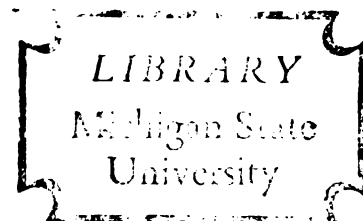


A CONTENT ANALYSIS OF THE FASHION
MAGAZINES RAGS AND VOGUE:
JUNE 1970 - JUNE 1971

Thesis for the degree of M.A.
MICHIGAN STATE UNIVERSITY
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ABSTRACT

A CONTENT ANALYSIS OF THE FASHION MAGAZINES RAGS AND VOGUE JUNE 1970 - JUNE 1971

by

Susan Beth Taggart

The purpose of this study was to compare and contrast beauty as represented in two fashion magazines. In particular the researcher examined two types of magazines geared towards specific groups of people, Rags the hippies and Vogue the establishment.

The research was divided into two main sections, the Descriptive Analysis and the Article/Regular Feature Analysis. The Descriptive analysis examined four randomly selected Vogue and four Rags magazines in terms of a (1) general description, (2) graphics, (3) layout, and (4) textual design. This section indicated an unconventional method in Rags journalism and Vogue as a business oriented publication.

The samples for the Article/Regular Feature Analysis was composed of one year of Vogue and Rags, June 1970 - June 1971, in which only those articles and regular features relating to fashion were selected for analysis. From this list of articles and regular features, the six most commonly emphasized subjects were: cosmetics, perfume, health products/exercises, body, hair, and clothing. Break-downs of the six categories were then tabulated as subheadings according to specific subjects. Randomly selected categorical subheadings were chosen from each of the six categories and analyzed in terms of methods and/or products used in maintaining or achieving beauty.

It was concluded that within the period from June 1970 to June 1971 only two of the seven categories (hair and cosmetics) indicated a difference in the way beauty was maintained or achieved between Rags and Vogue. The remaining categories indicated little or no difference in the methods and/or products used in maintaining or achieving beauty. From the examination of Rags and Vogue, the findings did not totally support the hypothesis: A comparison and contrast of beauty represented in two contrasting fashion magazines will indicated a difference in the means of achieving beauty.

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INTRODUCTION

During the 1960's American youth began a new type of questioning of societal values. They found especially questionable the promises that successful careers would lead to lives of personal satisfaction and meaning. Keniston, in The Uncommitted, suggests that the hippie movement typified the rejection of such "basic assumptions and traditional values of American society " (Keniston, 1965,p.78). The collective behavior of the hippies became an overt effort to redefine society's values according to hippie symbols.

No longer were hippies tied to family values; they sought a life liberated from past generations and familial identity.¹ As they searched for their own mass identity, they assumed the atypical dress and ornamentation soon known as characteristic of them and their protest of social order. Klapp refers to this phenomenon as their "ego-screaming" (Klapp, 1969,p.vii) and Reich describes their clothes as representative of the "values of personal expression in dress and freedom from the forced external standards" (Reich, 1970,p.301). In other words, the hippies separation of themselves from the establishment was symbolized by the clothes which came to set a precedent in American fashion. Contrary to prior youth groups, i.e. beatniks, mods, rockers, the hippies of the 1960's were to have large impact on national and international dress.

1

Refer to Chapter III,page 15-16 for the definitions of hippies and and establishment.

Despite this massive fashion influence, there is little formal reserach studying the nature and symbolism of hippie dress. Most research instead touches on such aspects as subcultural adolescent development and music. An exception is Susan Sweatt's thesis, The Role of Dress in the Hip-Subculture: 1966 - 1970, a sociological interpretation of hippie behavior in relation to dress. It is the purpose of this research to compare and contrast beauty, in relation to the hippie magazine Rags and the establishment magazine Vogue.

Chapter I

REVIEW OF LITERATURE

In their studies of the hippie movement of the 1960's many authors use the terms "counter-culture and subculture" synonymously. For example, Rosak refers to the youth movement as a counter culture in the title The Making of a Counter-Culture (Rosak, 1969), and Richard Flacks in the text of "Social and Cultural Meanings of Student Revolt" refers to hippies as a counter culture in one paragraph and subculture in the next (Flacks, 1972,p.325-326). A counter-culture denotes the complete opposite of the dominant population; a subculture suggests smaller groups which fit under the wing of the larger culture.

This examination of hippis values of the 1960's explores the hippies movement as a specifically deviant subculture. It draws from William A.Rushings introductory statement to Deviant Behavior and Social Processes, naming three aspects of social norms; patterns of behavior, their normative or moral quality, and the sanction or repudiation which they elicit (Rushing, 1971,p.1-9).

The study is divided into three main parts. Part I reviews Rushings three levels of social norms and norm violators as symbolized by dress; Part II applies the same set of Rushings three levels to general values of the youth movement in the 1960's; Part III correlates and summarizes major points.

PART I

What constitutes the normal behavior in society is dictated by the norms of the dominant group. A norm refers to a specific pattern, mode, or standard regarded as typical. In defining deviance Rushings presents three levels of social norms. A discussion of these levels follows below.

Patterns of Behavior

Socialization into a culture requires acceptance and internalizations of "behavior and attitudes...characteristics of most people of a population" (Rushings, 1971,p.2). This process begins in childhood, when in American society, for example, we teach our children modesty by covering the sexual parts of the body; exposure of the body is indecent and immodest and violates the social norms. A subculture begins to evolve when a group violates such a concept of proper conduct. Rushings refers to these individuals as "norm violators" (Rushings, 1971,p.4-5).

Normative or Moral Quality

Rushings second level of social norms considers the civic morality of the normative (Rushings, 1971,p.2). Even though our society has become more liberal, we still do not accept physical exposure in public places, and our society dictates by imposing laws against "indecent" exposure. Contemporary "streaking" illustrates violation of such a societal decency code.

Sanctions or Coercive Reactions

Rushings third level is concerned with the consequences of societal sanctions or rejection of deviation from the norms (Rushings,

1971,p.2). In search of social sanctions, individuals with the same beliefs gravitate toward each other. When the law calls nakedness indecent people may enter a nudist colony where they do not violate their own law. A subculture arises because the new groups members do not care for the standards imposed by the dominant population (Rushings, 1971, p.9).; a nudist camp's conception of modesty and decency differs from that of society in general.

In the first section the researcher illustrates the role of clothing in social deviance. In Part II the focus is on dress as indicative of the hippies and their subculture of deviance from the established values of American society. [The change in the conventional style of dress in the 1960's was a reflection of this subculture's values, a style rebellion illustrating a large group of young adults reacting against visible values of American lifestyle.]

PART II

Patterns of Behavior

[During the 1960's some youth began to question the values of American society, especially those traditional means to a life of personal satisfaction and meaning.] Keniston, in his work The Uncommitted, suggests that the hippie movement was the rejection of the "basic assumption and traditional values of American society" (Keniston, 1965, p.78). The basis for the growth of the hippie subculture may also be called a re-examination of these values.

Values are modes of organizing and conducting meaningful invested pattern principles that guide human action. According to Robin M. William,jr. conducive social values are (1) essential to the welfare

of a collectivity taken as a whole, (2) constitute models or goals of personal behavior in social interaction, and (3) common to the members of a given aggregate (Williams 1952,p.375). Values should not be confused, however, with attitudes. According to Rokeach, attitudes are the "organization of several beliefs focused on a specific object (physical or social, concrete or abstract) or situation, pre-disposing one to respond in some preferential manner" (Rokeach, 1968, p.16). Values, as modes of conduct, become internalized consciously or unconsciously; essentially they are standards or criteria "guiding actions for developing and maintaining attitudes toward relevant objects and situations" (Rokeach, 1968,p.16).

Rokeach also presents the concepts of "instrumental and terminal values". Instrumental values specifically refer to "modes of conduct personally and socially preferable," terminal values are personally meaningful, e.g., salvation and peace. The next value concept Rokeach presents is hierarchial structures which suggests ranking values, placing the most important value first. Even when values are ranked, some situations may activate a conflict between personal fulfillment or prestige (Rokeach, 1968,p.17).

[The American establishment (the dominant population) dictates and maintains the values of society in general.] As smaller groups, the hippies, however, began to develop their own set of values. By reacting against society's traditional values, the hippies according to Rushings definition, became norm violators; their new subculture based on rejection.

The specific values opposed by the hippies were those of affluence,

success, conformity, and competition. Affluence was viewed as material wealth and status; success was a good job and/or comfortable homes; conformity was rules and regulations; competition was striving against others for superiority. The hippies saw no justification of these values except as a way to obtain the approval and correct image from others in society (Reich, 1972,p.163). To them, the establishment values were hollow, lacking in personal satisfaction and meaning. If values justify the position of the group, then people will tend to group together with others holding values similar to their own (Rokeach, 1966,p.1).

The new hippie values were: (1) freedom from social obligations that suppressed personal needs of expression and search (Partridge, 1973, p.29), (2) the personal satisfaction of genuine concern with inner values rather than those dictated by the establishment, (3) retreat from competition, the obligation to compete with others, and (4) rejection of an affluent society's progressing establishment of values (Partridge, 1973,p.30). Many Americans are not able to enjoy their values until they have money. For example, to own the expensive new home denoting success, one must plan and save for future attainment. In contrast, the hippies believed they did not have to save today to obtain happiness tomorrow. The emergence of these four hippie values fulfilled their need to compensate for flaws in the traditional American way of life.

According to authorities, the development of new youth values in the 1960's was due to (1) the culmination of frustrations during childhood, and (2) the values society imposed upon youth as young adults (Erickson, 1968; Keniston, 1965; Reich, 1972). In the value/

conflict theory, Nanette Davis presents the social and professional conditions influencing the formation of new ideas (Davis, 197,p.128). Two of the five social influences will be used to examine the change of values during adolescence and reflect the development of a deviant youth subculture in the 1960's.

Changes in values may emerge from existing ideology, philosophy, science, or common sense.

Clues to the value changes of youth of the 1960's can be found in examination of family patterns and childrearing practices. Without appropriate values during adolescence identities do not develop. Roger Aubrey defines adolescence as a transitional period between childhood and adulthood (Aubrey, 1973,p.26). In American society, adolescence is also a period when juvenile traditions and attitudes no longer applies; they become classified as inappropriate and immature (Aubrey, 1973,p.18).

The problems of arriving at a sense of identity in adolescence is referred to by Ruth Benedict as a discontinuity (Johnson, 1969,p.38). The youth is torn between the role of adult and of child. As a child he is denied responsibility, then later as a adolescent he is thrust into almost total responsibility (Johnson, 1969,p.38). This conflict in roles is often the beginning of an identity crisis and probably a source of adolescent discontent.

Modern industrial society exacerbates the problems of the formation of adolescent identities, and as Erikson says, it is in these societies that youth groups tend to organize (Erikson, 1973,p.31). The values of grandparents and parents became irrelevant to the fast changing pace of society. Traditionally, adult identity is not problematic when slower

paced changes in society permitted elders to transmit accumulated past experiences to their off-spring. Values of grandparents and elders remained constant and represented the framework of adult life for generation. By the 1960's however, values could no longer keep pace with the social and technological changes or urban society. The values of generations were no longer viable in the raising of children, and to compensate for the resulting "lack of formal socialization into adulthood by parents, the youth began to turn to one another in making the transition to adulthood" (Flacks, 1972,p.49).

In the U.S. the development of the peer group represented transition from adolescence to adulthood which enable youths to "acquire experiences and skills that families and other institutions ignored or were inadequate to answer" (Flacks, 1971,p.50). It became inevitable that massive groups of youth people would band together to solve their unanswered problems of transition from childhood. As Reich stated, "the more the older generation rejected the new youth values, the larger the hippie fraternity grew" (Reich, 1972,p.24).

Ideas are shaped to answer social problems.

The development of the hippie subculture sought to answer the question of "how to live in and with a technological society, and what mind and what way of life can preserve man's humanity and his very existence against the domination of the forces he created"(Reich, 1972, p.16). These were the questions the hippie began discovering answers to, the renewal of life that carried the hope of restoring us (Americans) to our sources and ourselves" (Reich, 1972,p.16).

Many exhibited their feelings by massive war demonstrations

buring draft cards, or fleeing the country to avoid the draft. In the Greening of America Reich argues that the development of the Corporate State became so powerful that it was indifferent to human needs (Reich, 1972,p.92). For example, the millions of dollars in advanced technological weapons spent in Viet Nam to destroy human life and environment; an unjustified war and the antithesis of hippie values for all those youths opposed to war.

Normative or Moral Quality: Level Two

In the first section of this chapter, patterns of behavior dealt with youth and a change in their values. Deviating from society's traditional values labeled the youth as norm violators. Dissatisfied with American society the youth formulated another group supporting his or her way of life.

The property of normative or moral quality is, according to Rushings, not only a pattern of behavior, but a "morally prescribed behavior" (Rushings, 1971,p.2). To wear conventional dress is a morally prescribed behavior. Deviating from society's idea of proper dress creates norm violators.

The style rebellion of the 1970's was symbolic hippie protest.
 2
 New modes of dress were a way to reject the values of the establishment. Hippie dress denied the importance of hierarchy, status, authority, position, and competition (Reich, 1972,p.256). Their clothing denied everything the establishment stood for.

Hippie dress did not adhere to society's morally prescribed

behavior. Instead, they dressed to reject society's prevailing "good taste". The youth initiated new types of clothing to express what best represented themselves. Hippie dress expressed freedom; freedom to do anything he or she wanted. To the hippies, clothing was not a mask but an expression of the inner self. One could add anything he or she wanted to express what was felt at the time (Reich, 1972,p.254). For example, decorative stitching, patches, or even tie dye were just a few of the way hippies could express themselves.

The establishment dress, on the other hand, did not express anything about the real person as the hippies viewed it. People were merely acting out roles for society to indicate that he or she was conforming to society's norms. Establishment dress was a mask covering the inner self.

To the hippies, there was not need for a complete change of clothes for every occasion. Men did not need a business suit for work and a leisure suit for informal gatherings; women did not need a new outfit for every occasion. The hippie felt that the same person was doing each of his or her daily activity. People act out roles, not the clothes. As a person, one does not change from activity to activity. Since people do not change, the same clothes can be used for every imaginable activity (Flacks, 1971,p.66).

Values were not only reflected in the new styles of hippie clothing but also in their general appearance. The hippies developed a new look that was shocking to society. Establishment appearance was clean and sober, typical of establishment values. The hippies 1960 dress and appearance became dirty and ragged, violating society's ethics. The

idea of developing a new set of clothing symbols was totally rejected by society. Long hair, especially on men, dismayed parents, teachers, barbers, and even public health authorities.

Sanctions of Coercive Reactions: Level Three

Sanctions or coercive reactions resulted when the hippies deviated from the norms of society. Because of the new dress symbolism, the hippie subculture became the target of verbal insults, physical abuse, and discrimination in many communities. The media classed hippie dress as "immoral, illicit, and indicative of a degenerate behavior" (Flacks, 1972,p.67). Billboards in upstate New York read "Keep America Beautiful,Take a Bath." Restaurants even discriminated against the hippies by posting signs as "Hippies not served here" (Brown, 1972, p.182). As Dan Wakefield stated in his article "The War at Home," the hippies were stamped as "un-American which means not practiced by the majority itself" (Wakefield, 1969,p.119-124). Members of American society were particularly shocked by male defiance of conventional dress. Long hair, dirty blue jeans, and t-shirts, for example, inititated a blurring of the sexes. Everyone (male or female) basically wore the same thing and in some instances looked the same.

PART III

Summary

The objective of this chapter was to discuss the hippies as a particular deviant subculture. A subculture may arise because the group members do not care for the standards imposed by the broader society.

To illustrate the hippies as a deviant subculture violating the traditional values of society, the researcher presented three levels of social norms.

Patterns of behavior are those behaviors characteristic of a dominant population. The dominant population was referred to as the establishment having particular values characteristic of their group. The hippies deviated from the establishment values of society by initiating their own values. As Rushings states "deviating from the dominant conception of proper conduct is norm violation."

Normative or moral quality represents a morally prescribed behavior. Hippie dress was a symbolic protest against the meaningless values of the establishment, a type of dress not indicative of the establishment

Sanctions of coercive reactions are those results from deviating from the prevailing norms of society. In this case, the hippies were ridiculed and discriminated against because of their appearance.

Chapter II

STATEMENT OF THE PROBLEM

The theoretical basis for this research is drawn from Simmel's interpretation of fashion as a form of individual or group imitation. The researcher applies Simmel's fashion theory to the study of beauty in fashion inversion, i.e., reaction against existing fashion.

Beauty as an Element of Fashion Inversion

According to Simmel, fashion inversion "satisfies the demand for social adaptation; furthermore fashion signifies the group and excuses the outsiders" (Simmel, 1957,p.543). While fashion inversion "satisfies the demand for social adaptation," fashion also "satisfies the need of differentiation, the tendency towards dissimilarity and the desire for change and contrast" (Simmel, 1957,p.546). According to Nystrom's "Trickle-Down Theory" fashion is initiated by the upper class. Once the fashion imitation is complete, the cycle begins again with the upper class initiating a new form in order to remain unique and distinguishable. Simmel introduces those individuals who are in conflict with such cycle fashion as "teleological individuals". In other words, their use of fashion illustrates the social phenomenon of change. The beatniks of the 50's and the hippies of the 60's constituted large classes of young adults departing from what was considered accepted dress. Their conscious discard of establishment fashion agrees with Simmel's theory that one reason for deviation from fashion is fear of loss of individuality (Simmel, 1957,p.549).

