FASHION DIFFUSION: A STUDY BY PRICE RANGE OF STYLE DISPERSION AND STYLE LEADERSHIP

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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THE PROBLEM

Statement of the Problem

Fashion diffusion, as treated in both popular and scientific literature, is usually assumed to be a process of both emulation and differentiation. Historically, style leadership has been assigned to the wealthy elite or upper social stratum. Fashion, presumably, then follows a process of "trickling-down" through the middle and lower social classes with the subsequent discard of fashions by the elite once the styles have been imitated by those in the lower social levels.

This traditional concept of fashion diffusion and style leadership has been widely accepted since its introduction at the turn of the century. Although this concept is the basis for most fashion theories, there is little quantitative research to substantiate it. Within the past thirty years shifting social and economic patterns, as well as technological advances in production, transportation, and communications, have altered the setting within which fashion operates. It is possible that these changes in cultural environment may have produced concomitant

changes in the pattern of fashion diffusion and of style leadership.

Purpose of the Study

In view of the traditional emphasis on social class as an integral part of fashion theory, this study attempts to investigate the diffusion of fashion in women's apparel within the context of social stratification. An effort will be made to identify and compare differential characteristics of women who are style leaders and those who are style followers, again within the framework of social strata.

The primary purpose of this study is to trace the diffusion of styles in one category of apparel through selected retail price levels, to determine the position of these styles on a fashion cycle, and to identify and compare the women who purchase styles at various stages in the fashion cycle.

Background of the Problem

As an area of study, fashion has attracted the attention of anthropologists, economists, psychologists, and sociologists. Their interest, however, has been confined primarily to broad theories, and few have undertaken research in the field. The work of home economists has been directed principally toward clothing studies rather than toward fashion. Marketing has made contributions to the field of fashion research, but the majority of these studies were conducted during the late 1920's and early 1930's.

Most of the literature relating to fashion suffers from an over-generalization of the term and, as generally used, has too many referents and covers significantly different kinds of social behavior.[1] In both popular speech and in much of the literature, fashion is often used synonymously with style.

At the outset, a clarification of these two terms is needed to define precisely what is being dealt with in this discussion. Nystrom's distinction between fashion and style would seem to be one of the more concise and objective. He defines style as "a characteristic or distinctive mode or method of expression."[2] Fashion refers to "the prevailing style at any given time."[3] The creation of a new style does not necessarily mean that a new fashion has been created. A style must be followed or accepted before it can be classified as a fashion.[4] Defined in this manner, the terms fashion and style are not interchangeable.

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[1] Bernard Barber and Lyle S. Lobel, "Fashion in Women's Clothes and the American Social System," Class, Status and Power, eds. Reinhart Bendix and Seymour Martin Lipset (Glencoe, Illinois: The Free Press, 1953), pp. 323-324.

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

[3] Ibid., p. 4.

[4] Ibid., p. 4.

Fashion theories.--In theory, fashion has been dealt with as a product sanctioned by prevailing custom or nurtured by profit-minded industry; as a process of change caused by economic, historic, or cultural forces; and as behavior motivated by psychological and sociological factors. It has also been variously described as a series of recurring changes, a form of luxury, a department of mores, a form of social regulations, and as collective behavior.[5]

Regardless of differences in theoretical perspectives, writers agree that fashion diffusion is a process involving both imitation and differentiation. As generally stated, styles are said to originate in an elite or upper stratum which is attempting to segregate or differentiate itself from other social levels. These styles are imitated by lower social groups in an effort to equalize or obliterate the external distinctions of class created by those above. The innovating group is then forced to discard the style and to adopt a new one in order to preserve its distinction. This theory has been expressed in

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[5] Agnes Brooks Young, Recurring Cycles of Fashion, 1760-1937 (New York: Harper and Brothers Publishers, 1937), pp. 201-202.

various ways in the writings of Simmel,[6] Veblen,[7] Tarde,[8] Flugel,[9] Young,[10] and others.

Indications of change in diffusion patterns.--Changes in income distribution over the past thirty years have altered somewhat the social class structure in the United States. The middle income group has greatly expanded to include many from the lower income groups. More wives are employed, giving many families the advantage of additional income. Increased purchasing power has enabled individuals and family units to consume at a higher level. A population shift from rural to urban areas has brought about changes in living patterns. At the same time technological developments have expanded the items of consumption and increased production, while means of transportation and communication have improved.

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[6] Georg Simmel, "Fashion," reprinted in American Journal of Sociology, Vol. 62, No. 6 (May, 1957), p. 541.

[7] Thorstein Veblen, The Theory of the Leisure Class (New York: The Modern Library, 1934), pp. 186-187.

[8] Gabriel Tarde, Social Laws, translated from the French by Howard C. Warren (New York: The Macmillan Company, 1899), pp. 61-66.

[9] J. C. Flugel, The Psychology of Clothes (Third Impression; London: The Hogarth Press Ltd., 1950), pp. 139-140.

[10] Kimball Young, Social Psychology (New York: F. S. Crofts and Company, 1930), pp. 560-561.

With these changes in cultural environment, some of the more recent writings on fashion have indicated a possible change in the pattern of style diffusion. Lerner suggests that the transformation of the middle class has been the crucial class change in America. He identifies the upper middle class as the carriers of fashion change. Lerner feels that today American women are choosing clothes not to imitate those in the class above, nor to impress those in the class below, as much as to show distinction and individuality on their own class level.[11]

According to Lang and Lang, the growth of the middle class market has not completely negated the "trickle-down" theory of fashion change. They feel there are still upper-class fashion leaders, but a change has occurred in the rate at which a new fashion is diffused. The increase in the middle class is thought to have brought about keener competition and therefore a more rapid distribution and turnover of fashions.[12]

Katz and Lazarsfeld, in their study of fashion influence, found only a slight downward flow of influence by status level and that predominantly from women of middle

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[11] Max Lerner, America as a Civilization, Vol. II (New York: Simon and Schuster, 1962), p. 647.

[12] Kurt Lang and Gladys Engel Lang, Collective Dynamics (New York: Thomas Y. Crowell Company, 1962), p. 482.

status to women of lower status. The overall picture was one of women influencing other women very much like themselves in age and status.[13]

However valid the traditional theories of fashion diffusion may have been earlier in the century, extensive empirical investigations are needed to determine the extent of their applicability in today's social structure. The nature and complexity of the subject makes quantitative study difficult, but statements regarding fashion diffusion remain hypothetical until they have empirical data to support them.

Fashion as a process of diffusion

Four elements are essential in any study of diffusion: (1) the tracing of an innovation, (2) over time, (3) through specific channels of communication, and (4) within a social structure.[14] None of the research on fashion located by the writer were found to include all of these elements. Only a limited number dealt with any of these specific components.

Tracing of an innovation.--By definition, an innovation is the act of introducing something new or novel. As Rogers points out, it matters little whether or not the

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[13] Elihu Katz and Paul F. Lazarsfeld, Personal Influence (Glencoe, Illinois: The Free Press, 1955), p.331.

[14] Elihu Katz, "The Social Itinerary of Technical Change: Two Studies on the Diffusion of Innovation," Human Organization, Vol. 20 (1961), pp. 70-82.

innovation is "objectively" new, since it is the individual's perception of "newness" that determines his reaction to it.[15]

There is no consensus as to what actually constitutes an innovation in the field of women's fashions. The New Look of 1947 and the chemise of 1958 are generally cited as examples of innovations. Much of the literature on fashion is written from the viewpoint of rapidly changing fashions with the idea, expressed or implied, that each season's styles are completely different from those of the previous season.

The change is assumed to be much more rapid than any study of facts would indicate.[16] Roshco states that it is necessary to view fashion in perspective, knowing what has gone before and what is likely to follow. The embryo of the New Look was to be found in the Dior designs for Piguet in 1939 and the forerunner of the chemise appeared in Balenciaga's collection in 1951. Basic changes in silhouette, such as these, usually evolve slowly in high fashion circles until picked up and adapted by higher-priced commercial designers. The most popular of these adaptations sift down to the lower-price levels. No matter

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[15] Everett M. Rogers, Diffusion of Innovations (New York: The Free Press of Glencoe, 1962), p. 13.

[16] Nystrom, p. 29.

how suddenly a fashion seems to have appeared, it always took several years to develop.[17]

Any garment is composed of four elements: (1) the basic silhouette, (2) distinctive details, (3) fabric, and (4) color. Any one of these may represent a fashion in its own right, distinct and apart from the other three, or a certain combination of these may be a fashion. Since the entire fashion industry is dedicated to the principle of a "new" line each season, any slight variation in, or combination of, any of these elements is touted as "new." The fashion press, as a news agency, promotes each season's offerings as "new" as do the distributors of fashion apparel. Whether or not the items are actually "evolutionary" or "revolutionary" the presentation to the public is labeled as new and distinctively different. Very often it is only the label that is new.

Kroeber, in a study of fashion trends from 1844 to 1919, was one of the first to use precise measures and graphic methods of presentation of data in this area. Using illustrations from magazines as a source of data, he plotted the deviations in width and length of skirt,

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[17] Bernard Roshco, The Rag Race (New York: Funk and Wagnalls Company, Inc., 1963), pp. 178-203.

decolletage of neckline, and waist length for this period. He found these dimensions of dress to run in one-hundred-year cycles.[18]

Young, using similar methods, charted the cyclical nature of skirt silhouettes from 1760 to 1937. She found that the three basic skirt silhouettes, back-fullness, tubular, and bell, lasted for about a third of a century and followed a rhythmic pattern of succession.[19]

Professor Nystrom and his students, in the late 1920's and early 1930's, used much the same methods to chart fashion trends in that era. Some of their work was done by taking actual counts of style items worn in fashionable places in New York over a period of time. Other items were charted by tracing trends in fashion magazines. The latter charts are apt to show irregularities since illustrations in fashion magazines represent what the editors or manufacturers are predicting will be fashionable, rather than representing what the public has actually adopted as a fashion.[20]

It is possible to chart, by taking successive counts, either a fashion "buying" cycle or a fashion "use" cycle. Assuming that a fashion, from inception and culmination

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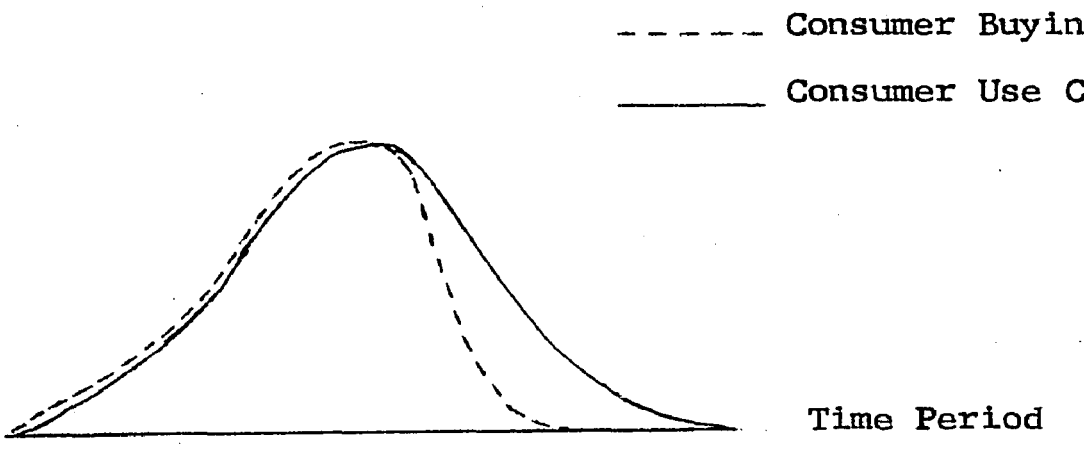
[18] A. L. Kroeber, "On the Principles of Order in Civilization as Exemplified in Chages in Fashion," American Anthropologist, Vol. 21 (1919), pp. 235-263.

[19] Agnes Brooks Young, p.3.

[20] Nystrom, pp. 43-54.

through decline, would follow a normal bell-shaped curve, the normal "buying" cycle would end before the normal "use" cycle, as follows:[21]



The "use" cycle has some limitations. While a relatively simple method of investigation, the problem lies in what people to count, how many, when, and how often in order to obtain an accurate representation of a style's fashion cycle.[22] The "buying" cycle would seem to be a more accurate measure of the cycle but, to the writer's knowledge, this method has either not been used or findings, if studies have been conducted, are not available for public use. The disadvantages of the use of magazine data have already been discussed but, in many cases, this may represent the only available source of material.

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[21] Ibid., pp. 22-23.

[22] Ibid., p. 53.

Over time.--The spread of an innovation generally occurs over a period of time, making this a necessary component of any diffusion study. When an innovation has been charted from its inception through its rise, culmination and decline, it then becomes possible to classify the individuals who either buy or use the item, based on the time at which they adopt it.[23]

A study of diffusion of fashion in women's apparel involves a problem not usually encountered in the diffusion process of an idea, a practice, or a single one-price product. The fashion industry produces items that cover an enormous span of prices and these items are disseminated among the entire population. Relying on ready-made garments, an individual is limited in selection not only by what is available on the market, but also by what items are available at a price that she is willing or able to spend.

Most fashion theories, as previously stated, express the idea of a vertical flow of styles from upper to lower, assuming this to be both by class and by price. The structure of the industry lends credence to the vertical flow by price. Creative designers are most apt to be found working in the couture or for high-priced commercial houses where their work is not restricted by the necessity of producing

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[23] Rogers, p. 19.

styles that can be manufactured within a limited price range. To a degree, most original sytles are seen first at the higher-price levels.

Manufacturers of lower-priced goods copy the best selling styles from the price ranges above. As one goes down the price scale, the actual number of styles available to the public should, theoretically, become successively smaller, if only the best selling items from the price above are copied by those beneath. The structure of styles available by price level should then resemble something similar to an inverted pyramid, with the fewest number of styles available at the lowest price level.

It has been generally assumed that the time needed for a style to appear at all price levels is relatively short. Roshco contends that the more extreme the change, the more time it will take for it to be adapted at the lower levels, giving a month to a year as the time lag between levels.[24] Only one research study was located with findings relative to this particular time factor.

Winakor studied the time lapse between the first appearance of a style in high fashion magazines and its appearance in other magazines published for a middle socio-economic group. She found, in the period from 1893 through 1950, that the time lapse between the two

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[24] Roshco, p. 47.

groups has been steadily declining for both elements affecting silhouette and those which do not affect the silhouette. In both cases she found the time lag to have diminished from eight to nine months in the earliest period to approximately two months in the period between 1936 and 1950. She found no time lag in skirt lengths.[25]

In the study of style diffusion over time, it seems that some measure of the availability of the item by price range should be considered. Entry of a style into a series of price ranges might occur in four different time sequences: (1) simultaneous entry--entering each price range at the same time, (2) regular systematic delay--entering each price range at equally spaced time intervals, (3) irregular delay--entering each price range at irregularly spaced time intervals, and (4) non-entry--some of the price ranges might be omitted entirely, possibly because of inability to copy the item at a given price level.

While the general finding of past research indicates that the adoption of an innovation follows a normal bell-shaped curve when plotted over time,[26] the possibility

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[25] Geitel Winakor, "Time-Lag Between High Fashion and Accepted Fashion," Journal of Home Economics, Vol. 47, No. 5, pp. 343-344.

[26] Rogers, p. 152.

exists that if a buying or use fashion cycle were constructed by price level at least three variations might occur: (1) each price level might follow a normal curve, (2) the ascent might be steeper in price levels where the entry was later, (3) each price level might exhibit totally different variations of the curve.

Combining these two variables, entry into price level and rate of acceptance as shown by a buying or use cycle, there is a possibility of eleven different combinations occurring. These factors, if considered in a study of fashion diffusion, might have a bearing on the classification of individuals as leaders or followers, or by rate of adoption.

Time is an important element in diffusion studies not only because it provides a basis for the charting of diffusion curves but also because it enables the researcher to identify the adopters by rate of adoption.[27]

Rogers describes innovativeness as the "degree to which an individual is relatively earlier to adopt new ideas than other members of his social system."[28] Adopter classification in past research has been done by using either a judges' rating system or by time of adoption

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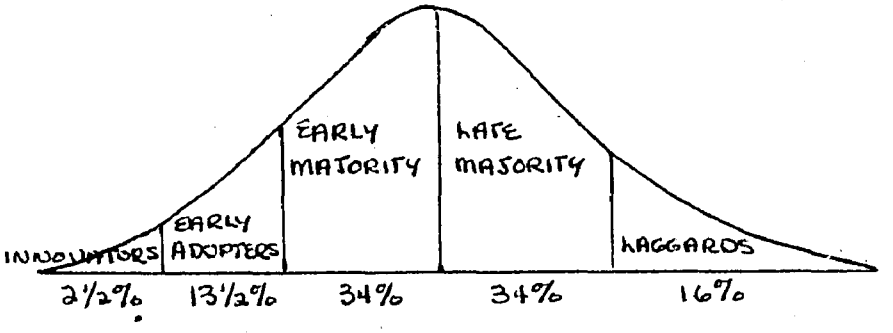
[27] Elihu Katz, Martin L. Levin and Herbert Hamilton, "Traditions of Research on the Diffusion of Innovation," American Sociological Review, Vol. 28, No. 2 (April 1963), p. 242.

[28] Rogers, p. 259.

of the innovation. By laying off standard deviations from the average time of adoption, Rogers partitioned the normal curve of duffusion into five adopter categories (innovators, early adopters, early majority, late majority, and laggards).[29]



The nonsymmetrical category breaks are explained by a lack of unified characteristics having been found between innovators and early adopters. Past research indicated a lack of differentiation between what might have been a break of laggards into early and late categories. While a combination of early and late majority categories does exhibit some degree of homogeneity (the highest among adjacent adopter categories), combining the two would put 68 per cent of the audience into one category.[30]

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[29] Ibid., pp. 160-162.

[30] Ibid., pp. 164-165.

Use of such a system of categorization might be one method of differentiating individuals by rate of adoption of styles based on a buying or use diffusion curve.

Channels of communication.--The essence of the spread of a new idea from its source to its ultimate users is the interaction of people in which ideas are communicated from one individual to another.[31] Mass media also play a part in the system of fashion diffusion.

The most comprehensive study of personal influence in the area of fashion is that of Katz and Lazarsfeld. They found fashion leadership dependent on the life-cycle position, with the younger girls as the key influentials. High gregariousness was also found to be a high determinant of opinion leadership, and social status to have a rather uneven role in concentrations of fashion leadership. Outside of personal contacts, only magazines were found to play any role at all in the field of fashion influence.[32]

This study considered only one aspect of leadership, that of direct influence where advice was sought or given. In the case of fashion, the influential who is imitated, though he does not attempt to transmit influence, may be

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[31] Ibid., p. 13.

[32] Katz and Lazarsfeld, pp. 247-270.

more important. This would seem more consistent with the many theories, previously cited, which lay heavy stress on the emulative quality of fashion.

Emulation, in any case, implies a process of evaluation and self-appraisal in which an individual takes the values or standards of other individuals or groups as a comparative frame of reference. As Hyman suggests, these reference individuals or groups may or may not be those with whom one has direct social relations. The more distant reference individuals may serve to enlarge the self more than intimate influentials.[33]

Style leadership generally is attributed to the upper class whose accepted fashions are adopted by those in the classes below. However, the interaction process of leadership is likely to be more complex than that of a single vertical flow. A two-step flow has been indicated in the transfer of information from mass media through opinion leaders and from them to their followers by way of personal communication channels.[34] More recent research suggests a "multistep flow where opinion leaders may influence other opinion leaders and they, in turn, influence their followers."[35]

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[33] Herbert H. Hyman, "Reflections on Reference Groups," Public Opinion Quarterly, Vol. 24, 3, Fall 1960, pp. 384-396.

[34] Katz and Lazarsfeld, p. 30.

[35] Rogers, p. 214.

Social structure.--The process of diffusion takes place within a social structure which constitutes a set of boundaries within which innovations circulate. The social structure involves the distribution and differentiation of statuses and roles as well as the patterns of interaction among individuals in varying positions.[36]

Expressed or implied in most of the writings on fashion is the effect of a system of social stratification on the origination, imitation, and discard of styles. In order to study the fashion phenomenon some consideration should be given to this aspect of social structure.

A study by Barber and Lobel was designed to correlate the meaning of "fashion" as expressed in various fashion magazines with the social class concept. They also related the utilitarian, esthetic, and symbolic functions of fashion to specific classes on an exclusive basis.[37] Jacobi and Walters suggest that while the copy in the magazines may correlate with a social class concept, "no attempt was made to validate the alleged relationship between the copy and qualitative characteristics of the readers."[38]

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[36] Katz, Levin and Hamilton, p. 247.

[37] Barber and Lobel, pp. 323-332.

[38] John E. Jacobi and S. George Walters, "Social Status and Consumer Choice," Social Forces, Vol. 36 (March 1958), p. 211.

Jacobi and Walters also found, in a study they conducted, that an attempt to break down the functions of fashion on the basis of class lines alone was not successful. Their findings suggest that it might be more accurate to speak in terms of three types of dress buyers for each socioeconomic group based on awareness and assimilation of current styles, partial assimilation of current styles, and those not concerned with style. On the basis of their findings they felt there was a need for re-examination of the whole social class concept as applied to fashion.[39]

Katz and Lazarsfeld, using three social classes determined by education and rental, found as many fashion leaders in their high status group as in their middle status group with only 10 per cent less in the low status group. They also found that fashion interest increased with each step up the status ladder.[40]

Gray, using Warner's ISC scale for class breakdowns, found that fashion orientation was not related to social class among those who seemed to orient their behavior toward urban values, the cosmopolites. Those among the lower status groups who tended to identify with city life had the same kinds of fashion orientations as those of higher status.[41]

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[39] Ibid., pp. 211-214.

[40] Katz and Lazarsfeld, p. 265.

[41] Corrine Gray, "Orientation to Fashion," unpublished Master's thesis, University of Michigan, 1953.

Gray, as well as Stone and Form,[42] express the need for research in larger metropolitan areas where there may be more awareness of the symbolic function of fashion and more skill in the manipulation of clothing throughout all strata of the population.[43]

Also implied in the emulation theory of fashion is the upward mobility and prestige striving of the lower classes for the status symbols adopted by those in the class above. Mass production has made possible the rapid and relatively inexpensive reproduction of these symbols; therefore, differences in consumption between classes becomes quickly standardized. In order to retain sartorial distinctiveness, the class above is forced to change fashion rapidly to elude their pursuers.[44]

The enlargement of the middle class, due to changes in income and occupational categories, has been both absolute and subjective. Vertical class lines, while perhaps not disappearing, are at least functioning to set apart fewer and fewer people in the population at large. Differentiation of consumption styles may no longer be primarily along class lines, but rather distributed horizontally, possibly along the lines of a cosmopolite/localite

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[42] William H. Form and Gregory P. Stone, The Social Significance of Clothing in Occupational Life, Michigan State College Agricultural Experiment Station, Technical Bulletin 247, 1955, p. 27.

[43] Gray, p. 108.

[44] Flugel, pp. 138-140.

orientation, task/people oriented occupations, or on a spatial basis of segregation such as found in many suburban areas. While mobility may or may not be objectively real, self-esteem and a sense of status mobility may be retained through the frequent changes of items on a basis of fashion.[45]

Objectives of the Study

Much of the literature on fashion is based on an assumption of rapid style changes with the subsequent discard of styles by the upper classes once they are imitated by those in the classes below. Style leadership is generally attributed to the upper stratum of the social structure.

More recent writings, as well as research findings, seem to indicate that changes may have occurred in the entire pattern of fashion diffusion. Based on these latter statements, this study was developed to examine the diffusion process with the following objectives:

1. To investigate the relative diffusion rates of basic silhouettes and distinctive design details in one category of women's apparel through four price levels over a period of nine months.

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[45] Gregory P. Stone, "Comments on 'Careers and Consumer Behavior,'" in Lincoln H. Clark, ed., Consumer Behavior, Vol. II (New York: New York University Press, 1955), pp. 24-25.

