN through 1974 was probably the result of the adolescent identification with the garment style. The different pattern of availability shown by SEARS, ROEBUCK AND CO. CATALOG may be the result of SEARS' conservative manner of promoting fashionable styles of garments along with the procedure used for selecting the figures from the clothing catalog (see p. 50).

Socioeconomic Level Promotion Curves

The promotion curves constructed for the upper, middle and lower socioeconomic levels were based on all measurable figures wearing the mini-length garment which appeared in the so-designated fashion publications between 1965 and 1975 (Figure 6). The upper level promotion curve is the same as the VOGUE promotion curve and the lower level promotion curve is the same as the SEARS,

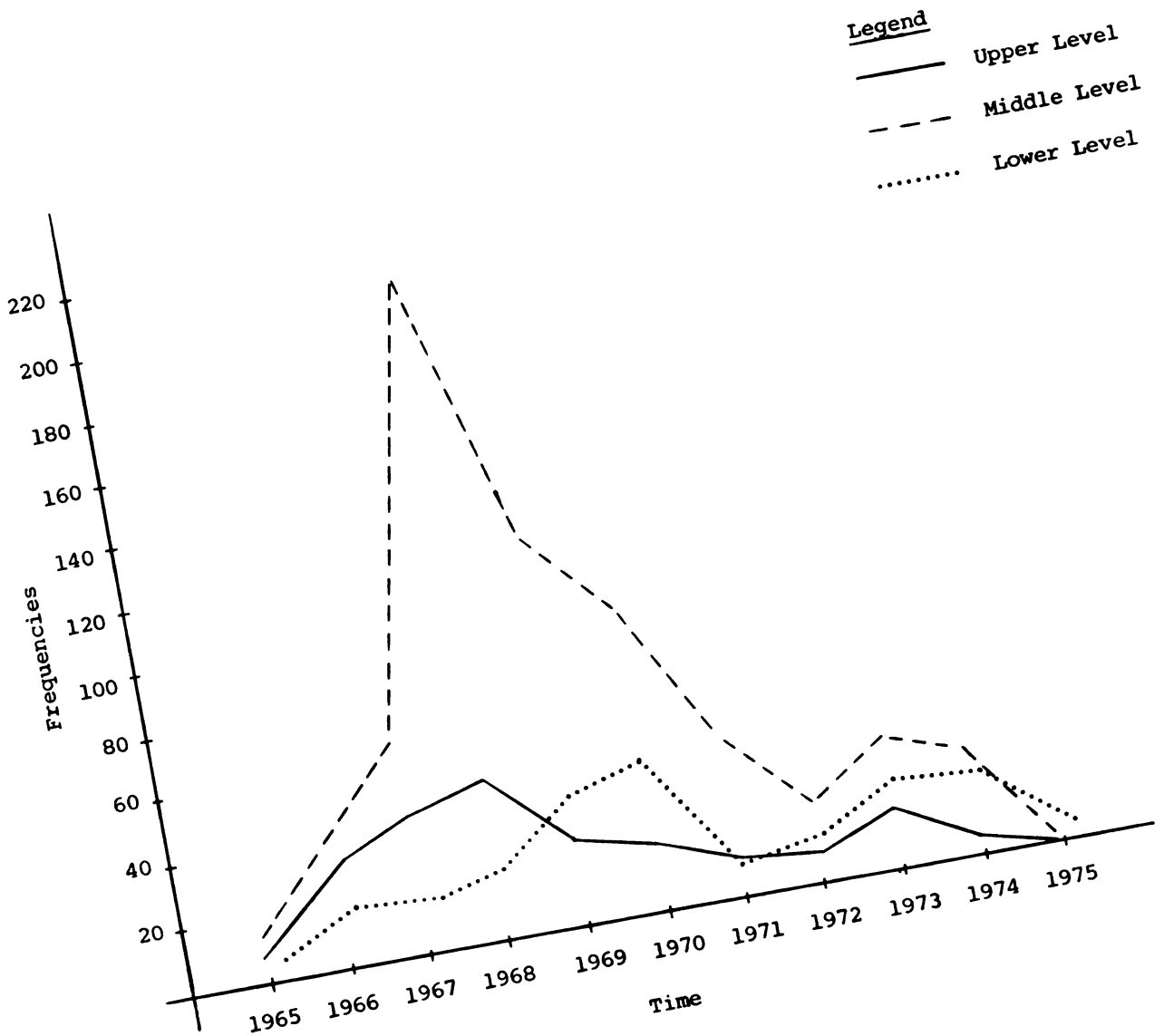

Figure 6
Socioeconomic Level Promotion Curves

ROEBUCK AND CO. CATALOG promotion curve. The middle level promotion curve was constructed from the combined yearly frequencies of the measurable figures from MADEMOISELLE and SEVENTEEN. The yearly frequencies used in the construction of the three socioeconomic curves appear in Table B-4 (Appendix B, p. 130).

The upper level and the middle level promotion curves both indicated a pattern of availability similar to the pattern shown by the composite promotion curve. However, the lower level promotion curve showed an increase in the availability of the garment until 1970 with a decline occurring in 1971. In 1972 a slight increase was detected for the lower levels which continued for 1973. Decline in the number of figures wearing the style was the trend for both 1974 and 1975 (Figure 6).

Differences in the trends of availability of the mini-length garment for the socioeconomic levels may be partially explained by the different orientations of the fashion publications and the manner in which the figures were selected from the clothing catalog (see p. 50).

Discussion of Hypothesis I

Generally, the promotion curves for the mini-length garment indicated that the style was first

introduced in 1965.[2] Between 1965 and 1969, the availability of the garment continually increased but after 1968 the number of mini-length garments shown decreased. The brief 1973 increased availability of the mini-length garment may have been the result of the introduction of the maxi and the midi skirts. According to VOGUE's editorial section, maxi-length garments were first introduced in the fall of 1969[3] and midi-length garments in the spring of 1970.[4] Neither of these longer styled garments was well received by the public. Many women reacted by abandoning skirts and dresses in favor of pants. In the spring of 1971, hot-pants became a fad among all age-groups and socioeconomic levels.[5] Thus, in 1972, various lengths of skirts and dresses along with pants were available. In 1973, short, medium, and long styled skirts and dresses were shown along with the promotion of femininity in women's clothing.[6] Therefore, the initial decline in the appearance of the mini-length garment in fashion publications appears to have coincided

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[2]With the exception of the promotion curves constructed from SEARS, ROEBUCK AND CO. CATALOG data.

[3]"Vogue's Eye View," Vogue, September 1, 1969.

[4]"Vogue's Eye View," Vogue, February 1, 1970.

[5]"Vogue's Eye View," Vogue, March 15, 1971.

[6]"Vogue's Point of View," Vogue, January, 1973.

with the initial introduction of maxi-length and midi-length garments as fashionable styles of clothing. The increased availability of the mini-length garment around 1973 appears to be due to the recognition of the consumers' resistance to the new longer lengths of garments. Fashion publications appeared to increase the number of mini-length garments shown during this time until the confusion over fashionable hem lengths was resolved.