Particularly relevant to any examination of dress is the relationship between standards of beauty and the actuality of the human body. Examination of historical costume as well as present day dress can indicate past and present ideals of beauty--how costume lines do or do not follow the lines of the body (Roach and Eicher, 1970,p.98). In American society beauty includes concepts of ideal body proportions. When an individual does not have them modification can be achieved. An oversized body can be hidden in loose fitting garments, body contours can be altered by constrictive or padded garments, and cosmetics can artificially hide facial flaws and create illusions (Roach and Eicher, 1970,p.103). In the U.S. such ideals are characteristic of the establishment, but study indicates that subcultural groups also have their ideals of beauty.

The objective of this study is as follows:

Objective: To compare and contrast how beauty is exemplified as obtainable by various methods and/or products in two contrasting magazines, Rags and Vogue.

In conjunction with the objective, the following guiding hypothesis was formulated:

Hypothesis: A comparison and contrast of beauty represented in two contrasting fashion magazines will indicate a difference in the means of achieving beauty. (These magazines are fully identified in Chapter IV, Methodology).

Definition of Terms

Establishment: any American, youth, or adult, who followed the prescribed norms and values of the dominant group.

Hippie: any American youth, generally under thirty years of age, who expressed, in various verbal and non-verbal ways including modes of dress, opposition to the prescribed norms of the dominant social group.

Value: a single belief that guides actions and judgements beyond immediate goals to an ultimate end state of existence. Values are guides for developing and maintaining attitudes toward relevant objects, and situations (Rokeach, 1968, p.16).

Article: is considered over two paragraphs in length and did not appear in every issue.

Regular Features: appeared in almost every issue of the magazine.

Regular features included Rags: "Supermarket, Drugstore" for example;

Vogue: "Beauty Checkout, Vogues Ready Beauty".

Categories

Body Adorning

(1). Clothing: items of apparel which cover the body and reconstruct, embellish, and emphasize, or de-emphasize certain portions of the body.

(2). Body: adorning and beautifying the body skin, hair, nails, teeth, etc..

(3). Perfume: adds to the body elusiveness; scents give many impressions from sensuality to sexuality or sexuality to masculinity.

Body Maintenance

(1). Health Products/Exercises: helps to maintain the ideal shape considered beautiful.

Facial and Head Adorning

(1). Hair: wigs/false hair creates additional hair on the head

and face whenever desired; styling reconstructs the hair into the current fashion; coloring improves natural color whenever desired.

(2). Cosmetics: supplies the user with a vast number of methods to color, hide, and draw interest to the face and body. Cosmetics further alter facial shapes, included in cosmetics is plastic surgery.

Assumptions

- (1). There are distinctive characteristics of hippie dress.
- (2). There are distinctive characteristics of establishment dress.
- (3). Hippie dress was the accepted group dress for hippies in the 1960's.
- (4). Establishment dress was the accepted group dress for members of the establishment in the 1960's.
- (5). Rags was a hippie oriented magazine and Vogue an establishment oriented magazine.
- (6). A content analysis of Rags magazine can reflect hippie values of the late 1960's, early 1970's.
- (7). A content analysis of Vogue can reflect the establishment values of the late 1960's, early 1970's.

Research Limitations

- (1). Study was limited to a period of only one year due to the publishing structure of Rags.
- (2). No known hippie exists to validate whether or not Rags was geared to the hippies.
- (3). Vogue is geared only to women particularly to the wealthy; Rags is geared to both men and women and not to any particular financial class.

Chapter III

METHODOLOGY

This chapter defines and discusses content analysis and its use as a research technique. According to Ithiel Pool, in the field of sociology the research method of content analysis, is often neglected, there being no effective method to predict sociological "attitudes, values, or ideologies as expressed in manifest symbols...textbooks celebrate the fact of man's symbolic possibilities in chapters on culture and socialization and then the consequences are systematically ignored" (Pool, 1959,p.56). As stated in the previous chapter, the present method of content analysis was chosen to study the content of two fashion magazines, Rags and Vogue. The purpose of this research was to compare and contrast the methods proposed for attainment of beauty by both publications. This chapter further explains how the method of content analysis is applied in this chapter.

Content Analysis as a Research Technique

Unlike observation of historical or experimental research, the method of content analysis is interested primarily in the characteristics of the content itself. According to Budd, Thorp, and Donohew, this method of scientific research may be applied to any book, magazine, individual story, or article (Budd, Thorp, and Donohew, 1967,p.18). These authors define content analysis as a "systematic technique for analyzing message content and message handling...it is a tool for observing and

analyzing the overt communication behavior of selected communicators" (Budd, et.al., 1967,p.2). Another and perhaps the most generally accepted definition of content analysis is Bernard Berelson's in Content Analysis in Communication Research. According to Berelson's "a content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (Berelson, 1952,p.18). He continues to make three important assumptions in dealing with content analysis: (1) interpretations about the relationship between intent and content or between content and effect, implying that content analysis can reveal purpose, motive, etc.; (2) the actual study is meaningful, i.e., the categorical meanings asserted by the communicator and understood by the audience; (3) meaningful quantitative description of communication content (Berelson, 1952,p.18-20).

The uses of content analysis, according to Berelson, are classified under the major headings of characteristics in communication content (a description of the content with focus on substance and/or form), the causes of the content (characteristics of communicators that have a direct influence on the content), and the consequences of content (reflection of the values, attitudes, and interests of groups from the content produced them) (Berelson, 1952,p.29,72,90). The present research deals with a combination of the first and third headings, characteristics (Chapter IV) and consequences (Chapter V) of the content of Rags and Vogue.

The key to successful content analysis research is in the validity and reliability of the systematic, quantitative, and qualitative techniques used. Each of these aspects is discussed in the following paragraphs.

Systematic

"Scientific research is a systematic, controlled, empirical, and critical investigation of hypothetical propositions about the presumed relations among natural phenomena" (Budd, et al., 1967,p.14). Simply stated, systematic research follows a specific plan developed by the investigator. The research includes a researchable problem, a method of data collections, and a description of procedure and analysis (Budd, et al., 1967,p.15).

Quantitative and Qualitative

In quantitative research the analyst is concerned with obtaining descriptive data on content variables. A quantitative approach according to Pool, offers precise, objective, and reliable observation about the frequency of a particular content variable (Pool, 1959,p.9). On the other hand the qualitative approach is concerned with inferences based on the frequency of content features. Categorizing, the analyst reads the material, records the material, and finally makes his content assessment. This study utilizes a combination of quantitative and qualitative research. While an adequate amount of material is needed for a reliable and valid study, the researcher also gives careful categorical consideration in the descriptive and article/regular feature analysis chapters.

Budd, et al. define a reliable study as one enabling accurate replication by other researchers (Budd, et al., 1967,p.15). This includes Berelson's requirements of objectivity which stipulates that "categories be defined so precisely that different analysts can apply them to the same body of content and secure the same results" (Berelson, 1952,p.16). Since reliability is considered a problem, the researcher must decide a level of reliability to satisfy himself as well as to satisfy research in general.

To fulfill the qualifications for an accurate study, appropriate attention should be given to validity; in particular to the extent that the instruments measure what they purport. Budd, et al, state:

...Whoever is concerned with scientific inquiry and not mere purposeless exercises, must give considerable attention to methods of validation...Validity may be assessed by one or more methods among them jury, known group, independent, and construct validity. (Budd, et al. 1967,p.69).

The first method assuring validity, jury, entails the use of judges, experts in the field, to assess particular parts of the methodology. Similar to the jury method of the known group, uses known attitudes and characteristics of a group rather than a jury's expertise. The independent criterion, considered very difficult although not entirely impossible, is a process in refining research techniques and weighing one against the other, for example, comparing results from two different methods. The final method is construct validity. The researcher has given some attention to theories and in the course of this study has constructed hypotheses and used statistical tests to determine if logical relationships are supported (Budd, et al. 1967;p.67-70). ✓

Use of Content Analysis in this Study

Reviewing the methodology used in other disciplines helped to delineate the relationship between the present study and designs used by other researchers. While all research methods were not applicable to this study, each supplied helpful insight to content analysis methodology. Content analysis research specifically used in this study is cited within the text; others are listed in the bibliography.

Outside the field of clothing and textiles examples of content analysis reviewed was in such disciplines as journalism, communication,

philosophy, and education. Review of research in these fields proved invaluable in comprehending the wide variety of uses of content analysis. The studies reviewed offered helpful insight into the development of content analysis methodology, each researcher investigated their problem starting with a unique set of data and developing a unique methodology.

3

The theses of William Garber and James Banks offered the greatest insight applicable to this study. Garber divides his research into essentially three parts. Part I is a descriptive analysis of the fundamentalist magazine His, and the modernist magazine motive, (sic). Garber's analysis consisted primarily of a frequency count and an analysis of content types. In a descriptive analysis, he deals with the content units as a whole: the whole article, editorial, or advertisement rather than isolated sections of an article, for example. Parts II and III are a more detailed account of the editorials and issues.

Banks's dissertation on Negro and race relations applies the procedure of thematic analysis, a method analyzing the major theme ideas within each sentence. Each theme idea is categorized under eleven theme categories. To ascertain the validity of each category the jury method was utilized.

Instruments and Procedures

Magazines Analyzed: Vogue and Rags

To compare and contrast the value of beauty between the hippies

✓ Garber, William Edward. A Content Analysis of Two Religious Oriented Magazines for College Students. Thesis: Journalism. Michigan State University. 1960

4

Banks, Robert. A Content Analysis of Elementary American History Textbooks: The Treatment of the Negro and Race Relations. Dissertation: Psychology. Michigan State University. 1969.

and the establishment, the different fashion magazines, Rags and Vogue were selected. Since Rags is the only known underground fashion magazine, the principal investigator had no choice but to select this particular source. Vogue, selected to represent the establishment is, if no longer a trend setter, still well-known in the world of fashion. Since Vogue has been continuously published since 1893, and Rags only between June 1970 and June 1971, the thirteen issues of Rags determined which issues of Vogue would be utilized. Because of Vogue's publishing structure, there was a total of twenty issues, four published on a monthly basis, sixteen published on a semi-monthly basis. Vogue was obtained for data collection through the Purdue University Calumet Campus. Nine issues of Rags were obtained through private sources, and the remaining four is-
4
sues from the Library of Congress on microfilm.

The time period involved was a period of rapid political change in the United States. The early 1970's were a period of wage price controls by the Nixon administration, the trial and conviction of Charles Manson, and the court martial of Lt. William Calley, jr. for the My Lai massacre. In fashion the largest single event was the downfall of the mini. The midi was seen by some theorists as a revulsion against radical youth values and endorsement of conservatism (Newsweek, 1969, Vol. 74, p.17). Other fashion newsmakers were cosmetics for men and the introduction of unisex fashion.

4

Vogue publishing dates: Vol.155 June 1970: Vol.156 July 1970, Aug. 1, 1970, Aug. 15, 1970, Sept. 1, 1970, Sept. 15, 1970; Vol.156 (2) Oct. 1, 1970, Oct. 15, 1970, Nov. 1, 1970, Nov. 15, 1970, Dec. 1970; Vol.157 Jan. 1971, Feb. 1, 1971, Feb. 15, 1971, Mar. 1, 1971; Vol. (2) April 1, 1971, April 15, 1971, May 1971, June 1971.

Rags publishing dates: June 1970, July 1970, Aug. 1970, Sept. 1970, Oct. 1970, Nov. 1970, Dec. 1970, Jan. 1971, Mar. 1971, April 1971, May 1971, June 1971.

Methodological Procedure

To restate Budd, Thorp, and Donohew, researchers concerned with scientific inquiry must not ignore validity (Budd, et al. 1967,p.69). The methods of independent criterion and known group previously discussed in this chapter, proved insufficient to determine whether or not Vogue and Rags represented respective groups.

The known group utilizes attitudes and characteristics of a particular group. The two groups studied in this research are the establishment as represented by Vogue, and the hippies as represented by Rags. [While Vogue, as previously stated, has been published since 1893 and is presently published on a semi-monthly/monthly basis], Rags was only published between June 1970 to June 1971 inclusive. Therefore, known-group validity could only be used for Vogue and not Rags. Establishing the validity of magazine representation of a defunct group is virtually impossible. Independent criterion is a process of refining research techniques. Since this study was not concerned with refining research methods, the independent criterion would not be beneficial in establishing the representativeness of Rags and Vogue.

Initially Rags and Vogue were chosen by jury method. Four professionals in the field of clothing and textiles believed that Rags represented the hippies and Vogue the establishment. Further analysis by the principle investigator established the representativeness of Rags and Vogue by face validity. Face validity, a logical validation, is accomplished in this study by descriptive analysis. The descriptive analysis, Chapter IV, was utilized to examine the general description, graphics, lay-out, and textual content. Chapter V specifically analyses the article and regular features of Rags and Vogue.

Category Selection

The choice of beauty was accomplished through a number of steps. A jury, two professionals and one graduate student in the field of clothing and textiles, and one professional in family ecology, was first employed. The jury's purpose was to evaluate objectively any values represented in Rags and Vogue. After familiarizing themselves with the magazines, each juror member was instructed to list the values on the provided coding sheet along with a few descriptive words that helped determine the value and the jurors definition of how the value was being used. The jurors responses were tabulated as shown in appendix IV. This tabulation gave an objective approach in finalizing the categories for this research.

A sample test conducted by the principle investigator and one of the committee members indicated a need to delimit the number of values. With such a wide range of responses from the jurors, shown in appendix IV, a complete and accurate comparison of Rags and Vogue for each of the values could not be made. A total of six values (beauty, wealth, individuality, freedom of expression, fashion and sexual attractiveness) were then selected for possible analyzation from the juror responses. These six values were selected on the basis that they could be readily located in both Vogue and Rags and then accurately analyzed. A further discussion of the values by the researcher and committee members indicated a need to still delimit the scope of the study to no more that three values. Those selected were beauty, wealth, and sexual attractiveness. However, in order to thoroughly investigate Rags and Vogue, it was decided to further delimit the study to one category, beauty. Beauty was ultimately selected because of its relevance to both the hippies and establishment.

Values help to guide oneself in obtaining the desired end effect,

i.e., beauty. According to Rokeach, values are motivating "modes of conduct and end states of existence" in which an individual personally believes a certain mode of conduct is socially and personally preferable rather than any alternative method (Rokeach, 1968,p.16). Values will then justify the actions of an individual as well as help to compare one-self to one another.

Beauty is a value assumed to be important to both the hippies and establishment. The ultimate end results of achieving beauty may be the same; however, the methods by which individuals obtain beauty may differ, the means of which are justifiable to both groups.

Pertinent to the study was Roach and Eicher's examination of beauty ideals cross-culturally and how these beauty ideals can be achieved or maintained (Roach and Eicher, 1973,p.98). Particular to American society are the beauty ideals of the hippies and establishment which can be achieved through more specific means of (1) body adorning in clothing, body, and perfume, (2) body maintenance of manipulating health products/exercises and (3) facial and head adorning through manipulating hair and applying cosmetics.

To examine the means of achieving beauty, the original methodological procedure was to utilize the thematic analysis as an approach to examine specific words or sentences in written content. However, a pre-test utilizing the thematic analysis technique in conjunction with the jurors values responses proved to be unsatisfactory for the research. Due to the peculiar form of Rags journalism, analyzing isolating words and sentences would insufficiently represent the magazine accurately. Instead of examining isolated words and sentences, the researcher along with two committee members decided that an analysis of an entire article/regular feature would be more profitable and more accurate.

The research method consisted of analyzing matched Vogue and Rags articles under the major headings of Body Adorning, Body Maintenance, and Facial and Head Adorning. Those articles not matching were also examined in relation to that particular magazines content emphasis. A more specific explanation of the article/regular feature analysis is found in Chapter VI.

Chapter IV

DESCRIPTIVE ANALYSIS

The four issues Rags and Vogue used for Descriptive Analysis were randomly selected with each issue having equal opportunity for analysis. Rags issues were: July 1970, number two; September 1970, number four; December 1970, number seven; April 1971, number twelve. Vogue issues were August 15, 1970; November 15, 1970; January 15, 1971; February 15, 1971. Following are descriptions of format and content of both magazines according to general description, graphics, layout, and textual content.

General Description

Measuring eight and one-half by eleven inches, Rags was an average sized publication. The number pages per issue remained constant, with an average of sixty-six pages as indicated in Table 1, page 30.

An unusually large magazine compared to most publications of today, Vogue measured nine and three-quarter inches by twelve and one-half inches. This made Vogue 21% larger than Rags and 118% longer in total pages. Table 1 shows Vogue with an average of 144 pages per issue.