2. To attempt to delineate fashion buying cycles for styles purchased at these four price levels.

3. To identify and classify the purchasers of these styles by adopter categories.

4. To investigate differential characteristics of purchasers by price level and by adopter categories on fashion interest, sources of fashion information, and fashion reference groups.

Hypotheses

At the time the study was undertaken the following hypotheses were established:

1. There will be a difference in the number of basic silhouettes available in the four departments.

2. The basic silhouettes found in the lower price departments will still be available in the higher price departments, although at a different position on the fashion cycle.

3. Basic silhouettes will move between price levels at a slower rate than will design details.

4. There will be significant social class differences between the customers in each of the four departments.

4a. There will be a significant difference in in occupational level.

4b. There will be a significant difference in income level.

4c. There will be a significant difference in educational level.

4d. There will be a significant difference in mobility aspirations.

5. There will be a significant difference between adopter categories within each department in fashion interest, sources of fashion information, and fashion reference groups.

6. There will be more similarities in fashion interest, sources of fashion information, and fashion reference groups among the same adopter categories in all departments than there will be among the different adopter categories within each department.

Definition of Terms

The definitions pertinent to this study are as follows:

1. Style: a distinctive or characteristic mode or method of expression.

2. Fashion: the prevailing style or styles at any given time.

3. Fashion cycle: the rise, culmination, and decline in popular acceptance of a style as determined by successive counts of the number of buyers (buying cycle) or users (use cycle) of the style over a period of time.

4. Adopter categories: classification of individuals by the time at which they adopt a style in relation to its fashion cycle.

5. Basic silhouette: in the case of the misses' suits dealt with in this study, refers to the jacket and deals with the length and degree of fit or conformity to body contours.

6. Design details: elements of a garment that are distinctive and are incorporated with and influenced by, but not a part of, the basic silhouette--i.e., sleeves, collars, closings, belts, trims, etc.

7. Suit: a garment consisting of two or more pieces sold as a single unit. As a minimum it includes a skirt and jacket or cape.

8. Style number: a specific garment incorporating a specific basic silhouette and specific design details.

9. Social class: statistically distinguishable categories based on the indices of income, occupation, or education.

10. Custom salon: department with prices ranging from 90 to 525 dollars.

11. Moderate price department: department with prices ranging from 55 to 150 dollars and with fur trims to 250 dollars.

12. Budget department: department with prices ranging from 12 to 40 dollars and with fur trims to 100 dollars.

13. Basement department: department with prices ranging from 8 to 30 dollars and with fur trims to 70 dollars.

14. Fall season: August, September, October, and November sales or magazine issues.

15. Spring season: December, January, February, March, and April sales or magazine issues.

CHAPTER II

DESIGN OF THE STUDY

Setting of the Study

A two-phase plan was developed to test the hypotheses relative to this study. One phase dealt with data obtained from a retail store over a nine-month period, and the other phase with information obtained from customers who had purchased items in the departments under investigation. The latter data were acquired by means of a mailed questionnaire.

Selection of the area

Since most clothing studies have been conducted in relatively small communities, a need exists for information drawn from larger urban areas.[1] Clothing may be a more important factor in interpersonal relationships where individual contacts are more apt to be impersonal, transitory, and segmental.

A midwestern metropolitan area was selected as the locus for the study. According to the 1960 Census Bureau

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[1] William H. Form and Gregory P. Stone, The Social Significance of Clothing in Occupational Life, Michigan State College Agricultural Experiment Station, Technical Bulletin 247, 1955, p. 27.

figures, the city population was approximately 800,000 and the county population, which includes the city's major suburbs, was approximately 1,500,000. Stores in the city draw customers from a seventy-five mile radius. This peripheral area beyond the central county includes a few cities of over 100,000, a considerable number with populations of 45,000 to 60,000, as well as numerous smaller communities and a rural segment. The thirteen counties in this section were included in the study for comparative purposes.

The retail district of the central city is well developed. It includes four major department stores, numerous small apparel shops, several large chain operations, and at least five women's specialty shops. Some of the latter are branches of New York Fifth Avenue stores.

Selection of the store

Sales data were needed which would cover the widest possible price ranges as well as represent a good cross-section of the styles available in the market. For these reasons, a department store with a fashion orientation was needed as the focal point for the study. One of the city's major department stores granted the writer access to sales data, stocks, and customer charge files. This store, with a sales volume of over fifty million dollars, has a long-standing reputation as a fashion leader in the

community. In addition to its central city location, the store has a well-developed branch operation covering all sections of the surrounding suburbs.

Selection of the apparel category

Time and financial considerations made it necessary to limit the study to one category of apparel. The misses' suit departments were selected as the focus for this research. In this particular category, a nine-month study would represent the greatest portion of a year's sales. The time period selected was August 1963 through April 1964. This period covered fall, resort, spring, and Easter sales.

The choice was also influenced by a number of other factors. Most women wear suits for approximately the same occasions--primarily street and daytime wear. A dress, on the other hand, may be perceived by different purchasers as appropriate for quite disparate functions.

In buying a coat, one usually must bear in mind the style and color of the garments with which it must be worn. The same is true of millinery, shoes, and other accessory items. A suit, however, would seem to be an item where choice might be less restricted by existing wardrobe considerations.

An attempt was made to select an apparel category that would appeal to the widest possible age range.

Sportswear items were eliminated as there are indications of a diminishing interest in this category for women over the age of fifty-five.[2]

Coats and suits show a greater mean expenditure difference than other apparel items between the clerical and professional groups in Hovermale's study.[3] This would seem to indicate that suits might be an item that would elicit more clear-cut social strata differences than other apparel categories.

Selection of departments

For the past twenty years there has been an increased blurring of the traditional lines of apparel carried within a department. The coordinated separates found in sportswear departments, the costumes with jackets in dress departments, and two- and three-piece knitted ensembles carried in a multitude of departments within a store all tend to complicate the isolation of a category for study. The proliferation of departments into specialized size ranges and types has further confused the picture.

Investigation of the structure of the departments in which suits were sold led to the selection of the four major suit departments which carried misses' sizes only.

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[2] Ruth Lenore Hovermale, "Spending Patterns of Single Women, with Emphasis on Clothing," unpublished Ph.D. thesis, The Ohio State University, 1962, p. 128.

[3] Ibid., p. 160.

They accounted for the greatest portion of the store's total volume in this category, covered the widest price range, and represented four distinct price groupings. These departments included a custom salon, a moderate price department, a budget department, and a basement department. There was a slight overlap in prices between some departments.

Techniques of the Study

Collection of department data

In working with what might be termed a field situation, it was necessary to restrict data collection to the type of information that could be obtained from all departments within the framework of their own record accumulation. It was not feasible, on this basis, to include either color or fabric as elements for research. This study was limited, therefore, to basic silhouette and to distinctive details of design.

Silhouette categories.--Basic silhouettes have been classified in various ways. For the purpose of this research they were defined by two measurable criteria: the degree of fit and the length of the suit jacket.

Only three degrees of fit appeared on the market during the time of this study: a demi- or semi-fit, a

box or straight fit, and a cape. Any curved seaming at the bust or waistline was used as the criterion for indicating demi-fit. Lack of curved seams was in turn used as the criterion for the box or straight fit. The cape was identified as a sleeveless garment hanging from the shoulders and covering the shoulders, back, and arms.

The jacket length was classified as follows: hip-bone, wrist, finger-tip, and 7/8 length. As an approximation of these body measurements, categories were developed using a linear measure (Appendix A). In determining this, the item was measured from the center front shoulder seam to the bottom edge of the jacket. A size twelve garment was used as the standard for measurement whenever possible.

Detail categories.--Based on early indications of what might be found for the fall season, a limited number of design details were selected for classification. Additional details were categorized as they appeared and gained in importance (Appendix A). As a sketch had been made of each style number, it was possible to go back to earlier data and identify any detail categories that had been added to the study at a later date.

Classification of styles.--Data were collected once a month during an extended trip to the city. Every style number that came into each of the four departments was

sketched on a mimeographed master figure. The sketch was identified at this time by listing the department number, vendor number, style number, and retail price. The garment was measured and the basic silhouette categorized. Notes were made of details that might not be easily seen in the sketch and descriptive information added that might be useful.

Work books had been prepared for each department. These were arranged in approximately the same manner as the stock control records from which sales data were obtained. Individual style numbers were entered under their respective manufacturer. The work sheet provided columns for recording items in stock, those sketched, each month's sales record, silhouette category, and detail categories. Records of the department's classification number and the retail price facilitated locating garments in stock for sketching.

Sales records.--The method of data collection varied as the departments have the option of determining their own system of controls. In one department the records were kept in what is known as the buyer's black book. This record is taken by the buyer on market trips and would not have been available at all times to the researcher. Therefore, the ticket stubs from each purchase were used to accumulate a monthly sales record of each style number.

These were the same stubs used by stock control to maintain the black book and were held each month for use by the writer. The chief disadvantage to this system was the inaccuracy of credit deductions.

In the remaining three departments a panel control system was in operation. Sales data were cumulative and both sales and credits were entered daily. These records remained in the store at all times and were readily available to the writer.

The sales records for all four departments included both cash and charge sales from the main store as well as the branch operations. No attempt was made to separate the figures into point of sale origin and it was impossible to isolate sales by method of payment. Therefore, the sales records represent total sales figures for each department.

Customer names.--It was possible to obtain only the names and addresses of customers who had charged their purchase. Charge sales averaged about 80 per cent of the total transactions in these departments. The department copy of the sales slip was used to obtain the customer's name and address, the vendor and style number, and the price paid for the item.

Not all of these were usable. The department copy was the third copy of the sales slip and some names were

lost due to blurring from damaged charge-a-plates or inability to read handwriting. The sales people were responsible for recording the vendor and style number. In some cases these items were omitted and the names had to be rejected. Multiple purchases were also discarded since the garments might have been taken out on approval and one returned.

Elimination of customers who had returned the purchased item varied from department to department. These were easily identified when the filing was done by customer name and the return slips included in the file. It was more difficult to maintain accuracy when the sales slips were filed by sales number or by date. In one department, no credit slips were on file, making it impossible to eliminate customers who had returned goods.

Information from the sales slips was recorded on mimeographed forms. The department number, name and address of the customer, date of purchase, vendor and style number, retail price, and size of garment were recorded when checking the sales slips. The silhouette classification was added by cross-checking with the department work sheets. Two categories were used to identify place of residence. One group included those who lived within the central city county, and the other those who lived in the

pre-selected thirteen surrounding counties. Space was also provided for indicating whether the purchase was at regular price or at a reduced or special sale price. Customers were given an identifying number and the information from the forms recorded on IBM cards. These formed the mailing list for the questionnaire.

Names were gathered from all four departments for purchases that were made in August, September, October, November, February, March, and April. December was eliminated as it was felt that the purchases might have been gift items. January records were included for both the custom salon and the basement department. Because of fewer unit sales, the additional names were needed to increase the possibility of an adequate number of cases from these departments.

Initially it had been decided to use names from only the main store sales. This would eliminate a difference in the styles available for selection as not all styles were carried in the branches, and the same styles were not carried in each branch operation. Each of the four departments were not represented in all of the branch units.

There was a variation in the percentage of total volume done by each of the four departments in the branch stores. One department did less than 2 per cent of its total volume in the branches, two approximately 15 per

cent, and one approximately 55 per cent. In the case of the latter department, it was deemed advisable to visit all of the branch units and obtain the names of those customers who had made purchases in this one department. This department carried stock in all of the branch stores. Information was gathered for the same months that had been used for that particular department in the main store unit.

The questionnaire

Development.--A questionnaire was developed by the writer to cover information pertinent to the hypotheses under investigation (Appendix B). An attempt was made to keep the format simple and to formulate the questions so that they could be answered with a minimum of time and effort.

It was impractical to pre-test the questionnaire under the same conditions which would exist during the research project. A pilot study, covering some of the same points, had been conducted the previous spring. The writer had worked on this study and the information obtained was helpful in the construction of this questionnaire. The present questionnaire was tested at various stages of development on selected individuals in diverse age groups, occupations, educational levels, and with varying degrees of fashion interest. These pre-tests were followed by lengthy discussions on the content and clarity of the questions.

Mailing.--The questionnaires were identified with the customer's number and, together with a cover letter (Appendix B), were sent out in four waves: December 15, January 15, March 15, and April 15. Some five hundred questionnaires remained from these mailings. These were sent out on July 8 together with a follow-up letter (Appendix B). Non-respondents from the April mailing from all departments received this second questionnaire. Non-respondents from the custom salon and basement departments in the March mailing were also included to increase the total number of cases from these departments.

Coding.--The questionnaires were not pre-coded in order to eliminate distracting elements. As the questionnaires were returned, they were coded according to the Coding Manual which had been developed.

The North-Hatt rating scale with interpolations was used in coding occupations. Kahl's divisions were used to separate the scale into five occupational strata.[4] Where occupations were listed on the returned questionnaires which were not included on the original scale with added interpolations, the writer judged their placement by

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[4] Joseph A. Kahl, The American Class Structure (New York: Rinehart and Company, Inc., 1953), pp. 76-77.

strata basing the decision on Kahl's definitive description of these groups and comparable occupations in the scale.

Coding was done on the questionnaires, transferred to coding forms, and the information then punched on IBM cards.

It was possible that the suit on record had been purchased by, or for, someone other than the person contacted whose name had appeared on the charge sale. It was also possible that the questionnaire might have been completed by another member of the household. An effort was made to eliminate these discrepancies by using Question 24 in the questionnaire (Appendix B), as a check, to correlate the suit purchased with the respondent. This question asked the respondent for the name of the store and the date of her most recent suit purchase.

In some cases, there was a time lapse between the date of purchase and the mailing date of the questionnaire. Therefore, a one month deviation from the actual purchase date and the date given by the individual as that of her most recent suit purchase was accepted as referring to the suit on record. This allowed for error in recall, especially when the suit was purchased at the end or the beginning of a month.

Fashion cycle positions

Data were needed over a longer period of time than the nine months involved in this research in order to establish a basis for determining where a particular silhouette might be on a fashion cycle. Since it was impossible to obtain sales data comparable to those collected in this research, data were used from magazines covering the period from fall 1953 through spring 1964. The main object was to put the data from this study into a time perspective.

While recognizing the limitations of these data, it was believed that over a long period of time a fashion trend could be established that would bear some relationship to a fashion use or buying cycle. Magazines had been used in previous studies conducted by Kroeber,[5] Young,[6] and others to plot long-range fashion trends. The methods employed in this research were essentially the same as those used by Young[7] but for a shorter period.

Data to construct these fashion cycles were needed that would be comparable to the four departments under

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[5] A. L. Kroeber, "On the Principles of Order in Civilization as Exemplified in Changes in Fashion," American Anthropologist, Vol. 21 (1919), pp. 235-263.

[6] Agnes Brooks Young, Recurring Cycles of Fashion 1760-1937 (New York: Harper and Brothers Publishers, 1937), pp. 147-165.

[7] Ibid.

study. Vogue magazine was selected as being the most representative of the type and price merchandise carried in the custom salon, Mademoiselle as the counterpart of the moderate priced department, Ladies' Home Journal as approximately that of the budget department, and Sears and Roebuck catalogues as depicting merchandise similar to that of the basement department.

The writer is aware of the possible discrepancies and overlap in these selections as to price levels and type of merchandise. The reader is cautioned to view these magazine data not as an exact correlate of the respective departments, but only as a possible indication of trends drawn from the only available source of information.

Data were obtained from the magazines for the same nine months (August through April) with which this study was concerned. The period covered was from August 1953 through April 1964. In the case of the Sears and Roebuck catalogues both the fall-winter and spring-summer publications were used. The writer was unable to obtain these catalogues for the period previous to the fall-winter catalogue of 1957.

Each suit appearance in each publication was noted and categorized by the same method used in this study for sales data. Both advertisement and editorial appearances were counted. Copy was read to eliminate items which

were sold as separates as well as those outside the size range pertinent to this research. Silhouettes which were not present in the store during this study, such as the tightly fitted jacket of the early 1950's, were classified in one group and labeled as "other." Percentages to the total number of suit appearances were calculated for each silhouette and detail category for all four publications on a seasonal basis--fall and spring.

In an effort to mitigate the extreme irregularities that occurred in plotting the fashion cycles for silhouettes, a five-period moving average was used to smooth the curves and give a clearer picture of the overall trend. Since it would have been necessary to present the last two time periods (fall 1963 and spring 1964) in raw form rather than as a moving average, these last two periods were eliminated from the cycle. Their presentation seemed to distort rather than add to the cycle.

These long range trends from the various publications, together with the sales volume and percentage increase or decrease between the fall and spring seasons, and an estimated maximum sales potential were used in determining the possible fashion cycle position for each silhouette in each department.

Statistical treatment

Frequency distributions are used to analyze the sales figures. The information collected by questionnaire is nominal data and, for this reason, frequency distributions and Chi-square tests are used in analysis.

Limitations of the Study

The scope and implications of the data are limited by the following factors:

1. The study covers only a nine-month period and may not be indicative of fashion movement over a longer period of time.

2. The study was conducted in a midwestern region and, while urban in character, the fashion-consciousness and fashion-acceptance for this area may differ from that of a comparable metropolitan area in another section of the country.

3. The study deals with only one category of apparel and one size range. Since there is no evidence to show that all categories of apparel operate in the same manner, generalization to the total universe is questionable.

4. The data were collected from only one store. The sales in this store are biased in the direction of

the higher price ranges. This results in an over-representation of unit sales over fifty dollars and an under-representation of unit sales under fifty dollars. This is corroborated by a 1961 market profile study on the purchase of women's suits conducted by a survey organization and published by one of the city's newspapers. This leads to a bias not only in sales data but also in customers contacted by questionnaire.

An attempt was made by the writer to compare the stocks available in the store under study with other outlets in the city. This was done by shopping all other stores once during the height of each season. It was, of necessity, a visual check. Observation showed the goods to be comparable and, in most cases, there was a better selection of styles at all price levels in the store being researched. This, however, in the absence of empirical data, does not negate the possibility of the data being non-representative of the total market universe or the total customer universe.

5. Information was obtained from charge customers only. The resulting data might have varied had it been possible to obtain information from cash customers.

6. In using a mailed questionnaire an unknown bias was introduced. It cannot be assumed that the respondents to the questionnaire are representative of the total universe of women suit purchasers.

7. The magazine data used in the construction of a ten-year fashion cycle have an unknown correlation to actual sales records. There is also no empirical evidence to support a correlation between the magazines selected and the four departments under study. Cognizant of these limitations, the information is presented only as an indication of possible trends over a ten-year time period and not as irrefutable evidence of a fashion buying or use cycle.

CHAPTER III

STYLE DISPERSION AT RETAIL LEVEL

The data presented in this chapter were obtained from the sales records of the four misses' suit departments in the store being researched. The data cover the nine-month period from August 1963 through April 1964.

The sales records from the departments under study are assumed to be indicative of the total stock condition for each department. These records include both regular price and markdown merchandise. Thus, over the nine-month period under investigation, there were no style numbers or silhouettes in stock which were not represented by sales figures.

Hypothesis I

The first hypothesis in this study states that there will be a difference in the number of basic silhouettes available in the four departments.

Eleven silhouettes and sixteen details were established by categorizing the individual styles in each department. Departmental sales for each silhouette and detail were grouped into two selling periods--fall and spring.

None of the departments stocked all eleven silhouettes during either selling period. The type and number of silhouettes did not vary between seasons for either the moderate price department (nine) or the basement department (two). The number of silhouettes increased between seasons for both the custom salon (five to nine) and the budget department (six to seven) (Table 1).

The distribution of design details was similar to that of the basic silhouettes. The number of details did not vary seasonally for either the moderate price (thirteen) or basement department (six). However, the type of details shown each season changed slightly in both departments. The number of details in stock increased between seasons in both the custom salon (eleven to thirteen) and the budget department (nine to thirteen) (Table 2).

The data support Hypothesis I. There was a difference in the number of silhouettes, as well as details, available in the four departments.

The number of silhouettes and design details appearing in the basement department is substantially less than the number stocked in any of the other departments. Numerical differences exist, but are less, between the other departments. In general, the silhouettes and details available to the customers at the three top levels

TABLE 1

SILHOUETTES STOCKED IN EACH DEPARTMENT, FALL 1963 - SPRING 1964

Silhouette	FALL Department				SPRING Department			
	Custom	Moderate	Budget	Basement	Custom	Moderate	Budget	Basement
1	x	x	x	x	x	x	x	x
2	x	x	x	x	x	x	x	x
3	x	x	x		x	x	x	
4	x	x	x		x	x	x	
5		x	x			x	x	
6	x	x	x		x	x	x	
7								
8		x			x	x		
9		x			x	x	x	
10		x			x	x		
11					x			
Total	5	9	6	2	9	9	7	2

Source: Appendix C.

TABLE 2

DETAILS STOCKED IN EACH DEPARTMENT, FALL 1963 - SPRING 1964

	FALL Department				SPRING Department			
Detail	Custom	Moderate	Budget	Basement	Custom	Moderate	Budget	Basement
1	x	x	x	x	x	x	x	x
2	x	x	x	x	x		x	
3	x	x	x	x	x	x	x	x
4	x	x	x	x	x	x	x	x
5	x	x	x		x		x	
6	x	x			x	x	x	
7	x	x			x	x	x	
8	x	x	x		x	x	x	
9	x				x			
10					x	x		
11						x		
12		x		x		x	x	x
13	x	x	x		x	x	x	x
14	x	x	x	x	x	x	x	x
15		x	x		x	x	x	
16		x				x	x	
Total	11	13	9	6	13	13	13	6

Source: Appendix C.

would seem to be varied, while the selection is somewhat curtailed at the lowest price level.

Hypothesis II

The second hypothesis states that the basic silhouettes found in the lower price departments will still be available in the higher price departments, although at a different position on the fashion cycle.

The two silhouettes carried in the stock of the basement department were also available during both seasons in each of the other three departments. The silhouettes stocked in the budget department were available in the moderate price department during both seasons. However, one of the silhouettes carried in the budget department each season was not available in the custom salon (Table 1).

Five of the six details found in the basement department were also available during both seasons in each of the other three departments. During the fall season, the sixth item was carried only in the moderate price department, but in the spring appeared in both the moderate price and budget departments (Table 2).

During the fall season, all of the details available in the budget department were also present in the moderate price department, while in the spring, two of the details were not carried in the moderate price department.

The budget department also had one detail in the fall and two in the spring which were not present in the stock of the custom salon (Table 2).

The data would, in general, support the first part of Hypothesis II. Basic silhouettes, as well as details, found in the two lower price departments were still available in the higher price departments, although a few items were not present in both of the higher price ranges.

Three dimensions were used in estimating the fashion cycle position for each silhouette in each department: (1) the percentage sales increase or decrease between seasons, (2) the estimated maximum sales potential, and (3) the long-range trends based on the publication data.

Because of the relatively small number of sales involved, Silhouettes 5, 6, 7, and 8 were combined into one category--walking suits. For the same reason Silhouettes 9, 10, and 11 were grouped together as a cape classification.

The sales figures, estimated sales potential, and fashion cycle positions are presented in Table 3. The data from the publications used in estimating sales potential and fashion cycle positions are found in Appendix E.

The sales data show Silhouette 1 accounting for over 50 per cent of the total sales in all four of the departments. The percentages range from 56 per cent to

approximately 69 per cent for the three highest price ranges, but represent 96 per cent of the total sales in the basement department during the fall season. The figures show an increase between seasons for all departments except the basement, where there is a decrease of 8 per cent. Even with the decrease, the 88 per cent of total sales for the basement department during spring is higher than the percentages reached by any of the other departments (Table 3).

The percentage sales for Silhouette 2, which is the box fit in the same length as Silhouette 1, range from 4 per cent to 34 per cent. The figures show a decrease for the two highest price ranges between seasons and an increase for the two lowest price levels (Table 3).