The promotion curves constructed from SEARS, ROEBUCK AND CO. CATALOG data (SEARS, ROEBUCK AND CO. CATALOG's promotion curve and the lower level promotion curve) indicated that the availability of the mini-length garment continually increased from 1965 through 1970, declined considerably for 1971, increased again in 1972 and 1973, and again declined for 1974 and 1975. This pattern of availability of the mini-length garment does not appear to reflect the influence of newly introduced styles.

The reason for this lack of influence may have again been the procedure for selecting the figures from the clothing catalog. Even though the figures were selected from only the Misses' skirt and dress sections of the catalog there were cases when the cited page numbers included both women's and teens' styles. Because the figures selected represented three body types, the investigator believes that the number of mini-length

garments shown is more a function of the organization of the clothing catalog than a true representation of the availability of the garment. Therefore, the promotion curves constructed from SEARS, ROEBUCK AND CO. CATALOG were excluded from the analysis of the promotion curves under Hypothesis I.

If Hypothesis I were true, all promotion curves would approach symmetric unimodal bell-shaped curves. Generally, the promotion curves indicated that the mini-length garment was initially introduced in 1965 and by 1975 was no longer generally available, hence, could be considered a non-fashionable style of clothing. Based on a 1965 beginning data and a 1975 ending date, the promotion curves for the mini-length garment should have peaked around 1970 for a resulting symmetrical distribution. However, the visual analysis of the promotion curves, generally, indicated that the availability of the garment peaked in 1968 and again in 1973. Therefore, the various promotion curves could not be considered symmetrical distributions. In addition, because the promotion curves revealed two peaks in the availability of the garment, the various curves could not be considered unimodal distributions. The visual analysis of the curves indicated that they deviated from a normal frequency distribution. Therefore, Hypothesis I was rejected for all

of the promotion curves constructed for the mini-length garment.

On the basis of these findings, promotional data does not appear to be normally distributed. However, the manner of figure selection could have contributed to the non-normality of the frequency distributions in this investigation. The method of measuring the style characteristic excluded many figures wearing a mini-length garment because of the position of the photographed figure or the type of clothing (sports clothes, evening attire, and/or boots) the person was wearing. Some figures were also excluded from the sample because of the extensive destruction of the bound issues from which the measurements were taken. Since the promotion curves for the mini-length garment were based on only a portion of the total number of figures shown wearing the style in the fashion publications between 1965 and 1975, the results may not reflect accurate frequency distributions.

The assumption underlying the construction of the various promotion curves was that the promotion of fashionable styles of clothing over time by fashion publications would be a fairly accurate representation of the number of individuals adopting a fashionable style of clothing over time. Winakor (1955) found a negligible time lag between the introduction of fashionable garment lengths in high fashion periodicals and their appearance

in middle class periodicals.[7] In addition, when a time lag was found between high fashion and "accepted" fashion, the time for acceptance was shown to have grown progressively shorter between 1893 and 1950. Based on this finding, the assumption that promotional data reflects acceptance may be valid, and the promotion curves constructed for the mini-length garment were considered accurate representations of the general acceptance of the style.

Based on the results of this investigation, promotional data for a particular style of garment does not appear to be normally distributed. Because of this lack of normality in the data, Rogers' method for identifying ideal types of adopters may not be applicable for promotional data. These findings also suggest that actual consumer acceptance of fashionable styles of clothing over time may also not be a normally distributed phenomenon. However, additional investigations using other fashionable styles of clothing and actual acceptance data are needed before the acceptance of fashionable styles of clothing may be considered to be a normally distributed phenomenon. If additional

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[7]Geitel Winakor, "Time Lag Between High Fashion and Accepted Fashion," Journal of Home Economics, XXXXVII (May, 1955), 343-44.

investigations support the notion that fashionable styles of clothing are adopted according to normal frequency distributions, then Rogers' method of classifying ideal types of adopters appears to be a workable classification system for identifying ideal types of clothing adopters. However, until concrete evidence is available to support the notion that the acceptance of fashionable styles of clothing is a normally distributed phenomenon, other means for identifying types of clothing adopters are recommended.

IDENTIFICATION OF THE STYLE MODIFICATION PERIODS AND THE DIFFERENCE BETWEEN THE STYLE MODIFICATION PERIODS

Hypothesis II stated that the style modification periods for the mini-length garment could be identified from the garment's composite promotion curve. The composite promotion curve was chosen because it was considered to be the curve which most accurately described the fashion cycle of the mini-length garment. To test Hypothesis II, the modification theory was applied to the mini-length garment's composite promotion curve.

The modification theory states that during the life of a design idea five distinct style stages or periods exist. The first stage has been labeled the introduction period. During this period the initial

design idea is introduced. After this initial introduction, the design idea goes through a period of refinement where the design is often improved, becomes more widely available and, consequently, accepted by a greater number of people. The third developmental stage has been labeled the elaboration period. During this period the design is thoroughly developed and it is at its height of availability. The adulteration period, the fourth evolutionary stage of a design idea, is the period when the design idea is thought to become extreme and/or impractical and, thus, declines in its accepted popularity. The final developmental stage, the decline period, is characterized by the continued decline in the popularity of the design and, hence, marks the end of the design's fashionability period. By applying the above modification theory to the composite promotion curve, the following style modification periods were identified for the mini-length garment. All hypotheses concerned with the modifications in the form of the mini-length garment over time used the following style modification periods.

According to the composite promotion curve, the mini-length garment was first introduced in 1965. However, 1965 alone could not be identified as the period of introduction because of the small number of figures which occurred when the data were classified according to year and perspective, fashion publication, and socioeconomic

level (Appendix B). Therefore, in order to statistically test for the expected variations in the style of the mini-length garment, the introduction period was identified as occurring in 1965 and 1966 (Figure 7).

The refinement period for the mini-length garment was identified as occurring during 1967 because of the increased availability of the garment during this year. It was not possible to extend the time limit for the refinement period because in 1968 the availability of the garment peaked, thus indicating the onset of the elaboration phase of the garment's fashion cycle (Figure 7).

The composite promotion curve for the mini-length garment revealed that the garment was available in greater numbers during 1968 and 1969, indicating the elaboration period for the mini-length garment (Figure 7). Even though 1969 does suggest the initial decline in the availability of the garment, it was included in the elaboration period because it showed the mini-length garment was still widely available.

The adulteration period for the mini-length garment was identified as occurring in 1970, 1971, and 1972, because during each of these years the garment continued to decrease in its popularity. The end of the adulteration period (1972) was indicated by the natural break which occurred in the composite promotion curve at this time (Figure 7).