Two distinctive differences between Rags and Vogue were the covers and the type of stock utilized. Printed on an uncoated inexpensive newsprint paper the distinct appearance of Rags covers indicated the political or social emphasis in each issue. The covers were limited in color; three issues used two colors; one issue used three; the inside of the magazine contained no color. The limited use of color may have been due

to the extravagant cost. The process of Rags binding consisted of a "single gathering, saddle stitching, and then a final gathering".⁵ This process is relatively inexpensive requiring little time in constructing the magazine.

Table 1

Length of issues of Rags and Vogue including the inside covers

<u>Rags</u>		<u>Vogue</u>	
<u>Month</u>	<u>Page</u>	<u>Month</u>	<u>Page</u>
July 1970	62	Aug.15,1970	140
Sept.1970	62	Nov.15,1970	183
Dec. 1970	79	Jan.15,1971	126
Apr. 1971	<u>62</u>	Feb.15,1971	<u>130</u>
	265 pages		579 pages
	mean 66.25 pages		mean 144.75 pages

On the other hand, Vogue covers were "patent bound", a process composed of given amount of press signatures, gathered, glued, side-stitched (reinforcing the backbone of the magazine) and then trimmed.⁶ A four-color printing process added to the affluent tone of the magazine; all issues contained the three basic colors: red, blue, yellow, and a color for shading, black. The Vogue issues were printed on a high quality coated stock. Anytime the four color process printing is employed a high quality paper must be utilized to insure an accurate reproduction of the photograph.

⁵

Information supplied by the Rand-McNally publishing company.

⁶

Information supplied by the Rand-McNally publishing company.

Graphics

A typewriter style of print was used for most of the content throughout Rags, italicized print being used for captions and emphatic expressions. For titles various ornamental types were used, each new article displaying a new type of face. One consistent type face was used for the titles or regular features, such as "Supermarket" or "Drugstore" (See appendix V for examples of Rags regular features).

The typography for Rags advertisements was unique and creative. Usually the hand drawn ads, shown in appendix V, indicative of the underground press, appeared in the last few pages in small two by one and one-half inch squares; regular printed advertising was spaced throughout the magazine.

Vogue also used a typewriter style of typography, set in varying boldface topic sentences, off set paragraphs. Italicized print was utilized in much of the same way as in Rags, but primarily in captions. Similarly to Rags, the titles of all articles were set in display forms of print.

The typography of Vogue's advertisements was very stylistic. Unlike Rags any distinctive advertisement reflected the style of the advertiser rather than the magazine. A good example of individual advertising style may be seen in appendix V.

Layout

Three columns each two and one-quarter inches wide and of varying length, were regularly used in Rags. The April 1971 issue was the only exception, featuring a two column article. The layout of columns, illustra-

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To equate the cost of printing, divide one-fourth into the newsstand price. Therefore, the production cost of Rags was approximately \$.15 and \$.25 for Vogue. Information supplied by the Rand-McNally publishing company, Hammond, Indiana.

tions, and photographs, was very systematic. Illustrations and photographs were set in accordance with the column and accompanied by copy; photos filled a one-, two-, or three-column width. The only exception was in the April 1971 issue where the photos were wider than the columns in the article "Hair and the Law" (April 1971). In terms of photography Rags was unique for fashion magazines; impromptu photos reflected people as they really were rather than how editors thought they should be.

Vogues's layout was not as rigidly designed, from one and three quarter inches to four inches wide, and unlike Rags, the photos and illustrations were often wider than the copy. In terms of subject matter most of Vogue's photography was of women modeling the latest fashion. Even though the use of columns in Rags appeared to be more rigid than in Vogue, both magazines were designed with apparent care.

Textual Content

This study divides textual consideration of Rags into three sections, and Vogue into three sections, as shown in Table 2 and 3. The researcher defines content as any copy informing the public. Advertisements include any copy whose purpose is to sell a product for a business. However, researcher found it necessary to combine content and advertisements in some instances in Vogue and Rags. While Vogue and Rags often was describing a fashion item, the magazine also quoted the price of the item as well as stores carrying the item.

As can be seen in Table 2, Rags emphasized articles more than advertisements. Whether or not the philosophy of underground publications refutes standard advertising as indicative of the establishment, according to Glessing (1970,p.15), underground publications were not uncommonly stopped or terminated by unpaid bills (refer to appendix V for the

Table 2

Comparison of Content, Advertisements, Combination of Content
Advertisements for Rags

Issue	Content		Ads.		Combination of Content/ Ads.		Misc.		Total	
	n*	%	n*	%	n*	%	n*	%	n*	%
(1) July 1970	38-2/3	63.3%	8.33	13.6%	7	11.4%	7	11.7%	61	100%
(2) Sept. 1970	34	55.7%	8	13.1%	9	14.75%	10	16.45%	61	100%
(3) Dec. 1970	46	60%	21	27.2%	6	7.8%	4	5%	77	100%
(4) Apr. 1970	43	72%	4	7%	7	11%	6	10%	60	100%

n* indicates the total number of pages in each of the four categories

Table 3

Comparison of Content, Advertisements, Combination of Content/
Advertisements for Vogue

Issue	Content		Ads.		Combination of Content/Ads.		Misc.		Total	
	n*	%	n*	%	n*	%	n*	%	n*	%
(1) Aug. 15, 1970	37	27%	36	26.1%	64	46.4%	4	3%	138	100%
(2) Nov. 15, 1970	43	25.2%	65	36.1%	61	33%	11	6%	180	100%
(3) Jan. 15, 1971	45	36%	22.5	19%	45.5	37%	1	8%	124	100%
(4) Feb. 15, 1971	38.25	30%	34.75	27%	53	42	2	2%	126	100%

n* indicates the total number of pages in each of the four categories

financial status of Rags). This was apparently not a problem for Vogue, which dealt in fashion promotion rather than fashion per se.. Most of Vogue's fashion was featured directly in advertisements, or promoted in a combination of text and advertisements.

In terms of specific text, five features appeared regularly in every issue of Rags: "Letters" which were candid opinions from Rags readers; "Drugstore", an informative feature on drugs, government regulations, health, and new products; "On the Street", a melting pot of different articles ranging from everyday living to business and fashion; "Signs", focusing on astrology; and "Dr.Eatgood," centering on food and recipes. As can be seen in Table 4 three features were added to the April issue, the last issue analyzed, perhaps an attempt to expand content and readership.

Vogue's regular features were considerably different from those of Rags, the major features centering on beauty and fashion. Essentially "Vogue's Eye View" dealt with current fashion and accessories. Photography, with descriptive captions, made up the bulk of this feature. Vogue's horoscope, unlike Rags which emphasized love of people, communication, and awareness, stressed social success, income and business enterprises. "Beauty Checkout" centered on health, eating habits, the newest in diet machines, and diet plans. "Vogue's Own Boutique" was full of suggestions and observations about fashion. "Notebook" focused on entertainment, auctions, balls, and dinner dances. This major feature was directed to the elite and the places to which they travel. Travel, movies, and books are featured in "Spotlight". Also, regularly in Vogue was a Table of Contents, which was not true of Rags. (Neither magazine included any cartoons).

Table 4

Content Types: Regular Features
Rags

Regular Feature	July '70	Sept. '70	Dec. '70	Apr. '71
page numbers of regular features				
1. Dr. Eatgood.....	58	58	59	48-50
2. Supermarket.....	52-56 ^a	50-57 ^a	64-73 ^a	51-57 ^a
3. Letters to the Editor.....	1	1	1	2
4. Drugstore.....	4	4	4	3-4
5. On the Street.....	8-10	10-14	14-18 ^a /20-24	10-17
6. Signs.....	6	8-9	26	---
7. Common Cents.....	---	16	76	---
8. Cosmic News.....	7	6	---	6
9. Platters.....	---	---	---	8-9
10. Show and Tell.....	---	---	---	1
11. Media Messages.....	---	---	---	1

^a

advertisements appear in conjunction with the regular features.

Table 5

Content Types: Regular Features
Vogue

Regular Feature	Aug. 15, '70	Nov. 15, '70	Jan. 15, '71	Feb. 15 '71
page numbers of regular features				
1. Vogues Eye View.....	47	87	33	41
2. Vogues Own Boutique.....	130-134	170-174	112-114	120-122
3. Horoscope.....	43	83	27	33
4. Beauty Checkout.....	28	---	12	12
5. Notebook.....	32	72	18-19	22
6. Spotlight.....	34-40	74-78	---	---
7. Men in Vogue.....	45	85	31	---
8. Vogues Ready Beauty.....	24	178-179	17	25

A comparison of both magazines subjects and articles as listed in Tables 6 and 7 permits more specific inferences concerning their general outlooks and philosophies. As expected both magazines emphasized body adornment/hair/fashion. However, the kind of fashion was quite different. Rags emphasized fashion items not worn by the establishment at that time, blue-jeans, or tie-dyed garments for example. Vogue projected the elegant or "in" look for its readers. Vogue's fashion were less affordable than Rags; while Rags prices fluctuated from \$2.00 to anywhere into the \$100 range, Vogue's prices for fashion items usually began around \$100 and continued to rise.

Another distinction was the diversity of subjects. Rags dealt with a limited range. The Rags editors especially steered away from anything associated with the establishment, for example, big business.

Table 6

Subject Classification of Content:

Rags

Subject	July '70 ^a	Sept.'70 ^a	Dec.'70 ^a	Apr.'71 ^a
1. arts and crafts.....	1	---	1	2
2. astrology.....	1	1	1	1
3. body adornment.....	4	7	12	13
4. business.....	---	1	1	1
5. business/fashion.....	1	1	3	3
6. entertainment.....	3	4	3	2
7. fashion designers.....	2	---	2	2
8. health.....	3	2	4	3
9. people.....	3	---	5	10
10. public opinion.....	---	1	1	1
11. religion.....	---	---	2	---
12. science.....	---	---	2	---

^a

The unit of content is the complete article, editorial, etc. that discusses the subject.

Table 7

Subject Classification of Content:
Vogue

Subject	Aug.15, '70 ^b	Nov.15, '70 ^b	Jan.15, '71 ^b	Feb.15, '71 ^b
1. architecture/ sculpture.....	1	---	2	2
2. art/crafts.....	1	1	3	1
3. astrology.....	1	1	---	1
4. beauty.....	3	2	4	9
5. body adornment/hair fashion.....	10	9	10	5
6. business.....	---	2	---	1
7. entertainment/ entertainers...	6	5	4	4
8. fashion designers	1	3	2	3
9. health.....	2	1	2	2
10.literature.....	3	1	---	2
11.movies.....	1	1	---	---
12.people and fashion	2	5	---	1
13.peotry.....	---	---	1	1
14.romance.....	---	1	2	2
15.travel.....	1	2	2	---

b

The unit of content is the complete article, editorial, etc. that discusses the subject.

Vogue, unlike Rags, dealt with a wider range of subjects. Vogue focused on people in the limelight, how to beautify oneself, the latest beauty aids, diets, and traveling. The overall distinction between the two magazines other than the different approaches in content was that Vogue was geared more to the individual than was Rags.

The written content is often a clue to some of the philosophies of a magazine. Both magazines were verbally descriptive, utilizing many modifiers to flavor the content. Some typical expressions found in Rags were "down with the establishment", "new heads", "groovy", "here to lay on you", "really in". Vogue, however, had a tendency to pick up terms

of the hippie subculture. Even though Vogue did not abound with direct references to the hippie lingo, a few words did appear. For example, "blue-jeans", "uniform the world", "feel easy", "Vogue's Spotlight: Underground", "underground perfume", underground cologne", and "heady shampoo". All three utilizations of the word "underground" are different. This seems to indicate the conventional meaning of the word underground had begun to change in the early 1970's. "Heady-shampoo" was found in both Rags and Vogue and is probably a euphemism for a quality shampoo.

Conclusion

The philosophy of Rags as a fashion magazine was to present anything that "moved the creator and brought everyone smiles and joy" (Rags, June 1970,p.2). Based on the Descriptive/Analysis, the principle investigator believes that Rags did represent values and lifestyle of the hippies since fashion, according to the editors, was a method of self-expression, a freedom to do what one wanted. The editors also considered the magazine out of the ordinary in that Rags was " the nearest thing to an underground fashion magazine, breaking the standard rules right and left and in advice on dress" (The State Journal, Wed.Dec.9, 1970). Rags was geared to one particular audience, those interested in the rapid change of American society. Each issue also devoted space to general information, the drugstore, Dr.Eatgood, places of interest, and how to make fun clothes. Finally, Rags devoted little to commercial advertising. To financially sustain Rags each issue had one subscription blank for reader convenience; some issues even had direct request to owners of boutiques, stores not associated with the establishment, to sell the magazine. Because of a lack of financial support, the magazine Rags ceased publication with the thirteenth issue.

In terms of purpose, audience, and economics structure, Vogue

represented the establishment, those primarily interested in fashion. The purpose is exemplified through the magazine's complete absorption in fashion. Noted in the advertisements and content/advertisements the difference between Rags and Vogue was that (1) Vogue's fashions were more mass produced by a business, a factor indicative of the establishment and not the hippies, (2) financially Vogue's expenditures on color is off-set by a large circulation and many advertisements, and (3) essentially businesses seemed to support Vogue's publication the most.

Chapter V

ARTICLE/REGULAR FEATURE ANALYSIS

Data Collection

Prior to actual data analysis, lists of the writings from both magazines, issue by issue, were organized in the order in which they appeared (appendix I,II). To titles whose wording did not identify content, brief descriptive labels were affixed. From these lists articles pertaining to fashion were extracted (Table 8).⁸ A new tabulation (see appendix III) of these articles (some shown as classified ads) according to their specific subject-matter was then compiled. The six most commonly emphasized, e.g. most frequent, proved to be: cosmetics, perfume, health products/exercises, body, hair, and clothing. When an article's subject matter pertained to more than one of these headings, it was cross-listed. Breakdowns of the six categories were then tabulated as subheadings according to specific relationship to subject. For example, subheadings of hair include: care, hairstyling, coloring, wigs, and the politics of hair styling (Table 8). Retained for study were those subheadings treated by both magazines; each of these was assigned a number according to its order of appearance in the magazines. These numbered subheadings from which were drawn at random, determined the order in which subheaded material would be

8

Those regular features included in the analysis were Vogue (hair: wigs), "Beauty Checkout", July 1970,p.12. Rags (cosmetics: care of skin) "Drugstore", October 1970,p.2; Vogue (body: decoration) "Beauty Checkout", June 1971,p.33; Rags (body: care of skin) "Drugstore", Aug.1970,p.4. Two additional articles were also included: Vogue's "Fashion Forecast" and Rags"Fashion Forecast: Mar.1971".

Table 8

Article and Feature
Subject Classification

<u>Rags: Hair</u>			
<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading</u>	<u>Date</u>
4	Drugstore	care	6/70
17	New Heads	hairstyles	6/70
4	Drugstore	care	6/70
4	Drugstore	care	9/70
2	Drugstore	care	11/70
2	Drugstore	care	11/70
44	Ara is,Ara is,Ara...Ara	hairstyles	12/70
10	On the Street	hairstyles	3/71
3	Drugstore	care	4/71
10	On the Street	hairstyles	4/71
21	Hair and the Law	politics	4/71
26	Hairy Tips from the Czar of Long Locks	care	4/71
32	Lost Illusions	hairstyles	4/71
2	Follicle Follies	wigs	4/71
<u>Vogue: Hair</u>			
82	Beauty Checkout	care	7/70
12	Beauty Checkout	wigs	7/70
107	Glow Getter	care	7/70
8	Beauty Checkout	hairstyles	8/1/70
30	Vogues Ready Beauty	care	8/1/70
24	Vogues Ready Beauty	wigs	8/1/70
40	Vogues Ready Beauty	hairstyles	9/15/70
60D	Beauty Checkout	haircoloring, care	10/1/70
66	Beauty Checkout	care	10/1/70
115	Bright is the Color of the New Love Hair	coloring	10/1/70
135	Secret Weapon of the Beautiful People	care	10/1/70
74	Vogues Ready Beauty	coloring	12/70
16	Vogues Ready Beauty	care	1/1/71
91	Looks to Look for in '71	hairstyles	1/1/71
77	Beauty Bulletin	styling	1/15/71
72	Beauty Checkout	hairstyles	2/1/71
56	Vogues Ready Beauty	care	2/1/71
43	Beauty Checkout	care	3/15/71
27	Vogues Ready Beauty	wigs	3/15/71
20	Vogues Ready Beauty	care	3/15/71
117	Vogues Ready Beauty	care	3/15/71

Vogue: Hair con't.