Silhouettes 1 and 2, which are the same hip-bone length, account for 100 per cent of the sales in the basement department and from 75 per cent (custom - spring) to 94 per cent (budget - spring) of the total sales in the other three departments. Silhouettes 3 and 4, both in the wrist length, represent sales ranging from 5 per cent in the budget department to 23 per cent in the custom salon (Table 3).

Sales in the other two classifications are, for the most part, minimal with the exception of the walking suits (Silhouettes 5, 6, 7 and 8) in the moderate price department, which account for approximately 9 per cent of the fall sales and 3 per cent of the spring volume (Table 3).

TABLE 3

PERCENTAGE OF SILHOUETTE CATEGORIES TO TOTAL SALES, INCREASE OR DECREASE BETWEEN SEASONS, ESTIMATED MAXIMUM SALES POTENTIAL, AND ESTIMATED FASHION CYCLE POSITION BY DEPARTMENT

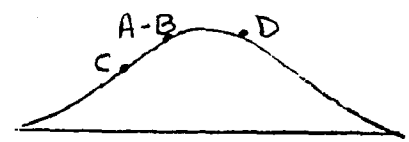
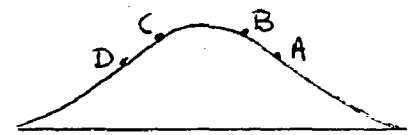
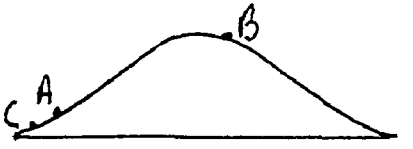
Silhouette	Department	Per Cent* Total Sales Fall	Per Cent* Total Sales Spring	Per Cent Increase/ Decrease	Estimated Maximum Sales Potential	Estimated Fashion Cycle Position
1	A-Custom	63.80	68.71	+ 4.91	70-80%	
	B-Moderate	56.09	66.16	+ 10.07	70-80	
	C-Budget	58.48	60.27	+ 1.79	70-80	
	D-Basement	96.00	88.00	- 8.00	90-100	
2	A-Custom	20.25	6.65	- 13.60	30-40	
	B-Moderate	27.05	20.19	- 6.86	30-40	
	C-Budget	31.80	33.82	+ 2.02	30-40	
	D-Basement	4.00	12.00	+ 8.00	20-40	
3	A-Custom	11.66	11.15	- 0.51	15-30+**	
	B-Moderate	2.67	6.55	+ 3.88	15-30+	
	C-Budget	1.21	2.56	+ 1.35	15-30+	
	D-Basement	0.0	0.0	----	-----	
4	A-Custom	3.68	11.87	+ 8.19	10-20+	
	B-Moderate	3.84	3.52	- 0.32	10-20+	
	C-Budget	6.63	2.45	- 4.18	10-20+	
	D-Basement	0.0	0.0	----	-----	

TABLE 3 - Continued

Silhouette	Department	Per Cent* Total Sales Fall	Spring	Per Cent Increase/ Decrease	Estimated Maximum Sales Potential	Estimated Fashion Cycle Position
5,6,7,8	A-Custom	0.61	0.72	+ 0.11	10-20	
	B-Moderate	8.93	3.02	- 5.91	10-20	
	C-Budget	1.89	0.65	- 1.24	10-20	
	D-Basement	0.0	0.0	----	-----	
9,10,11	A-Custom	0.0	0.90	+ 0.90	2-5	
	B-Moderate	1.42	0.55	- 0.87	2-5	
	C-Budget	0.0	0.25	+ 0.25	2-5	
	D-Basement	0.0	0.0	----	-----	

* Source: Appendix C
** Silhouette might at times assume major volume proportions.

Bearing in mind the hypothetical nature of the maximum sales potential, the untested relationship of the publication data to the sales figures, as well as the limited time period covered by the sales data, the fashion cycle positions presented in Table 3, while suggestive of differences by department, are not conclusive support for Hypothesis II. The sales data, however, suggest the possibility that differences might be supported by research covering a longer time period.

In general, the three highest price ranges seem to follow the same pattern of style distribution for the silhouettes that represent the greatest percentage of total sales (Silhouettes 1 and 2). The pattern seems to be one that originates at the highest level and operates in a descending order by price range. Judging from the percentages to total sales, particularly in the spring season, this might also be true of Silhouettes 3 and 4. The relatively high percentage of sales in the budget department during the fall season for Silhouette 4 may have been exaggerated by the heavy sales volume of one style number which possibly represented an "item" rather than a trend.

The small percentages involved in the other two classifications make analysis difficult, but there seems to be a slight suggestion that these minor silhouettes, which have a limited possibility of reaching major proportions, may have a greater sales potential in the two

middle price ranges. The drop in Silhouettes 5, 6, 7 and 8 in both the moderate price and budget department between the fall and spring seasons may be due, in part, to the rather seasonal character of walking suits.

From the sales data, it would seem that only those silhouettes that have attained major volume proportions in the upper price ranges are adopted at the lowest level. Although the time period for this study is limited, there is no indication that basic silhouettes are discarded by higher price levels once they reach the lower levels. The actual percentage to total sales for the major silhouette is highest at the lowest level, while still rising in the other three price ranges. The distribution pattern for the basement department might have more closely resembled that of the other three departments had the other silhouette categories been present in stock.

Hypothesis III

The third hypothesis pertinent to this study states that basic silhouettes will move between price levels at a slower rate than will design details.

The sales data are too restricted from the standpoint of time to permit definite conclusions as to the diffusion rate of basic silhouettes. The only movement of silhouettes between price levels was the addition of capes in both the custom salon and in the budget department during the spring season. They had been present in the moderate

price department during both the fall and spring season. However, the percentage is too small to draw any generalizations regarding all basic silhouettes (Table 3).

During the nine-month period of this study only two silhouettes were available in the basement department. Since none of the other silhouettes entered this price level during the period, it is possible that more than nine months are necessary for silhouettes to reach this price range. It is also possible that they may never enter this lowest price level because of low sales volume at the upper levels (Table 3).

Five of the sixteen details established in this study were chosen for analysis. They were selected on the basis of a fairly strong sales volume and a relativly recent entrance into the market. The judgment of market entrance time was based on the first appearances in the publication data (Appendix E).

All six of the details are represented during both seasons in the figures for the moderate price department, three in both the custom salon and the budget department, and one in the basement department. Two details entered the budget department during the spring season and one in the custom salon and the basement department. None of these six details were discarded by any of the departments between the fall and spring season (Table 4).

TABLE 4

PERCENTAGE OF SELECTED DETAILS TO TOTAL SALES IN EACH DEPARTMENT, FALL 1963 - SPRING 1964

Detail*	Department	Per Cent Total Sales Fall	Per Cent Total Sales Spring	Per Cent Increase/Decrease
6	Custom	0.61	0.90	+ 0.29
	Moderate	2.84	2.96	+ 0.12
	Budget	0.00	0.25	+ 0.25
	Basement	0.00	0.00	0.00
13	Custom	10.74	5.58	- 5.16
	Moderate	10.18	10.62	+ 0.44
	Budget	1.43	3.81	+ 2.38
	Basement	0.00	5.90	+ 5.90
14	Custom	17.18	7.37	- 9.81
	Moderate	17.11	20.19	+ 3.08
	Budget	6.78	12.73	+ 5.95
	Basement	11.33	15.65	+ 4.33
15	Custom	0.00	0.18	+ 0.18
	Moderate	2.42	8.51	+ 6.09
	Budget	3.47	6.26	+ 2.79
	Basement	0.00	0.00	0.00
16	Custom	0.00	0.00	0.00
	Moderate	4.26	3.52	- 0.74
	Budget	0.00	3.21	+ 3.21
	Basement	0.00	0.00	0.00

* Description of Details in Appendix A.

Although the data are not conclusive support for Hypothesis III because of the limited time period involved in this study, more movement appears between price ranges for details than for basic silhouettes. Some of the details in this study moved between price levels within a four-month period, while the basic silhouettes show little change over the entire nine-month period.

Neither all silhouettes, nor all details, seem to enter the lowest price range. The moderate price department has, in most cases, a higher percentage of sales in details than do the other three departments. On two of the details, the custom salon shows a decrease in sales while the other three departments register an increase. This may be an indication of a faster rate of discard for details, at least in this department.

CHAPTER IV

DIFFERENTIAL CHARACTERISTICS OF SUIT PURCHASERS BY DEPARTMENT AND BY ADOPTER CATEGORIES

The data presented in this chapter were obtained from questionnaires mailed to 3,953 women. The names of these individuals were procured during the period from August 1963 through April 1964 from the charge sales' records in the four misses' suit departments of the store being researched. The criterion for verifying the purchase reduced the original 1,203 returns to 816. The breakdown, by department, of original contacts, returns, and usable questionnaires is presented in Table 5.

The responses used in analysis represent only 20.6 per cent of the women contacted. This relatively low return may have resulted in distortion of the data. Although the percentage distribution of returns is approximately the same as the percentage distribution of original contacts by department, the sample is not assumed to be representative. The number of cases in two of the departments is quite small, and an unknown bias may have been introduced by relying on mailed returns.

TABLE 5

QUESTIONNAIRES SENT, RETURNED AND USED IN ANALYSIS BY DEPARTMENT: NUMBERS AND PERCENTAGES

Department	Sent		Returned		Used in Analysis	
	Number	Per Cent	Number	Per Cent	Number	Per Cent
Custom	469	11.88	137	11.38	91	11.15
Moderate Price	1485	37.63	452	37.57	345	42.27
Budget	1517	38.44	480	39.90	304	37.23
Basement	475	12.03	134	11.13	76	9.31
Total	3946	100.00	1203	100.00	816	100.00

Hypothesis IV

The fourth hypothesis in this study states that there will be significant social class differences between the customers in each of the four departments as determined by occupation, income, education, and mobility aspirations.

Findings

Occupation.--Questions C2a and C2b of the questionnaire (Appendix B) were used to classify the respondents according to the North-Hatt occupational rating scale with interpolations. The husband's occupation was used in categorizing all married, widowed, or divorced women and the father's occupation was the basis for classification of all single individuals.

Kahl's divisions were used to separate the scale into five occupational strata.[1] Only three respondents indicated occupations that fell within the lowest strata--unskilled laborers. These were combined with the semi-skilled manual workers in the Chi square computations. The relatively low level of response to this question is due, in part, to the rather high percentage of women who listed either their husband's or father's occupation as "retired," making classification impossible.

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[1] Joseph A. Kahl, The American Class Structure (New York: Rinehart and Company, Inc., 1953), pp. 76-77.

The results, presented in Table 6, show the value of the Chi square is significant beyond the .001 level.

TABLE 6

PERCENTAGE DISTRIBUTION OF OCCUPATIONAL CATEGORIES BY DEPARTMENT

Occupational Category	Department				
	Custom	Moderate	Budget	Basement	Total
Professional	31.1	18.3	9.3	5.2	15.1
Semi-Professional	41.9	31.5	31.6	18.9	31.6
Skilled Manual Worker	25.6	46.4	54.6	62.1	48.6
Semi-Skilled Manual Worker	1.4	3.8	4.5	13.8	4.7
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	74	263	247	58	642
Chi Square: 53.7236 $p. < .001$					

The highest percentage of persons in professional and semi-professional occupations (73 per cent) is found among the respondents from the custom salon. The highest percentage of skilled and semi-skilled manual workers (75 per cent) is located among the customers from the basement department. However, all occupational strata are represented in all four of the departments. The greatest similarities in percentage by strata exist between the moderate and the budget department.

Income.--Uneven income categories were used in Question C5 of the questionnaire (Appendix B). According to Fortune magazine, an income of approximately $4,000 represents the breaking point where quantity changes to quality in consumption, and the groups in income categories over $7,500 are concentrated in an area not far above this line.[2]

Therefore, intervals of $2,000 were used from the lowest level up to the $14,000 category in order to elicit finer distinctions in income variations. Two larger categories were established beyond this level. The results, as presented in Table 7, show a Chi square value that is significant well beyond the .001 level.

TABLE 7

PERCENTAGE DISTRIBUTION OF INCOME CATEGORIES BY DEPARTMENT

Income Category	Department				
	Custom	Moderate	Budget	Basement	Total
Under 4,000	2.4	3.1	7.5	5.6	4.9
4,000-5,999	1.3	12.5	11.1	26.8	12.1
6,000-7,999	6.1	15.1	13.3	19.7	13.9
8,000-9,999	8.5	9.8	14.3	16.9	12.0
10,000-11,999	13.4	11.3	16.9	18.3	14.2
12,000-13,999	3.7	8.9	12.5	5.7	9.4
14,000-19,999	14.6	18.1	17.6	2.8	16.1
20,000 and over	50.0	21.2	6.8	4.2	17.4
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	82	326	279	71	758

Chi Square: 136.5776 $p. < .001$

[2]"The Rich Middle-Income Class," Fortune May 1954, pp. 94-99.

While each of the income categories are represented in all four departments, the concentration of percentages varies greatly. Slightly over 64 per cent of the custom salon respondents indicated incomes of $14,000 and over compared to 39 per cent in the moderate price department, 24 per cent in the budget department and 7 per cent in the basement department.

Conversely, 52 per cent of the respondents from the basement reported incomes under $8,000 as compared to approximately 32 per cent in the budget department, 31 per cent in the moderate price department and 10 per cent in the custom salon.

However, in the income classifications from $8,000 to $14,000 there is less variation in the percentage distribution between departments. In the custom salon, approximately 26 per cent of the respondents reported incomes within this range, 30 per cent in the moderate price department, 44 per cent in the budget department and 31 per cent in the basement department.

Education.--Responses to the question regarding educational level in the questionnaire (Appendix B) indicated that only seven individuals had received less than some high school training. These respondents were combined with those having some high school education in computing the Chi square value. The results, presented in Table 8, show a Chi square value beyond the .001 level.

TABLE 8

PERCENTAGE DISTRIBUTION OF EDUCATION LEVEL BY DEPARTMENT

Educational Category	Department				
	Custom	Moderate	Budget	Basement	Total
Less than High School Graduate	2.2	3.2	5.6	10.5	4.7
High School Graduate	14.5	17.2	28.0	39.5	23.0
Business or Technical School	3.3	7.3	9.3	7.9	7.7
Some College	34.4	28.3	28.5	26.3	28.8
College Graduate	45.6	44.0	28.6	15.8	35.8
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	90	343	301	76	810

Chi Square: 55.1954 $p. < .001$

Again, all departments are represented at each educational level, but a larger percentage of higher educational levels appears among the customers in the custom salon. The lower educational levels are proportionately higher among the respondents from the basement department. Greater similarities exist between the custom salon and the moderate price department on this variable, while the occupational variable shows more similarities between the moderate price department and the budget department.

Mobility aspirations.--Future expectations concerning apparel purchases with regard to price, style and quantity in Question 17 of the questionnaire (Appendix B) were used as indications of possible mobility aspirations. The Chi square values for these items are not significant (Table 9).

Although the differences between the departments are not significant, a slightly higher percentage of respondents from the moderate price, budget, and basement departments indicated apparel expectations involving more expensive, more highly styled and a greater number of garments. This may indicate a slight trend toward the existance of more individuals with mobility aspirations in these three departments than in the custom salon, but the evidence is not in any way conclusive.

TABLE 9

PERCENTAGE DISTRIBUTION OF APPAREL MOBILITY EXPECTATIONS BY DEPARTMENT

Apparel Mobility Expectations	Department				
	Custom	Moderate	Budget	Basement	Total
Price					
Higher	15.9	29.7	25.8	23.9	26.1
Same	81.8	68.1	72.1	73.3	71.7
Lower	2.3	2.2	2.1	2.8	2.2
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	88	317	287	71	763
Chi Square: 7.1602 p. < .50					
Style					
Higher	7.0	10.8	14.5	13.1	12.0
Same	87.4	86.4	81.6	83.6	84.4
Lower	5.6	2.8	3.9	3.3	3.6
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	71	286	256	61	674
Chi Square: 4.9801 p. < .70					
Quantity					
Higher	8.6	12.9	15.4	17.6	13.8
Same	79.1	74.5	71.4	64.8	72.9
Lower	12.3	12.6	13.2	17.6	13.3
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	81	309	272	68	730
Chi Square: 5.3417 p. < .70					

Additional variables.--Age, marital status, area of residence and type of merchandise purchased (whether regular price or sale goods) were also selected as variables that might show some differences between customers of the four departments. These variables and their Chi square values are presented in Table 10.

The Chi square values are significant beyond the .001 level for age, area of residence and price of merchandise, but are not significant for marital status.

The highest percentage of older age groups is found among the respondents from the custom salon with a trend downward in age through the moderate price, budget, and basement department. The percentage of single women is highest in the moderate price and basement departments. Respondents from the basement department are predominantly residents of the central city county with the trend toward an increase in customers from the peripheral counties as one moves upward through the budget, moderate price and custom salon. Conversely, the percentage of sale merchandise purchased among respondents increases progressively as one moves downward from the custom salon, moderate price and budget departments to the basement department.

TABLE 10

PERCENTAGE DISTRIBUTION OF AGE, MARITAL STATUS, AREA OF RESIDENCE AND PRICE OF MERCHANDISE, BY DEPARTMENT

Variable	Department				
	Custom	Moderate	Budget	Basement	Total
Age					
Under 25	0.0	2.3	5.9	15.8	4.7
25-34	1.1	10.8	14.9	14.5	11.6
35-44	15.5	24.1	30.0	32.9	26.2
45-54	31.1	34.6	28.7	30.2	31.6
55-64	35.6	24.4	16.5	6.6	21.0
65-69	8.9	2.3	1.7	0.0	2.6
70 and Over	7.8	1.5	2.3	0.0	2.3
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	90	344	303	76	813
Chi Square: 103.52 p. < .001					
Marital Status					
Single	13.3	22.4	13.5	31.6	18.9
Married	74.5	67.7	76.9	63.1	71.5
Widowed	10.0	7.3	6.9	2.7	7.0
Divorced	2.2	2.6	2.7	2.6	2.6
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	90	344	303	76	813
Chi Square: 16.76 p. < .10					
Area of Residence					
Central City County	72.5	76.2	88.5	90.8	81.7
Peripheral Counties	27.5	23.8	11.5	9.2	18.3
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	91	345	304	76	816
Chi Square: 25.62 p. < .001					
Price of Merchandise					
Regular	92.3	67.2	62.5	55.3	67.2
Sale	7.7	32.8	37.5	44.7	32.8
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	91	345	304	76	816
Chi Square: 33.96 p. < .001					

Interpretation of data

The Chi square values for occupation, income and education, which are significant beyond the 1001 level, support the differences in social class between customers in the four departments as stated in Hypothesis IV. The differences between departments on mobility aspirations, measured by apparel expectations, are not significant.

Although there are differences of opinion as to whether or not these criteria (occupation, income and education) are an adequate measure of social class, they can be objectively measured and to some degree set both a limit on consumption and the life situation for the individual and "it often makes small difference for his behavior whether the awareness is there or not."[3]

The high value of the Chi squares indicates that the differences in occupation, education, and income between these departments are significant. If we accept these measures as valid indicators of social class, then the departments may be taken to represent four different social classes of customers.

While education, occupation and income are highly interrelated, the patterned differences between departments on income shows one interesting variation. In the income range between $8,000 and $14,000 there is little percentage

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[3] Leonard Reisman, Class in American Society (Glencoe, Illinois: The Free Press, 1959), p. 289.

variation between the four departments. This may be the area of income where consumption patterns and life-styles of individuals exhibit the greatest variations. Variables other than actual income may be more influential in setting the life-style for the individuals within this particular income range. Both above and below this level, consumption patterns may be less variable.

According to the traditional theory of fashion diffusion, discussed in Chapter I, fashions originate among the social elite and trickle down through the lower social classes, with leadership imputed to the upper classes. If we accept this theory, and the customers from the four departments under study as representative of distinct social classes, then, based on the data presented thus far, the typical fashion leader would be a woman between forty-five and sixty-five years of age, married, purchasing goods at regular price and living within the central city county, with a college degree or some college education, an income of over $14,000 a year, and with either husband or father engaged in a professional or semi-professional occupation.

This is the reverse of some of the findings presented by Katz and Lazarsfeld in their Decatur study.[4] They found fashion leadership concentrated among single women in the under thirty-five age group, and a steady decline with

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[4] Elihu Katz and Paul F. Lazarsfeld, Personal Influence (Glencoe, Illinois: The Free Press, 1955), pp. 248-270.

each step upward in age. They also found that leadership was proportionately the same in the upper and middle status groups and declined less than 10 per cent in the lower status group.

Social class alone does not seem to be an adequate measure of leadership in the field of fashion. The picture of the fashion leader that emerges, using class as the sole criterion for leadership, does not seem to correspond with some of the findings from other studies and seems to inadequately illuminate the subject.

Hypothesis V

The fifth hypothesis in this study states that there will be significant differences in fashion interest, sources of fashion information, and fashion reference groups between adopter categories within each department.

Determination of adopter categories

By silhouette purchased.--In Chapter III, Table 3, the fashion cycle position for each silhouette was estimated for each of the four departments. This position was based on per cent to total sales volume, maximum sales potential, sales increase or decrease during the nine-month period of the study, and consideration of the long range trends from the publication data. The fashion diffusion curve was then divided into adopter categories

as suggested by Rogers.[5] Following is a figure of the generalized model used, with adopter classifications.

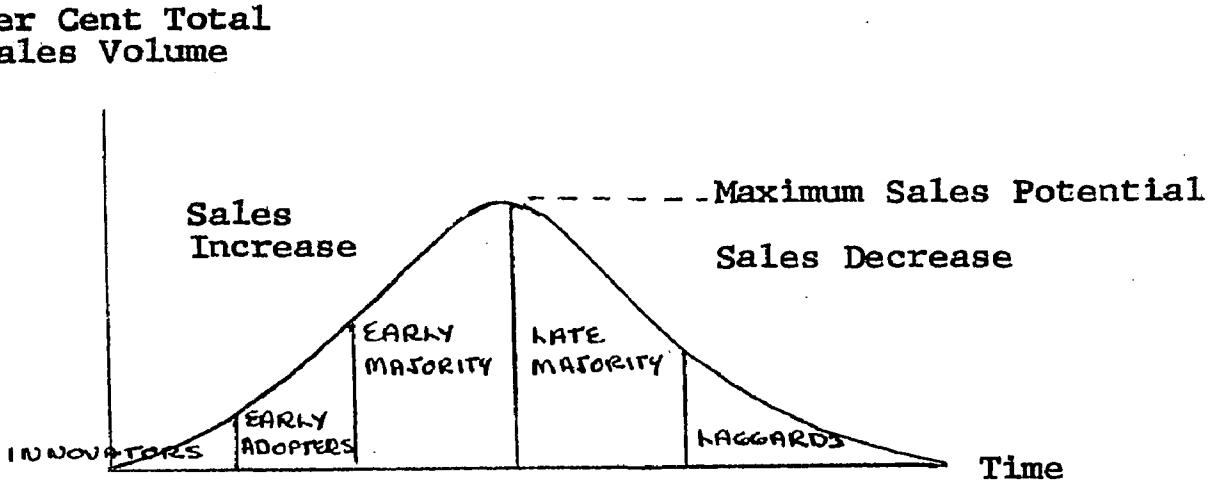

Table 11 shows the resulting position, by adopter category, for each silhouette in the four departments.

TABLE 11

ADOPTER CATEGORIES OF SILHOUETTES BY DEPARTMENT

Department	Innovators	Early Adopters	Early Majority	Late Majority	Laggards
Custom	4,5,6,7,8	3,9,10,11	1	2	-
Moderate	4	3,5,6,7,8	1	2,9,10,11	-
Budget	3,4,5,6,7,8,9,10,11	-	1,2	-	-
Basement	-	-	2	1	-

There were no laggards in any of the departments according to this method of classification. While the

[5] Everett M. Rogers, Diffusion of Innovations (New York: The Free Press of Glencoe, 1962), p. 162.

other four adopter categories are present in both the custom salon and in the moderate price department, only two categories appear in the budget and in the basement department. This, in turn, limits the classification of respondents who made purchases in these departments.