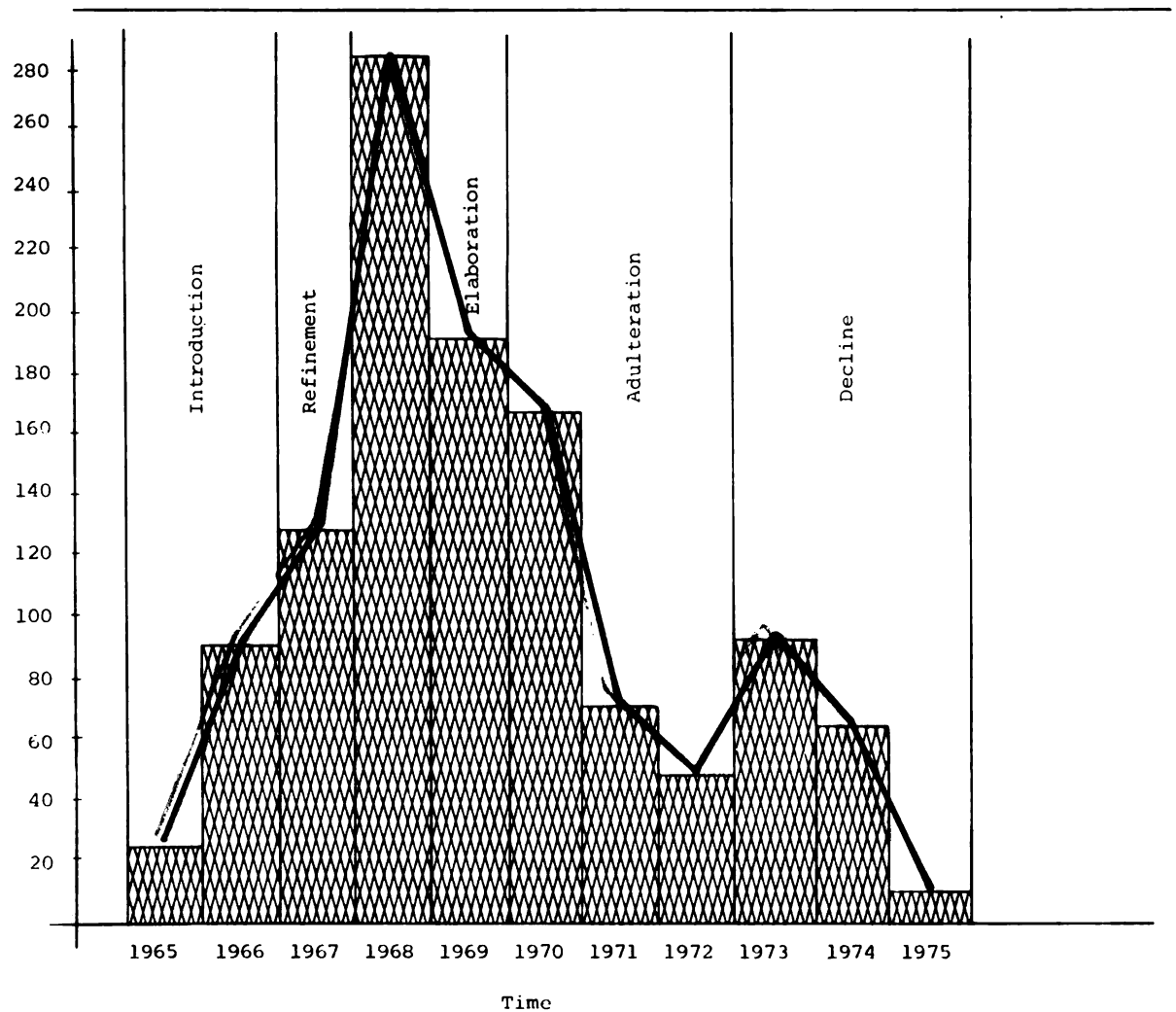

Figure 7

Identification of the Style Modification Periods for the Mini-Length Garment

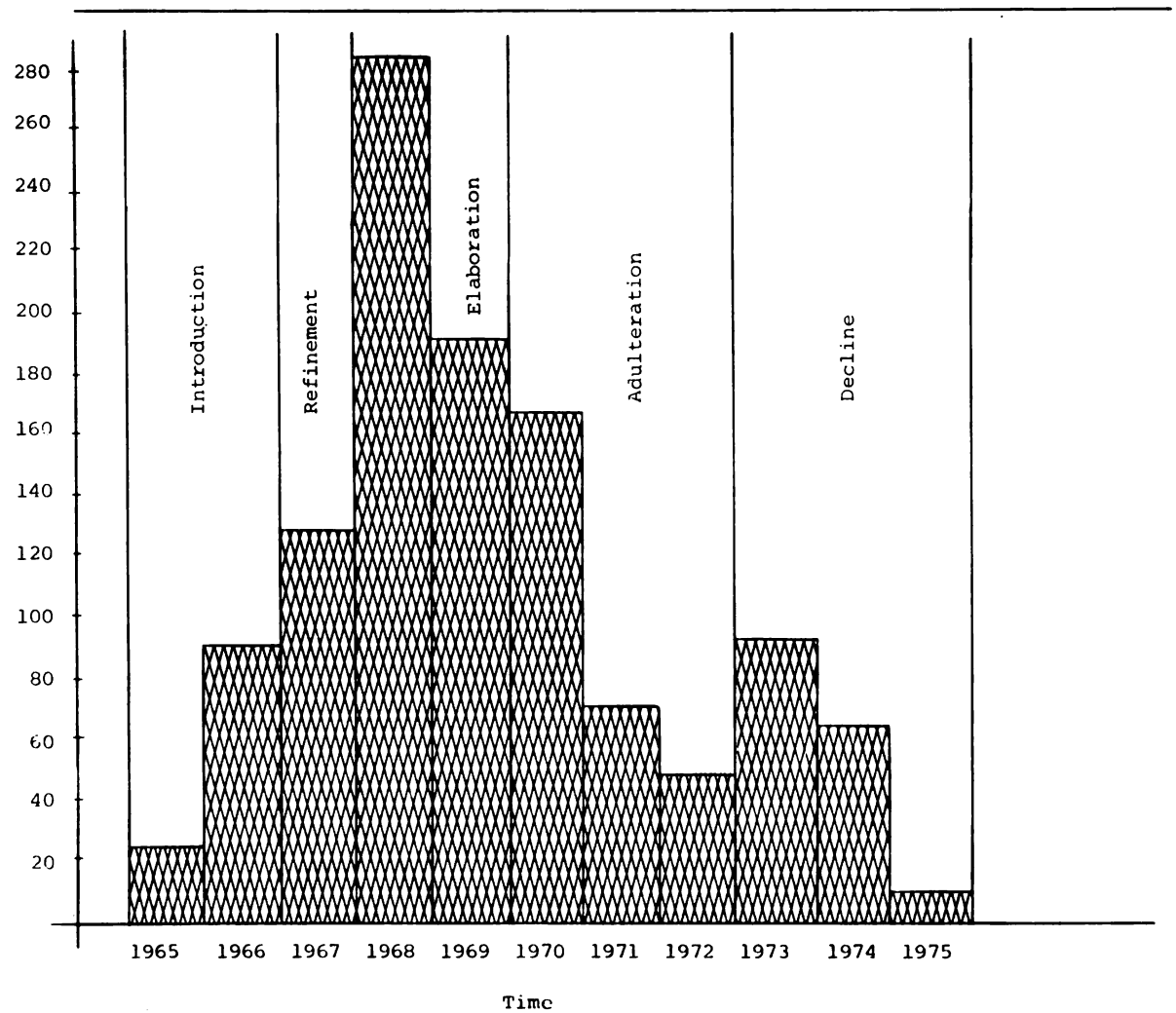

Figure 7

Identification of the Style Modification Periods for the Mini-Length Garment

The final stage in the life of the mini-length garment was identified as occurring in 1973, 1974, and 1975 (Figure 7). According to the garment's composite promotion curve, by 1975, the mini-length garment was no longer considered a fashionable style of clothing.