<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading</u>	<u>Date</u>
40	Vogues Ready Beauty	wigs	4/1/71
35	Vogues Ready Beauty	care	4/15/71
17	Vogues Ready Beauty	care,hairstyles	1/15/71
124	Vogues Ready Beauty	care,wigs	1/15/71
91	Beauty Bulletin	wigs	1/1/71
77	Beauty Bulletin	care	1/15/71
124	Vogues Ready Beauty	care	1/15/71
87	International Private Eye	care,styling	3/15/71

Rags: Cosmetics

4	Drugstore	care	6/70
4	Drugstore	body care	8/70
2	Drugstore	care of skin	8/70
4	Drugstore	skin care	9/70
17	Oh, Those Painted Ladies... Where Do They All Belong?	application	9/70
4	Drugstore	skin care	9/70
4	Drugstore	skin care	10/70
4	Drugstore	skin care	
		products	12/70
2	Drugstore	skin care	1/71
52	Supermarket	application	2/71
4	Drugstore	application	5/71
22	Makeup: Going Straight	application	6/71

Vogue: Cosmetics

74	Moisture	care	7/70
107	Colour Casting	application	7/70
26	Vogues Ready Beauty	care	8/1/70
32	Vogues Ready Beauty	care	8/1/70
34	Beauty Checkout	care	9/15/70
40	Vogues Ready Beauty	care	9/15/70
26	Vogues Ready Beauty	care	10/15/70
65	Beauty Checkout	application	11/1/70
179	Vogues Ready Beauty	care	11/15/70
74	Vogues Ready Beauty	application	12/70
80	Vogues Ready Beauty	care products	12/70
16	Vogues Ready Beauty	care products	1/1/71
20	Vogues Ready Beauty	care products	1/1/71
16	Vogues Ready Beauty	allergies	1/1/71
94	Looks to Look for in '71	application	1/1/71
83	Sculpture	plastic surgery	1/15/71
50	Vogues Ready Beauty	care products	3/1/71
58	Vogues Ready Beauty	care products,	
		application	3/1/71
20	Vogues Ready Beauty	allergies	3/1/71
85	A New Aid to Plastic Surgery	plastic surgery	3/1/71
116	Makeup, Shakeup	application	4/1/71
96	Beauty Bulletin	application	3/15/71

Rags: Perfume

<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading</u>	<u>Date</u>
41	Essensuality	new scents	6/70
2	News	new scents	9/70
48	Supermarket	new scents	1/17
65	Supermarket	new scents	5/71
63	Supermarket	new scents	5/71

Vogue: Perfume

24	Vogues Ready Beauty	new scents	8/15/70
176	Vogues Ready Beauty	new scents	9/1/70
88	Vogues Ready Beauty	new scents	11/1/70
180	Everything You Wanted to Know Know About Perfume	new scents	11/1/70
198	Vogues Ready Beauty	male perfume	11/15/70
84	Beauty Checkout	new scents	12/70
33	Beauty Checkout	new scents	6/71
113	Perfume Is Not For Wearing	new scents	6/71

Rags:

Health Food Products/Exercises

60	Dr.Eatgood	health food products	6/70
58	Dr.Eatgood	health food products	7/70
58	Dr.Eatgood	health food products	8/70
58	Dr.Eatgood	health food products	9/70
46	Dr.Eatgood	health food products	10/70
59	Dr.Eatgood	health food products	11/70
54	Dr.Eatgood	health food products	12/70
66	Dr.Eatgood	health food products	1/71
55	Dr.Eatgood	health food products	2/71
48	Dr.Eatgood	health food products	3/71
48	Dr.Eatgood	health food products	4/71
61	Dr.Eatgood	health food products	5/71

Vogue:
Health Food Products/Exercises

<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading</u>	<u>Date</u>
28	Beauty Checkout	exercises	8/15/70
24	Beauty Checkout	exercises	8/15/70
60D	Beauty Checkout	diets	10/1/70
135	Secret Weapon of the Beautiful People	exercises	10/1/70
176	Help is on the Way	diets	11/1/70
43	Eat to Win	diets	1/1/71
96	Beauty Bulletin	exercises	1/1/71
12	Beauty Checkout	exercises	1/1/71
57	Beauty Checkout	exercises	1/1/71
12	Beauty Checkout	exercises	1/15/71
57	Beauty Checkout	health food products	2/1/71
164	The Health Eater	diets	4/1/71
70	Beauty Checkout	diets	5/71
36	Vogues Ready Beauty	health food products	4/15/71
170	Exercise the Waterway	exercise	5/71

Rags: Body

4	Drugstore	skin care	6/70
4	Drugstore	skin care	8/70
4	Drugstore	body decorating	8/70
14	On the Street	body decorating	12/70
28	You Were Thinking of Maybe Getting Your Ass Tatooed?	body decorating	12/70
31	You Get A Tatoo if You Really Dig Your Body	body decorating	12/70
2	Drugstore	skin care	2/71
4	Drugstore	body care	2/71
2	Drugstore	body decorating	2/71

Vogue: Body

129	Beauty Bulletin	body care	10/1/70
135	Secret Weapon of the Beautiful People	body care	10/1/70
33	Beauty Checkout	body decorating	11/1/70
172	Help is on the Way	skin care	11/1/70
82	Beauty Checkout	skin care	12/70
16	Vogues Ready Beauty	skin care	1/1/71
25	Vogues Ready Beauty	skin care	2/1/71
48	Vogues Ready Beauty	skin care	2/1/71
56	Vogues Ready Beauty	body care	2/1/71
60	Vogues Ready Beauty	skin care	4/1/71
108	How to Have the Prettiest Feet Walking	care,decorating	4/15/71
84	Vogues Ready Beauty	care	5/1/71
26	Beauty Checkout	care	6/71
30	Vogues Ready Beauty	care	8/1/70
40	Vogues Ready Beauty	care	91/70

Rags: Clothing

<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading*</u>	<u>Date</u>
14	Superstar Monotony	clothing	6/70
23	Maureen Mubeem: Peach is Beautiful		6/70
33	Betsy Johnson		6/70
54	Clothesfreak		6/70
56	Supermarket		6/70
13	Bette Davis Has A Lot of Clothes		7/70
18	An Alvin Duskin in Every Closet		7/70
44	Eco-clothes		7/70
50	Supermarket		7/70
13	Dressing Up to Win		8/70
17	Two Piece Suit		8/70
23	All Your Mothers Mink Needs Is a Crewcut		8/70
49	Supermarket		8/70
2	News		8/70
15	Techniks		9/70
39	Clothes From the People Who Brought You the Taj Mahal		9/70
50	Supermarket		10/70
4	On the Street		10/70
15	Techniks		10/70
17	Fashion Fascism		10/70
23	Mink Skirt Tribulism		10/70
24	Pity the Poor Working Girl		10/70
36	Anal Dropouts		10/70
38	Ladies A La Mode		10/70
44	Do it Sewing		10/70
48	Supermarket		10/70
4	On the Street		11/70
18	Work Clothes		11/70
20	Hard Cats		11/70
24	Waste Not, Want Not		11/70
4	On the Street		11/70
29	Jeans Fax		11/70
32	The Rags Road Test #1		11/70
38	Stud and Patch, and Paint and Bleach		11/70
44	In Some Lines of Work You Wear Fantastic Clothes		11/70
48	Supermarket		11/70
14	On the Street		12/70
41	If God Hadn't Wanted You to Wear a Bra, He Wouldn't Have Created the Contour Council		12/70
54	Beads		12/70
57	Do it Sewing		12/70
60	How to Make Your Own		12/70
6	On the Street		1/71

*

all articles and regular features were subheaded under clothing only.

Rags: Clothing

<u>Page</u>	<u>Article/Regular Feature</u>	<u>Subheading</u>	<u>Date</u>
16	Metaphysics of Menswear		1/71
23	Howdy Folks		1/71
28	These Guys Dress 'Em, Feed 'Em, Cure 'Em, Take Care of 'Em from Head to Toe		1/71
42	Old Clothes: Never Trust Anything Under 30		1/71
56	How to Fix Your Cowboy Hat		1/71
57	Supermarket		1/71
8	On the Street		2/71
31	Frederick Melliner, the King of Cheese		2/71
39	A <u>Rags</u> Special: Boutiques and Hip Capitalism		2/71
64	Patterns		2/71
68	Supermarket		2/71
10	On the Street		3/71
22	Do You Believe in Magic?		3/71
27	Dressing for God		3/71
32	Familiar Clothing from Past Lives		3/71
37	Fashion Forecast: 1970		3/71
52	Do It Sewing		3/71
57	Supermarket		3/71
59	Cosmic Couture		3/71
10	On the Street		4/71
18	Haute Pants		4/71
38	San Franciscos Establishment Dandies		4/71
51	Supermarket		4/71
10	On the Street		5/71
22	Since I Started Wearing Neckties My Posture is Better and I Stand Up Straighter, too		5/71
25	It's All Academic		5/71
32	What Corpses Are Wearing		5/71
41	Tips to Tell Your Travel Agent		5/71
53	Do It Sewing		5/71
56	The Survival		5/71
63	Supermarket		5/71
2	Drugstore		6/71
10	On the Street		6/71
22	Men's Makeup: Going Straight		6/71
42	The Bride Biz: Keeping a Stiff UpperLip		6/71
58	Supermarket		6/71

analyzed.

Analysis

The intent of the study was to compare and contrast one article from both Vogue and Rags dealing with each of the subheadings chosen. Only information related to obtaining or retaining beauty was selected for analysis. For the sake of accuracy, an attempt was made to quote rather than paraphrase, and acknowledged with each item was the number of pages and/or column inches of text and illustration pertaining to it. All categories are evaluated separately since the degree to which they are directly related to beauty varies.

Findings

This section pertains to the analysis of beauty as reflected in Rags and Vogue. The chapter has been divided into main parts: a discussion of subheading frequency, and a discussion of the written content findings.

Part I

Compiling the articles and regular features indicated a total of 3,596 pages for Vogue and 864 for Rags, or 78% more material in Vogue than Rags. After selecting only those articles/regular features relating to fashion and classifying them under their respective categories, a frequency count of subheadings indicated the emphasis of each magazine (Table 9).

One of the most striking findings was the similarity in subject matter printed in both Vogue and Rags. As already discussed in Chapter IV, descriptive analysis, despite visual differences between the magazines, a tabulation of subheadings show frequent similarity in themes. In only three instances are the subheadings unrelated: Rags Hair:

politics, April 1971; Vogue's Cosmetic: plastic surgery, "Sculpture", Jan.15,1971,p.83. and "A New Aid to Plastic Surgery", Mar.1,1971,p.85.

Table 9

Subheading Frequency Count*

Category	Subheading	<u>Vogue</u>	<u>Rags</u>
<u>Hair</u>	care	19	8
	hairstyling	4	6
	wigs	8	1
	politics of	--	1
<u>Cosmetics</u>	care of skin	7	6
	application	4	10
	surgery (plastic)	2	--
<u>Body</u>	decorating	2	6
	care of skin	14	4
<u>Perfume</u>	new scents	13	5
<u>Health Products/</u> <u>Exercises</u>	food	7	13
<u>Clothing</u>	fashion	2	78

*

Refer to Table 8 for the specific article/regular feature titles.

Another interesting finding is that in regard to the final category, clothing, Rags outweighed Vogue seventy-eight to two. As had been forecast by the descriptive analysis, Rags indicated an emphasis on clothing advertisements as opposed to clothing articles as evident in Vogue (Table 2 and 3). The major difference here appears to lie in the philosophy of the magazines; Vogue was geared towards selling its advertised products, whereas Rags had turned clothing into a matter

of issues rather than commercial venture. Clothing will be more closely examined in Part II.

Part II

Standards of dress are important elements in every society particularly in those countries where there are class distinctions. Prescriptive literature describing such custom can be found in magazines, newspapers, books, and manuals, literature specifically dealing in appropriate and inappropriate dress and clothing selection (Roach and Eicher, 1973, p.20).

Rags and Vogue were prescriptive as well as descriptive in nature. Each magazine described fashion and yet dealt in what was considered appropriate dress by implying the do's and don'ts of fashion. Rags content, a form of fashion inversion, argued against the social rules of dress "which imply that certain styles are in and that you have to wear them to be in; the whole idea of beautiful people is an insult" (The State Journal. Wed. Dec. 9, 1970).

Relevant to this study is how Vogue and Rags differed or resembled each other in attitudes toward beauty. The objective: to compare and contrast how beauty could be obtained through various methods and/or products indicated in two fashion magazines, Vogue representing establishment, and Rags representing hippies.

Facial and Head Adorning

#1 Hair: care

Rags: "Hairy Tips from the Czar of Long Locks", April 1971, p.26.

Vogue: "Secret Weapon of the Beautiful People", Oct. 1, 1970, p.135.

Rags: There were three pages devoted to hair care. Of these, two pages or forty-two column inches were devoted to copy, and three half-page

black and white photographs made up the remaining page space. The content concerned primarily two areas: simple scientific explanation of hair, and ways to care for the hair. There were seven references to specific methods of hair care, all of them simple and for home use. Vogue. A total of three pages was devoted to hair care. One page was devoted primarily to hair keeping, in particular two specific references to a surgical method of hair care, and four references to non-surgical but highly technical hair treatments (Table 10). Suggestions for treating damaged hair varied considerably, as shown in Table 10. Most methods described in Vogue often required professional application, implying professional fees. Examples are "scalp injections" and "high frequency treatments".

Table 10

Hair Care Comparison

#1 Hair:care	
	<u>Rags</u> : "Hairy Tips from the Czar of Long Locks", April 1971,p.26.
	<u>Vogue</u> : "Secret Weapon of the Beautiful People", Oct.1, 1970,p.135.

<u>Vogue</u>	<u>Rags</u>
1. hair-transplants	1. part hair from right to left
2. scalp injections	2. use of sterile brushes and combs
3. steroid in cream or lotion	3. compulsive washing of pillow-cases and sheets
4. ultra violet light heat caps high frequency treatments	4. no metal brushes to reduce static electricity 5. don't wear nylon clothing while brushing hair---if you must, stand on an eraser 6. don't wear tight belts or tight collars as they prevent optimum circulation

#2 Hair: hairstyles

Rags: "Lost Illusions", April 1971, p.32.

Vogue: "Looks to Look for in '71", Jan.1,1971, p.31.

Rags: A total of four pages of fifty-four inches was devoted by Rags to a critical evaluation of barber colleges. One page is consists of a photographic cover page; the remaining page space intermingled text and photographs. In terms of content, there was no encouragement of specific hairstyling, and much encouragement of naturalness. The standardization, homogeneity, and money of establishment and hair-styles was frequently criticized .

Vogue: A total of two pages was devoted to hairstyling; distributed throughout the text were eight black and white photographs. The major subject of the article was the use of false hair pieces, in particular wigs which not only produce instant hair styles, but also perform "instant face lifts". The wig pulls up the face a strategic places around the chin, eye, and forehead. Three references to color of wigs were included: navy blue wigs, kelly green wigs, and deep purple wigs. The remainder of the article included a short section on long hair and a variety of ways to dress it.

#3 Cosmetics: application

Rags: "Oh, Those Painted Ladies, Where Do They All Belong?", Sept. 1970, p.17.

Vogue: "Colour Casting", July 1970, p.107.

Rags: Because this particular article was on microfilm an accurate count of column inches could not be accomplished. The magazine image was projected larger than the actual magazine was. However, there were a total of two half-pages of copy, each page intermingled with seven black and white photographs and captions. The content covered the make-up industry and a resistance to excessive use of makeup. There were a total of eight direct references to the makeup industry, shown in Table 11.

Vogue: Of the six pages devoted to cosmetic application, only sixteen column inches were content. The remaining space included three full-color pages of makeup application and the remaining paragraphs of a previous article. The article dealt in coloring the face in

Table 11

Cosmetics

#3 Cosmetics: application

Rags: "Oh, Those Painted Ladies, Where Do They All
Belong?" September 1970, p.17.

Vogue: "Colour Casting", July 1970, p.107.

<u>Vogue</u>	<u>Rags</u>
1. "remember when colours used to sneak about the face as if they were trying to get away with something natural?"	1. "cosmetic-counter ladies: a frustrated actress who is wearing the orange pancake and heavy eyeline mask she honestly thinks is beauty".
2. "whimiscally painting inverted yellow triangles on forehead, covering our newly slender eyebrows...drawing half-moon".	2. "most are selling because they're hung up on a thing called beauty".
3. "your face had to compete with clothes and environments that are becoming increasingly patterned and colorful".	3. "invest in multi-variations of facial flack"
4. "arcs of lavender"	4. "let the real face hangout"
5. "eyes, ears, and mouth outlined in pink"	5. "foundation knocked off its foundations 5 years ago with the advent of the natural look"
6. "Indian war paint"	6. "achieve naturalness"
	7. "beauty products-hope in a jar"
	8. "makeover never existed except in magazines"

terms of (1) simulating abstract art, (2) emulating the Oriental Look, and (3) coloring the face in Indian war-paint. There were a total of six specific references to facial painting incorporated in the copy (Table 11).

#4 Cosmetics: care of the skin

Rags: "Drugstore - Skin Ecology", Oct. 1970, p.2.

Vogue: "Keeping in Touch", April 1, 1971, p.109.

Whenever possible matched articles from Rags and Vogue were utilized. This was done to insure a more accurate and reliable study. When in a few instances it was not possible, the researcher resorted to comparison of regular features; in this case Rags "Drugstore" is the regular feature, Vogue "Keeping in Touch" the article.

Rags: The total amount of skin care coverage was limited to one paragraph for Rags, and two pages for Vogue. Little could be surmised from Rags because of the feature size. However, notable was the very basic emphasis on skin care through the use of no-alkaline soap to achieve a healthy complexion. For example, "soap, which is alkaline on your skin upsets the delicate acid balance necessary", "alkaline skin is drier and more susceptible to bacteria causes blemishes".