By self-identification.--Because of the limitations imposed by availability of merchandise within a given price range, classification by adopter category based on the purchase of a single item may not be a wholly accurate measure of the overall fashion classification of any one individual. Question 14 of the questionnaire (Appendix B) asked the respondent to identify the adopter category to which she felt she belonged. These subjective self-images have been found to be generally accurate.[6]

Both methods of adopter classification, silhouette purchased and self-identification, are used in the testing of Hypothesis V. The percentage distribution of respondents by both methods of categorization are presented in Table 12.

In order to meaningfully apply the Chi square test,[7] innovators and early adopters were combined into one group

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[6] Ibid., p. 188.

[7] Sidney Siegel, Nonparametric Statistics for the Behavioral Sciences (New York: McGraw-Hill Book Company, Inc., 1956) p. 178.

TABLE 12

PERCENTAGE DISTRIBUTION OF SILHOUETTE AND SELF-IDENTIFIED ADOPTER CATEGORIES BY DEPARTMENT

Adopter Category	Department				
	Custom	Moderate	Budget	Basement	Total
Silhouette					
Innovators	11.0	2.0	6.9	0.0	4.7
Early Adopters	17.6	10.7	0.0	0.0	6.5
Early Majority	59.3	64.9	93.1	5.3	69.2
Late Majority	12.1	22.4	0.0	94.7	19.6
Laggards	0.0	0.0	0.0	0.0	0.0
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	91	345	304	76	816
Chi Square: 43.82 (a) p. < .001					
Self-Identified					
Innovators	10.0	9.0	8.3	12.0	9.1
Early Adopters	33.3	30.1	32.0	25.3	30.8
Early Majority	53.3	52.0	50.7	56.0	52.0
Late Majority	3.4	7.4	7.7	6.7	7.0
Laggards	0.0	1.5	1.3	0.0	1.1
Total	100.0	100.0	100.0	100.0	100.0
Number of Cases	90	335	300	75	800
Chi Square: .76 (a) p. < .90					

(a) Innovators and Early Adopters were combined, as were Early Majority, Late Majority and Laggards, in the computation of the Chi square. The Chi square table is a two by four with three degrees of freedom.

and classified as "early adopters." Respondents who fell within the categories of early majority, late majority, or laggards were grouped and classified as "late adopters." Combining categories places 11 per cent of the respondents in the "early adopter" group and 89 per cent in the "late adopter" classification, according to silhouette purchased. This also results in an almost identical classification of silhouette by department. Using the self-identification method of classification, 40 per cent of the total fall within the "early adopter" category and 60 per cent in the "late adopter" group.

This varies somewhat from the percentage distribution in the categories as outlined by Rogers.[8] Sixteen per cent, according to his breakdown, would be in the "early" group and 84 per cent would fall into the "late" category. The silhouette method of classification more closely resembles his distribution. However, it is possible that those who responded to the mailed questionnaire are biased in the direction of fashion leadership, or that the area of fashion may have a different percentage distribution of adopter categories than that found in othere spheres.

The Chi square value for the silhouette adopter categories in Table 12 indicates a significance beyond the .001 level. However, the data is conditioned by the absence of some categories of merchandise in two of the

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[8] Rogers, p. 162.

departments. Based on self-identification, there is no significant difference in adopter categories between the respondents in the four departments. If we can assume a degree of accuracy in self-image, then early and late adopters would appear to be distributed throughout the various departments.

Categorization of variables

Fashion interest.--The first four questions in the questionnaire (Appendix B) were combined into a scale of fashion interest. The individual was asked to select from three responses her attitude towards the importance of being in style, degree of interest in fashion, effort made to keep abreast of new style trends, and the extent to which she pre-determined her style selection before shopping. The possible scores ran from a low of four to a high of twelve. Only twenty-nine respondents had scores of six or less. These were combined with those scoring seven. The thirty-four individuals who scored twelve were combined with those who scored eleven. The resulting five categories were used in the analysis.

Source of information.--Authenticity of the source of information regarding new styles and style trends was the key factor in rating the respondent's source of fashion information. The highest ratings were given to the presumably unbiased articles, written by professionals in the

field, for fashion magazines and newspapers, as well as the radio and television programs featuring women's fashion news. These were followed by fashion magazine and newspaper advertisements, store displays and store personnel, observation of styles worn by prominent women in news photographs, television or movies, observation of styles seen in public places, social gatherings, at work, or conversation with friends or relatives.

Question 6 of the questionnaire (Appendix B) asked the respondent to list, in order of importance, the three sources that she used most frequently to keep up with style trends. Her first choice was the item used in the classification of this variable.

Again it was necessary to collapse adjacent cells where the number of cases was too small for meaningful analysis. In this case, observation of styles in public places, social gatherings, at work, and conversation with friends or relatives were combined into one category and given the lowest rating of authenticity. This group represents the categories which seem the least likely to include professional evaluations of current news and trends in the total fashion picture. Fashion shows, store displays, store personnel, and observing styles in news photographs, movies, or television were also combined into one group and ranked next. These were followed, in order, by newspaper and fashion magazine advertisements;

newspaper fashion columns and radio or television programs featuring women's fashion news; and the fashion magazine articles, which were given the highest rating.

Reference groups.--Two major types of reference groups have been identified "in terms of their characteristic functions for the behavior of those oriented toward them."[9] One, a "normative" type, serves to set and maintain standards for the individual while the other, a "comparison" type, is used as a comparative frame for the evaluation of the individual and others. The same reference group can serve both functions and in neither case must the individual actually be a member of the group.[10]

Using this concept, two questions were inserted in the questionnaire (Appendix B). Question 9 asked the respondent to identify the group about whose opinion she was most concerned in deciding what to wear. Question 10 asked for an indication of the group to which the woman, or women, whose dress she would most like to emulate belonged.

The question dealing with concern for opinion was treated as designating the respondent's normative reference group. Only six individuals indicated concern for the opinion of complete strangers. These were combined

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[9] Robert K. Merton, Social Theory and Social Structure (New York: The Free Press of Glencoe, 1957), p. 283.

[10] Ibid., pp. 283-284.

with casual associates in the computation of the Chi square values, resulting in four categories for analysis; (1) no one, (2) relatives, (3) close friends, and (4) casual acquaintances.

The choice of group for emulation was considered to be representative of the respondent's fashion comparison reference group. It was necessary to combine cells for computation purposes. Relatives and close friends were combined and designated as "primary" groups; associates at work, casual social acquaintances and local socialites were grouped as "secondary"; and nationally or internationally prominent women were termed "tertiary" groups. These three categories, together with a "no one" classification, formed the units used in analysis of fashion reference groups.

Findings

A summary of the Chi square values and probability levels for each of the variables (fashion interest, source of information, normative reference groups and fashion reference groups) for each department, and for both methods of adopter classification (by silhouette purchased and by self-identification), are presented in Table 13. There are no figures given for the basement department by silhouette adopter category as all of the merchandise from that department fell into one classification--late adopters.

TABLE 13

SUMMARY OF CHI SQUARES AND PROBABILITY LEVELS OF VARIABLES FOR SILHOUETTE AND SELF-IDENTIFIED ADOPTER CATEGORIES BY DEPARTMENT

Independent Variable	Department: Custom Chi Square	P	Moderate Chi Square	P	Budget Chi Square	P	Basement Chi Square	P
Silhouette Adopter Categories								
Fashion Interest	2.69	NS*	2.15	NS	10.60	.05	-	-
Source of Info.	.92	NS	1.35	NS	4.23	NS	-	-
Norm.Ref.Group	2.00	NS	2.16	NS	2.87	NS	-	-
Fash.Ref.Group	.43	NS	3.72	NS	4.70	NS	-	-
Self-Identified Adopter Categories								
Fashion Interest	12.41	.02	22.60	.001	60.23	.001	12.40	.01
Source of Info.	4.31	NS	13.41	.01	11.45	.05	2.46	NS
Norm.Ref.Group	1.36	NS	12.85	.01	8.55	.05	.95	NS
Fash.Ref.Group	12.86	.01	16.55	.001	7.64	NS	3.41	NS

Source: Appendix E
*NS Not Significant

Interpretation of data

Few differences appear between adopter categories within each department when the respondents are classified by silhouette purchased. Only one variable, fashion interest in the budget department, shows a probability level that is significant.

The findings obtained from the self-identified categories contain more significant relationships, but these vary by department. All four variables are significant in the moderate price department, three in the budget department, two in the custom salon, and one in the basement department.

Differences in fashion interest are significant between adopter categories in all four of the departments. The differences in fashion reference groups are also significant between adopter categories in two departments. Differences in source of information and normative reference groups are significant in only the moderate price and budget departments. These data indicate that the respondents from the custom salon and the basement department may represent more homogeneous groups on some of the variables than do those individuals who made purchases in the moderate price or the budget department.

Fashion interest would seem to be the only one of the four variables that is a reliable indication of differences between early and late adopters in all departments. This

supports the findings of Katz and Lazarsfeld who found that fashion interest and fashion leadership were highly correlated.[11]

Because of the variations that appear between the departments on the four variables, the percentage distributions are presented in Table 14 as an aid in locating the source of variation.

Unlike the findings of Katz and Lazarsfeld,[12] the respondents in this study show no indication of appreciable increase in fashion interest with each step up the status ladder. This may be due to a difference in the basis for determination of fashion interest. Katz and Lazarsfeld included in their interest scale an item regarding the number of dresses bought or made in the previous year. Number of garments, without qualification, may not be an accurate measure of fashion interest.

As a group, the respondents from the custom salon have a slightly lower percentage in the two lowest categories of fashion interest than do the customers from the other three departments where the percentages are virtually the same. The custom salon and the budget department have a slightly higher percentage of their total respondents represented in the two highest categories of interest.

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[11] Katz and Lazarsfeld, p. 251.

[12] Katz and Lazarsfeld, pp. 252-265.

TABLE 14

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCE OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS BY DEPARTMENT

Variable		Department				
Fashion Interest		Custom	Moderate	Budget	Basement	Total
High	1	16.66	15.06	19.33	14.66	16.81
	2	25.55	19.87	20.66	22.66	21.07
	3	28.88	31.32	26.33	28.00	28.85
	4	16.66	20.18	21.66	22.66	20.57
Low	5	12.22	13.55	12.00	12.00	12.67
Total		100.00	100.00	100.00	100.00	100.00
Number of Cases		90	332	300	75	797
Chi Square: 5.91 p. < .95						
Authenticity of Source of Information						
High	1	31.03	25.23	20.20	13.69	22.89
	2	13.79	18.38	22.26	24.65	19.92
	3	26.43	28.97	31.16	30.13	29.62
	4	20.68	20.87	15.41	21.91	18.88
Low	5	8.04	6.54	10.95	9.58	8.66
Total		100.00	100.00	100.00	100.00	100.00
Number of Cases		87	321	292	73	773
Chi Square: 17.73 p. < .20						
Normative Reference Groups						
No One		31.81	30.74	32.06	34.72	31.73
Relatives		28.40	29.81	29.65	20.83	28.75
Close Friends		35.22	30.74	24.82	30.55	29.01
Casual Acquaintances		4.54	8.69	13.44	13.88	10.49
Total		100.00	100.00	100.00	100.00	100.00
Number of Cases		88	322	290	72	772
Chi Square: 12.54 p. < .20						
Fashion Reference Groups						
No One		13.33	12.16	12.87	16.12	12.91
Primary		25.33	20.27	20.07	19.35	20.65
Secondary		33.33	37.50	32.57	24.19	34.00
Tertiary		28.00	30.06	34.46	40.32	32.42
Total		100.00	100.00	100.00	100.00	100.00
Number of Cases		75	296	264	62	697
Chi Square: 7.01 p. < .70						

The basement and budget departments show no significant differences between adopter categories in fashion reference groups. Table 14 shows that a larger percentage of women from the basement department selected women from the category of nationally or internationally prominent women as fashion referents than did the customers from the other departments. This would seem to indicate that more women from this department find fewer individuals within their own sphere, either primary or secondary, with a standard of dress they would choose to emulate than do the women in the other groups. The figures seem to indicate, however, that, by class, there is a tendency for referents to be progressively more distant as one moves down the status ladder.

The differences in source of information between adopter categories were not significant in either the custom salon or the basement department. Table 14 shows, however, that the custom salon has a much higher percentage of respondents relying on information from fashion magazine articles than do the individuals from the basement department, who, as a group, place more importance on newspaper articles, radio and television programs, and advertisements. In general, there seems to be an overall tendency for authenticity of source of information to decrease as one moves down from the custom salon through the other three departments.

The normative reference groups also show no significant differences between the adopter categories for either the custom salon or the basement department. However, Table 14 again shows that there is a difference in percentage distribution between the respondents from the two departments. Those from the basement department seem to place less importance on the opinion of relatives and close friends and more on those of casual acquaintances than do the respondents from the custom salon. This seems to be the general direction of the trend, by department, as one moves upward in price range.

Hypothesis V, which states that there will be a significant difference between adopter categories within each department in fashion interest, sources of fashion information and fashion reference groups, is not supported by the data derived from adopter categories based on the silhouette purchased.

The hypothesis is partially supported by the data based on the self-identified adopter categories. The differences between adopter categories in fashion interest is supported for all departments; in source of information and normative reference groups for the moderate price and budget departments; and in fashion reference groups for the custom salon and moderate price department.

The findings seem to indicate that, although there are significant differences between adopter categories

within some of the departments, there is also the suggestion of trends toward class variations in three of the variables. Authenticity of source of information tends to decrease and both normative and fashion reference groups to become more distant, as one moves down the class scale. Fashion interest, however, seems to be free of status differential.

Hypothesis VI

The sixth hypothesis in this study states that there will be more similarities in fashion interest, sources of fashion information, and fashion reference groups among the same adopter categories in all departments than there will be among the different adopter categories within each department.

The self-identified adopter categories are used in the testing of this hypothesis. When classified by silhouette purchased, only 11 per cent of the respondents were in the early adopter category. The expected frequencies of the cells were too small for meaningful Chi square testing. The Chi squares for the late adopter classification included 89 per cent of the respondents and produced virtually the same results as those obtained when the tests were calculated for the departments as a whole.

Findings

A summary of the Chi square values and levels of probability for the variables among the different adopter categories within each department and among the same adopter categories in all departments is presented in Table 15.

Table 15 indicates that there are no significant differences among the members of either the early or late adopter categories from all departments on any of the variables. There are, however, differences between the adopter categories within each department, although not on each variable. This would indicate that the similarities among the members of an adopter category are greater than are the similarities among the respondents from any one department.

The percentage distribution of the variables by adopter category for each department is presented in Table 16 to aid in locating variations between the two groups.

Early adopters.--Among the early adopters, there seems to be a general tendency for the authenticity of the source of information to decrease as one goes down the social class ladder. This is also indicated in Table 14 for the various departments as a whole. However, relatively few of the early adopters rely on conversation with friends or observation of styles worn by those within their own spheres of contact as a source of information.

TABLE 15

SUMMARY OF CHI SQUARES AND PROBABILITY LEVELS FOR VARIABLES BY SELF-IDENTIFIED ADOPTER CATEGORIES BY DEPARTMENT AND BY CATEGORY

Independent Variable	Department and Adopter Categories: Custom Chi Square	P	Moderate Chi Square	P	Budget Chi Square	P	Basement Chi Square	P
Fashion Interest	12.41	.02	22.60	.001	60.23	.001	12.40	.01
Source of Information	4.31	NS*	13.41	.01	11.45	.05	2.46	NS
Normative Reference Groups	1.36	NS	12.85	.01	8.55	.05	.95	NS
Fashion Reference Groups	12.86	.01	16.55	.001	7.64	NS	3.41	NS

Independent Variable	Adopter Category and Departments: Early Adopter Chi Square	P	Late Adopter Chi Square	P
Fashion Interest	13.96	NS	3.07	NS
Source of Information	20.40	NS	7.87	NS
Normative Reference Groups	8.05	NS	10.97	NS
Fashion Reference Groups	2.76	NS	14.00	NS

* NS: Not Significant

TABLE 16

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCES OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS OF SELF-IDENTIFIED EARLY AND LATE ADOPTERS BY DEPARTMENT

Independent Variable		Early Adopters Department					Late Adopters Department				
Fashion Interest		Custom	Moderate	Budget	Basement	Total	Custom	Moderate	Budget	Basement	Total
High	1	28.21	25.38	35.54	28.57	29.87	7.84	8.42	8.38	6.38	8.14
	2	33.33	20.77	28.10	32.14	26.10	19.61	19.31	15.64	17.02	17.74
	3	23.08	30.77	23.14	17.86	25.78	33.33	31.68	28.49	34.04	30.89
	4	7.69	14.62	10.74	17.86	12.57	23.53	23.76	29.05	25.53	25.88
Low	5	7.69	8.46	2.48	3.57	5.66	15.69	16.83	18.44	17.02	17.32
Total		100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		39	130	121	28	318	91	202	179	47	479
Chi Square: 13.96 P.<.50							Chi Square: 3.07 p. .99				
Source of Information											
High	1	41.03	34.15	28.21	11.11	30.71	22.92	19.70	14.86	15.22	17.77
	2	15.38	13.01	24.79	25.93	18.95	12.50	21.72	20.57	23.91	20.55
	3	20.51	30.89	27.35	37.04	28.75	31.25	27.78	33.71	26.09	30.19
	4	15.38	18.70	10.26	22.22	15.35	25.00	22.22	18.86	21.74	21.19
Low	5	7.69	3.25	9.40	3.70	6.20	8.33	8.59	12.00	13.04	10.27
Total		100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		39	123	117	27	306	48	198	175	46	467
Chi Square: 20.40 p. < .10							Chi Square: 7.87 p. .80				

TABLE 16 - Continued

Independent Variable	Early Adopters Department					Late Adopters Department				
Normative Reference Groups	Custom	Moderate	Budget	Basement	Total	Custom	Moderate	Budget	Basement	Total
No One	36.84	39.52	33.05	37.04	36.42	28.00	25.25	31.40	33.33	28.60
Relatives	28.95	25.00	22.88	14.81	23.77	28.00	32.83	34.30	24.44	32.04
Close Friends	28.95	23.39	24.58	33.33	25.40	40.00	35.35	25.00	28.89	31.39
Casual Acquaintance	5.26	12.10	19.49	14.81	14.33	4.00	6.57	9.30	13.33	7.95
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	38	124	118	27	307	50	198	172	45	465
Chi Square: 8.05 p. < .70						Chi Square: 10.97 p. .30				
Fashion Reference Groups										
No One	15.15	11.76	11.32	20.85	12.76	11.90	12.43	13.92	13.16	13.01
Primary	9.09	14.29	14.15	8.33	13.12	38.10	24.29	24.05	26.32	25.78
Secondary	30.30	31.09	31.13	29.17	30.85	35.71	41.81	33.54	21.05	36.14
Tertiary	45.45	42.86	43.40	41.67	43.26	14.29	21.47	28.48	39.47	25.06
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	33	119	106	24	282	42	177	158	38	415
Chi Square: 2.76 p. < .98						Chi Square: 14.00 p. .20				

The custom salon respondents place greatest importance on information obtained from fashion magazine articles while the customers from the basement department relied more on newspaper and magazine advertisements as a source of style news.

All early adopters indicate a relatively high degree of interest in fashion. Differences are not significant although the percentage of respondents in the two lowest interest categories is slightly higher for the moderate price and basement department than it is for either the custom salon or the budget department.

A high percentage of the respondents from all departments indicate concern for the opinion of no one in their choice of clothing. There is a tendency for the normative reference groups to be concentrated among both relatives and close friends. The respondents from the basement department seem to be less concerned with the opinion of relatives, and more with the opinion of close friends, than are the respondents from the other three departments. Although the percentage of the total group is low for selection of casual acquaintances as referents, it is considerably lower for the custom salon customers and highest for the individuals from the budget department.

There is virtually no difference in the fashion reference groups for the early adopters. All early

adopters indicate a preference for tertiary groups as a comparative frame of fashion reference. The respondents from both the custom salon and the basement department, however, seem to place slightly less emphasis on primary referents and more on no one than did the customers from the other two departments.

Late adopters.--The fashion interest of the late adopters shows no difference between departments. All respondents in this category have an interest decidedly less than that of early adopters. Approximately 26 per cent of the late adopters fell in the two highest fashion interest levels as compared to 56 per cent of the early adopters.

Source of fashion information for the late adopters also shows no significant difference between the departments. The authenticity of the sources used by this group is lower than that of the early adopters. The early adopters show more reliance on fashion magazine articles and considerably less than the late adopters in the use of conversation and observation in personal contacts. However, within the late adopter category there is some evidence of the class differentiation noted previously. The higher social groups rely more on magazine articles and the lower groups use more personal contacts as a source of style information.

The normative reference groups selected by the late adopters show no significant differences. As a group, a smaller percentage of late adopters identify with no one than do the early adopters, and a larger percentage select relatives and close friends as normative referents. In general, the tendency seems to be for more of the customers from the custom salon and moderate price departments to choose close friends than do respondents from the lower price ranges. Identification with casual acquaintances increases as one moves downward from the custom salon. This is the same general tendency noted between the departments as a whole (Table 14).

The late adopters seem to use secondary sources most frequently as a comparative standard in fashion. There is, however, an increase toward the use of tertiary groups as one goes down the social scale. This direction is also seen among the total respondents by department (Table 14).

Interpretation of data

Hypothesis VI would, in general, be supported by the figures presented in Table 15. Indications are that more similarities exist in fashion interest, sources of fashion information, and fashion reference groups among the same adopter categories in all departments than exist among the different adopter categories within each department.

However, the findings also show that some variables tend to relate to social class, and that the same variables are not class related for the early and late adopters.

The data leads to the following generalized picture of early adopters in the fashion field; they are women with a relatively high degree of fashion interest, inclined to use mass communications rather than personal contacts as a source of fashion information, use nationally and internationally prominent women as a comparative frame of fashion reference, and are relatively independent of normative referents, or inclined to select the standards of their relatives or close friends.

These characteristics of leadership correspond to some of the other studies that have been conducted in the fashion field as well as other areas. A high correlation of fashion interest and fashion leadership is also found in the Katz and Lazarsfeld[13] research. However, they find interest increases with each step up the social ladder, a finding not corroborated by the data presented here.

The use of mass communications, in preference to personal contacts, is in line with the tendency for earlier adopters of innovations to use impersonal sources of information. This generalization is supported by findings from

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[13] Katz and Lazarsfeld, p. 251.

numerous studies in other fields,[14] as well as those of Katz and Lazarsfeld.[15]

The communication exposure and the reliance on mass media seems to indicate a cosmopolite orientation for fashion leaders, which is much the same as the findings of Gray,[16] Katz and Lazarsfeld,[17] as well as research studies of early adopters in other areas.[18]

The use of tertiary sources as fashion referents is also consistent with the distance factor, or outside influence, discussed above. The relatively high percentage of respondents who seem to be independent of normative referents may be an indication of individualistic tendencies among fashion leaders. Where normative reference groups are indicated as influential, they tend to be either relatives or close friends. This lends support to Lerner's observation that today American women are choosing clothes to show distinction and individuality on their own class levels rather than to impress those below.[19]

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[14] Rogers, p. 179.

[15] Katz and Lazarsfeld, p. 318.

[16] Corrine Gray, "Orientation to Fashion," unpublished Master's thesis, University of Michigan, 1953, p.107.

[17] Katz and Lazarsfeld, p. 314.

[18] Rogers, pp. 180-181.

[19] Max Lerner, America as a Civilization, Vol. II(New York: Simon and Schuster, 1962), p. 647.