Based on the visual analysis of the composite promotion curve constructed for the mini-length garment and the application of the modification theory to this curve, the mini-length garment's introduction period was identified as occurring in 1965 and 1966; the refinement period, during 1967; the elaboration period, during 1968 and 1969; the adulteration period, during 1970, 1971, and 1972; and the decline period, during 1973, 1974, and 1975. Therefore, Hypothesis II was accepted.

In order to test for modifications in the style of the mini-length garment during its period of fashionability, a numerical value representing the length of the garment was needed. A ratio measurement, representing the length of the mini-length garment, was calculated for each figure by dividing the distance from the garment's hemline to the center of the knee by the relative height of the figure (center of the mouth to the middle of the ankle). A mean ratio measurement was then computed for each of the mini-length garment's developmental stages to test for variations in the style over time.

The mean ratio measurement, representing the length of the mini-length garment, was expected to vary significantly as the garment style progressed through the five stages of the garment's fashion cycle (Hypothesis IIA). Planned comparisons were used to compare the introduction and refinement periods, the refinement and elaboration periods, the elaboration and adulteration periods, and the adulteration and decline periods. The mean ratio measurements (length of the mini-length garment) for each of the style modification periods are presented in Table 4.

Table 4

Mean Ratio Length Measurements of the Mini-Length Garment for Each of the Style Modification Periods[a]

Period	Mean length[b]
Introduction	.045
Refinement	.061
Elaboration	.080
Adulteration	.076
Decline	.049
Grand mean	.062

[a]A larger numerical value indicates a shorter styled garment and a smaller numerical value indicates a longer styled garment.

[b]The mean ratio lengths were computed from a random sample of the figures measured for each of the five modification periods.

As was expected, the mini-length garment's style became significantly shorter during the refinement period and again during the elaboration period. However, the identifying style characteristic for the mini-length garment remained the same length as before during the style's adulteration period (Tables 4 and 5). The adulteration period, in general, is defined as the stage of the fashion cycle during which a distortion of style characteristic(s) or the addition of extreme design elements occurs along with a decline in use. In the case of the mini-length garment, no modification in the length was detected for the adulteration period, thus, other causes may have influenced the style's decline in popularity. Because the garment's adulteration period coincided with the initial introduction of longer styled

Table 5

Planned Comparison F-Ratios for Differences Between the Style Modification Periods

Period	F-ratio	Decision
Introduction and refinement	14.54	S
Refinement and elaboration	20.72	S
Elaboration and adulteration	.63	NS
Adulteration and decline	42.95	S

Overall $\alpha \leq .05$ d.f. = 1,495 ≃ 1,120 C = 6.85

garments, the initial decline in the availability of the mini-length garment appears to be the result of the introduction of new styles. The lack of change in the length of the mini-length garment during the style's adulteration period suggests that the mini's style may have been temporarily stabilized because of the confusion over fashionable hem lengths. These ideas are further supported by the type of style variation which was detected for the mini-length garment's decline period.

Originally, the style was expected to remain similar to the adulteration length or continue to become extremely short during the garment's decline period. However, the analysis revealed that the mini-length garment became longer during the decline period (Tables 4 and 5). This lengthening of the style is believed to have resulted from the introduction of longer styled garments during the mini's adulteration period and the subsequent acceptance of short, medium, and long styled skirts and dresses as modal styles of clothing. The influence due to the introduction of hot-pants in 1971 was not detected because of the small number of persons shown wearing hot-pants in the fashion publications and since the computations used to test for differences between the style modification periods were based on yearly averages. Another reason why hot-pants failed to

show an influence could be because of the 1973 increased availability of feminine modes of attire.

The planned comparison analysis revealed that significant variations occurred in the style of the mini-length garment as the garment passed from the introduction to the refinement period, from the refinement to the elaboration period, and from the adulteration to the decline period (Table 5). However, the style of the mini-length garment did not significantly change as the garment passed from the elaboration to the adulteration period as was hypothesized. Therefore, Hypothesis IIA was only partially supported by the data.

Modifications in the design of fashionable styles of clothing appear to occur as garment styles move through the fashion process. In the case of the mini-length garment only four major modifications in the garment's style could be detected statistically as the garment moved through the fashion process. The failure to detect five distinct style modification periods for the mini-length garment appears to be partially explained by the introduction of new styles of clothing. Additional investigations concentrating on other fashionable styles of clothing are needed to determine if the modification theory may be generalized to all fashionable styles of garments.

STYLE MODIFICATION PERIODS AND PERSPECTIVES, FASHION PUBLICATIONS, AND SOCIOECONOMIC LEVELS

The mean ratio measurement, representing the length of the mini-length garment, was expected to vary significantly as the garment style passed through the fashion process when the data were analyzed with respect to perspectives, fashion publications, and socioeconomic levels (Hypothesis IIB). In all cases, planned comparisons were used to test for style modifications between the introduction and refinement periods, the refinement and elaboration periods, the elaboration and adulteration periods, and the adulteration and decline periods. The analyses of the perspective, fashion publication, and socioeconomic level data were expected to yield results similar to the preceding general analysis for differences between the style modification periods.

Style Modification Periods and Perspectives

Table 6 presents the editors' and the advertisers' mean ratio measurements representing the mean length of the mini-length garment for each of the garment's style modification periods. These mean length measurements were used to test for differences between the style modification periods and to test for differences between

Table 6

Mean Ratio Length Measurements of the Mini-Length Garment for the Editors' and the Advertisers' Perspectives for Each of the Style Modification Periods

Period	Editors' mean length	Advertisers' mean length
Introduction	.042	.036
Refinement	.076	.056
Elaboration	.095	.077
Adulteration	.093	.078
Decline	.047	.038
Grand mean	.071	.057

the perspectives for each of the identified modification periods.

The analysis of both the editors' and the advertisers' data revealed that significant variations occurred in the style of the mini-length garment between 1965 and 1975 (Table 7). The planned comparison analysis for the advertisers yielded the same results as the planned comparison analysis for the general differences between the style modification periods. The analysis of the editors' data, however, failed to detect a modification in the style of the mini-length garment for the elaboration period.

Table 7

Planned Comparison F-Ratios for Differences Between the Style Modification Periods for the Editors' and the Advertisers' Perspectives

Period	Editors' F-ratio	Decision	Advertisers' F-ratio	Decision
Introduction and refinement	18.06	S	7.14	S
Refinement and elaboration	5.29	NS	8.03	S
Elaboration and adulteration	.06	NS	.002	NS
Adulteration and decline	33.06	S	27.44	S

Overall $\alpha \leq .05$ d.f. = 1,120 C = 6.85

The elaboration period is generally defined as the period when a style idea is thoroughly developed. Because of the absence of an identifiable modification in the style between the refinement and the elaboration periods for the editors' data, the thorough development of the mini-length garment appears to have occurred during the garment's refinement period. The data thus suggests that the editorial sections of fashion periodicals tended to show the garment's length as it was initially introduced, as it appeared during the general acceptance phase, and as it appears during its decline in use.