Vogue: The total number of pages devoted to skin was two; one page was devoted to copy and one page to a color photograph. Vogue talked of techniques of skin care requiring professional help as well as money. For example, "plastic surgery to fit the skin tighter back over the body", "dermabrasion", "injections of certain chemicals", and "influence of diet...(to) help keep collagen properly sized". Again, what can be considered advice toward beauty simplification in Rags, becomes information about complicated techniques in Vogue.

Body Adorning

#1 Body: decoration

Rags: "You Were Thinking of Maybe Getting Your Ass Tatooed?", Dec.1970,p.38.

Vogue: "Beauty Checkout", June 1971,p.33.

Rags: Again for lack of an article on body decoration in Vogue, a regular feature, "Beauty Checkout", was selected for comparison. The total coverage for the Rags article was three pages. Actual copy included thirty-four column inches, two half-page black and white photographs. The content emphasized the psychology of tatooing as well as the designs for tatooing. Placement on the body ranged from "flowers, butterflies, and tiny hearts" on the hands and breasts to all over body tatooing.

Vogue: Total attention to body decoration was limited to one paragraph of three and one-quarter column inches. There was no photography devoted to body decoration. The content emphasized tatooing as a form of body decorating and problems with its permanence. Included in the regular feature were mention of dermabrasion to remove tatoos and suggestions about do-it yourself temporary tatoos. Vogue specifically referred to use of food coloring for the latter.

#2 Body: care

Rags: "Drugstore--Unscreen", Aug. 1970,p.4.

Vogue: "Beauty Bulletin--Help is on the Way", Nov.1,1970,p.172.

Rags: "Sunscreen", a Rags feature of one paragraph, dealt with the products for obtaining healthy skin. For example, the product promoted in Rags is the loofah, a "dried gourd with the right amount of roughness to removed dead dry skin and stimulate circulation while bathing". Use of the loofah is a natural way to clear up skin problems.

Vogue: Vogue's article of one page reflected just the opposite

professional techniques. In particular are the methods of "dermabrasion" which erases the errors of the skin, and "chemosurgery" an antidote for a variety of deep lying skin defects. Evident are two essentials (1) help from professional sources, (2) money for the treatment.

#3 Body: perfume (new scents)

Rags: "Essenuality", June 1970, p.41.

Vogue: "Perfume is Not for Wearing". Juen 1971, p.113.

Rags: Two pages were devoted to perfume of which one page of twenty-four column inches were text and one page of black and white sketch. The text of Rags specifically dealt with the Shelley-Marks Perfumers and the types of perfume they made. There were ten specific scents named: Damask Rose, Potpourri, Carnation, Sandalwood, Patchouli, Marketry, Lemon Verbena, Heliotrope, Jasmine, and Amber. The perfume varied in prices, for example: \$22.50 per ounce, Toilet water: \$7.50 per four ounce, \$12.50 per ounce; bathoil \$7.50 per ounce, \$12.50 per ounce. Limited quantities are also available at Henri Bendel, Bergdorf Goodman, Bonwit Teller and B.Altman in New York. (no prices were given in Vogue).

Vogue: Two pages were also devoted to perfume, one page consisted of a color photograph, the other page was copy. The emphasis of the Vogue article was on perfume as an invisible communicator as well as the final touches to your appearance. Even though prices were quoted no particular brands names were mentioned.

#4 Body: clothing

A total of seventy-eight references in the thirteen Rags issues in the articles and regular features, fifty-eight references in articles and twenty references in the regular features. Out of the twenty Vogue issues there were only two specific clothing articles, both

focuses on patterns. This lack of direct reference to clothing in Vogue's articles is significant however. As already stated in the descriptive analysis 32.50% of Vogue's content was textual, and the remainder of the magazine was either advertisement or a combination of advertisements and text. Most of Rags content concerned clothing. Vogue sought to display commercial fashions rather than editorialize about clothing per se as an issue.

Although the categories of hair and cosmetics indicate that the Vogue readers would spend more money than Rags readers, in the category of clothing no such clear difference exists. A total of seventeen items of clothing relating to expensive dress was tabulated for Rags "Supermarket". Materials advertised were leather, embroidered Afganistan sheepskin, chamois, satin, silk, pearl buttons, as well as custom made boots, pants, shirts, and tie-dyed suede. The standard prices of such material make it doubtful that they can be considered economical purchases.

Body Maintenance

#1 Body: health food products

Rags: "Dr.Eatgood", June 1970,p.60.

Vogue: "Eat to Win", Jan.1, 1971,p.43.

Rags: One page or twenty-one column inches were devoted to health food products, the remaining space or four and one-half inches contained three hand-drawn pictures. The content emphasized health food products especially used to maintain healthy hair; appearing at the end was one recipe.

Vogue: Total number of pages dealing in health food products was one page. Column inches could not be counted because of the varying sizes in paragraphs. The content was divided into two sections: (1) recipes

Table 12

Health Food Products

<u>Vogue</u>	<u>Rags</u>
1. brewers of herb teas for medicinal purposes	1. wheat germs
2. thyme or rosemary	2. 2 T. of Vit.B6
3. sage	3. witch hazel
4. rosehip for curing sleepless nights	4. peppermint soap for shampoo, toothpaste and douche
5. barley water	5. avocado cosmetics
6. cooked Jerusalem, artichokes, and sunflower roots	6. oatmeal massages
7. hamburg parsley roots	7. soapnut powder
	8. vinegar rinse
	9. lemon juice rinse

Fashion Forecast

Rags: "Fashion Forecast 1970", March 1971, p.37.

Vogue: "Fashion Forecast 1971", July 1970.

In terms of actual content, both magazines took totally different approach to the fashion forecast of the '70's. Vogue seemed very typical of the latest up and coming fashions, for example "the long line is with us", "sharp, patch-pocket jackets", and "squashy leather-shoulder bags" were a few of the fashion items to look forward to in 1971. However, Rags article was much different from the predictions of Vogue; in fact the approach to fashion was not a serious evaluation of dress but rather one of apparent mockery as shown on the following page.

"Down on the Farm Jumpsuit" for the switched on concerned youth features include:

- (1) "permanent press wrinkles"
- (2) "color-fast sweat stains under the arms and crotch"
- (3) "look like you lived in it for a month"
- (4) "feel clean, look dirty"

"Ruff Ride 'M Snuggies" include such features as:

- (1) "built in boots"
- (2) "special pockets on the boots"
- (3) "available in denim blue or black patent leather"

The hat for all seasons features:

- (1) "fringed buckskin western hat"
- (2) "at home in the bunkhouse as well"

"Back to Earth Sweatshirt" includes:

(1) "made of genuine sub-baked adobe coated with a film of mylor plastic"

(2) "impervious to rain, fog, and snow"

(3) "merely scrub with a good stiff brush and any good bio-degradable detergent, hose it down, and its as good as new"

The "matching Adobe Slacks" have such features as:

- (1) "available in sitting position or standing"
- (2) "team up a pair with a sweatshirt"

Chapter VI

SUMMARY AND CONCLUSION

The purpose of this study was to compare and contrast how beauty is exemplified as obtainable by various methods and/or products in two contrasting magazines, Rags and Vogue. In particular, beauty was examined according to six fashion variables emphasized in the magazines: cosmetics, perfume, health products/exercises, body, hair, and clothing.

The sample was composed of twenty Vogue magazines number 3,596 pages, and thirteen Rags magazines numbering 864. Both magazines geared their publications toward a particular group, Vogue to the "establishment", and Rags to the hippies. All articles/regular features in all issues were listed separately and given categorical labels according to content. A tabulation of the categories delimited the study by indicating all articles/regular features dealing with fashion only.

For purposes of obtaining an overall perspective of Rags and Vogue, a descriptive analysis was first employed covering the areas of general description, graphics, layout, and textual content. The analysis indicated notable differences in overall appearance and content, as well as several unexpected similarities. A system for selecting words and sentences indicative of methods and/or products used to promoted beauty. A summary of each category in relation to the objective to the study follows:

Objective: To compare and contrast how beauty is exemplified as obtainable by various methods and/or products in two contrasting magazines, Rags and Vogue/

Hypothesis: A comparison and contrast of beauty represented in two contrasting fashion magazines will indicate a difference in the means of achieving beauty.

Facial and Head Adorning

#1 Hair: care

Two important factors were indicated; the methods utilized in obtaining healthy hair were complex and expensive in the Vogue article, while methods suggested by Rags were simple. In this context Vogue suggested the extraordinary, and Rags the natural.

#2 Hair: hairstyles

The state major emphasis was "naturalness" in beauty, however, the definitions of "natural look" differed. Vogue's interpretation of naturalness was involving "instant face lifts", and rainbow colored wigs. Rags stressed "no-conk" hair, allowed to grow naturally.

#3 Cosmetics: application

A strong emphasis was again applied to the idea of natural beauty. Cosmetics became an issue in Rags which editorially criticized the "necessary" aids for natural beauty. Findings also indicated Vogue's extreme face painting as beyond what would be generally accepted by society as natural.

#4 Cosmetics: care of skin

The differences in obtaining healthy skin were not as extreme as in hair. However, Vogue again emphasized methods provided by professionals and the relative high cost of performing such services. Rags did not stress any extravagant method.

Body Adorning

#1 Body: decoration

Tatooing was one of the three categories in which there was partial agreement between Vogue and Rags. Both magazines advocated tatooing as an art and a way of decorating the body.

#2 Body: care of skin

A technological approach was indicated in Vogue's article; again an indication for the need of money to obtain a desirable end effect. Rags's approach was just the opposite with an emphasis on simplicity.

#3 Body: perfume (new scents)

Both magazines suggested the use of perfume as a final touch to beauty. There was little difference between either article.

#4 Body: Clothing

Findings indicated a money-oriented emphasis in both magazines, however, a different type of clothing emphasis was stressed. Vogue's, as already indicated in the descriptive analysis, emphasized clothing through their advertisements. Rags, however, dealt with clothing through the entire issue. Especially noted was the expensive quality of clothing articles discussed in "Supermarket".

Body Maintenance

#1 Body: health food products

The health food articles were markedly similar, as indicated in references to maintained bodily functions; in particular were the types of food products used in body maintenance.

CONCLUSION

Two out of the six categories, hair and cosmetics, totally support the hypothesis. Hair and cosmetics have indicated the following: (1) the high technology shown in Vogue, and the simplification of

beauty practices, (2) the need for money and professional assistance suggested in Vogue but not in Rags, (3) the fact that while Rags is often associated with a bizarre form of journalism, Vogue was often just as outlandish.

The category of "body" only supported the hypothesis in terms of skin care. The remaining categories of perfume, health/exercise products and clothing did not support the hypothesis and have indicated a number of factors: (1) the language in both magazines was sometimes quite similar. The researcher assumes, however, that Vogue was emulating the hippies and not vice versa, (2) the magazines were not remarkably different in content, only in appearance, and (3) there were many similarities in the outlook of both magazines in terms of the significance of perfume, health/exercise products, and clothing to beauty.

Recommendations for Further Study

The following are possible suggestions for further research in the area of hippie and establishment appearance.

(1) Further examination of values through fashion magazines, in particular to group identity, or success for example.

(2) A content analysis of Rags magazine as an indicator of group identity.

(3) An indepth analysis of either hair, cosmetics, or clothing.

(4) An analysis of Vogue particularly examining how beauty changes over a period of time.

(5) An investigation of the motives and philosophies of the Rags editors for publishing the magazine.

(6) A comparison of similarities between the publication Cheap Chic and Rags.

At the present time, a new edition of Rags will be published by at least one of the original contributing editors (article on the new Rags appeared in the May 1977 edition of Ms. magazine. Examples from the new publication appear in appendix VIII). This new edition of Rags raises new ideas for further study:

(7) A comparison of the new Rags soon to be published and the old Rags in terms of beauty emphasis.

APPENDIX I

APPENDIX I

ARTICLES AND FEATURES FOR JUNE 1970-JUNE 1971 VOGUE

<u>PAGE</u>	<u>JUNE 1970</u>	<u>TOTAL PAGES:196</u>
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**28	Mae West: beauty	
**32	Vogues ReadyBeauty: face moisturizer, body care	
**46	Beauty Checkout: exercises, hair care, face care	
**54	Vogues ReadyBeauty: men - skin care, cologne	
60	Vogues Notebook: Metropolitan Museum	
62	Vogues Notebook: social balls	
64	Vogues Notebook: Sundays	
*66	Vogues Spotlight: movies	
*68	Vogues Spotlight: art	
*70	Vogues Spotlight: books	
*72	Vogues Spotlight: books	
*74	Vogues Spotlight: underground	
*76	Vogues Spotlight: dance	
*79	Food in Vogue	
*81	Horoscope	
83	Men in Vogue	
*85	Vogues Eye View: family power	
*108	People Are Talking About	
*110	Encounter Groups	
*113	Foundling Groups	
*132	How to Train an American Wife	
134	The Greek Way of Galanos	
140	More Dash than Cash	
**158	How to Stay 10 lbs. Thinner	
**160	Beauty Bulletin	
*170	The Joyous House of the Warners	
176	Fashions in Living	
178	Vogues Own Boutique	

<u>PAGE</u>	<u>JULY 1970</u>	<u>TOTAL PAGES:136</u>
-------------	------------------	------------------------

**12	Beauty Checkout: wigs, face care, cosmetics	
*43	Food Gazette	
**26	Beauty Checkout: exercises	
**28	Vogues Ready Beauty: skin care	
32	Vogues Notebook: social balls	
*34	Vogues Spotlight: books	

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Single asterick indicates an article/regular feature not relating to fashion.

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Double asterick indicate an article/regular feature relating to fashion.

PAGE JULY 1970 con't.

**30	Vogues Ready Beauty: fragrances, skin care
*34	Vogues Spotlight: books
*34	Vogues Spotlight: art
*36	Vogues Spotlight: travel
*47	Men in Vogue
49	Vogues Eye View: the Leg
*82	People Are Talking About
*89	Only People Make You Cry: Viet Nam
*91	Future Greats: stars
94	Fake-quake: fake fur
*105	Meditations: serenity of the mind and body
*112	The Glow Getter: Hair care
*118	Gai Aulenti: Italian Home Designing
*133	Notes on the Geisah 1970: Japan

PAGE AUGUST 1, 1970TOTAL PAGES: 156

**8	Beauty Checkout: face care, hair
**20	Beauty Checkout: Chinese model
**26	Vogues Ready Beauty: makeup, skin care
**30	Vogues Ready Beauty: eye, hair, bathoils, cosmetics
36	Notebook: wedding in London
**38	Vogues Spotlight: theatre
**40	Vogues Spotlight: movies
**42	Vogues Spotlight: art
**42	Vogues Spotlight: books
45	Fashions in Living
*47	Food Gazette
*49	Horoscope
51	Men in Vogue
53	Vogues Eye View: Genevieve Waite
*54	Up is Better than Down: direction for the young
56	The Look of Today
78	Find you Like: fashion
*80	People are Talking About
*90	32 Actionists: people of success
*94	Sex, Virginity, and Money
*97	Paolo Soleri: a visionary city planner
*99	Winter Rug: short story
99	The New Culture: what hit the young when rock left the center of their lives
100	Fastest Fun in the West
104	More Dash than Cash
*125	Short Story
**129	New Cut of the Throat: exercises
**131	Out Damned Spot: acne
*133	Color at Full Cry: apartment designing
137	Vogues Own Boutique
*148	He Spoke to Me, He Won't do that Again: extravagances in Britain

PAGE AUGUST 15,1970 TOTAL PAGES:138

**24	Vogues Ready Beauty: spas,baths,powder,hair,perfume,wigs
**28	Beauty Checkout: exercise,diet
32	Vogues Notebook: flying featherball
*34	Vogues Spotlight: books
*34	Vogues Spotlight: movies
*36	Vogues Spotlight: travel
*38	Vogues Spotlight: music
*38	Vogues Spotlight: underground-Milano,Italy
*40	Vogues Spotlight: books
*43	Horoscope
45	Men in Vogue
47	Vogues Eye View: fur
48	The Look
58	Legs: fashion
64	Looks for the Time of Your Life: Evening,day,weather fashion.
70	Vogue Patterns
*83	People Are Talking About
72	Candice Bergan
76	Cher-okee
*87	More Babies are Needed, not Fewer
89	The New Furs
94	Ryder: Painter
**98	Face Architecture
**102	New Sprays: feminine deodorants
**105	Your Wonder Under: water baths
108	Under fashion to Put the New Clothes Over
119	Andizo: men in fashion, women in fashion
*125	Life in Full-Fling: Barons
130	Vogues Own Boutique

PAGE SEPTEMBER 1,1970 TOTAL PAGES:134

**144	Furs,Fashion,and Conversation
**176	Vogues Ready Beauty: perfume
**188	Beauty Checkout: facial spas
232	U.S. Fashion In Expo '70
**252	Vogues Ready Beauty: underground color film,skin,mink oil
**258	Vogues Ready Beauty: fingernails, bathing
*276	Rome Restaurants
292	Vogues Notebook: N.Y.party
294	Vogues Notebook: wedding
296	Vogues Notebook: 19th anniversary ball for Boston symphony
*298	Vogues Spotlight: movies
*300	Vogues Spotlight: underground travels
*302	Vogues Spotlight: education
*304	Vogues Spotlight: art
*308	Vogues Spotlight: books
*311	Vogues Spotlight: theatre
*311	Food Gazette
*312	Horoscope
315	Men in Vogue

PAGE SEPTEMBER 1, 1970 con't.