The composite image of the late adopter, based on the data presented above, would be one of a woman with a relatively low level of fashion interest, using personal contacts and advertisements as a source of fashion information, relying primarily on relatives and close friends as a source of values, and using secondary groups as a comparative frame of fashion reference. However, the reference groups among the late adopters seem to show some tendency to variation that might be class related. Since this picture is virtually the reverse of that developed for the early adopters, the studies, cited above in the discussion of the early adopters, apply here as the other side of the coin.

CHAPTER V

SUMMARY AND CONCLUSTONS

Summary

The problem

Fashion diffusion has been traditionally viewed, in both popular and scientific literature, as a process of imitation and differentiation. As generally stated, fashions are said to originate among a social elite whose styles are imitated by those in the class below. Fashion, presumably, then follows a process of "trickling down" through the middle and lower social classes, with the subsequent discard of fashions by each class once the styles have been adopted by those in the lower social levels.

Some current writings, as well as a few research studies in the field, seem to indicate that recent changes in the social environment may have caused concomitant changes in this classical concept of fashion diffusion and leadership.

The purpose of this study is to investigate, within a social class framework, the diffusion of fashion in one category of women's apparel, and to attempt to identify and compare differential characteristics of women who are style leaders and those who are style followers.

The method

An effort was made to design the research project so that it might trace an innovation, over-time, through channels of communication, and within a social structure. A midwestern metropolitan area, with a population of approximately 1,500,000, was selected as the site for this study.

Through the cooperation of a large department store with a well-established fashion orientation, sales records were charted over a nine-month period in four misses' suit departments. The merchandise in these departments (custom salon, moderate price, budget and basement) represent distinct price ranges.

Fashion diffusion curves were plotted for basic silhouettes (measured by degree of fit and length of jacket), and for distinctive design details (sleeves, pockets, belts, etc.). The diffusion curve and the fashion cycle position of each silhouette and selected design detail, for each department, was based on the sales increase or decrease during the period of the study; the long range trends from four publications which depicted merchandise similar in character and price to the departments being researched; and on an estimated maximum sales potential.

Each garment in stock was classified by silhouette, the silhouette positioned on a diffusion curve, and the diffusion curve laid off into adopter categories. Using

charge sales records as a source, a mailed questionnaire was sent to the women who had purchased items in these departments. The questionnaire was designed to determine their degree of fashion interest, principle source of fashion information, normative and fashion reference groups, and demographic information.

The 816 respondents were then classified as either early or late adopters of fashion according to the silhouette they had purchased. Each customer had also been asked to identify the adopter category to which she felt she belonged. This self-identification was also used in testing the hypotheses.

Findings

At the time the study was undertaken, six hypotheses were established. The hypotheses and the data that either did, or did not, support them is presented below.

Hypothesis I.--There will be a difference in the number of basic silhouettes available in the four departments.

This hypothesis is supported. There is a difference in the number of basic silhouettes, as well as in the number of distinctive design details, available in the four departments. The variations are not great between the three higher price departments. During the spring season, the custom salon and moderate price department

each had a total of nine silhouettes in stock, while the budget department had seven available. The choice was limited to two basic silhouettes in the basement department during both the spring and fall season.

Hypothesis II.--The basic silhouettes found in the lower price departments will still be available in the higher price departments, although at a different position on the fashion cycle.

The basic silhouettes found in the lower price departments are still available in the higher price departments. Although the data are not conclusive because of the limited time period which they cover, there seems to be some indication of support for the difference, by department, in fashion cycle position of individual silhouettes. These data seem to indicate that the three highest price departments follow a similar pattern of fashion cycles. Again, the basement department seems to show the greatest variation by comparison. This is due, in part, to the limited number of silhouettes available.

There is also some slight indication, although not at all conclusive, of the possibility of two patterns of style flow. Silhouettes that seem most likely to become the next major volume items in all departments may operate in a descending order of diffusion, originating in the highest price department. Those classifications that seem likely

to remain as minor silhouettes in the total picture, may either stem,or receive their impetus, from the moderate price department. There are also indications that some only major silhouettes enter the lowest price level.

Hypothesis III.--Basic silhouettes will move between price levels at a slower rate than will design details.

Because of the limited time period involved in this study, the data do not offer conclusive support for this hypothesis. There are some indications, however, that design details may move between price levels more quickly than do the basic silhouettes, and that they may also be discarded more quickly. It also seems that neither all silhouettes, nor all details, enter the lowest price level.

Hypothesis IV.--There will be significant social class differences between the customers in each of the four departments.

a. There will be a significant difference in occupational level. This is supported by the data and the Chi square value is significant beyond the .001 level. Based on their husband's or father's occupation, the custom salon respondents have the highest percentage of professional and semi-professional categories, while the basement department has the highest percentage of skilled and semi-skilled occupations. However, all occupational strata are represented in all four of the departments.

The hypothesis is partially supported by the data based on the self-identified adopter categories. Differences in fashion interest are significant between adopter categories in all four of the departments. The differences in fashion reference groups are significant between adopter categories in both the custom salon and the moderate price department. Differences in source of information and normative reference groups are significant in the moderate price and budget department.

The findings seem to indicate that, although there are significant differences between adopter categories within some of the departments, there is also the suggestion of some class related trends in three of the variables. Authenticity of source of information tends to decrease and both normative and fashion reference groups to become more distant, as one moves down the class scale. Fashion interest, however, seems to be free of status differential. The respondents from the custom salon and the basement department seem to indicate more homogeneity on some of the variables than do the customers from the other two departments.

Hypothesis VI.--There will be more similarities in fashion interest, source of fashion information, and fashion reference groups among the same adopter categories in all departments than there will be among the different adopter categories within each department.

The data, derived from self-identified adopter categories, lend partial support to this hypothesis. There are no significant differences among the members of either the early or late adopter categories from all departments on any of the variables. There are, however, differences between the adopter categories within each department, although not on each variable. This would indicate that the similarities among the members of an adopter category are greater than are the similarities among the respondents from any one department.

Early adopters tend to be women with a high degree of fashion interest, inclined to use mass communications rather than personal contacts as a source of fashion information, use nationally and internationally prominent women as a comparative frame of fashion reference, and are relatively independent of normative referents or inclined to use the standards of their relatives or close friends. One variable, source of information, shows some indications of class relationship among the group.

The respondents who identified themselves as late adopters show a low level of fashion interest, use personal contacts and advertisements as a source of fashion information, draw normative referents from among their relatives and close friends, and use secondary groups as a comparative frame of fashion reference. Among the late adopters, both normative and fashion reference groups show some tendency to variations that might be class related.

Conclusions

The conclusions drawn from the data are organized along the lines of the initial framework of the study--an investigation of fashion diffusion within a social class structure and the attempt to identify and compare differential characteristics of women who are style leaders and those who are style followers.

Fashion diffusion by price range

The customers from the three highest price ranges have a varied choice of both silhouettes and design details. The actual number is approximately the same in each of these three departments. In this category of apparel, neither all basic silhouettes, nor all design details, seem to enter the market at the lowest price level. The customer at this level has a restricted choice, although more varied on details than on basic silhouette.

There are also indications of a difference in emphasis of major and minor silhouettes between the highest price department and the two departments in the middle range. Indications are that the middle price ranges are a better market for, or give more emphasis to, the minor silhouettes which seem to run in short term, periodic cycles. The highest price range tends to place more emphasis on the silhouettes which seem most likely to become the next major volume silhouette.

There are indications that the details move between price ranges more quickly than do silhouettes, and also that they may be discarded more quickly. Since details seem to operate on short term cycles, this is understandable.

There is no indication, from the data in this study, that silhouettes are discarded by the upper price ranges once they have entered the lower ranges. Although the time period of the study is relatively short, there is no indication of this being a factor in the discard of details.

Because of the structure of the industry, most innovations occur in the upper price ranges. If the period of the cycle is relatively short, as it seems to be in details and minor silhouettes, and if the copying at the manufacturing level does proceed down by price range, it follows that the termination of the cycle would occur at the upper levels earlier than at the lower price levels. If the entrance of the innovation occurs quickly, or simultaneously, at all lower levels, then the discard or termination of the cycle might proceed at the same rate in all price levels.

The findings of this study show a significant difference between the customers in each department in occupation, income, and education. If we accept these as valid indications of social class, then there is reason to question

the theories which explain style discard solely on a basis of social class differentiation. The findings from this study show the same items selling to all classes during the same time period.

Diffusion curves

The plotting of fashion diffusion curves for both silhouettes and details was basic to this study. The original intent was to construct a buying curve. However, the time period of the study was too short to plot an entire curve on any item. Long range data from magazines were used in an effort to reconstruct a hypothetical basis for estimating the position of both the silhouettes and details. There is no empirical evidence to substantiate either the correlation of magazines to the departments, or the magazine cycles to a buying cycle.

The long range magazine data seem to indicate, however, that the details and minor silhouettes run in short periodic cycles, and that the major silhouettes operate on long term cycles. The two major silhouettes, in vogue during the time of this study, began their steady climb in popularity in the early 1950's.

Changes for the major silhouettes, over the period, might be assumed to be of the minute, evolutionary type, running more or less on a continuum. One of the measures used in this study to classify basic silhouettes was length of jacket. The dividing lines between the categories were

arbitrary ones, established for the purpose of classification. They do represent gross differences and are a measure of silhouette. However, the writer also detected movement within these classifications, as well as between them. This was particularly true in the major silhouette where the average jacket length increased approximately an inch between the fall and spring season, but not enough to put it into the next category.

On an item that represents this minute evolutionary type of change, at what point, if any, is it practical or justifiable to call the change an innovation? While long term, continuous changes may point out trends, is this type of item in women's apparel a valid indication of innovativeness measured in terms of time of adoption?

An adaptation of Moore's[1] fourfold classification of associated variables, magnitude of change and length of time, might aid in the conceptualization and study of the complex elements involved in determining how much change, in what, constitutes a fashion innovation.

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[1] Wilbert E. Moore, Social Change (New Jersey: Prentice-Hall, Inc., 1963), p. 49.

MAGNITUDE OF FASHION CHANGE

Length of Time	Small Scale	Large Scale	
Short Term	Periodic Cycles	Revolutionary: completely new direction	Revolutionary: reversal of existing trends
Long Term	Cumulative Changes	Evolutionary	

Using this model, the short term changes might be considered to be those that last approximately two years or less, and the long term changes as those which exist for a period beyond two or three years.

Distinctive design details, seasonal items, and minor basic silhouettes which reappear periodically, might be included in the small scale, short term classification as periodic cycles.

The minute evolutionary changes in basic silhouettes and basic colors might be grouped under the small scale, long term cumulative changes. These might reach a saturation point in development and lead to large scale, short term revolutionary changes. The cumulative short term changes could also develop into large scale, long term evolutionary changes.

The large scale, short term revolutionary type of fashion change might be further categorized. One type of revolutionary item might be a completely new direction in style. This might include such items as the hobble skirt of 1957 and the topless bathing suit of 1964. The other type of revolutionary change might be those styles that represent a reversal in direction of existing trends. This might include those elements of basic silhouette which are primarily two-dimensional--skirt length, degree of fit, etc. These changes might appear first among small groups before the force of the movement burst upon the public, and the change might take one of two directions. Either it would die out in a relatively short time, or it would continue and become part of the long term fashion structure.

The large scale, long term evolutionary type of fashion change might encompass the more general trends that extend over decades.

The model explained above might aid in differentiating the various types of changes that occur in women's fashions. It might also help the researcher to determine how much change in a dimension might be needed to classify it as an innovation.

Classification is also complicated by the multi-dimensional aspects of an item of apparel. Each item is composed of silhouette, details, color and fabric. Should

they be considered as individual units of change? If so, is there a hierarchial order of innovative importance for the four dimensions? Would a subjective evaluation and classification of each garment concerning its fashion position be more accurate than the objective measures used in this study?

Adopter categories

The validity of the diffusion curves used in this study affects the accuracy of the classification of respondents by adopter categories based on the silhouette purchased. The results obtained by this method of classification are extremely disappointing. They show no differential on the variables investigated and no correlation with the individual's self-identified adopter category.

Based on the discussion of diffusion curves above, it seems that basic silhouette may not have been the wisest choice of dimension for arriving at fashion adopter categories. It may also be that one item of apparel is not an accurate indicator of an individual's overall classification as an early or late fashion adopter.

Differentiations on the variables under investigation do appear in the data obtained using the self-identified adopter categories. Since the self-image of an individual has been found to be generally accurate in other areas of investigation, there is reason to assume that it may also be valid in the field of fashion.

From the data, it would seem that fashion interest is the only variable in the study that is completely free of what might be a class relationship and dependent upon early or late adopter classification. The respondents from both the custom salon and from the basement department indicate a certain amount of class similarity on variables other than fashion interest. The differences between adopter categories are significant on all of the variables in both of the middle range departments. This group may, perhaps partially because of its large size, be lacking in fixed class positions regarding these fashion variables.

The self-identified early adopters from all departments seem to be a more homogeneous group than do the late adopters. This coincides with the observations of researchers from other fields who find the self-image of the early adopters to be more accurate than that of the late adopters. In general, the findings from this study are in accord with the leadership characteristics described in other research. This would tend to validate the self-identification of the respondents by adopter category.

The "trickle down" theory of fashion diffusion

Central to much of the literature in the fashion field is the idea of imitation of fashion by class, with each class imitating the one above who, in turn, discard the style once it has been copied by the lower social level.

Fashion leadership is generally attributed to the upper social level.

While the "trickle down" theory of the origination and imitation of fashions seems a valid one, by price range at the manufacturing level, it seems open to question on a social class basis at the consumer level.

On the basis of the data from this study, for this particular category of apparel, the same basic silhouettes and design details sold to all classes during the same time period. Although the time period of the study is limited, there is no indication of discard of items in the upper price ranges once they are available at a lower level. It also seems that only a limited number of silhouettes or details enter the market at the lowest price ranges.

The percentage sales for both details and minor silhouettes show some indication of being greatest in the middle-price ranges. Since both of these categories seem to operate in short term cycles, these may be the type of items that have the greatest appeal and selling potential in the large middle class market. It may be that the long term, cumulative changes are more apt to follow the "trickle down" pattern in sales percentages.

Fashion leadership seems to be ramified throughout the social classes and not the exclusive domain of the upper classes. There were no significant differences in self-identified adopter categories between the respondents

from the four departments. The customers from the lowest price range in this category of apparel were restricted, however, in their choice of merchandise. Leadership for these women would have to be exercised in other clothing classifications.

The reliance on tertiary fashion referents (nationally and internationally prominent women) by early adopters in all social classes suggests that, rather than a vertical class influence, the influence may be that of cultural ideals who represent the current fashion standard for all classes. The fashion leaders, in all classes, may then exert some influence horizontally within their own class level.

A relatively low percentage of women from any of the departments expressed any concern for opinions regarding their apparel of other than primary groups or no one. Again, this would seem to indicate that there is relatively little striving to imitate the class directly above.

Approximately one-third of the respondents indicated a concern for no one, which might be interpreted as a desire for self-expression or individuality. Only 5 per cent of the respondents in this study were under twenty-five years of age. It is possible that the age groups represented in this research are more secure in their own taste than younger groups might be, and therefore less inclined to be concerned with conformity to peer norms of clothing fashions.

Very few women from any class relied on conversation or observation of styles in public places, social gatherings, or at work as a principle source of fashion information. Approximately 91 per cent of the respondents used mass media and retail establishments as a main source of keeping up with style trends. Since these means of communication are readily available to all social groups, style news is not restricted to isolated classes. Acceptance within a group may be determined by the availability of the item within a given price range and its suitability to the life-style of the individuals or the group.

Although this study was limited in time and category of apparel, as well as in dimensions of the clothing item researched, it does seem to indicate that the process of fashion diffusion should not be oversimplified by a generalized theory of "trickle down" by social class.

The availability of items by price range would seem to be a matter of prime importance in the study of fashion. Reliance on fashion magazines for data may have tended to obscure the picture of what has been happening in the market place. This study seems to suggest that the percentage of sales may vary by price range; that the middle ranges may be the most important for the short term, cyclical type of goods; and that there may be a market for more varied assortments at the lowest price levels.

Since the basic silhouettes chosen for adopter classification in this study did not produce differentiation on the variables, further research is needed at the point of sale to determine what items, or dimensions of an item, are a valid indicator of adopter classification. It may be that there are variations in the characteristics of items which may attract different types of style leaders.

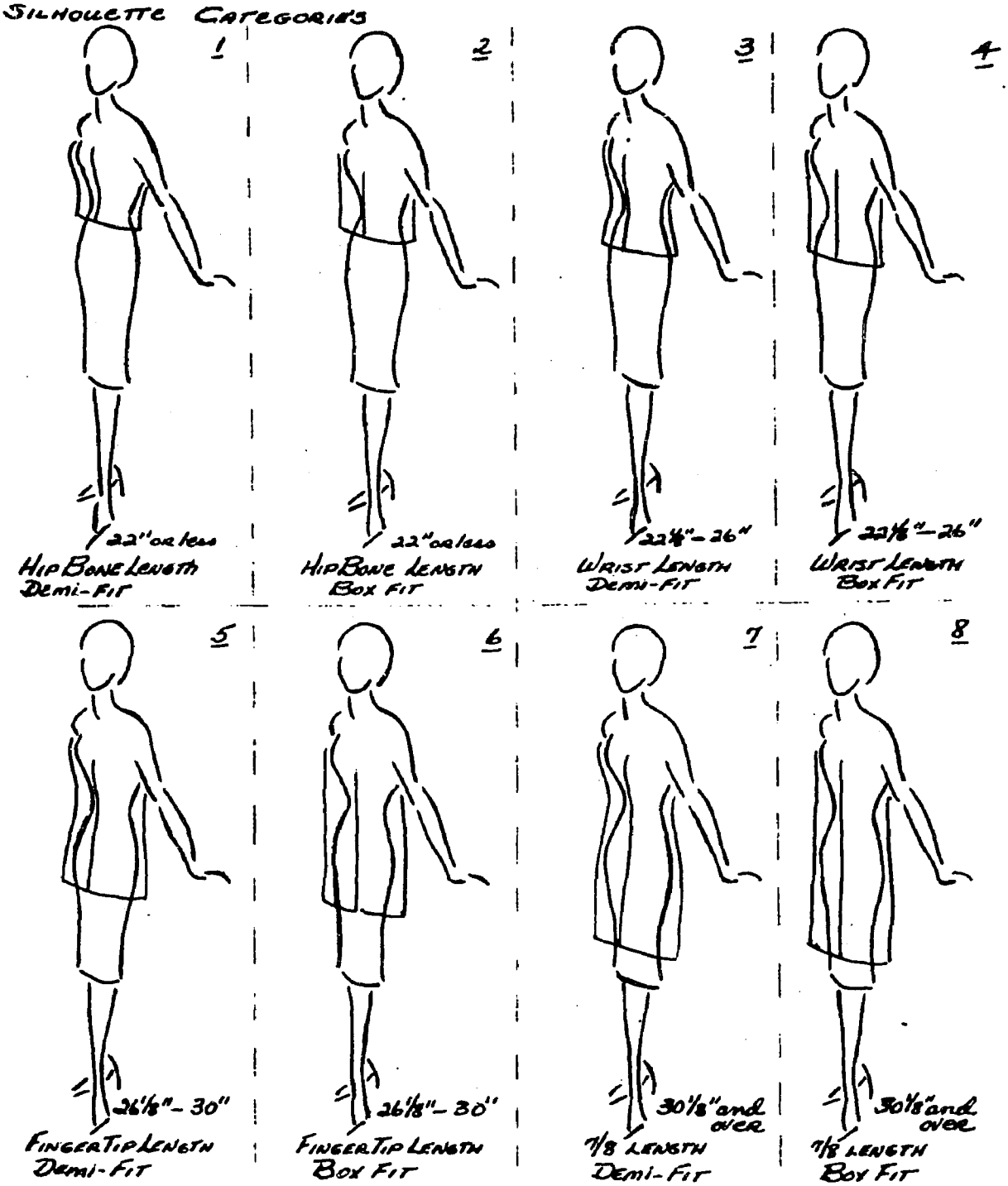
In any case, consumer research in relation to purchased item is needed in the field of fashion as an aid, not only to the consumer, but to the manufacturer and retailer as well.