The difference in the number of style modification periods detected between the analyses of the

editors' and the advertisers' data may be partially explained by their respective functions. Editors present new style ideas when they are first made available by the fashion designers, whereas advertisers are interested in securing sales of the currently fashionable styles of clothing throughout their period of use. The 1969 initial introduction of longer styled garments may have been partially responsible for the failure to detect additional modification periods for the editors' data.

The significant modifications which occurred between the introduction and refinement periods and the adulteration and decline periods for both the editors' and the advertisers' data and the modification in the style of the mini-length garment between the refinement and the elaboration period for the advertisers' data lend partial support to Hypothesis IIB for the perspective analyses (Table 7).

The modifications in the design of fashionable styles of clothing which occurred as the garment style moved through the fashion process, as reflected by the general analysis, also occurred for the editors' and the advertisers' perspectives. However, the modification theory had greater validity when applied to the advertisers' data than when applied to the editors' data. Additional investigations are needed to determine the

extent to which the modification theory operates for editors' and advertisers' perspectives for other fashionable styles of clothing.

Differences were hypothesized (Hypothesis IIC) between the ratio means of the style characteristic for the editors' and the advertisers' data when compared for each of the identified modification periods. Because there were only two perspectives identified for the fashion publications, the significant differences between the perspectives for each of the modification periods were indicated by the omnibus F-test. Significant differences occurred between the editors' and the advertisers' mean ratio measurements for the refinement period and for the elaboration period (Table 8). During both of

Table 8

Omnibus F-Ratios for the Differences Between the Editors' and the Advertisers' Perspectives for Each of the Style Modification Periods

Period	F-ratio	Decision
Introduction	3.05	NS
Refinement	7.10	S
Elaboration	5.35	S
Adulteration	1.55	NS
Decline	2.40	NS

$\alpha \leq .05$ d.f. = 1,40 C = 4.08

these periods the editors showed a shorter styled garment than the advertisers. Since the editors present the new style ideas first, they were expected to show a shorter styled garment when compared with the advertisers (Table 6). No significant differences were detected for the introduction, adulteration, or decline periods. Therefore, Hypothesis IIC was only partially supported for the editors' and advertisers' perspectives analyses.

The similarities which occurred between the mean ratio measurements for the editors and the advertisers during the introduction, adulteration, and decline periods may be partially explained by the periods in which the similarities occurred. The similarity during the introduction period may be explained by the initial presentation of newer styles of clothing. One style is available and, therefore, that is the style shown to the consumers. The similarities which occurred for the adulteration and decline periods may be partially explained by the fact that the mini-length garment was on the decline as a fashionable style of clothing and the major emphasis in promotion of the style was over. Therefore, depending upon the stage of development, the editors' and the advertisers' showing of fashionable styles of clothing may either differ or be similar.

Style Modification Periods and Fashion Publications

The fashion publications' mean ratio measurements representing the length of the mini-length garment for each of the style modification periods are presented in Table 9. These ratio measurements were used to test for differences between the style modification periods and to test for differences between the fashion publications with respect to each of the modification periods.

For each of the fashion publications, the planned comparison analyses revealed that few significant variations occurred in the style of the mini-length garment between 1965 and 1975 (Table 10). For both VOGUE and SEVENTEEN, the one significant variation appears to be confounded with the introduction of longer styled garments during the early 1970s. The planned comparison analysis for SEARS, ROEBUCK AND CO. CATALOG indicated that no significant style modifications occurred during the period covered by this investigation. Only the planned comparison analysis for MADEMOISELLE revealed more than one significant variation in the length of the mini-length garment between 1965 and 1975. In all cases, when a significant style modification was detected, they were the same as those revealed by the general analysis (Tables 9 and 10 compared with Tables 4 and 5). Therefore, Hypothesis IIB was not supported by the analyses of the

Table 9

Mean Ratio Length Measurements of the Mini-Length Garment for VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG for Each of the Style Modification Periods

Period	VOGUE mean length	MADEMOISELLE mean length	SEVENTEEN mean length	SEARS CATALOG mean length
Introduction	.049	.047	.047	.029
Refinement	.076	.067	.068	.025
Elaboration	.083	.095	.093	.041
Adulteration	.073	.097	.104	.045
Decline	.033	.056	.067	.038
Grand mean	.063	.072	.076	.036

Table 10

Planned Comparison F-Ratios for Differences Between the Style Modification Periods for VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG

Period	VOGUE F-ratio	Decision	MADEMOISELLE F-ratio	Decision	SEVENTEEN F-ratio	Decision	SEARS CATALOG F-ratio	Decision
Introduction and refinement	5.94	NS	4.29	NS	4.25	NS	.29	NS
Refinement and elaboration	.37	NS	8.40	S	5.72	NS	6.40	NS
Elaboration and adulteration	.74	NS	.04	NS	1.20	NS	.40	NS
Adulteration and decline	13.74	S	17.75	S	12.63	S	1.33	NS

Overall $\alpha \leq .05$ d.f. = 1,70 ≃ 1,60 C = 7.08

mini-length garment's style modification periods for VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG.

The lack of support for the modification theory when analyzed for each of the fashion publications appears to suggest that modifications in the design of fashionable styles of clothing may be detected only when the majority of the data are analyzed. However, before the modification theory can be rejected for fashion publications, additional investigations should be carried out for other fashionable styles of clothing using larger sample sizes.

Tukey post-hoc analyses were used to indicate whether the fashion publications differed from one another in their presentation of the mini-length garment for each of the identified style modification periods when the omnibus F-test was significant (Hypothesis IIC). Only VOGUE and SEARS, ROEBUCK AND CO. CATALOG significantly differed in their presentation of the mini-length garment during the garment's introduction period. The style of garment shown in SEARS was significantly longer than the style shown in VOGUE during the introductory phase of the garment's fashion cycle (Tables 9 and 11).

During the refinement and elaboration periods, differences occurred between VOGUE and SEARS, MADEMOISELLE and SEARS, and SEVENTEEN and SEARS in their

Table 11

Tukey Confidence Intervals for the Differences Between VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG for Each of the Style Modification Periods

Fashion publication	Introduction confidence interval	Decision	Refinement confidence interval	Decision	Elaboration confidence interval	Decision	Adulteration confidence interval	Decision	Decline confidence interval	Decision
VOGUE and SEARS CATALOG	.001 to .04	S	.03 to .08	S	.02 to .07	S	-.01 to .06	NS	-.03 to .02	NS
MADEMOISELLE and SEARS CATALOG	-.002 to .04	NS	.02 to .07	S	.03 to .08	S	.02 to .09	S	-.004 to .04	NS
SEVENTEEN and SEARS CATALOG	-.002 to .02	NS	.02 to .07	S	.03 to .08	S	.03 to .09	S	.01 to .05	S
VOGUE and MADEMOISELLE	-.02 to .02	NS	-.02 to .03	NS	-.04 to .01	NS	-.06 to .01	NS	-.03 to -.001	S
MADEMOISELLE and SEVENTEEN	-.02 to .02	NS	-.03 to .02	NS	-.02 to .03	NS	-.04 to .03	NS	-.03 to .01	NS
VOGUE and SEVENTEEN	-.02 to .02	NS	-.02 to .03	NS	-.04 to .02	NS	-.07 to .003	NS	-.06 to .01	S

$\alpha \leq .05$ d.f. = 4,42 ≃ 4,40

presentation of the mini-length garment. In all cases, SEARS showed a significantly longer styled garment than was shown in VOGUE, MADEMOISELLE, or SEVENTEEN (Tables 9 and 11).