317	Vogues Eye View: N.Y. collections
375	People Are Talking About
382	Who's Liberated and Why?
**384	The Fantastic Tosi: inventive makeup, costume designing
*395	Tip Sheets: music, art, books
400	More Dash than Cash
416	Vogues Own Boutique
378	Extravagant Casati
*388	Body Speak

PAGE SEPTEMBER 15, 1970 TOTAL PAGES: 168

**34	Beauty Checkout: makeup
**40	Vogues Ready Beauty: new arrivals, hair, skin care, makeup
52	Vogues Notebook: American Museum in Britain
*54	Vogues Notebook: books
*54	Vogues Notebook: movies
*56	Vogues Notebook: television
*58	Vogues Notebook: sports
*60	Vogues Notebook: travel
*63	Fashions in Living
*65	Horoscope
67	Men in Vogue
69	Vogues Eye View: St. Laurent
70	Paris Fashion: Chanel, St. Laurent, Givenchy, Dior
**96	Paris: clothes
*100	People Are Talking About
**119	International Beauty: makeup, hair
*125	Dr. Christian Bernard
126	Italy Fashion
144	Walk Right Out: fashion
*164	Going on 200: Metropolitan museum
168	Vogues Ready Beauty: avon

PAGE OCTOBER 1, 1970 TOTAL PAGES: 216

**60D	Beauty Checkout: hair, weight, coloring hair
**66	Beauty Checkout: hair styling
**70	Vogues Ready Beauty: makeup, skin care
**86	Vogues Ready Beauty: face creams, moisturizers, makeup
90	Vogues Notebook: wedding in Spain
92	Vogues Notebook: cultural opening for Spanish house
*94	Vogues Spotlight: books
*96	Vogues Spotlight: education
*98	Vogues Spotlight: art
*100	Vogues Spotlight: underground composer
*102	Vogues Spotlight: travel
*107	Food Gazette
*109	Horoscope
111	Men in Vogue
**115	Bright is the Color of the New Love Hair

PAGE OCTOBER 1,1970 con't.

**123	Beauty as Personality
**135	Secret Weapon of the Beautiful People: hair,face,skin care
136	On the Water Front: life,health,beauty,and power
**138	The Importance of Noses
140	Via Valentino: fashion
*158	People Are Talking About
*162	The Astonishing History of Maura Budberg
164	The Look of Spain
*179	In Spain: Duchess
185	More Dash than Cash
194	Pretty Girl Furs
201	Vogues Own Boutique

PAGE OCTOBER 15,1970TOTAL PAGES:128

**24	Beauty Checkout: fasting,spas
**26	Vogues Ready Beauty:makeup, perfume
32	Vogues Notebook: social balls
*34	Vogues Spotlight: books
*36	Vogues Spotlight: sports
*36	Vogues Spotlight: travel
38	Vogues Restaurants
*41	Horoscope
43	Men in Vogue
45	Vogues Eye View
*67	People Are Talking About
*71	Joseph Albers: art
**74	The Beauty Power of Moisture
**78	Legsercises
*82	New Hope for Treatment of Breast Cancer
88	Looks that get it all Together
100	Beautiful People in Sunglasses
102	Walkaway Winner from London
110	Vogues Choice: furnishings
116	Double Talk: sculpture
118	Vogues Own Boutique

PAGE NOVEMBER 1,1970

TOTAL PAGES:

**62	Beauty Checkout: natural beauty,food
**65	Beauty Checkout: bicycling,underground cologne,makeup
**88	Vogues Ready Beauty: perfume,bathoil
89	Vogues Fashion in Travel
92	Vogues Notebook: Gone with the Wind Party
94	Vogues Notebook: party in Paris
*98	Vogue Spotlight: books
*100	Vogues Spotlight: movies
*102	Vogues Spotlight: theatre
*104	Vogues Spotlight: art
*106	Vogues Spotlight: movies
*108	Vogues Spotlight: television

PAGE NOVEMBER 1, 1970 con't.

*111 Food Gazette
 *113 Horoscope
 115 Men in Vogue
 117 Vogues Eye View: fashion
 118 Knit one, Tick on: fashion
 124 What's New: fashion
 *144 People Are Talking About
 *150 Noise
 **162 New Exercises for Longer Life
 **154 Mainbocker: fashion
 162 More Dash than Cash
 **172 Help is on the Way: complexion, hair, figure
 **180 Everything You Wanted to Know About Perfume
 *182 Visconti: director
 **198 Vogues Ready Beauty: perfume

PAGE NOVEMBER 15, 1970TOTAL PAGES: 180

30 Checkout the Men
 *74 Vogues Spotlight: books
 *74 Vogues Spotlight: movies
 *76 Vogues Spotlight: education
 *76 Vogues Spotlight: sports
 81 Fashions in Living
 *83 Horoscope
 85 Men in Vogue
 87 Vogues Eye View
 90 The Accessory Thing
 106 The Looks You Want Right Now
 *109 People Are Talking About
 *113 To a Man: the Terrain of Love
 114 Catach Colorado: fashion
 *144 What is a Nervous Breakdown?
 *146 Mr. Charm-Warren Beatty
 **148 Your Skin vs. Winter Sun
 *162 121 Xmas Present Ideas
 **170 Vogues Ready Beauty: scents, perfume, after shave lotion
 170 Vogues Own Boutique
 **178 Vogues Ready Beauty: perfume, new razors, parkas
 **179 Vogues Ready Beauty: eye masks, ski cream, eye shadows, makeup
 180 Vogues Fashions in Travel

PAGE DECEMBER 1970TOTAL PAGES: 214

**74 Vogues Ready Beauty: hair coloring, makeup, face shaper
 **80 Vogues Ready Beauty: spas, makeup
 **82 Beauty Checkout: face care, skin care
 **84 Beauty Checkout: perfume
 87 Vogues Notebook: carnival in Spain
 88 Vogues Notebook: night at the San Francisco Opera
 90 Vogues Notebook: salute to Jack Benny

PAGE DECEMBER 1970 con't.

*92	Vogues Fashion in Travel
*100	Vogues Spotlight: books
*102	Vogues Spotlight: television
*105	Food Gazette
*107	Horoscope
109	Men in Vogue
*116	The Further Side of Joy: short story
*124	Sophia Loren
*136	Specials in Sex: orchids
**146	The Spectacular Highlanders of New Guinea:body decoration
*158	Nijinski: the greatest horse of his generation
*162	The Life and Dare of Death in Venice: films
*166	People Are Talking About
168	All Work and No Play
170	Wild Alice: plays
196	Vogues Own Boutique

PAGE JANUARY 1,1970 TOTAL PAGES:140

**16	Vogues Ready Beauty: skin care,nail care,eyes, perfume,hair acne,makeup
**20	Vogues Ready Beauty: makeup
**26	Beauty Checkout: exercises
*28	Vogues Fashion in Travel: Fiji's
**32	Beauty Bargains: makeup,moisturizers
40	Vogues Notebook: Broadway musicals
**43	Eat to Win: dieting
*45	Horoscope
*47	Vogues Fashion in Living: furniture
49	Men in Vogue
**51	Vogues Eye View
*80	People Are Talking About
*82	The New Move Craze
*83	Ses's Silent Majority
*84	After the Electric Guitar: Elton John
*85	1971, This Way--Revolutionary Psychiatrist
*86	Beauty Bulletin : makeup,exercises
*87	See...The Amazing Future: cassette T.V.
*89	S.Stein: art
91	Beauty Bulletin: looks for 1971
*102	The Last Game Richard Burton Lost
107	Fiji: sun going clothes
122	Health foods
*124	New Sense of Living,1971
127	Vogues Own Boutique

PAGE JANUARY 15,1971 TOTAL PAGES:110

**12	Beauty Checkout: face exercises
**17	Vogues Ready Beauty: hair
18	Vogues Notebook: social balls

PAGE JANUARY 15,1971 con't.

*25	Vogues Food Gazette
28	Vogues Fashion in Living
31	Men in Vogue
33	Vogues Eye View
50	Put on the Coats
*52	People Are Talking About
56	A Mid-Summer's Night: play
*62	Jean Duffete's Lanscape for Trolls
66	Colors
**77	Beauty Bulletin: hair
**82	Breasts Sculpture
**86	Your Looks are as Good as Your Discipline
**104	The Topography of Love
106	A Place to Raise Rainbows

PAGE FEBRUARY 1,1971TOTAL PAGES:192

**56	Vogues Ready Beauty: body care, shampoo, makeup
**70	Vogues Ready Beauty: perfume,hair,color,skin care
**72	Beauty Checkout: hair, sleeping
84	Vogues Notebook: Imperial Ball
84	Season's Snap-Off
*88	Food Gazette
93	Horoscope
97	Men in Vogue
99	Vogues Eye View
100	Your Best Spring Days: N.Y. collections
133	Americans Speak Out: Presidents
*142	Communes
*145	People Are Talking About
**164	American Good Looks: beauty routines
**170	Beauty Bulletin: water plus
*174	Space and Light: apartments
180	Vogues Own Boutique
*192	The Old Bus: buses

PAGE FEBRUARY 15,1971TOTAL PAGES:128

**12	Beauty Checkout: cosmetics
22	Vogues Notebook: dance in Washington, D.C.
**25	Vogues Ready Beauty: skin creams,cosmetics, perfume
**27	Vogues Ready Beauty: wigs
*29	Food Gazette
33	Horoscope
36	Vogues Fashion In Living
*38	Sea Gift, a Cruise into Irresponsibility
41	Vogues Eye View: ready to wear
42	Ready to Wear: Spain,Italy
64	The N.Y.Collections
80	People Are Talking About

PAGE FEBRUARY 15,1971

*86	Gimme Shelter: documentary rock festival
*87	Sex,Up with the Stock Market
*89	Love and Marriage
*90	Solzinitsyn
**94	You Asked...You Wrote...You Called...We answered: beauty
**98	The Beauty Bulletin: the now and forever diet
100	The Beautiful People in the Snow: fashion
106	Top to Toe
112	Jungle Jewel Box: furniture
120	Vogues Own Boutique

PAGE MARCH 1,1971TOTAL PAGES:164

**28	Beauty Checkout:hair combs, skin care
**41	Vogues Ready Beauty: false eyelashes,moisturizers,fingernails
**43	Beauty Checkout: hair coloring
**50	Vogues Ready Beauty: cosmetics
**58	Vogues Ready Beauty: cosmetics
62	Vogues Notebook: Spain an International Shooting party
64	Vogues Notebook: opera
*66	Vogues Food Gazette
*70	Horoscope
73	Men in Vogue
75	Vogues Eye View: inexpensive clothes
*108	Genius, What is It? Who Has It?
*112	Women in Rock
*113	Women, Two Facesof More than a Century
*113	1971,Reflections of an Empty Woman
**117	Of Skin and Hair and Water Power
123	Brevity is the Soul: underwear
*130	Love Story
134	Bikini Days
*138	The Incredible Swones and their Planets:story of the 20's and 30's
142	A House of its Own
150	Vogues Own Boutique
*156	People Are Talking About

PAGE MARCH 15,1971TOTAL PAGES:120

**12	Beauty Checkout: Chanel,music,hair
**20	Vogues Ready Beauty: hair,makeup
*22	Vogues Food Gazette
*24	Horoscope
28	Vogues Notebook: social balls
31	Men in Vogue
32	Vogues Eye View
63	The Great American Shirt Life
*70	People Are Talking About
*74	Collection: film art
75	Bed and Board
76	Rome: fashion

PAGE MARCH 15,1971 con't.

*82 My House is Paper...Glued with Love
 **85 A Reward to Plastic Surgery
 *87 International Private Eye: hair,makeup
 94 The Coat
 *102 Live Rich
 104 Fashion Furniture
 110 Vogues Own Boutique

PAGE APRIL 1,1971TOTAL PAGES:180

**40 Vogues Ready Beauty: perfume,hair,skin care
 **44 Quiche Subverted: food
 **52 Beauty Checkout: exercise
 **59 Beauty Checkout: dieting,exercise
 **61 Vogues Ready Beauty: skin treatments, bathoils
 **72 Vogues Ready Beauty:perfume
 80 Vogues Notebook: debut
 82 Vogues Notebook: dance
 *84 Cook Laughing
 *86 Horoscope
 91 Men in Vogue
 92 Vogues Eye View
 *94 Audrey Hepburn
 **101 Beauty Speaking
 **102 Sex Appeal is a State of Mind: exercise,beauty routine
 **108 Skin,Keeping in Touch
 110 East Does It, Sexy Hair on the Most Wanted List
 **116 Makeup,Shakeup
 **118 A Pretty Woman Needs All the Help She Can Get
 120 1971, Gigi Looks at Sex
 121 Cubanism
 **131 B,C: vitamins
 132 Curtain Going Up
 **158 People Are Talking About
 168 Vogues Own Boutique

PAGE APRIL 15,1971TOTAL PAGES:156

**36 Vogues Ready Beauty: hair,oily skin,makeup,nutrition
 **48 Beauty Checkout: travel,exercise,stores
 **50 Vogues Ready Beauty: scents,dermatology,skin care
 54 Vogues Notebook: social balls
 *58 Vogues Food Gazette
 *60 Horoscope
 65 Men In Vogue
 67 Vogues Eye View: allons
 *68 Traveling with Elizabeth
 72 The Clothes that Get You Where You're Going
 74 Go Vogue
 *90 The Great Romantic Travellers

PAGE APRIL 15, 1971

102	Jet Lag
106	Pack Up Your Beauty
**108	How To Have the Prettiest Feet Walking: makeup
*112	Travel Tie Up: house boat
*117	How People Really Travel
*122	Two Literary Travellers: a dialogue
*126	Vogue Patterns
148	Vogues Own Boutique

PAGE MAY 1971TOTAL PAGES: 204

**70	Beauty Checkout: hot pants, diets
**81	Beauty Checkout: gurus, exercise
**84	Vogues Ready Beauty: baths, oil, spray perfume
**86	Vogues Ready Beauty: hair, cologne
88	Vogues Fashions In Living
*96	London Letter
98	Vogues Notebook: Venetian Beauties
100	Vogues Notebook: 20's follies
*102	Vogues Food Gazette
*106	Horoscope
110	Vogues Fashions in Living
113	Men in Vogue
115	Vogues Eye View: Joy ride
**117	Nakedness/Nudity
*120	The Cushings of New Port
*127	Tennis, Smash Sport of the 70's
*130	Should Anyone Really Play to Win?
*130	Can a Man Lose to a Woman in the Love Game
138	Berber Blue for Summer
*154	People Are Talking About
*160	A Couple of Romantics
**164	The Lurking Enemy of Beauty
**167	The Health Eater: Adele Davis
**170	Exercise, the Water Way
**175	His and Her's Super Spas
*187	The Men Behind the Men Who Make Money in Sports
190	Vogues Own Boutique

PAGE JUNE 1971TOTAL PAGES: 162

**26	Beauty Checkout: hair, health food, skin care
**33	Beauty Checkout: perfume, tatoos
**36	Vogues Ready Beauty: nails, skin
**38	Vogues Ready Beauty: skin care, perfume, water-softening, nails
50	Vogues Notebook: Spain
52	Eating in Mexico City: travel
56	Fashions in Living
*58	Vogues Food Gazette
*62	Horoscope

<u>PAGE</u>	<u>JUNE 1971 con't.</u>
67	Men in Vogue
69	Vogues Eye View
*70	The New Freedom of Domestic Bliss
*75	Candice Bergen
*84	Family Power
*86	The Ties Women Cannot Shake and Have
*88	Elaine: restaurant
*90	Coming of Age
*94	Fight Hard
*106	Happy Marriage
*108	Rape, True and False
*110	Wife-Power
*113	Perfume is for Wearing
*116	That was the Weekend that Was
*146	Vogues Own Boutique

APPENDIX II

APPENDIX II

ARTICLES AND FEATURES FOR JUNE 1970-JUNE 1971 RAGS

<u>PAGE</u>	<u>JUNE 1970</u>	<u>TOTAL PAGES:61</u>
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**2	Off the Street: clothes	
**4	Drugstore: hair,skin care,makeup	
*6	Signs	
8	On the Street	
*14	Superstar Monotony: Rock and Roll	
**17	New Heads	
**23	Maureen Mubeem, Peach is Beautiful: tie-dying	
29	Camera	
**33	Betsy Johnson	
**41	Essensuality:perfumes	
*46	The Cop of the Year	
48	The Cartoon Capers	
*52	Kazoo	
**54	Clothesfreak	
**56	Supermarket: handstitched leather purses,fabric,hats,knitted caps,macrame,t-shirts,home,furnishings	
**60	Dr.Eatgood	

<u>PAGE</u>	<u>JULY 1970</u>	<u>TOTAL PAGES:61</u>
-------------	------------------	-----------------------

*3	News	
**4	Drugstore: hair products,weight reduction, fingernails,health breasts	
*6	Signs	
*7	Cosmic News: lectures.yoga	
**13	Bette Davis Has a Lot of Clothes	
**18	An Alvin Duskin Dress in Every Closet	
**27	A Make-over Shoe	
**33	Merrily, Merrily, Merrily, Merrily Life is But a Dream: leather	
*37	Feed Your Face Soap	
**44	Eco-Clothes	
**50	Supermarket: basketball,socks,Indian buckskin	
**57	Techniks: battery heated clothes	
*58	Dr.Eatgood	

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Single asterick indicates an article/regular feature not relating to fashion.