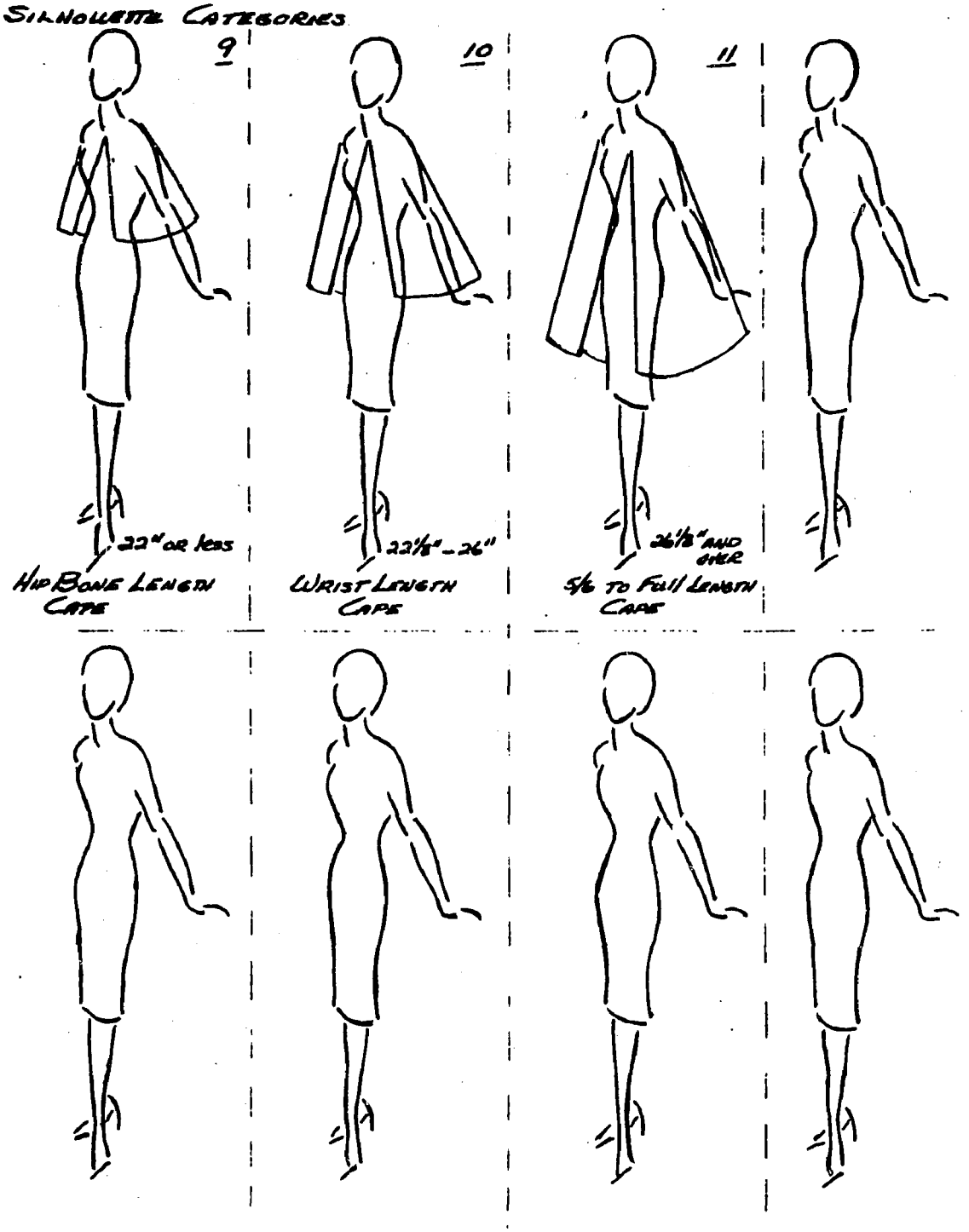
APPENDIXES

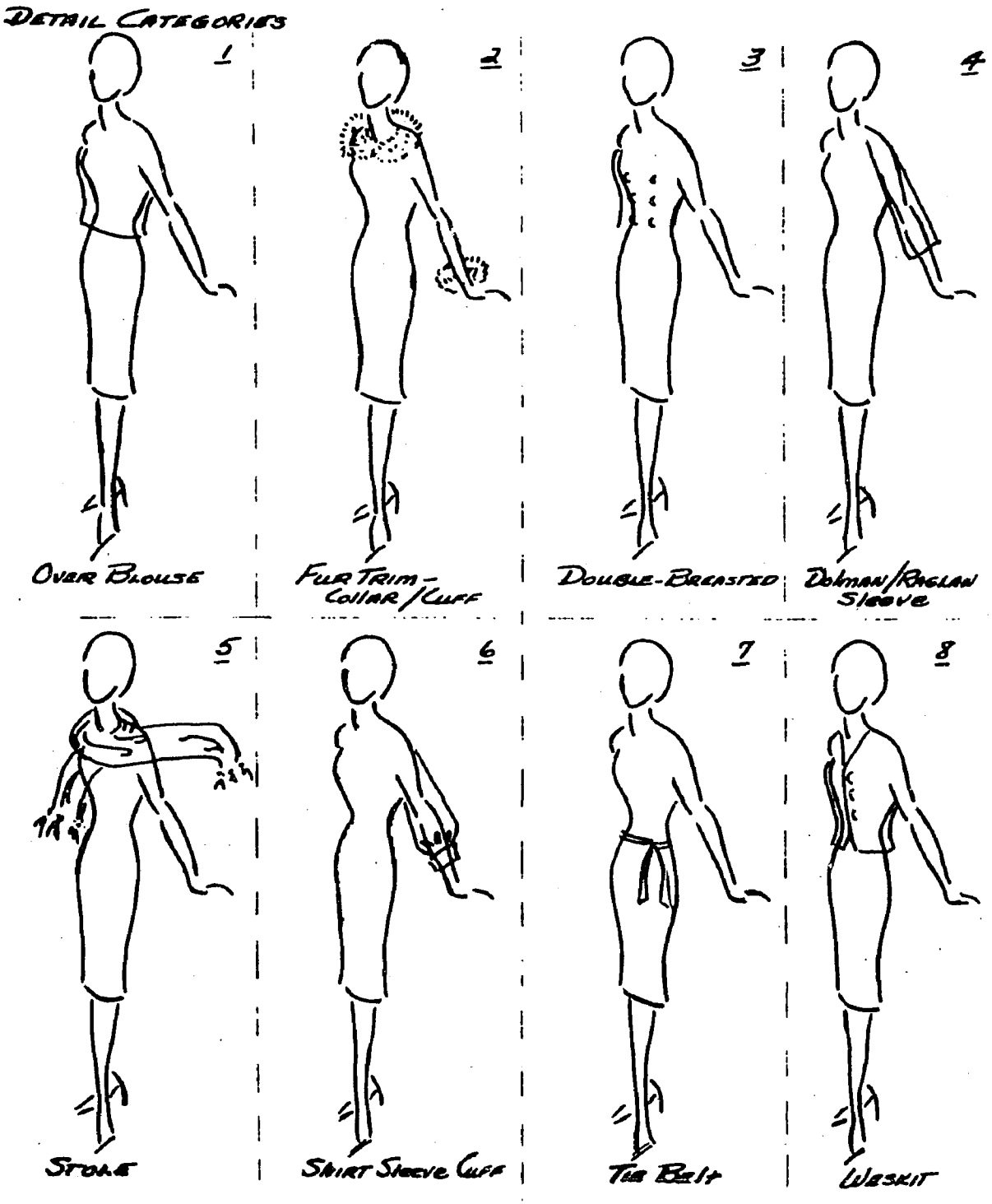
APPENDIX A

Silhouette and Detail Categories

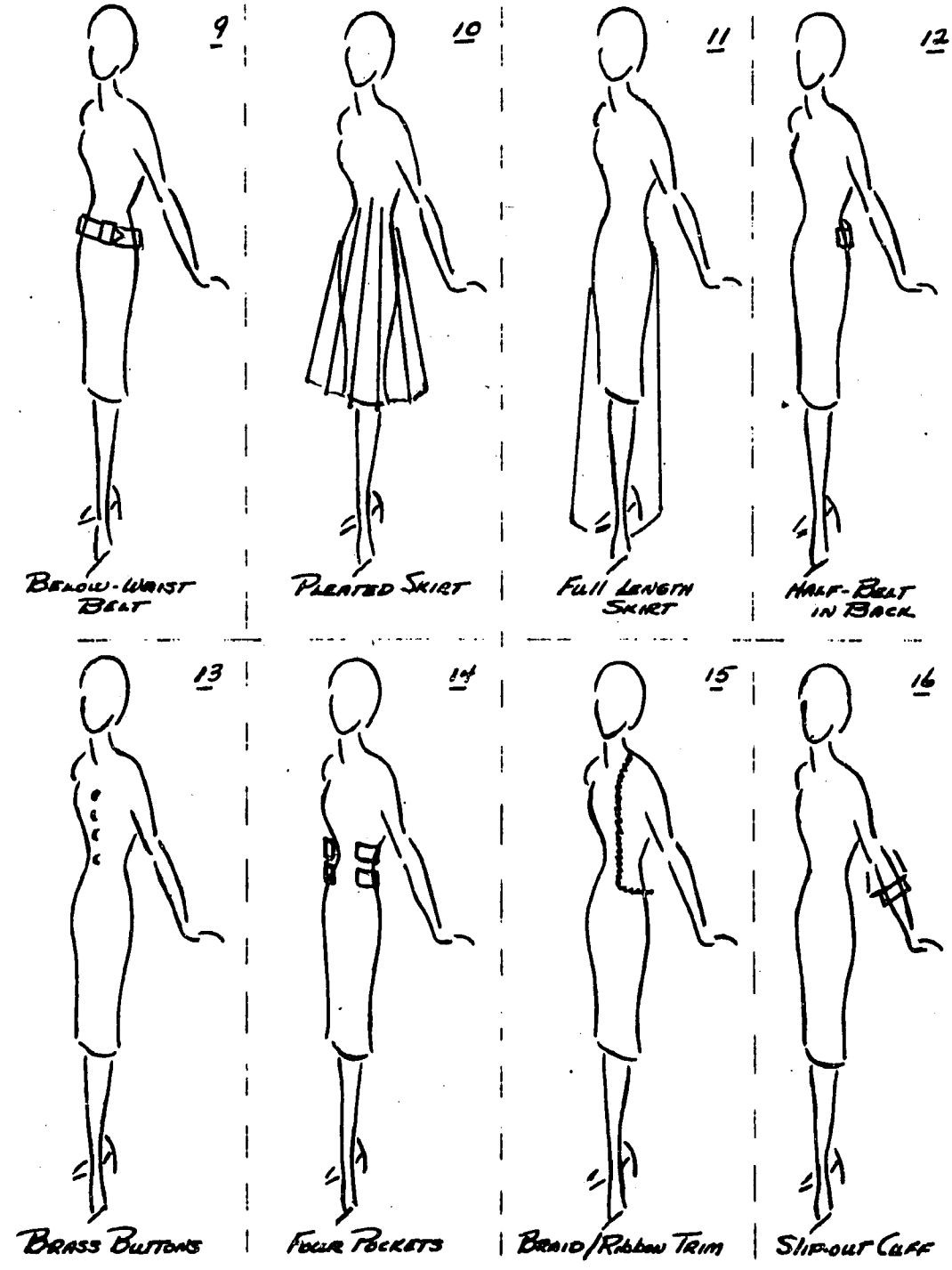
SILHOUETTE CATEGORIES




SILHOUETTE CATEGORIES
9
10
11
22" OR LESS
HIP BONE LENGTH CAPE
22⅛" - 26"
WRIST LENGTH CAPE
26⅛" AND OVER
⅚ TO FULL LENGTH CAPE


DETAIL CATEGORIES
1
OVER BLOUSE
2
FUR TRIM - COLLAR / CUFF
3
DOUBLE-BREASTED
4
DOLMAN / RAGLAN SLEEVE
5
STOLE
6
SHIRT SLEEVE CUFF
7
TIE BELT
8
WESKIT

DETAIL CATEGORIES



APPENDIX B

Questionnaire and Cover Letters

THE OHIO STATE UNIVERSITY
1775 SOUTH COLLEGE ROAD
COLUMBUS 10, OHIO

COLLEGE OF COMMERCE
AND ADMINISTRATION
JAMES R. McCOY, Dean

BUREAU OF BUSINESS RESEARCH
JAMES C. YOCUM, Director
RALPH M. STOGDILL, Organization
RONALD BRADY, Statistical Analysis
MARTHA STRATTON, Business Statistics

April 15, 1964

Dear Fashion Shopper:

Is fashion fun for you ... a serious game ... or, in the phrase of a few years ago, do you tend to think "fashion is spinach"?

Whatever your views on fashion, we'd like to know them. You'll find the enclosed questionnaire quite interesting, we think, and enchantingly simple and easy to fill out. It may even challenge you to reflect a bit on your own fashion ideas and your own fashion buying.

Your answers will be combined with those of other women in Cleveland and Northeast Ohio whose names also have been drawn at random in a large sample. The resulting data will permit the testing of some exciting new ideas about the "fashion cycle" developed by Miss Polly Grindereng, who has had substantial experience in fashion merchandising and is completing her Ph. D. work at The Ohio State University. This research promises to produce some important new understandings of basic fashion processes that are now shrouded in the mystique of "the world of fashion."

Won't you take a few minutes to fill out the questionnaire now and return it in the postage-paid envelope? Your answers will be completely confidential ... will be used only in statistical tabulations ... will be greatly valued, and used in a significant way.

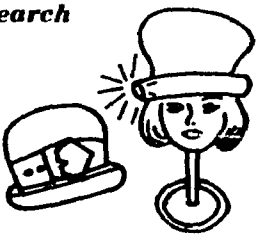
Sincerely,

James C. Yocum
Director

JCY/bjs
Enclosure

The Ohio State University, Bureau of Business Research

Study of Fashion Attitudes and Buying Practices



MY VIEWS ON FASHIONS

1. I think being in style is
   ☐ very important ☐ moderately important ☐ not important at all.
2. I think my interest in fashion is
   ☐ greater than ☐ the same as ☐ less than that of other women I know.
3. Before buying clothes I
   ☐ almost always ☐ sometimes ☐ practically never try to learn features of the new style trends.
4. When shopping for clothes I usually
   ☐ know exactly which style I want
   ☐ have a general idea of which style I want
   ☐ have no particular style in mind
5. Within the past month I have obtained information about new clothing styles from:
   (Please check (√) ALL items that apply)
   - (a) Fashion magazine articles
   - (b) Newspaper fashion columns
   - (c) Radio or TV programs featuring women's fashion news
   - (d) Fashion magazine advertisements
   - (e) Newspaper advertisements
   - (f) Fashion shows
   - (g) Observing styles displayed in stores
   - (h) Clerks in stores
   - (i) News photographs or articles about prominent women
   - (j) Observing styles worn on television or in movies
   - (k) Observing styles worn by women on the streets or in public places
   - (l) Observing styles worn by women I meet socially
   - (m) Observing styles worn by women with whom I work
   - (n) Conversation with my friends or relatives
   - (o) No one or none of the above
   - (p) Other sources *(please specify)*
6. Of the sources of fashion information just listed in statement 5, the identifying letters of the three that I most frequently use to keep up with style trends are, in order of their importance to me,
   letter____ 1st; letter____ 2nd; letter____ 3rd.
7. Within the past two months I have read clothing fashion news in the following magazines:
   (Please check (√) ALL items that apply)
   - (a) Family Circle
   - (b) Glamour
   - (c) Good Housekeeping
   - (d) Harper's Bazaar
   - (e) Ladies' Home Journal
   - (f) Mademoiselle
   - (g) McCall's
   - (h) Woman's Day
   - (i) Vogue
   - (j) None
   - (k) Other *(please specify)*
8. The clothes that I wear most closely resemble the style and types of clothes usually shown in the magazine represented by letter ____ of statement 7 above.

9. In deciding what to wear, I am usually most concerned about the opinions of
(Please check (√) only one)
- ☐ My relatives
- ☐ My close friends
- ☐ People with whom I associate but don't know very well
- ☐ Complete strangers that I may see on the street or in public places
- ☐ No one

10. Given the opportunity, I would choose to dress like the women (or some specific woman) in the following group:
(Please check (√) only one)
- ☐ My relatives
- ☐ My close friends
- ☐ My associates at work
- ☐ Women I meet socially but don't know very well
- ☐ Socially prominent women in my community
- ☐ Nationally or internationally prominent women
- ☐ Other *(please specify)*____

11. Compared to *most* of the women in each of the following groups, I feel I am:
(Please check (√) only one item for each group—i.e., one check on each line)

Group	Better Dressed	Dressed the Same	Not Dressed as Well	Don't Know
My relatives				
My close friends				
Casual acquaintances				
Women in my community				
Women in larger cities				

12. I ☐ enjoy ☐ do not enjoy wearing styles that are very new or different from those worn by my friends.

13. Compared with most of the women belonging to my circle of friends, I am
☐ more likely ☐ just as likely ☐ less likely to be asked for an opinion about fashions.

14. Compared with other women belonging to my circle of friends, I am likely to adopt and wear styles that are new and different
- ☐ first
- ☐ near the first
- ☐ about the same as the majority
- ☐ after the majority
- ☐ last.

15. In an average month I attend or participate in the indicated activities the following number of times:

Number of times attended per month	Activity
_____	Group meetings in which most of the members are not well known to me (example: large club luncheons)
_____	Group gatherings in which most of the members are friends or people I know well (example: small card clubs)
_____	Entertainment events (example: theater, concerts, movies, night clubs)
_____	Informal visiting (no advance preparation)

16. Within the next five years I expect my social activities to
☐ increase ☐ remain about the same ☐ decrease.

17. Compared with the clothing I now own, the clothing that I will need and purchase within the next five years will probably be:

a. ☐ more expensive	☐ about the same price	☐ less expensive;
b. ☐ more highly styled	☐ about as highly styled	☐ less highly styled;
c. ☐ greater in number	☐ about the same number	☐ fewer in number.

18. My interest in the styles worn by the groups below can be characterized as follows:
(Please check (√) only one item for each group—i.e., only one check on each line)

Very Interested	Moderately Interested	Not at all Interested	GROUP
			.....Women whom I know well
			.....Women with whom I associate but don't know well
			.....Women in larger cities
			.....Women of national prominence
			.....Women in the wealthy international set

19. I have lived in the county in which I now reside for ..... years; and my personal clothes are usually purchased in ..... *(name of city)*.

20. If I shop for my clothes in some place other than the above city, it is usually in ..... *(name of city)*.

21. I wear a size ..... dress, and I ☐ always ☐ usually ☐ sometimes ☐ practically never find a good selection of styles from which to choose when I shop for street dresses or suits.

22. I think you can ☐ almost always ☐ usually ☐ sometimes ☐ practically never find the latest fashions in the Cleveland stores, but they are most likely to be available at ..... *(name of store)*.

23. I usually shop in ..... *(number)* stores before making a final selection of a street dress or suit.

24. My most recent purchase of a suit in a regular suit department of a department store was at ..... *(name of store)* on the ..... floor in ..... *(month and year)*.

25. I bought this particular suit because, aside from its color or fabric, its design was
(Please check (√) one item only)

☐ different than anything I owned
☐ similar to others I'd owned and liked
☐ a style that was distinctively different from what others wear
☐ a style similar to what others wear
☐ the only style that fit or looked well on me
☐ the only acceptable style available in my price range
☐ a style that is always in fashion
☐ a style someone persuaded me to buy (☐ friend ☐ relative ☐ salesclerk)
☐ other reason.....

26. I think the suit I bought is

☐ a new style which few people own
☐ a fairly recent style gaining in popularity
☐ a style currently worn by a majority of women

Classification Information *(For statistical analysis only. All information is confidential, and will be used only in statistical tabulations.)*

C 1. I belong to the following age group:

☐ 18 or under ☐ 25–34 ☐ 45–54 ☐ 65–69
☐ 19–24 ☐ 35–44 ☐ 55–64 ☐ 70 or over

C 2. At present I am ☐ single ☐ married ☐ widowed ☐ divorced

a. If single, father's occupation.....

b. If married, widowed, or divorced, husband's occupation.....

(List husband's occupation at time of marriage or before retirement)

C 3. I have ..... *(number)* children. Of these ..... *(number)* are living at home.

C 4. I am ☐ employed (or looking for work) ☐ not employed.
(If employed) I work ☐ full time ☐ part time, as a (an) ..... *(occupation).*

C 5. My approximate total yearly income from all sources is most nearly represented by the following group:
(combine with husband's income if both are employed)

☐ Under $4,000 ☐ $6,000–7,999 ☐ $10,000–11,999 ☐ $14,000–19,999
☐ $4,000–5,999 ☐ $8,000–9,999 ☐ $12,000–13,999 ☐ $20,000 and over

C 6. My last grade completed in school is represented by the following group:
(Please check (✓) only one)

☐ Some grade school
☐ Grade school graduate
☐ Some high school
☐ High school graduate
☐ Some college
☐ College graduate
☐ Other *(please specify)*

Comments *(Any comment in explanation or amplification of any of the answers you have given, or anything you may like to say about fashions or fashion merchandising, will be very much appreciated.)*

Signature not Required

Please return in the attached Business Reply envelope to

Please check to see that all statements are completed. Each is important; the last six are for purposes of statistical classification only. Thank you for your cooperation.

BUREAU OF BUSINESS RESEARCH
The Ohio State University
College of Commerce and Administration
1775 South College Road
Columbus, Ohio, 43210

2570

THE OHIO STATE UNIVERSITY
1775 SOUTH COLLEGE ROAD
COLUMBUS, OHIO 43210

COLLEGE OF COMMERCE
AND ADMINISTRATION
JAMES R. McCOY, Dean

BUREAU OF BUSINESS RESEARCH
JAMES C. YOCUM, Director
RALPH M. STOGDILL, Organization
HAROLD BRADY, Statistical Analysis
MARTHA STRATTON, Business Statistics

June 23, 1964

Dear Fashion Shopper:

A few weeks ago you were invited to contribute your views to a study on fashion being conducted at The Ohio State University.

Replies are urgently needed in order to complete this Research which we hope will produce some important new understandings of basic fashion processes. Your answers will be completely confidential and used only in statistical tabulations. They will be combined with those of other women in Cleveland and Northeast Ohio whose names also have been drawn at random in a large sample.

If you have not as yet returned your questionnaire, won't you take a few minutes to fill out the enclosed copy and return it in the postage-paid envelope? Your reply will be greatly valued and used in a significant way. We would appreciate your cooperation in returning it within the next few days.

Sincerely,

James C. Yocum

James C. Yocum
Director

JCY:sad

Enclosure

APPENDIX C

Percentage of Silhouettes and Details to Total Sales in Each Department, Fall 1963 - Spring 1964

PERCENTAGE* OF SILHOUETTES TO TOTAL SALES IN EACH DEPARTMENT
FALL 1963 - SPRING 1964

	Department							
	Custom		Moderate		Budget		Basement	
Silhouette**	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	63.80	68.71	56.09	66.16	58.48	60.27	96.00	88.00
2	20.25	6.65	27.05	20.19	31.80	33.82	4.00	12.00
3	11.66	11.15	2.67	6.55	1.21	2.56		
4	3.68	11.87	3.84	3.52	6.63	2.45		
5			4.51	0.50	0.53	0.10		
6	0.61	0.36	2.42	2.37	1.36	0.55		
7								
8		0.36	2.00	0.15				
9		0.54	0.75	0.35		0.25		
10		0.18	0.67	0.20				
11		0.18						

* Unit sales figures are confidential material.

** Description of Silhouettes in Appendix A.

PERCENTAGE* OF DETAILS TO TOTAL SALES IN EACH DEPARTMENT

FALL 1963 - SPRING 1964

Detail**	Department							
	Custom		Moderate		Budget		Basement	
Number	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	4.60	8.45	37.31	38.02	36.17	28.56	3.89	11.38
2	0.31	0.18	1.92		2.19	0.35	0.19	
3	7.06	6.65	5.01	8.96	7.61	4.31	6.29	2.85
4	9.20	8.63	28.05	22.16	28.71	15.13	40.31	47.36
5	7.67	1.26	0.42		1.21	0.20		
6	0.61	0.90	2.84	2.96		0.25		
7	3.07	1.98	1.67	2.06		0.25		
8	0.31	0.72	0.58	0.30	0.08	0.95		
9	3.07	1.26						
10		0.18		0.65				
11				0.25				
12			2.25	3.88		0.95	14.53	11.99
13	10.74	5.58	10.18	10.62	1.43	3.81		5.90
14	17.18	7.37	17.11	20.19	6.78	12.73	11.33	15.65
15		0.18	2.42	8.51	3.47	6.26		
16			4.26	3.52		3.21		

* Unit sales figures are confidential material.