During the adulteration period, MADEMOISELLE and SEARS and SEVENTEEN and SEARS showed a different length for the mini-length garment. Again, the style shown in SEARS was significantly longer than the style shown in either MADEMOISELLE or SEVENTEEN (Tables 9 and 11).

Differences in the mean ratio length of the mini-garment's decline period occurred between SEVENTEEN and SEARS, VOGUE and MADEMOISELLE, and VOGUE and SEVENTEEN. VOGUE showed a significantly longer garment style than either MADEMOISELLE or SEVENTEEN and SEARS showed a style significantly longer than the style shown in SEVENTEEN during the garment's decline period (Tables 9 and 11). Therefore, Hypothesis IIC was only partially supported by the fashion publication data.

During the first four modification periods, SEARS, ROEBUCK AND CO. CATALOG accounted for all of the significant differences for the comparisons between the fashion publications. Since significant modifications in the length of the style were not found over time for the clothing catalog, the length of the mini-length garment logically would differ over time from the style shown in the fashion periodicals.

The decline stage was the only period where significant differences between the fashion periodicals were detected. VOGUE differed from both MADEMOISELLE and SEVENTEEN by showing a longer styled garment. These significant differences appeared to be explained by VOGUE's initial introduction of the new longer styled garments. According to the results of this investigation, fashion periodicals generally appear to present fashionable styles of clothing similarly during the style's fashion cycle. In addition, clothing catalogs appear to be generally different from fashion periodicals in their presentation of fashionable styles of clothing over time. However, these conclusions may not be representative of all situations because this investigation dealt with an easily manipulated, highly visible garment characteristic (hem length). Therefore, additional investigations are needed to determine if fashion periodicals do show fashionable styles of garments similarly over time and if their style characteristic(s) generally differ from the style characteristic(s) shown in clothing catalogs.

Style Modification Periods and Socioeconomic Levels

Table 12 presents the mean ratio length measurements for the socioeconomic levels for the mini-length garment for each of the garment's style modification periods. These mean length measurements were used in the

Table 12

Mean Ratio Length Measurements of the Mini-Length Garment for the Upper, Middle, and Lower Socioeconomic Levels for Each of the Style Modification Periods

Period	Upper level mean length	Middle level mean length	Lower level mean length
Introduction	.047	.044	.029
Refinement	.065	.053	.025
Elaboration	.076	.090	.037
Adulteration	.060	.083	.037
Decline	.033	.051	.035
Grand mean	.056	.064	.033

tests for differences between the modification periods and for differences between the socioeconomic categories for each of the identified periods.

Few significant style modifications occurred in the mini-length garment's style for either of the socioeconomic levels between 1965 and 1975 (Table 13). The upper and the middle levels each revealed significant style variations as the garment moved from the adulteration to the decline period. Again, because the length became longer (Table 12), there appears to be an influence from the longer styled garments introduced in the early 1970s. The planned comparison analysis for the lower level revealed no significant modifications in the

Table 13

Planned Comparison F-Ratios for Differences Between the Style Modification Periods for the Upper, Middle, and Lower Socioeconomic Levels

Period	Upper level F-ratio	Decision	Middle level F-ratio	Decision	Lower level F-ratio	Decision
Introduction and refinement	3.47	S	1.08	NS	.60	NS
Refinement and elaboration	1.37	NS	16.84	S	4.87	NS
Elaboration and adulteration	2.74	NS	.56	NS	0.00	NS
Adulteration and decline	7.99	S	13.29	S	.07	NS

Overall $\alpha \leq .05$ d.f. = 1,70 ≃ 1,60 C = 7.08

length of the garment for the time period covered by this investigation. Therefore, Hypothesis IIB was not supported for the analysis of the mini-length garment's style modification periods for the assumed upper, middle, or lower socioeconomic levels.

Generally, modifications in the style of fashionable garments appear to occur during the style's fashion cycle. However, the analysis of the style modification periods for each of the fashion publications and for each of the assumed socioeconomic levels indicate limited support for the modification theory. Again, the data seem to suggest that the modification theory may only be applicable when the majority of the data are analyzed. Additional investigations are needed, using other fashionable styles of garments and larger sample sizes to determine to what extent the modification theory operates for fashionable styles of clothing.

The expected similarities between the pair wise comparisons of the three socioeconomic levels for each of the style modification periods were determined by Tukey post-hoc analyses when the omnibus F-test was significant (Hypothesis IIC). The post-hoc analyses revealed similarities and differences between the assumed levels during each of the modification periods identified for the mini-length garment (Table 14). For each of the first four periods, the significant comparisons included

Table 14

Tukey Confidence Intervals for the Differences Between the Upper, Middle, and Lower Socioeconomic Levels for Each of the Style Modification Periods

Socioeconomic level	Introduction confidence interval	Decision	Refinement confidence interval	Decision	Elaboration confidence interval	Decision	Adulteration confidence interval	Decision	Decline confidence interval	Decision
Upper level and middle level	-.01 to .02	NS	-.01 to .03	NS	-.03 to .01	NS	-.05 to .004	NS	-.03 to -.002	S
Middle level and lower level	-.001 to .03	NS	.01 to .05	S	.03 to .07	S	.02 to .07	S	-.0002 to .03	NS
Upper level and lower level	.002 to .03	S	.02 to .06	S	.02 to .06	S	-.004 to .05	NS	-.02 to .01	NS

$\alpha \leq .05$ d.f. = 3,30

the lower socioeconomic category. For these significant findings, the lower level source showed a longer styled garment (Table 12). These differences may be partially explained by the lack of significant style modifications for the analysis of the lower socioeconomic level (Table 13). Only during the garment's decline period was a significant comparison found between the upper and middle categories. Because the upper level source showed a longer styled garment, this finding may be attributable to the initial introduction of new styles of garments by the upper socioeconomic periodical. Hypothesis IID was, therefore, only partially supported by the socioeconomic level data.

Currently fashionable styles of garments were expected to be available to the three socioeconomic levels simultaneously with similar style characteristics, thus giving partial support to the "horizontal flow" theory and furthering the notion that the "trickle-down" theory may be inadequate for explaining the fashion process as it applies to clothing today.

The mini-length garment was available to the major socioeconomic levels at the same time. Generally, the upper level and the middle level presented the style similarly between 1965 and 1975. However, differences in the length of the mini-length garment were detected over time when the upper and the middle socioeconomic levels

were compared with the lower level. Based on the results of this investigation, the "horizontal flow" theory appeared to operate when the upper and middle levels were compared and the "trickle-down" theory seemed to explain the outcome of the comparisons of the lower level with both the upper level and the middle level. Additional investigations are needed to determine to what extent the "trickle-down" theory operates, if the "horizontal flow" theory is a viable explanation of the fashion process for contemporary fashionable styles of garments, and if the combination of these two theories is, in fact, the most comprehensive explanation of the fashion process for fashionable styles of clothing in modern times.

Chapter 6

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

The fashion process of the mini-length garment was investigated first in terms of agricultural diffusion and adoption theories and then in terms of modifications in the style of a garment in relationship to time.