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Double asterick indicates an article/regular feature relating to fashion.

<u>PAGE</u>	<u>AUGUST 1970</u>	<u>TOTAL PAGES:60</u>
*2	Platters: music	
**4	Drugstore: makeup,tatoos,health,herbs,skin care,nails	
*6	Signs	
8	On the Street	
**13	Dressing Up to Win: sports clothes	
**17	The Two Piece Suit	
*20	The Teacher was Teaching the Golden Rule	
**23	Erika Elias: fashion designer	
*26	Never When: alternate to culture capitalism	
**33	All Your Mothers Mink Needs is a Crew Cut: redesigning clothes	
*36	Bridge Over Troubled Waters: American Indian art	
*40	Cockettes: hippie theatre	
44	Earth Mothers Wedding Album	
*48	Techniks: wrist computers	
**49	Supermarket: workers clothes,leather,printed silks,sweaters,old clothes, handmade custom pants,applique	
**53	Do It Sewing	
*56	Camping	
**58	Dr.Eatgood	

<u>PAGE</u>	<u>SEPTEMBER 1970</u>	<u>TOTAL PAGES:61</u>
**2	News: dress lengths, perfume	
**4	Drugstore: health,acne,hair,natural face cleanser,warts	
*6	Platters: music	
*8	Signs	
*9	Cosmic News: religion	
**15	Techniks: try on clothes without trying them on	
*16	Common Cents: business	
**17	Oh,Those Painted Ladies...Where Do They All Belong?: cosmetics	
**27	New Knit for Non-Knitters: knitting	
*34	Come to the Fare: recreation of the Renaissance	
**39	Clothes from the People Who Brought You the Taj Mahal	
*43	Kuston Furniture: bringing your hot rod home	
*46	Spaces: furniture	
*47	Camping: sleeping bags	
**48	Do It Sewing: ruffle bottomed pants	
**50	Supermarket: original clothes,denim,leather,shoes,beads	
**58	Dr.Eatgood	

<u>PAGE</u>	<u>OCTOBER 1970</u>	<u>TOTAL PAGES:62</u>
**2	Drugstore: cosmetics,skin and soap,facial saunas	
**4	On the Street: laws and cltohes, toys, clothes, Charles Manson, Miss America Vamp contest,fabric design, studs,bell bottoms,women's suffrage,nudity.	
**15	Techniks: re-cycled clothes	
*16	Signs	
**19	Fashion Fascism: midi- the politics of clothes	
**23	Mini Skirt Tribulism	

PAGE OCTOBER 1970 con't.

- **24 Pity the Poor Working Girl: office working codes
- *33 How Ricky Escaped from the GTO's: groupies
- **36 Anal Drop-Out: fashion dropouts,slobs
- **38 Ladies a la Mode: restaurant dress
- **44 Do It Sewing
- *45 Camping
- *46 Taking the Mystery Out of the Miracle: care labeling
- **48 Supermarket: perfume,shoes,national dress,designers, t-shirts,
 leather,patchwork clothes,silk,knotting, beads,
 handicrafts,tie-dyed suede
- *60 Common Cents

PAGE NOVEMBER 1970TOTAL PAGES:62

- **2 Drugstore: FDA,cosmetics,health products,skin care,hair
- **4 On the Street: midi controversy,uniforms,tie-dye,furs,
 levis,fashion shows, smoking in restaurants,
 music, voodoo,garment industry
- *16 Signs
- **18 Work Clothes
- **20 Hard Hats: the champion fashion critics
- *24 Waste Not,Want Not: ecology
- **29 Jeans Fax
- **32 The Rags Roda Test, no.1: jeans
- **38 Stud and Patch and Paint and Bleach
- **44 In Some Lines of Work you Wear Some Fantastic Clothes
- **46 Dr.Eatgood
- **48 Supermarket: war surplus clothes, applique,shoe/boots,cosmetics,
 work clothes,chamois shirts,pants,vest,skirts,
 satin jeans
- *60 Common Cents