** Description of details in Appendix A.

APPENDIX D

Number of Silhouette and Detail Appearances in Four Publications, Fall and Spring Seasons, 1953 - 1964

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN VOGUE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

	1953	1954		1955		1956	
Silhouette	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1		9	15	13	17	23	43
2	13	8	7	23	7	20	16
3		2	7	17	29	13	2
4	12	7	8	5	16	5	4
5			1	4	8	1	
6			2	6	5		3
7	1			2			
8			2	1	2		
9					2		1
10				1		1	3
11							
Other	105	120	81	80	63	46	39
Total	131	146	123	152	149	109	111
Detail							
1	2		3	1	1	1	
2	9		4		12		5
3	12	6	8	2	3	5	3
4	20	6	4			2	2
5					2		
6		2		1			
7		2				2	
8	2				1		
9					1		
10		7	3	8	4	3	3
11							
12	2	1	2	3	1	5	12
13			2				
14		1	1		4		
15						3	
16		1	2				1

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN VOGUE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

Silhouette	1957		1958		1959		1960	
	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1	65	61	57	41	74	65	90	70
2	34	30	38	41	59	33	51	44
3	2	4	3	9	7	19	6	9
4	3	2	6	6	1	2	4	2
5		1		4	2	2		
6		3	1	3	2	7	1	4
7						1	1	
8	1			3	1	1	3	1
9	3			2	1			
10	1							
11								
Other	24	9	15	3	10	9	2	
Total	133	110	120	112	157	139	158	130
Detail								
1	5	2	6	9	6	15	14	25
2	1	12	5	11		31		12
3	6	14	4	6	4	14	3	5
4	10	5	3	5		2	1	1
5		2	2				1	1
6			1		1	1		
7	3						4	2
8						1		
9			8	5		8		1
10	13	2	7	8	3		19	8
11								
12	7	4	3	1		1	2	
13	3	2	1	1	2	5	2	5
14	3	2	2	1	4	9	4	2
15	1		6	2	6	14	18	5
16	5	3	2	2	10	4	2	3

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN VOGUE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

	1961		1962		1963		1964
Silhouette	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	86	65	100	61	56	58	63
2	49	43	49	35	35	37	60
3	3	6	4	11	3	10	11
4	5	9		1	4	10	7
5	3	1		2	6	1	
6	2	3		7	6	4	3
7							
8	1	1			1	4	
9		1	1				1
10						1	1
11							
Other	2						
Total	151	129	154	117	111	125	146
Detail							
1	40	32	32	21	37	52	50
2	1	9		9		5	1
3	4	18	13	6	2	12	17
4	9	9	7	8		1	
5		4	3	3		2	
6		2		1	7	7	5
7	3	3	4	2	3	5	6
8					4		
9		1	1	1		2	
10	10	5	12	10	6	6	29
11				3	3	6	
12	3			1			
13	3	4	11	1	1	6	11
14	5	4	8	2	10	8	15
15	3	10	15		7	4	14
16		1	5	2	5	12	16

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN MADEMOISELLE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

	1953	1954		1955		1956	
Silhouette	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1	4	7	1	6	3	3	5
2	19	9	13	19	8	10	10
3	1		1	6	8	2	1
4	11	8	12	4	13		2
5					5		
6					5		1
7							
8		1	2		1	1	
9							
10							
11							
Other	44	62	50	34	29	26	24
Total	79	87	79	69	72	42	43
Detail							
1				1			
2	1		1		2		1
3	1	1	1	1	4		2
4		2					
5	2						
6		1	2				
7						1	
8	3		1		1		1
9	1	3	2	2			
10	1		5	4	6	5	3
11							
12				1	8	2	6
13							
14	3				1		1
15	1			2			
16	1			1			

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN MADEMOISELLE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

Silhouette	1957		1958		1959		1960	
	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1	27	23	35	13	29	30	24	17
2	7	9	22	14	21	11	24	24
3	4	4	2		1	3		2
4	4	6	2	1		1		2
5		1				4		
6		4		4	1	5		2
7								
8		1	1	2		1		
9	5							
10	2							
11								
Other	23	10	6					
Total	72	58	68	34	52	55	48	47
Detail								
1			2		4	2	3	2
2		3		4		4		1
3		5	1	4		5	3	6
4								
5						1		
6			1					
7						2		
8								
9		2		7				1
10	5	6	5	1	1	1	14	10
11								
12	3	1	2		1	2		
13		3				3		2
14	1	2	1		1		1	2
15			3	1	2	4	5	9
16						2		

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN MADEMOISELLE MAGAZINE, FALL AND SPRING SEASONS, 1953 - 1964

	1961		1962		1963		1964
Silhouette	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	24	23	27	30	21	14	18
2	15	20	27	18	15	25	28
3	2	1	3	4	4	1	3
4	2	4			4	4	1
5		1					
6		1	2	2			
7							
8						1	1
9		2				1	
10							
11						2	
Other							
Total	43	52	59	54	44	48	51
Detail							
1	7	4	6	14	8	25	20
2		5					
3	4	2	6	6	3	5	8
4							
5							
6					2	1	
7	1		1			1	2
8							
9		2	1			1	1
10	10	4	9	8	3	8	8
11					1	1	
12				2		1	1
13			3	1	1	8	9
14	1		3	2		9	6
15	3	3	6	4	3	3	7
16					1	9	5

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN LADIES' HOME JOURNAL, FALL AND SPRING SEASONS, 1953 - 1964

Silhouette	1953	1954		1955		1956	
	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1	1	2	2	1	1	1	14
2	1	3	1	4	5	3	4
3	3		4		6		1
4	4	1	1		1	2	1
5					1		
6					1		
7							
8					1		
9							
10							
11							
Other	12	14	21	23	9	5	1
Total	21	20	29	28	25	11	21
Detail							
1							2
2	1	1	2		1		
3							1
4							
5	1		1				
6							
7							
8							
9							
10		1		2	3		1
11							
12			1		1	2	2
13							
14							1
15							1
16							1

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN LADIES' HOME JOURNAL, FALL AND SPRING SEASONS, 1953 - 1964

Silhouette	1957		1958		1959		1960	
	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1	10	23	13	17	19	12	4	15
2	3	11	7	10	14	12	12	6
3		2				1		2
4	1	1					1	2
5								
6			1	2				1
7								
8	1	1						1
9								
10				1			1	
11								
Other								
Total	15	38	21	30	33	25	18	27
Detail								
1		2				2	2	5
2		3				6		
3		1	1			3	2	
4								
5								
6								
7		1		1	1			1
8						1		
9								1
10	1	3		2	2	4	3	5
11								
12						1		
13	1	3	3	1		4	1	1
14		1	1	3		2	1	
15		2	3	3	2	1	2	3
16	1				2	3	1	1

(Continued)

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN LADIES' HOME JOURNAL, FALL AND SPRING SEASONS, 1953 - 1964

	1961		1962		1963		1964
Silhouette	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	9	14	21	2	5	7	5
2	8	14	12	3	4	9	9
3		1				1	1
4		1					
5		1					
6	1					1	
7							
8			1				
9							
10							
11							
Total	18	31	34	5	9	18	15
Detail							
1	3	6	7	1	1	9	4
2		5					
3		3	2			1	5
4							
5	1	1	1		1	2	1
6						1	
7		1				1	1
8							
9							
10	6	5	1			1	3
11						1	1
12							
13	1					3	2
14		1	1			5	2
15	3	2	3	1	1	3	
16			1			5	2

NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN SEARS AND ROEBUCK CATALOGUE, FALL AND SPRING SEASONS, 1957-1964

Silhouette	1957	1958		1959		1960	
	Fall	Spring	Fall	Spring	Fall	Spring	Fall
1		2	1	1	2	2	3
2	7	8	7	11	5	5	5
3						2	1
4	1		7				
5							
6	1	1	2	4	1	1	1
7						1	
8		1		2		3	
9							
10							
11							
Other	11	12	5	4	5	10	2
Total	20	24	22	22	13	24	12
Detail							
1	1			1			
2	1		2	1	4	4	5
3	1		2				2
4							1
5							
6							
7							
8							1
9		1					
10			1	1		2	1
11							
12					1	1	
13		1					1
14		1	2				
15		1	1	1		1	
16							

(Continued)

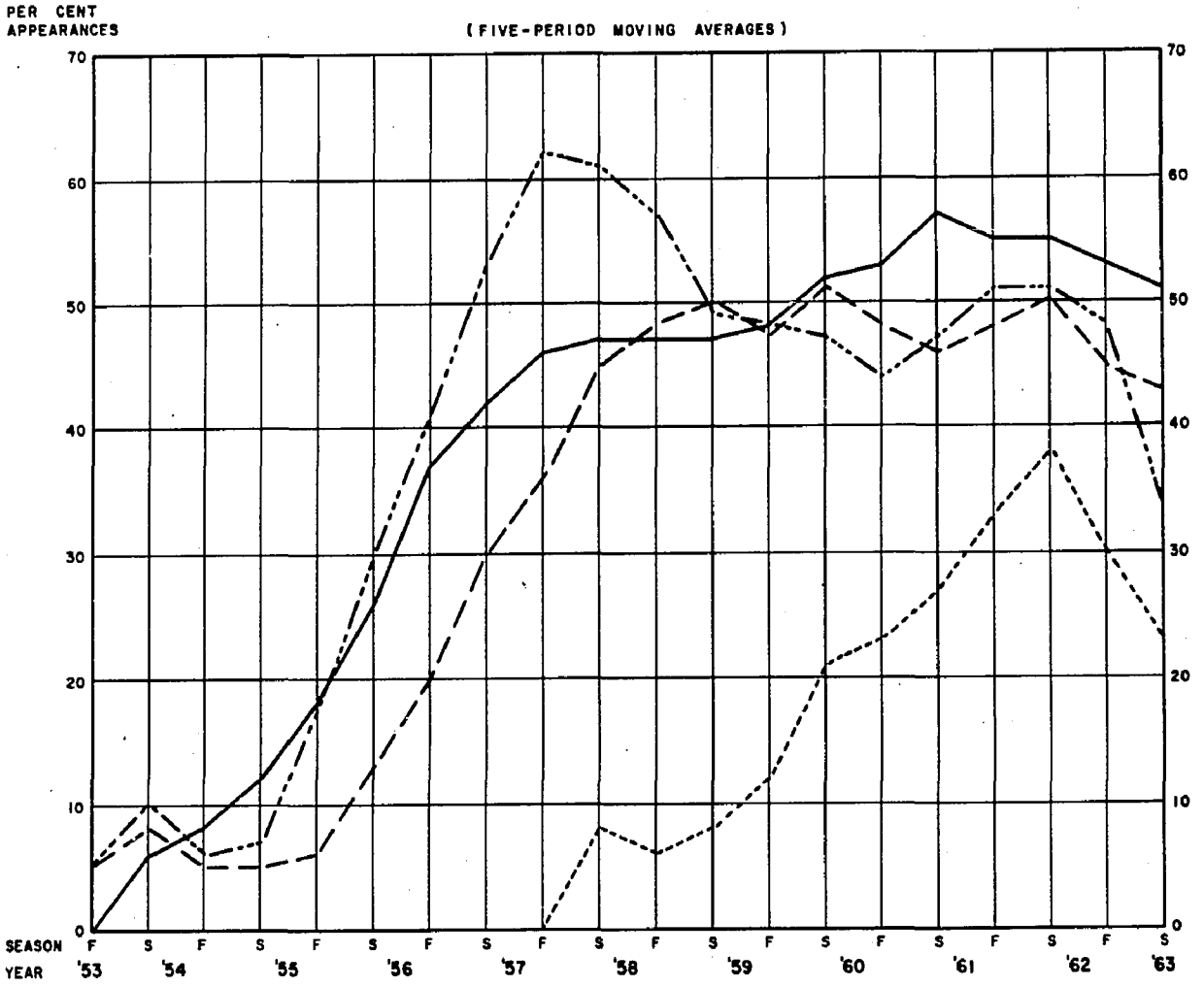
NUMBER OF SILHOUETTE AND DETAIL APPEARANCES IN SEARS AND ROEBUCK CATALOGUE, FALL AND SPRING SEASONS, 1957 - 1964

Silhouette	1961		1962		1963		1964
	Spring	Fall	Spring	Fall	Spring	Fall	Spring
1	10	1	7	7	14	4	4
2	3	1	10	7	9	18	18
3							1
4		3		2	4	4	1
5							
6	3		2	3	1		
7							
8			1		2	5	1
9							
10							
11							
Other	3	1					
Total	19	6	20	19	30	31	25
Detail							
1	1		4	3	6	19	15
2	4	2	3	5	1	5	
3	2		1		1	2	1
4							
5							
6							2
7						4	
8			1				
9			3				
10	2	1		1	1		
11							
12							
13	1					1	2
14	1						2
15	2		4	4	6	5	2
16						1	2

APPENDIX E

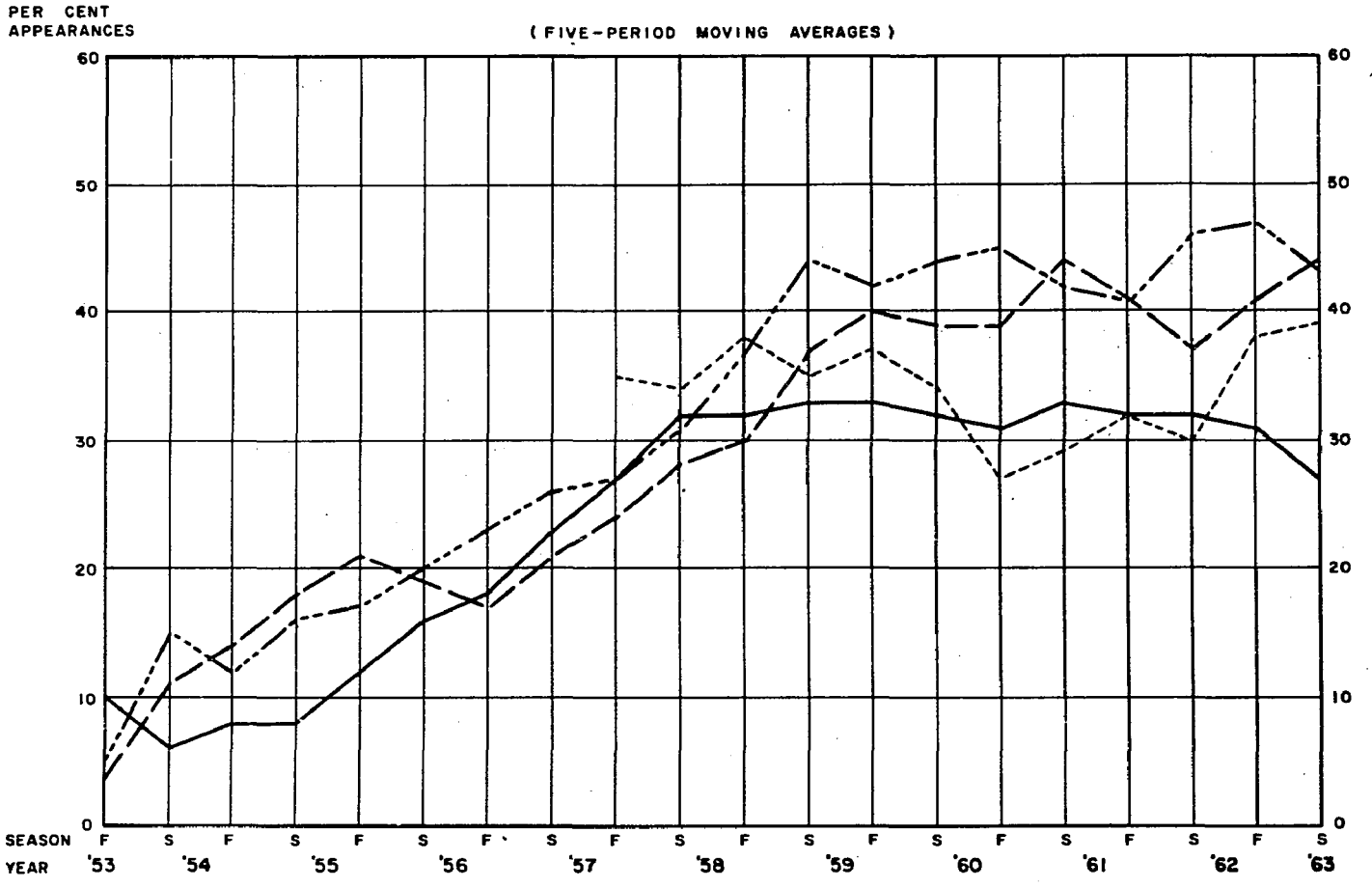
Fashion Cycle Charts for Silhouette and Detail Appearances in Four Publications, 1953 - 1964

CHART I. SILHOUETTE 1: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



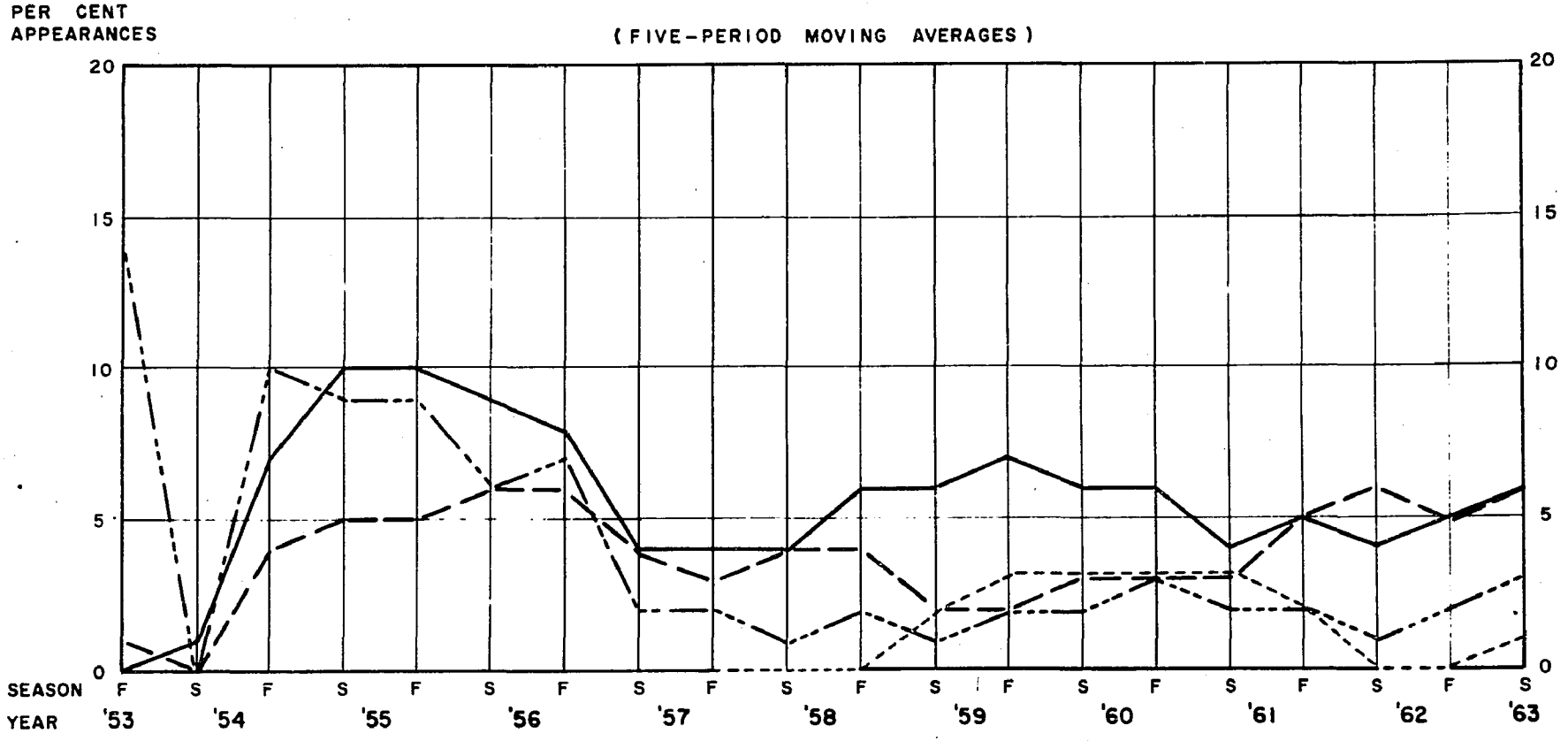
SOURCE : APPENDIX D.

CHART II. SILHOUETTE 2: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



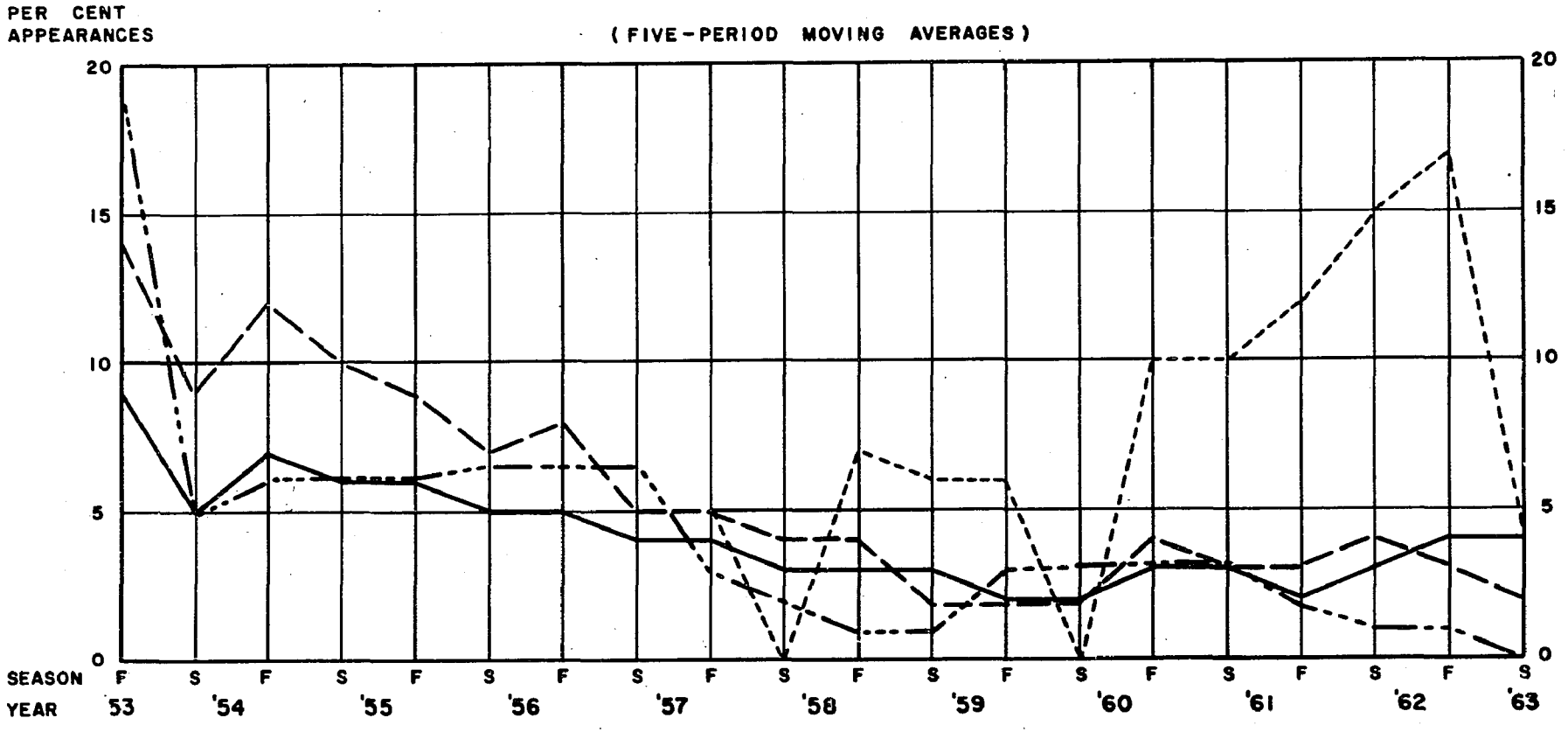
SOURCE : APPENDIX D.

CHART III. SILHOUETTE 3: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



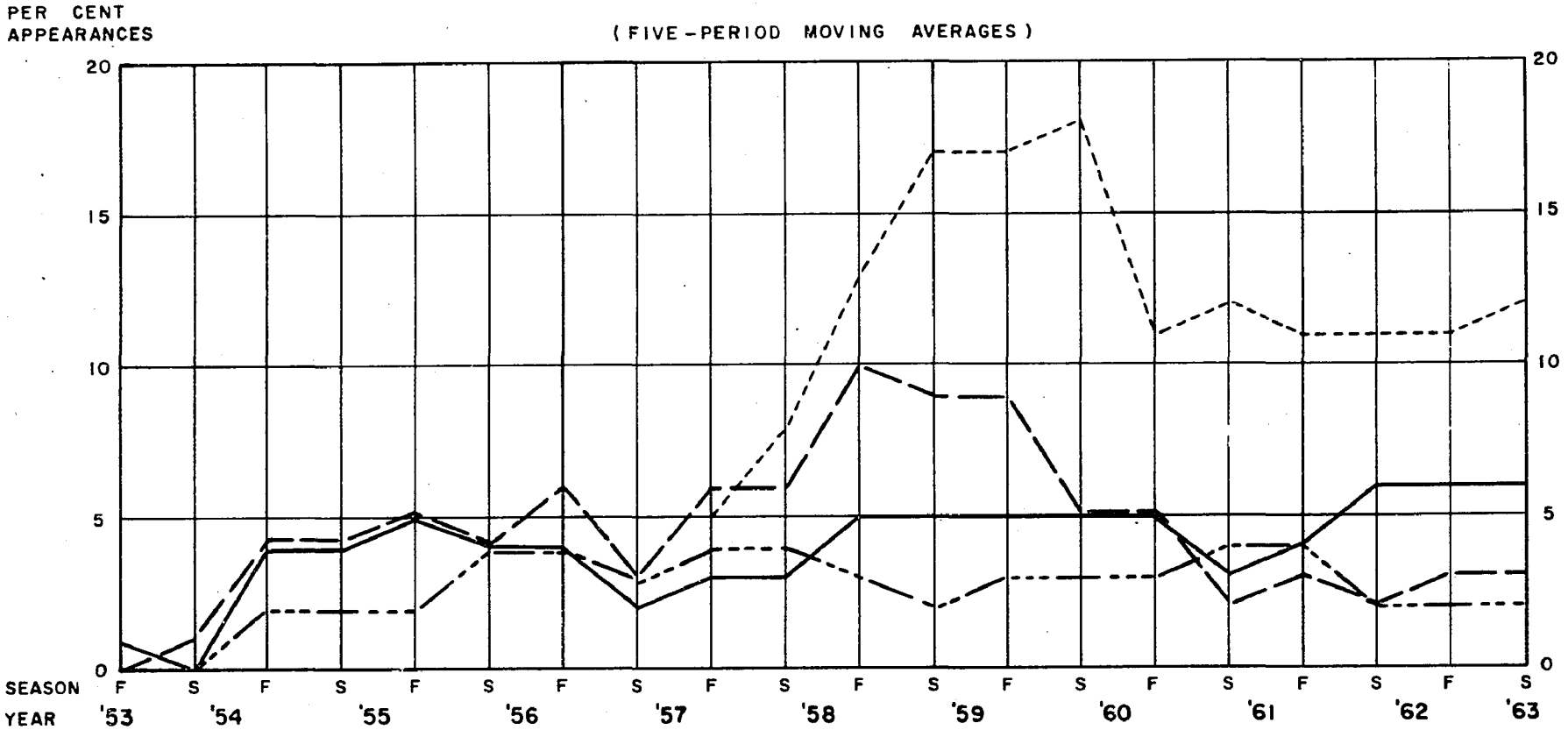
SOURCE : APPENDIX D.