The review of literature revealed that recent clothing investigations were concerned with explanations of the diffusion process for fashionable styles of garments along with identifying the characteristics of different types of clothing adopters. A synthesis of agricultural research has led to numerous generalizations, one of which states that agricultural innovations diffuse normally within a social system. Based on the concept of a normal distribution, Rogers developed a method for identifying five ideal types of agricultural adopters. Frequently, this method has been incorporated into clothing investigations as a means for identifying types of clothing adopters. However, the use of Rogers' method in studies concerned with the diffusion of clothing items

assumes that fashionable styles of garments are adopted according to a normal distribution. This investigation attempted to secure some data to support the notion that the adoption of fashionable styles of clothing is a normally distributed phenomenon.

The second major concern of this investigation was to arrive at a more comprehensive explanation of the fashion process. Generally, the fashion cycle of a clothing style is divided into three stages of acceptance; however, the modification theory suggested that a fashion cycle could be divided into five periods where modifications in the style of a garment are believed to exist. These five developmental phases have been labeled introduction, refinement, elaboration, adulteration, and decline. This investigation identified and analyzed five style modification periods of a particular style of garment to secure some information on what happens to a design idea during its period of fashionability and, thus, provide a more precise explanation of the fashion process for fashionable styles of garments.

The mini-length garment was selected from the most recently fashionable styles of clothing as the vehicle for analyzing the fashion process. The sources for the data on the mini-length garment were four fashion publications selected specifically to represent the major audience and age groups and socioeconomic levels in

American society. All issues between 1965 and 1975 for each of the fashion publications were included in the investigation to secure an accurate representation of the mini-length garment's style during its period of fashionability. Fashion publications included in the study were VOGUE, MADEMOISELLE, SEVENTEEN, and SEARS, ROEBUCK AND CO. CATALOG.

Figures were selected from the fashion publications according to two sets of overlapping selection requirements. The first set dealt with the figure selection from the fashion periodicals while the other dealt specificially with the selection of the figures from the clothing catalog. Basically, these requirements included photographs of the mini-length garment which showed daytime attire on full, erect, non-motion figures. The figure selection requirements specified the criteria for measuring the garment characteristic (length) and limited the total number of figures to be measured to a manageable size.

The style characteristic selected to test the validity of the modification theory was the length (i.e., shortness) of the mini-length garment. All photographs, which met the selection criteria, were measured for figure height and hem height. A ratio measurement was then calculated, representing the length of the style, so that the style characteristic could be compared and contrasted within and across fashion publications.

Frequency distributions, representing the acceptance of the mini-length garment over time, were constructed by plotting the total number of measurable figures by the year of their appearance in the fashion publications. The composite promotion curve aided in the identification of the style modification periods for the mini-length garment.

A total of 1,147 photographs were measured from the four fashion publications between 1965 and 1975 and identified according to editor or advertiser perspective, fashion publication, and socioeconomic level. These figures were used to construct the various promotion curves and to identify the style modification periods. However, in order to have an accurate test of the statistical hypotheses, figures were randomly sampled from the total number of figures measured to achieve equal cell sizes. The random sampling was based on the largest possible number of figures when tables were set up for style modification periods and style modification periods by editor and advertiser perspectives, fashion publications, and socioeconomic levels.

Non-statistical hypotheses (I and II) were tested by visually analyzing the frequency distributions and the application of the theory underlying the proposition. All statistical hypotheses (IIA, IIB, IIC, and IID) were tested within an anlysis of variance (ANOVA) model with a significance level of .05. Depending upon the concept under investigation either a planned comparison analysis or a

post-hoc procedure was utilized to determine whether the hypothesized relationship was significant.

CONCLUSIONS

Hypothesis I

> The various promotion curves constructed for the mini-length garment will approach normal frequency distributions.

The visual analysis of the various promotion curves constructed for the mini-length garment did not reveal that any of the curves approached normal frequency distributions. This lack of normality in the promotional data suggests that women do not adopt fashionable styles of clothing according to a normal frequency distribution. Based on this interpretation of the data, Rogers' method for identifying ideal types of adopters is not appropriate for identifying types of clothing adopters. Other means for identifying types of clothing adopters are strongly recommended until concrete evidence is available on the normality or the non-normality of the adoption process for fashionable styles of garments.

Hypothesis II

> The style modification periods for the mini-length garment may be identified from the mini-length garment's composite promotion curve.

Five style modification periods were identified for the mini-length garment by applying the modification theory to the garment's composite promotion curve. The

introduction period was identified as occurring in 1965 and 1966; the refinement period, in 1967; the elaboration period, in 1968 and 1969; the adulteration period, in 1970, 1971, and 1972; and the decline period, in 1973, 1974, and 1975.

Hypotheses IIA and IIB

> The length of the mini-length garment will vary as the garment moves through the style modification periods.
>
> The length of the mini-length garment will vary as the garment moves through the style modification periods with respect to the perspectives, the fashion publications, and the socioeconomic levels.

Planned comparison analyses identified four significant modifications in the length of the mini-length garment as the style moved through the developmental stages of the garment's fashion cycle when analyzed generally and for the advertisers' perspective. Therefore, the design characteristics of fashionable styles of garments appear to vary during a style's period of fashionability, thus giving partial support to the modification theory.

Few significant variations in the length of the mini-length garment became apparent when the data were analyzed for the editors' perspective, for each of the fashion publications, and for each of the socioeconomic levels. Therefore, significant modifications in the design characteristics of fashionable styles of garments may only occur when the majority of the data are analyzed.

Hypotheses IIC and IID

> The length of the mini-length garment will vary for editor and advertiser perspectives and the fashion publications for each of the style modification periods.
>
> The length of the mini-length garment will be similar for the socioeconomic levels for each of the style modification periods.

Editors' and advertisers' presentations of the mini-length garment were either similar or different depending upon the style's stage of development. Therefore, editors' and advertisers' showing of fashionable styles of clothing appears to vary only for certain stages in the evolution of fashionable styles of garments.

Generally, the three fashion periodicals were similar in their presentation of the mini-length garment over time. In addition, the three fashion periodicals generally differed from the clothing catalog's presentation of the mini-length garment over time. Therefore, fashion periodicals may show fashionable styles of clothing in a similar manner over time which differs from the manner found in clothing catalogs for fashionable styles of garments.

The upper and middle socioeconomic levels were generally similar in their presentation of the mini-length garment over time. In addition, the upper and middle socioeconomic levels generally differed from the lower level in their presentation of the mini-length

garment over time. Therefore, based on the assumption that price range and socioeconomic level are correlated, the data suggested that fashionable styles of clothing may be influenced by both the "horizontal flow" theory and the "trickle-down" theory during their period of fashionability.

RECOMMENDATIONS

Additional research is required before definite conclusions concerning the normality or the non-normality of the adoption of fashionable styles of garments and the modifications of a style over time may be stated. The following are some of the areas noted by the investigator which need further study:

1. Investigations should be designed to parallel this study using a random sampling technique for the sampling of the figures from the fashion publications to achieve a representative sample and, thus, improve external validity.

2. Additional investigations using other fashionable styles of clothing and actual acceptance data are needed to determine if acceptance of fashionable styles of clothing over time is a normally distributed phenomenon.