PAGE DECEMBER 1970TOTAL PAGES:77

- *2 If You Were a Xmas Tree, Would You Rather Be Alive or Dead?
- **4 Drugstore: dermatitis,cheap beauty products, toothpaste,
 makeup,acne
- **14 On the Street: maxi skirts, tatoos, artists, aniline dyes,
 government reservations, religion,glass,tuxes,
 soap,fashion, designing, tie dye
- *25 She Was Beautiful: Janis Joplin
- *26 Signs
- **28 You Were Thinking of Maybe Getting Your Ass Tatooed"
- **31 You Get A Tatoo if You Really Dig Your Body
- *35 Life Along the Amazon Today
- **41 If God Hadn't Wanted You To Wear A Bra, He Wouldn't Have
 Created the Contour Council
- **44 Ara is Ara is...Ara: Vogue hair stylist
- *50 Raggedy Robin: freelance clowns
- **54 Beads

```

**2      Drugstore: FDA,ecology,flavored breasts, body colors,
           poisoning
*4      Cosmic News: cosmic calendars,gurus
*6      Platters: music
**8      On the Street: short shorts,junkies,skinny dipping in mud,
           London britches, ear-piercing,boutique fashion,
           capitalistic merchandise.
**31     Frederick Mellinger, the King of Cheese:foundation garments
*35     A Report on MacFadden-Bartel Publishers
**39     A Rags Special Report: Boutique and Hip Capitalism
*53     Miss Penny Arcade
*62     Media Massages: books
**64     Patterns
**66     Dr.Eatgood
**68     Supermarket:shorts,obscene clothing,ski clothes,applique,
           embroidered Afganistan coats
*76     Common Cents: business

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<u>PAGE</u>	<u>MARCH 1971</u>	<u>TOTAL PAGES:69</u>
-------------	-------------------	-----------------------

**2	Drugstore: pollution,hand cream drugs,cosmetics
*4	Platters: music
*8	Cosmic news
**10	On the Street: music,hair color,facial hair,people,shoes, work clothes,Coco Chanel
**22	Do You Believe in Magic?: clothing as a universal wardrobe
*24	Kurt Vonnegut
**27	Dressing for God
**32	Familiar Clothing from Past Lives
**37	Fashion Forecast: 1970
*40	Meter Maids
*45	Spaces: furniture
*46	Show and Tell:
*48	Media Massages
**52	Do It Sewing
*53	Botanicas: religion
**55	Dr.Eatgood
**57	Supermarket: people,shoulderbags,interior design,knit,leather
**59	Cosmic Couture: inexpensive clothes

<u>PAGE</u>	<u>APRIL 1971</u>	<u>TOTAL PAGES:60</u>
-------------	-------------------	-----------------------

**3	Drugstore: hair myths,lie detectors
**6	Cosmic News: acne
*8	Platters: music
**10	On the Street: haircutting,sportswear designing, celebrities, fake furs,sex,hair care,costumes
**18	Haute Pants
*19	Splish,Splash, I Was Taking A Nap: waterbed
**21	Hair and the Law
**26	31 Hairy Tips from the Czar of Long Locks
29	Camera
**32	Lost Illusions: barbers
**36	They Call Him Mr. Hairspray
*44	Spaces: furniture designing
**38	San Francisco's Establishment Dandies: fashion for men
**45	Show and Tell: sewing machines, health food
*46	Media Massages: celebrities, magazines, movies
**48	Dr.Eatgood
**50	Follicle Follies: recycled hair
**51	Supermarket: t-shirts,stockings,embroidery, weaving,cosmetics, designing,food,clothing stores,accessories
*60	Common Cents

<u>PAGE</u>	<u>MAY 1971</u>	<u>TOTAL PAGES:77</u>
-------------	-----------------	-----------------------

**4	Drugstore: FDA,hair
*6	Platters: music
**10	On the Street: celebrities,co-hab.living,fabric designing, underwear,birds,clothing,symphonies

<u>PAGE</u>	<u>MAY 1971</u> <u>con't.</u>
**22	Since I Started Wearing Neckties My Posture is Better and I Stand Up Straighter,Too.
**25	It's All Academic: a study of America's two most influential schools of fashion design
**32	What Corpses are Wearing
**41	Tips to Tell Your Travel Agent: travel and clothes
**44	Fondling and Kissing in Rural Upper Volta: Africa and western dress
*46	Where and How to Sneak a Smoke
*50	Dollogy: dolls
**53	Sewing
*54	Show and Tell: growing plants
**56	The Survival of the Fittest: clothes pollution
**58	Media Massages: films,books and beauty
**61	Dr.Eatgood
*62	Camping
**63	Supermarket: funky feet, hot pants,leather, organic food, beads,food,perfume,tie-dying
*76	Common Cents: finances

<u>PAGE</u>	<u>JUNE 1971</u>	<u>TOTAL</u> <u>PAGES:68</u>
**4	Drugstore: acne	
*6	Platters: music	
**10	On the Street: fashion show, hair,food,dogs	
**22	Men's Makeup	
*27	Fascinating Womanhood	
*38	Getting Married	
*41	How I Exchanged My Unwanted Wedding Gifts for Cold Hard Cash	
**42	Thw Bride Biz	
*46	If You're So Smart Why Did You Get Married?	
*50	Ecology: tools and toys	
**52	Show and Tell: health foods	
*54	Cosmic News: gurus	
**58	Supermarket: cowskin,suede,shoes,jeans,block prints,boat tours	
*68	It's All Over Now: letter	

APPENDIX III

APPENDIX III

ARTICLE AND FEATURE
REFERENCES TO CLOTHING

<u>RAGS</u>	n*	<u>VOGUE</u>	n*
clothing	78	shampoos/hair	30
hair	11	cosmetics/	39
cosmetics	12	skin care	
shoes	9	face care	10
leather	9	perfume/cologne	8
health/weight		exercises	8
exercises	7	face cream/	
handmade speciality		moisturizers	5
items	6	complexion/acne	4
tatoos	5	beauty	4
designers	5	body	3
beads	5	patterns	2
perfume	3	eyes	2
complexion/acne	5	models	1
fabric designing	3	powder	1
fashion shows	3	designers	1
breasts	1	tatoos	1
socks	1		
applique	1		
facial saunas	1		
beauty contest	1		
nudity	1		
handicrafts	1		
aniline dyes	1		
beauty	4		
boutiques	1		

n*

Indicates the number of times the item was mentioned.

APPENDIX IV

APPENDIX IV

DIRECTIONS TO CODERS
ON VALUE SELECTION

1. Provide the information requested on the coding sheet attached (name, issues analyzing).
2. To guide your analysis of the magazine, familiarize yourself with definition of a value provided on the coding sheet.
3. Carefully read the entire instrument (this includes the advertisements) so that you are thoroughly familiar with the content.
4. The purpose of your analysis is to allow the researcher to develop value categories for Rags and Vogue that are mutually exclusive and exhaustive. Both instruments contain many possible value units. Values will be recognized by any number of "key words". For example, success is a value; this may be recognized by such key words as money, expensive, a Dior original, or jet-set.
5. After thoroughly reading both magazines, list on the coding provided those values that you feel are exemplified by each individual magazine. There is not limit to the number of values you wish to list.
6. Indicate in the space provided a few key words that enabled you to determine the value.
7. Re-evaluate your list of values for Rags and Vogue. You may need to combine any values that seem to be redundant.
8. Next to each value, give your definition of how you are using the value.

The care reading of the instruments and of the definition provided on values will increase the validity and the reliability of this study. Your willingness to participate in this study is immensely appreciated.

List of Value Responses
from Jurors

Coder #1Rags: November 1970

back to nature
economy
non-law abiding
identification
openness and honest
earthiness
individuality
frankness
practicality

Vogue: November 1, 1970

wealth
individuality
versatility

Coder #2Rags: June 1971

economy
anti-establishment
comfort
originality
good health
ecology

Vogue: June 1971

sexual attractiveness
money
fashion
good taste
youth
beauty

Coder #3Rags: February 1971

individuality/uniqueness
sexuality
anti-establishment
freedom of expression
cultural interests

Vogue: February 1, 1971

beauty
luxury/social elite
femininity

Coder #4Rags: October 1970

anti-bigness
honesty
simplification
anti-self improvement
respect for old or recycled

Vogue: October 1, 1970

money
beauty-aesthetics
trust-security
excitement for exotic places
happiness and romance
physical fitness

APPENDIX V

APPENDIX V

Rags and Vogue AcknowledgementsRags

Published: Baron Wolman
 Editor: Mary Peacock
 Fashion Editor: Tom Wommack
 Editor-at-Large: Blair Sabo
 Art Directors: Alfred Marty
 Barbara Kruger
 Contributing
 editors: Barbara Birdfeather
 John Burks
 Daphne Davis
 Dorothy Kapstein
 Blanche Sands
 Joan Shepard
 Editorial assistants: Jeffrey Ann Rose
 Reine Valoir
 Los Angeles correspondent: Ashley West
 London correspondent: Brigid Keenan
 Advertising editor: Jerry Mander
 Advertising manager west: Kristin Hill

Editorial and advertising offices: 746 Brannan St., San Francisco, and
 30 East 20th St., New York City.

Six Month's Statement
 for 1 July '70 through 31 Dec.'70*

INCOME

Single copy sales...\$36,361.21
 (.60¢ per copy)
 Subscriptions.....\$ 4,458.48
 Advertising.....\$43,280.45

Total Income....\$80,100.14

EXPENSES

Production and Shipping...\$61,024.01
 General Office Expenses
 including salaries.....\$77,452.31

Total Expenses.....(\$58,376.18)

Total number of subscriptions:

590

Total number of newstand sales:

9090

*

financial information located in Rags issue number 12, May 1971.

Vogue

Editor-in-Chief: Diana Vreeland
 Art Director: Allene Talmey
 Managing Editor: Rosemary Blackmon
 Feature Editor: Kate Lloyd
 Special Feature
 editor: Margaret Case
 Associate Editor,
 fashion: Grace Mirabella
 Publisher: Richard A. Shortway
 Executive editor: Ruth McCarthy
 Promotion director: J. Herbert Silverman
 Marketing director: Barbara McKibbin
 Merchandising director: Katherine Downes
 Beverly Purcel
 Patricia Howie
 Jacqueline Leve

Copyright by the Conde-Nash Publications, Inc., Vogue incorporating
 Vanity Fair is published semi-monthly, except for the months of
 May, June, July, and December, when it is published monthly, by the
 Conde-Nash publications inc., 420 Lexington Avenue, New York, NY. 10017.

British Vogue

Vogue House, Hanover Square, London, W.1

French Vogue

4 Place du Palais-Bourbon, Paris 7

Australian Vogue

49 Clarence Street, Sydney

Italian Vogue

Piazza Castello 27, Milan

Subscription Rates

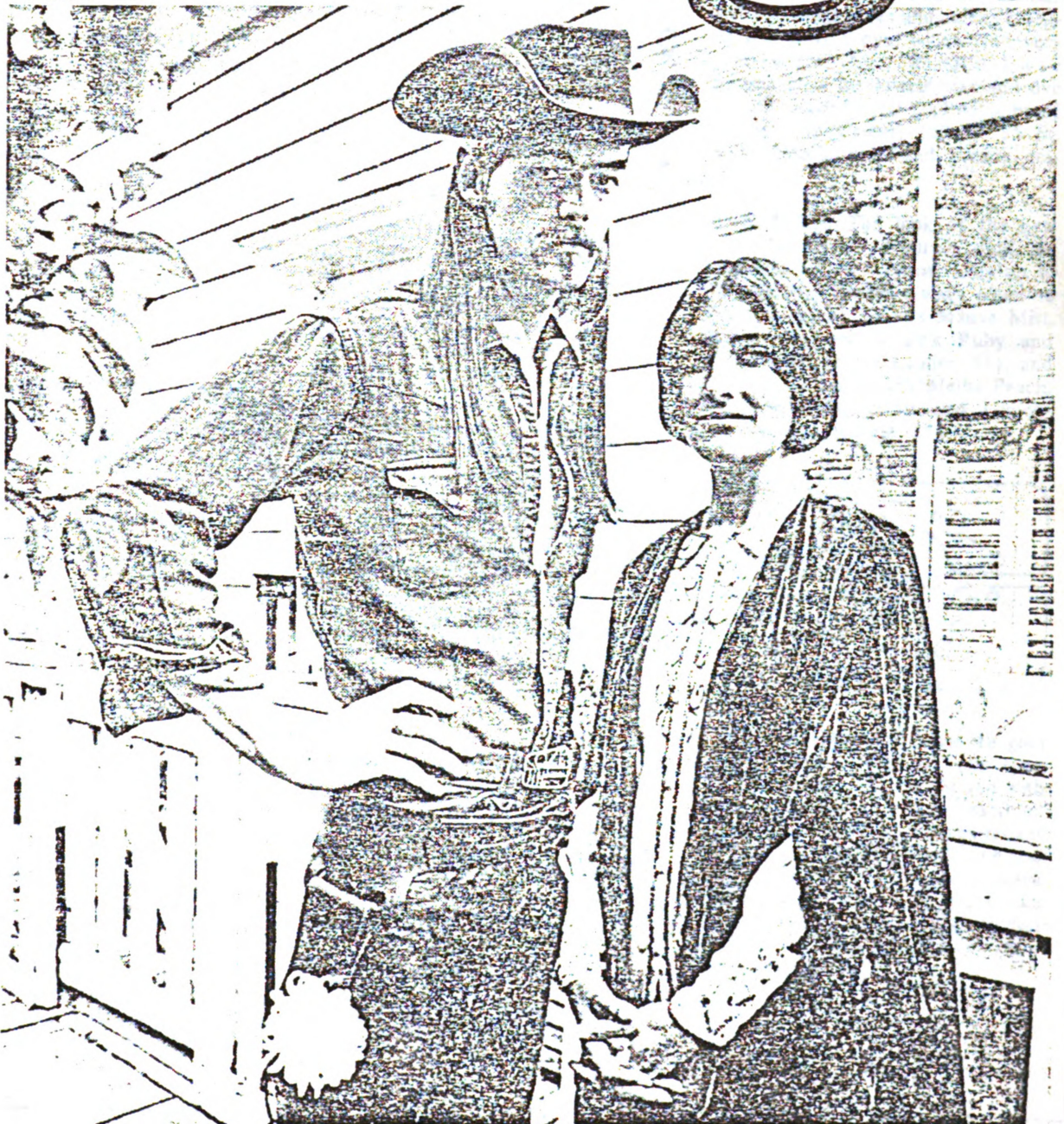
one year.....	\$10.00
two years.....	\$17.00
three years.....	\$22.00
newstand rates.....	\$ 1.00
single subscription rates	\$.75

APPENDIX VI

40 cents

Rags

June 1970



drugstore

TIRED HAIR: Finney, head hairdresser to Miles Davis, Jimi Hendrix, Carlos Santana (and many women, too), gets overprocessed or breaking hair back together with Fermadol—a conditioner made from a Belgian formula containing high protein cow placenta. Comes in four types for your particular problem. Three treatments for about \$1, only at beauty supply stores.

DOWN TO THERE: A lot of folks with long fine wispy hair claim it shines more and splits less when they use Windsor shampoo. Helene Curtis says Windsor—sold only in beauty supply stores—has a lustering agent that's held in colloidal suspension till the shampoo hits water, then it goes right into the hair shaft. (Their company is supposed to have been the first to market shampoo, soap actually made for hair, in the 1930's.) Less than \$1.50 for a pint of concentrate that makes a whole gallon.



GET IT OUT: Hair conditioners can put new life into tired hair. But the prescribed time for keeping the stuff in the hair is enough. If not thoroughly rinsed out, the chemicals in the conditioners can leave the hair even rattier than before. Advice from Paul McGregor, the any-sex hair man on St. Mark's Place, New York.

END OF THE LINE: That hard black line around the eye that made all girls look like sloppy second Elizabeth Taylors is no more. Eyelids are now painted with color—especially lavender, purple or violet. The idea is to make eyes look soft and eatable. Sable Plum or Damson Plum by Revlon, \$5.

BEAUTY WITHOUT CRUELTY: Vegetarians and those who avoid skins and furs might be interested in the line of cosmetics and perfumes from Lady Dowding's Beauty Without Cruelty, 49 Upper Montague St, London W1. They contain no animal products and have not been tested on laboratory animals.



GREASE IT: "Nothing is good without a little grease," says Tina Turner. And has Tina ever steered you wrong? Every girl needs a jar of Petroleum jelly (Vaseline—a popular brand) to grease her eyelids or her cheeks or any other place that needs a little.

SUCKING ON C: Smoking and air pollution all cause a deficit of vitamin C in the body. Aside from downing the usual quarts of orange juice or taking your same old vitamin C pills in the morning, try Acerola—the chewable C tab. So good, many C freaks suck on them all day in place of Lifesavers or Certs. Warning: chewing more than 6 causes immediate heartburn. Remember, C is ascorbic acid and an overdose can cause your stomach to hallucinate.

BATH GELS: If you want to soften your skin in the bath and not come out oily or with dead skin falling off during toweling, there are some bath gels that do just that. Rainbath by Neutrogena, Super Shower by Bonne Bell and RRP Bath Gel are three that leave the skin soft, have a scent that fades away quickly and require no after lotion.

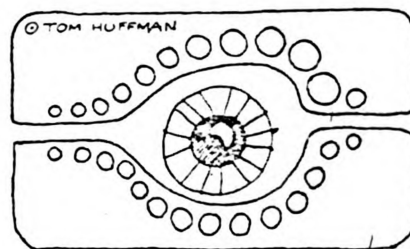
CHEER FOR TEARS: Did you know that crying is a desalting process? Salt is an agent of metabolism excitement. Crying can work as a soothing, quiet-

ing tranquilizer. That's why so many little kids cry themselves to sleep. So relax . . . with a good cry.

ROSY CHEEKS: A rouge that really stays on till you wash it off is Clinique's Wild Rose gel (\$5), hypo-allergenic and natural on all shades of skin.

Transparent stick blushers contain wax that clogs pores and causes breaking out, plus a dye, which isn't very good either. Max Factor's Face Glazers have the lowest wax and dye content, according to Gail Mauphy of the Makeup Center, 150 W 55 St, NYC. Peach, pink and bronze colors, \$3.

PINK EYES: The look of the new eyeshadow colors—purple, pink, orange and yellow—almost lives up to the gumdrop names always given to cosmetic colors. There's Mauve Mist, Smokey Apricot, Black Ruby and Plum Raisin (Estee Lauder, \$5), and two-tone Crystal Peach/Melba Peach, Plumrose/Orchidaceous and Lemonlime/Canary (Revlon, \$5).



IN THE CLEAR: When smoke goes to your head or gets in your eyes, you can at least clear up the red with eye drops. They contain a soothing agent (like tears) and a decongestant that shrinks red capillaries. Visine and Murine, two of the favorites, have different decongestants. It might take a few tries with various brands to find the particular formula that works best with your eyes. ➡

little boxes

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fashions, etc. for ladies

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APPENDIX VII

Cosmetic
Face Lift

originated in Europe

SPECIAL ISSUE
THE LIFE
AND

BOOKS
OF THE
AMERICAN
WOMAN

70...
R FAMILY
DAY...
E LIBERATED
MAN...

WA FRENCHMAN
AINS AN
ERICAN WIFE...
W TO SHAPE UP
UR HUSBAND...
D THE FASHION
ERICAN WOMEN
VE TO WEAR

TO...
LBS...
INNER

HAMMOND
PUBLIC LIBRARY

HAMMOND
PUBLIC LIBRARY

ew Cosmetic Face Lift

iginated in Europe

Gives Face

unger Smoothness

principle of the cosmetic face
is rational and simple. It
s the advantages of result—
inty without risk—no suf-
ing, no heavy expense, no
ing later on. Your lift can be
rmanent as you want it to be.

How To Get It For Yourself

all amount of *2nd Debut* over
face and neck after cleansing,
our lift begins. There is no
ig—no stretching the skin—
eeling—nothing more than
delightful few minutes each
before retiring. Instead of
ig" your face in the usual
you will accomplish a similar
by actually lifting the harsh
e signs. These areas include
eaded, worrisome lines. Sup-
ee surface areas with water-
ure as done by the CEF in-
nt in *2nd Debut* and those
are first softened, then
hed. Only *2nd Debut* has
Cellular Expansion Factor).

is available in the U.S.A. in
rm of a non-greasy, lightly
ed emulsion labeled *2nd*
t. You can get it in two
ies; *2nd Debut* with double
y CEF 1200 for any age in-
ty, like important engage-
within the next week. This
pink *2nd Debut*. This CEF
s also the favorite of women
irty-five with really serious
ms. The ivory colored CEF
2nd Debut is the original *2nd*
and is for the woman under
five. Either will keep any
looking younger than her
. A new instant acting
er and non-alcoholic skin
er complete the *2nd Debut*
tent. Look for these and
fine *2nd Debut* products at
department and drug stores.

Debut

BEAUTY⁹¹ CHECKOUT



For whom the belle tones

It's her muscles she's toning—neck, back, and tummy: the smart belle with the bell above. It's her total body complexion she's working on, via a disarmingly get-up-and-glow program that Geminessse is unleashing right in the nick of summer. . . . We've already encountered, extolled the innovations of the Geminessse Fitness Plan by Max Factor. Now with equal thoroughness and another staun- of smoothers and doers, Geminessse tackles the polishing of the body. A body cream, thick with thoughtful conditioners and emollients, zeroes in on rough- Activating Body Cleanser, a gel-like lotion, tenderly substitutes for soap, cl- deep in bath or shower. . . . For the smooth leg detail, Leg Conditioning Stick- both giddy glisten and a very serious shield against weather wither. . . . With- these ingredients for visible fitness come gratis some makings of physical fitness: the bright pink inflatable Body Belle, shown in action above, and the Geminessse Bod- fitness Exercise Book. The idea is that in less than six minutes a day you can work on every important muscle of the body. It's a new exercise system, Kinesethetics, which Geminessse developed, with the help of a noted physical medicine man. Requiring no special place or dress, Kinesethetics are so temptingly effortless and steamless that the body they tone might be your very lazy own. . . .

Judy Carne: Unchilly Beauty

She's as warm and full of unexpected deliciousness as an old-fashioned English Christmas pudding. We remembered Judy Carne, the "Sock-it-to-Me" girl of television: "Laugh-In," as a kooky little bird with closely cropped locks, clad in bikinis and body paint. But Judy, who left beautiful downtown Burbank for Broadway as the star of the latest revival of *The Boyfriend*, is something else. Her hair is sensation- ally sharp in a new cut by Alan Purver who coifs almost exclusively for fashion photography: her makeup subtle and sepia with her own version of the 1920's Vamp eye; and her wardrobe full of mid-calf skirt lengths like the skinniest, slinkiest black-cream dress she wears.



VERY
Saks Fifth Avenue

Woman's prerogative: A change of mood in black
and white, banded around with brown. \$135
Coiffure by our very own Pierre Henne

APPENDIX VIII

HOW

TO
HAVE FUN
THOUGH
DRESSED

PREVIEW OF **Rags** THE MAGAZINE THAT SHOWS YOU HOW TO SEIZE CONTROL OF YOUR CLOTHES

Do you sometimes get up in the morning and stare blankly into your closet? Do you feel manipulated every time you read fashion news? Would you prefer to use clothes instead of having them use you?

Perhaps we are all arriving at the difference between fashion and style; the difference between a dictate imposed from above, and a style that is practical, pleasurable, and an expression of an individual person.

Rags, a new monthly tabloid, is devoted to the idea that clothes can be

practical, individual, and fun. It will offer buyers' tips, lifestyle reporting, backstage exposés of the fashion world, and a wide variety of clothes ideas (new, secondhand, self-recycled, and innovative combinations thereof) for this long neglected or distorted part of our lives. The first national sneak preview of Rags follows.

Piecing Together a Personal Style



2nd blouse
(silk, expensive)
→
basic leotard
→
fat man's
pants—taken
in at waist
(good material,
hand-sewn
lining—
cheap)
→
Japanese
garden shoes
(Rags added
for color)
→

→ Cameo gift from Mother
→ Satin jacket
China town buy
Antique
30's dress
→ breezy
new poplin
shoes, wedges
(surprisingly
comfortable)
→

Elaine Grove, an actress/illustrator living in New York, takes her fashion inspiration from the likes of Virginia Woolf and Gertrude Stein. "They both had a funny, austere

sense of clothing, with little touches used so sparingly that they became noticeable." Other ideas come from old photographs, Nijinsky's Ballets Russe, and old

movies (Renoir's "Rules of the Game"). What she looks for in fashion is "humor—to make you and others feel good."

—Carol Troy

68/Ms.

THRIFT-SHOPPING

The Rules of the Game

By Susan Doukas

Some people eat a lot when they get depressed. Some drink. Me? I go to a thrift shop where the usually dingy atmosphere plus the heaping stacks of discarded dreams invariably cheer me up. I rarely come away without making a purchase and I feel elated knowing that someone's abandoned *shmatta* is going to be the fashion hit of my next social event.

There are many often overlooked pluses of thrift-shop shopping: you are rarely snubbed or pressured, and the lost art of bargaining still lives in many, although not all, thrift shops. (One note of caution—if you have found a pair of cobraskin pumps for \$7 and you've bargained down to \$3, it's unwise to whip out a \$50 bill to pay for them.)



You can improve your thrift shop score by:

- Starting early. Most shops close by 4 P.M.
- Getting an immediate sense of price (a hat for a nickel is cheap).
- Not getting discouraged because a shop has nothing to suit you one day. New merchandise is always being brought out.
- Accepting that the best bargains

are in the messiest stores.

- Going alone—unless you have a very patient friend.
- Never putting off till tomorrow a good buy—it won't be there when you come back.
- Remembering that most shops are not equipped with try-on rooms. So, wear either very tight or very baggy clothes for "discreet" try-ons.

COST PER WEAR

By Ingeborg Day

There's a system called COST PER WEAR. CPW—as opposed to what you initially spend on an item of clothing—is what the item costs you to wear, each and every time.

Consider the greatly reduced purple evening dress, a wonderful bargain at \$29.95, bought for a New Year's Eve party

and somehow never right for anything else again.

$$\frac{\$29.95}{1 \text{ wearing}} = \text{CPW } \$29.95$$

Consider, on the other hand, a simple, solid-color shirt (maybe silk—most silks, despite label instructions, are hand washable in cold water) that goes with almost everything you own. When you arrived home, remorse over the \$40 price tag almost prompted you to take the shirt back to the

store. Worn once a week for a year . . .

$$\frac{\$40}{52 \text{ wearings}} = \text{CPW } \$0.76$$

And a black or neutral skirt in a tightly woven wool or crepe (which can be worn year round) that sets you back an appalling \$80. Worn twice a week for one year . . .

$$\frac{\$80}{104 \text{ wearings}} = \text{CPW } \$0.76$$

The combined CPW of the outfit is \$1.52. That's the bargain compared to \$29.95.



My Favorite Item of Clothing Ever ...Sigh...

Interviews by Ingeborg Day

Thomas Shannon, artist. Black swimming trunks. I lost them before I could wear them. I miss them.

Sandy Dennis, actress. A French jeweler's smock a friend gave me two years ago. It looks like a large growth. I went back to the store and bought five more and dyed them myself—navy, maroon, dark green, and black. I wear nothing else unless I'm on stage. I hope I'll be wearing the smock at 95, on my deathbed.

Martha Voutas, art director. A T-shirt I had when I was six. There were two stuffed-animal eyes on the front, with a string I could pull that made the black pupil part move from right to left and back again. We were a large family and there were always big baskets of clothes to be washed, to be mended, to be passed on to younger kids, and so on. Someone put my shirt into one of those baskets once to be washed, and it disappeared. I was unhappy for a very long time.

Jane Lynch, lawyer. A black-leather motorcycle jacket, covered with zippers and metal stud stars. It was \$8, used, and once someone wanted to buy it off my back in the street, for \$50. I wore it continuously between the ages of 19 and 29. My husband threw it out. It was one of the grievances that led to our divorce.

Curtis Ingham, editor. A handsewn dress, made entirely of different silk patches. The scooped neck is edged in threadbare maroon velvet; the skirt flares widely and falls in folds to the middle of my calves. I wear it without underwear. My favorite patch—near my hip, in the back—is dark brown, with turquoise trees and pink camels on an emerald oasis. That's where I want to go and live in my dress.

Ellen Fairbanks, student. The olive-green, hooded Army-Navy-store sweat shirt that was two sizes too big and hid all the developing bulges of my adolescent body. My mother hated it. I hid in it for my first kiss. It fell into shreds after five years' wear. I did not replace it.

Andy Warhol, artist. Those shorts that say jockey, jockey, jockey, jockey, jockey, jockey, jockey, all around the elastic.

SOME STUFF THAT REALLY WORKS

MAINTENANCE

BY PUCCI MEYER

The Magik Brush: the best lint and dog-hair remover I've ever found. Brush in the direction the arrow points, and it removes all lint. Brush the wrong way and it puts it all back on the clothes (which is the way you clean the brush: stroke the "wrong" way on a fabric remnant). Made by Helmac; available at five and dime stores; *about* \$2.

Meltonian Shoe Cream: recommended by most fine shoe stores because it is a soft cream that is worked into the leather and will not dry it out or produce waxy buildup. Available at shoe repair shops; two-ounce tube, *about* \$1.

Wooden shoe trees: any brand.

Only wood, says the salesclerk from Brooks Brothers, will absorb perspiration, reshape the shoe, and take out that tired look. Unfinished cedarwood trees for women available at Saks Fifth Avenue, New York, New York 10022; \$6.50 (plus tax and shipping where applicable). Boot trees are a good idea, too, to keep air circulating and, to quote the salesperson at Saks, keep the calf of the boot from "looking like hell." Plastic will do. Available at most shoe-repair shops starting at *about* \$1.75. Or make your own by tightly rolling newspapers into tubes held together by rubber bands.



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