3. Controlled investigations comparing the different methods for identifying types of clothing adopters

are needed to determine if all methods identify the same individuals as the same types of adopters.

4. Investigations should be designed to parallel this study using actual acceptance data to determine if promotional data is an accurate representation of what goes on in the real world of women's clothing styles.

5. Additional investigations concentrating on other fashionable styles of garments and other design elements are needed to determine if the modification theory may be generalized to all fashionable styles of clothing.

6. Investigations concentrating on other fashionable styles of garments and other design elements are needed to determine to what extent the modification theory is applicable to fashionable styles of clothing.

7. Investigations comparing the presentation of fashionable styles for editor and advertiser perspectives and fashion publications are needed to determine if these data classifications present fashionable styles of clothing similarly or differently during the style's period of fashionability.

8. Additional investigations are needed to determine to what extent the "trickle-down" theory operates, if the "horizontal flow" theory is a viable explanation of the fashion process for contemporary times, and if the combination of these theories offers

the most comprehensive explanation of the fashion process for contemporary fashionable styles of garments.

9. Investigations studying a particular type of fashionable clothing over an extended period of time are needed to determine the extent to which newly introduced styles of garments influence the style of clothing under investigation in terms of both diffusion and adoption and style modifications over time.

10. Additional investigations in the above areas may shed some light on the possible interaction between the adoption of fashionable styles of clothing and the modifications in the design idea of a garment over time. Future investigations designed to test this interaction may result in correlations of the five style modification periods with the ideal types of clothing adopters. If this is the case, then an additional means of identifying clothing adopters would be available for future clothing investigations.

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APPENDICES

APPENDIX A

DATA COLLECTION INFORMATION

APPENDIX A

DATA COLLECTION INFORMATION

DIRECTIONS FOR RELIABILITY CHECK

I. Measurement Definitions:

A. Relative height of figure has been defined as the measurement from the center of the mouth to the middle of the ankle.

B. Distance from garment's hemline to center of the knee has been defined as the measurement from the garment's hemline to the center of the knee.

II. Directions for Taking Measurements:

A. All measurements should be taken and recorded to the nearest 1/16th of an inch.

B. All measurements are to be recorded on the Reliability Check Sheet.

III. General Directions:

A. Fashion publication name, volume, month, year, and page number have been provided on the Reliability Check Sheet for each figure.

B. Please take and record the following two measurements:

1. Relative height of figure
2. Distance from garment's hemline to center of knee

C. Please return the completed Reliability Check Sheets to me as soon as you have completed it so I may begin my data collection.

Thank you.

Nancy L. Thompson

RELIABILITY CHECK SHEET | CODING

Figure number________________ Page number_____

Position on page______________________________

Periodical____________________________________

Month________________________ Year____________

Relative height of figure_____________________ 13-16______________

Distance from hemline to center of knee______ 17-20______________

Figure number________________ Page number_____

Position on page______________________________

Periodical____________________________________

Month________________________ Year____________

Relative height of figure_____________________ 13-16______________

Distance from hemline to center of knee______ 17-20______________

Figure number________________ Page number_____

Position on page______________________________

Periodical____________________________________

Month________________________ Year____________

Relative height of figure_____________________ 13-16______________

Distance from hemline to center of knee______ 17-20______________

Figure number________________ Page number_____

Position on page______________________________

Periodical____________________________________

Month________________________ Year____________

Relative height of figure_____________________ 13-16______________

Distance from hemline to center of knee______ 17-20______________

Figure number________________ Page number_____

Position on page______________________________

Periodical____________________________________

Month________________________ Year____________

Relative height of figure_____________________ 13-16______________

Distance from hemline to center of knee______ 17-20______________

DATA COLLECTION SHEET CODING

Figure number_____ Page number_____ 1-4_____

Position on page_____

Periodical_____ 5_____

Month_____ Year_____ 6-7_____

Perspective_____ 8_____

Socioeconomic level_____ 9_____

Relative height of figure_____

Distance from hemline to center of knee_____

Ratio measurement_____ 10-12_____

Style modification period_____ 13_____

Figure number_____ Page number_____ 1-4_____

Position on page_____

Periodical_____ 5_____

Month_____ Year_____ 6-7_____

Perspective_____ 8_____

Socioeconomic level_____ 9_____

Relative height of figure_____

Distance from hemline to center of knee_____

Ratio measurement_____ 10-12_____

Style modification period_____ 13_____

Figure number_____ Page number_____ 1-4_____

Position on page_____

Periodical_____ 5_____

Month_____ Year_____ 6-7_____

Perspective_____ 8_____

Socioeconomic level_____ 9_____

Relative height of figure_____

Distance from hemline to center of knee_____

Ratio measurement_____ 10-12_____

Style modification period_____ 13_____

CODING MANUAL

Columns	Variables and Codes
1-4	Figure number 0001 to 9999
5	Fashion publication 1 - VOGUE 2 - MADEMOISELLE 3 - SEVENTEEN 4 - SEARS, ROEBUCK AND CO. CATALOG
6-7	Year 65 to 75
8	Perspective 1 - Editors' 2 - Advertisers'
9	Socioeconomic level 1 - Upper level 2 - Middle level 3 - Lower level
10-12	Ratio measurement Actual value (punched with decimal)
13	Style modification periods 1 - Introduction (65 and 66) 2 - Refinement (67) 3 - Elaboration (68 and 69) 4 - Adulteration (70, 71, and 72) 5 - Decline (73, 74, and 75)

APPENDIX B

YEARLY FREQUENCIES USED IN THE CONSTRUCTION OF THE PROMOTION CURVES

APPENDIX B

YEARLY FREQUENCIES USED IN THE CONSTRUCTION OF THE PROMOTION CURVES

Table B-1

Yearly Frequencies of All Measurable Figures

Year	Composite frequencies
1965	23
1966	88
1967	126
1968	281
1969	187
1970	165
1971	69
1972	46
1973	89
1974	63
1975	10
Total	1,147

Table B-2

Yearly Frequencies of All Measurable Figures According to Editors' and Advertisers' Perspectives

Year	Editors' perspective	Advertisers' perspective
1965	11	12
1966	43	45
1967	50	76
1968	96	185
1969	39	148
1970	30	135
1971	17	52
1972	12	34
1973	21	68
1974	19	44
1975	1	9
Total	339	808

Table B-3

Yearly Frequencies of All Measurable Figures According to Fashion Publications

Year	VOGUE	MADEMOISELLE	SEVENTEEN	SEARS, ROEBUCK AND CO. CATALOG
1965	8	6	8	1
1966	32	19	22	15
1967	44	33	34	15
1968	50	37	173	21
1969	25	28	94	40
1970	20	25	71	49
1971	11	19	31	8
1972	8	16	10	12
1973	18	26	17	28
1974	1	10	25	27
1975	0	3	0	7
Total	217	222	485	223

Table B-4

Yearly Frequencies of All Measurable Figures According to Socio-economic Levels

Year	Upper level	Middle level	Lower level
1965	8	14	1
1966	32	41	15
1967	44	67	15
1968	50	210	21
1969	25	122	40
1970	20	96	49
1971	11	50	8
1972	8	26	12
1973	18	43	28
1974	1	35	27
1975	0	3	7
Total	217	707	223