CHART IV. SILHOUETTE 4: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



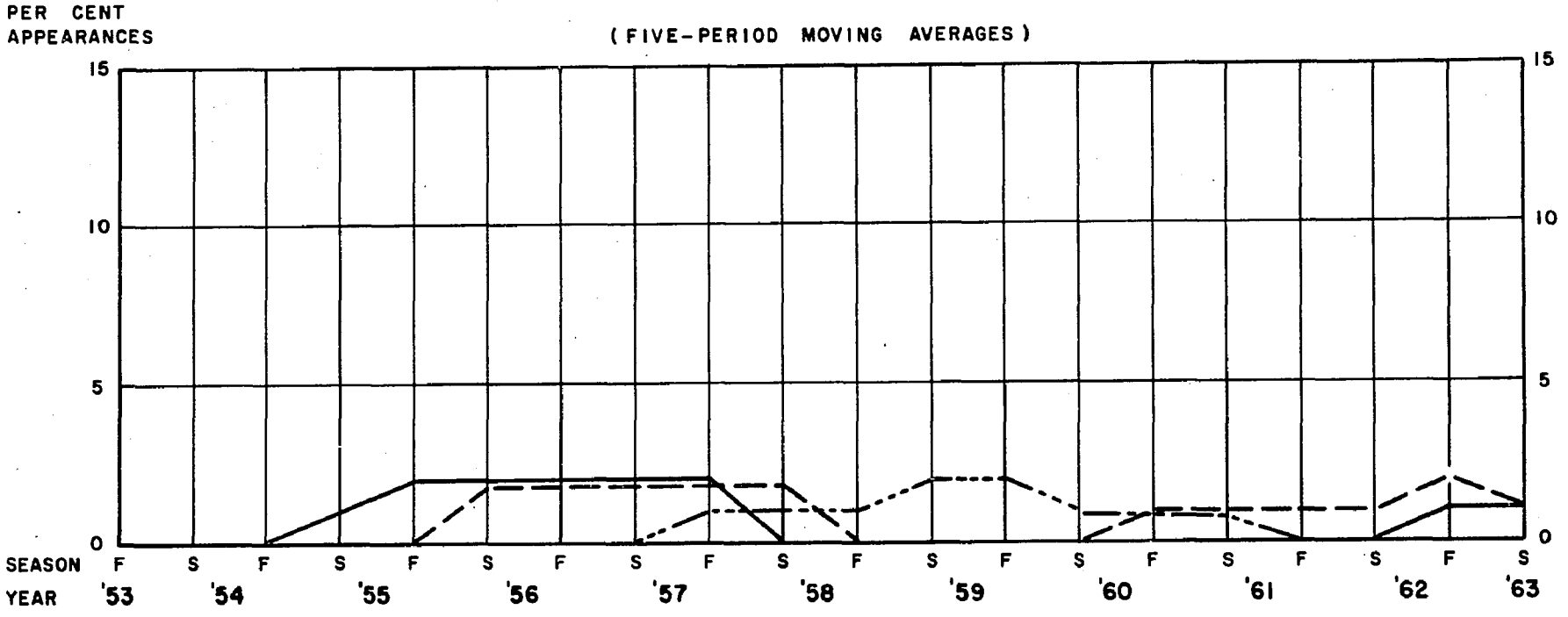
SOURCE : APPENDIX D.

CHART V. SILHOUETTES 5, 6, 7, 8: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



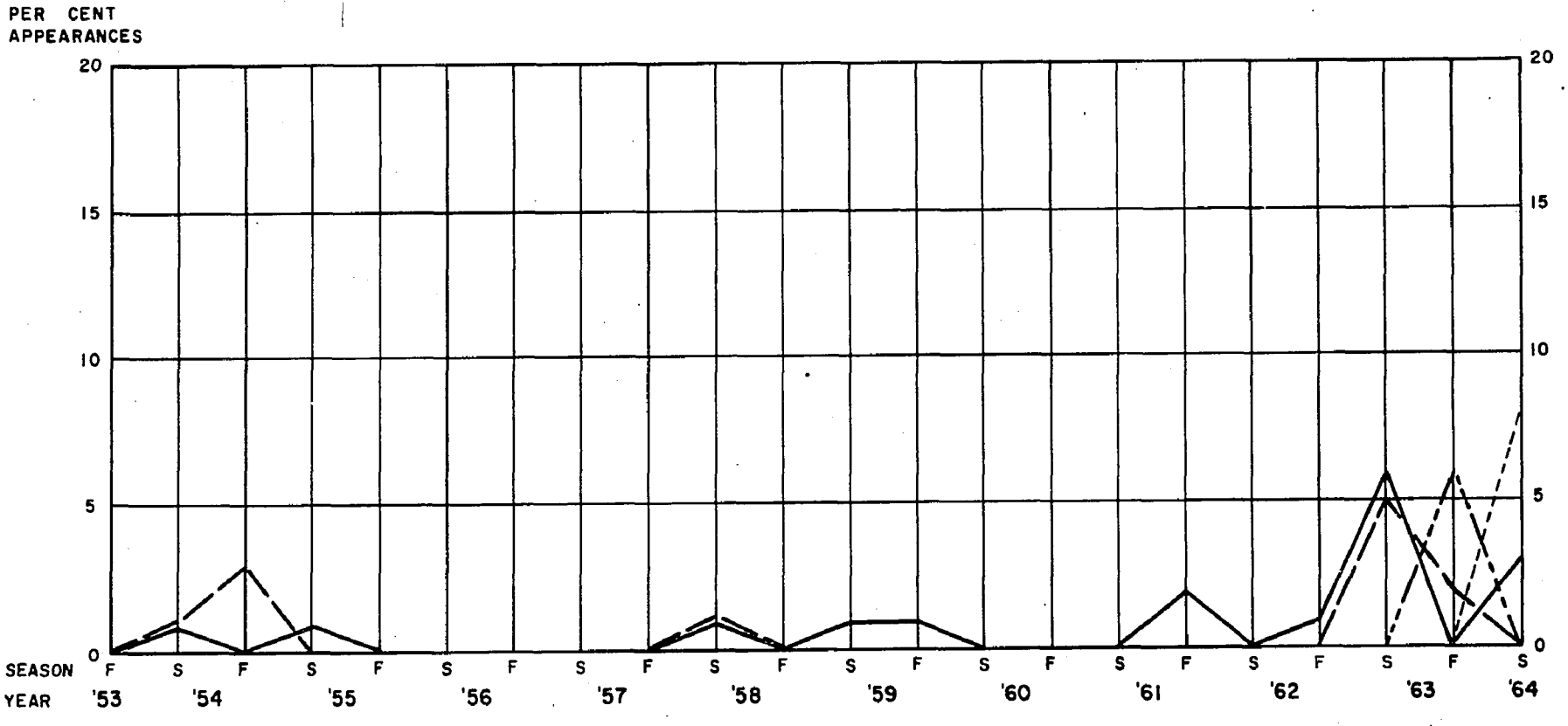
SOURCE : APPENDIX D.

CHART VI. SILHOUETTES 9, 10, 11: Percentage Total Suit Appearances in Four Publications, Fall and Spring Seasons, 1953-1963.



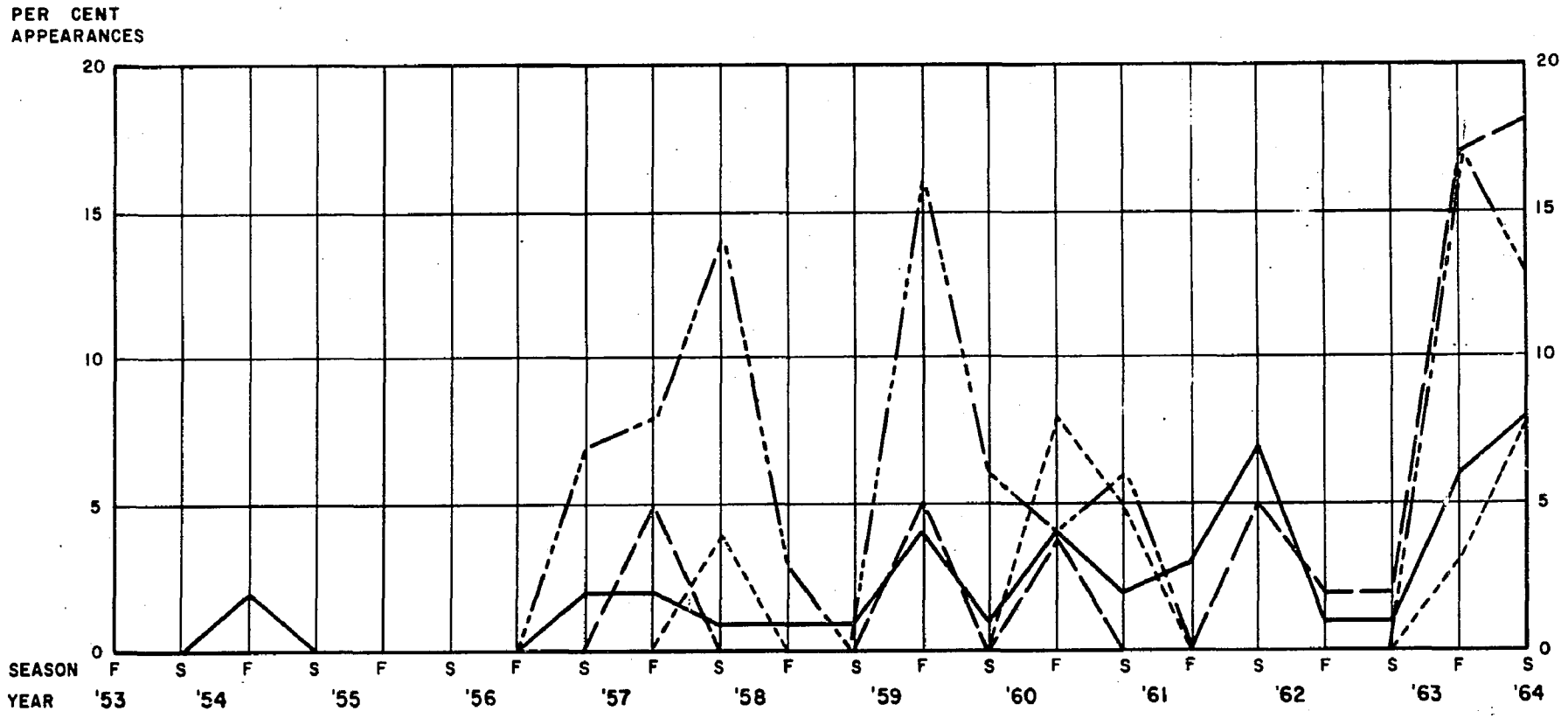
SOURCE: APPENDIX D.

CHART VII. DETAIL 6: Percentage Total Suit Appearances with Shirt Sleeve Cuff in Four Publications, Fall and Spring Seasons, 1953-1964.



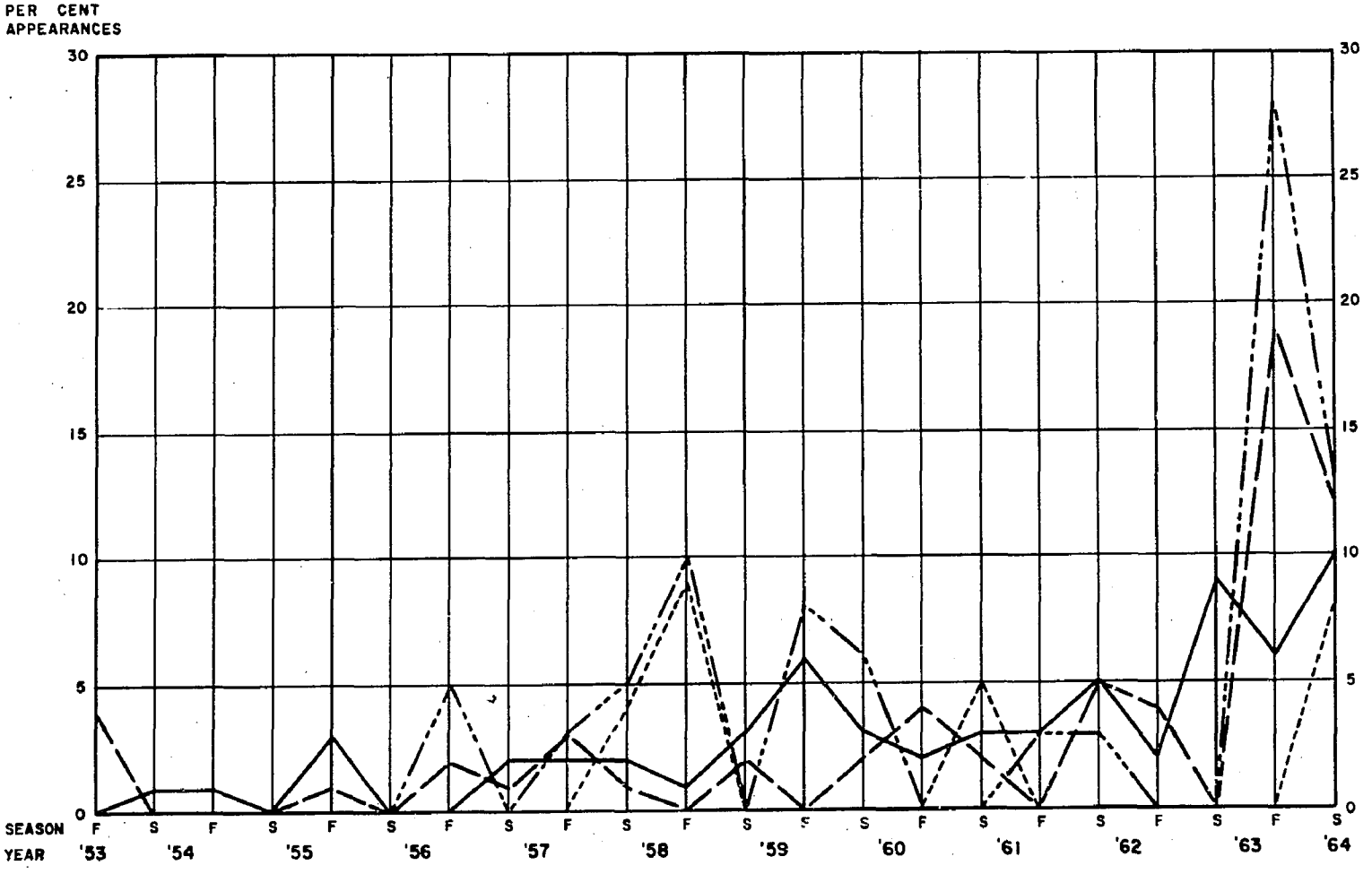
SOURCE : APPENDIX D.

CHART VIII. DETAIL 13: Percentage Total Suit Appearances with Brass Buttons in Four Publications, Fall and Spring Seasons, 1953-1964.



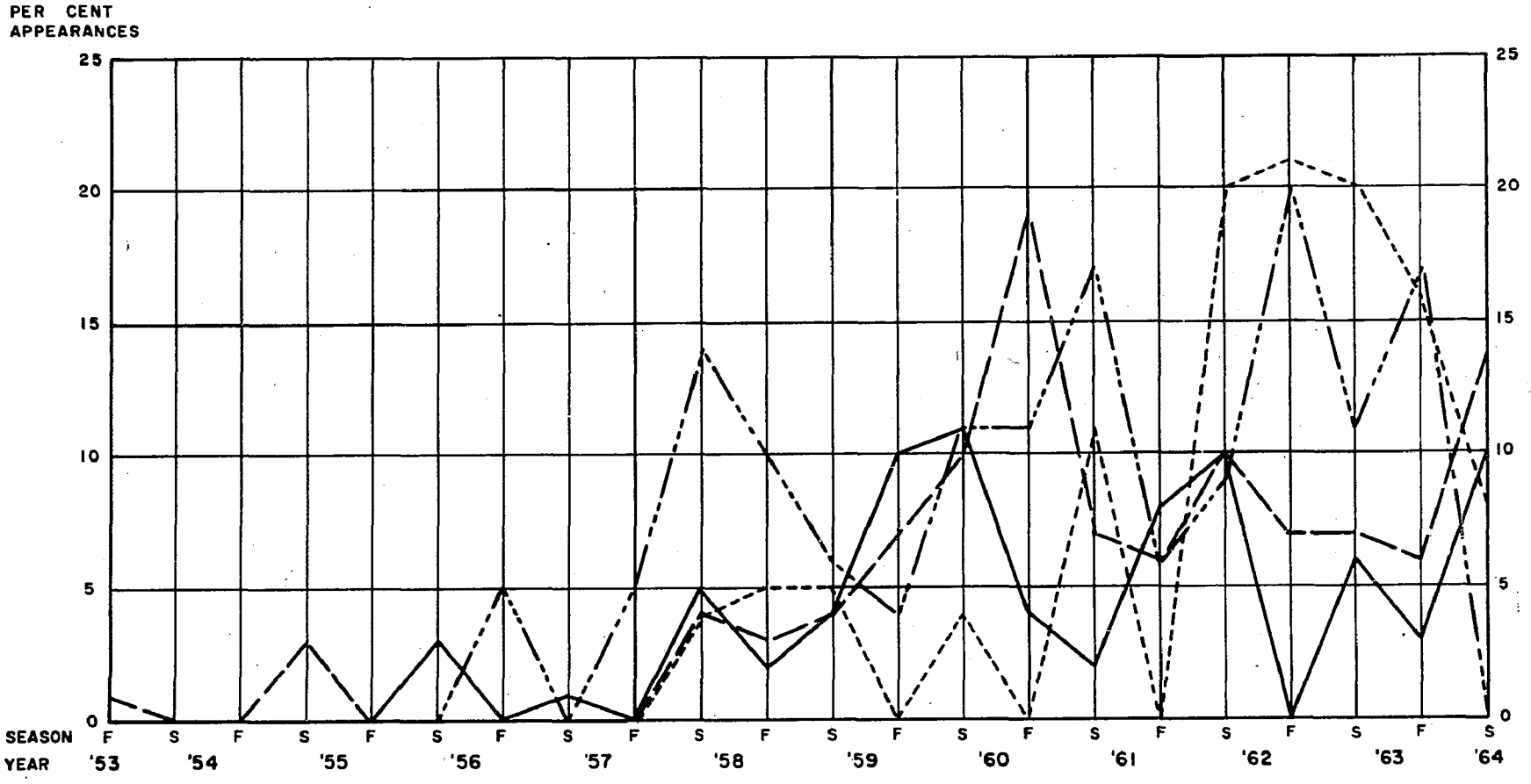
SOURCE : APPENDIX D.

CHART IX. DETAIL 14: Percentage Total Suit Appearances with Four Pockets in Four Publications, Fall and Spring Seasons, 1953-1964.



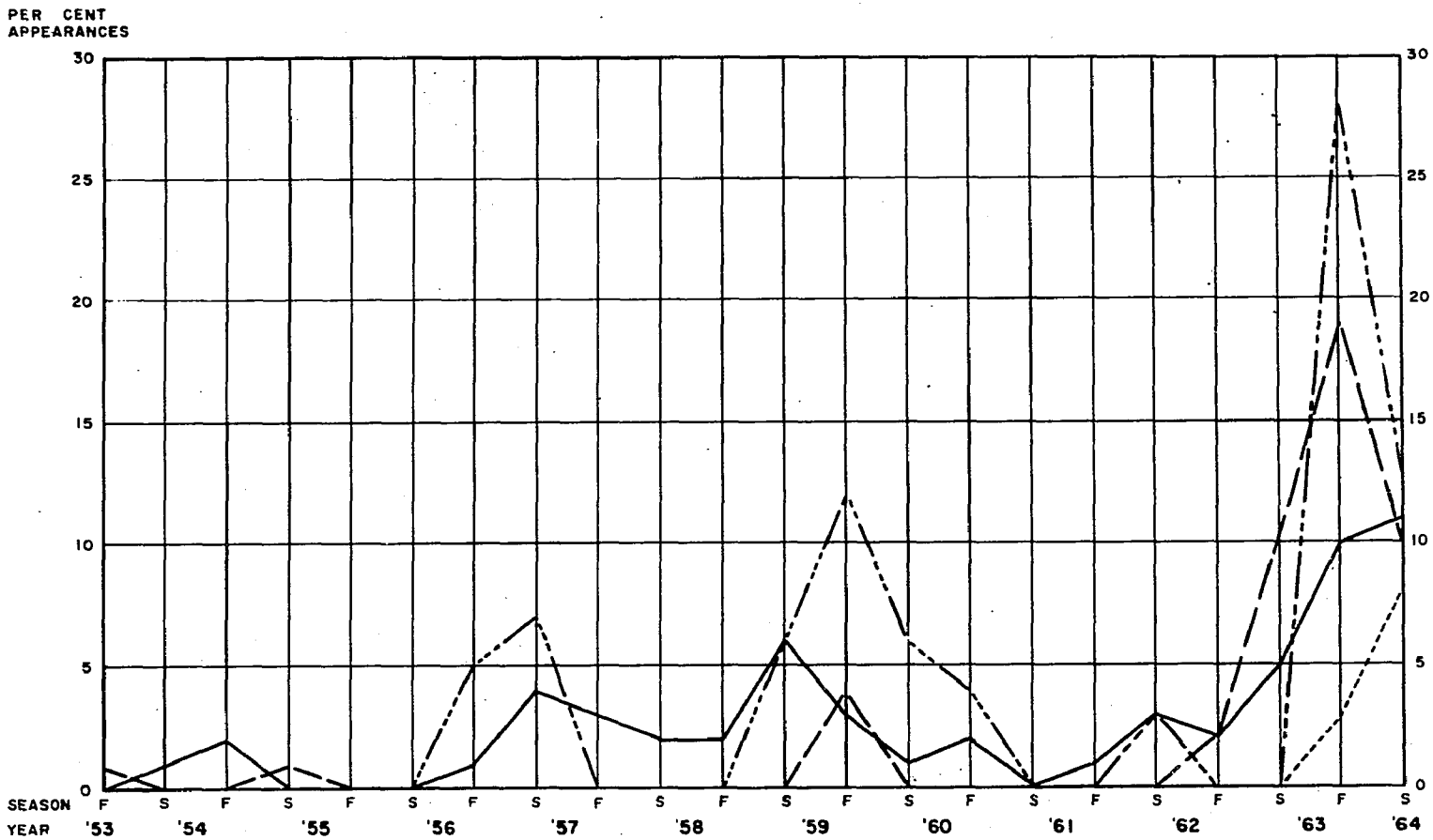
SOURCE : APPENDIX D.

CHART X. DETAIL 15: Percentage Total Suit Appearances with Braid / Ribbon Trim in Four Publications, Fall and Spring Seasons, 1953-1964.



SOURCE : APPENDIX D.

CHART XI. DETAIL 16: Percentage Total Suit Appearances with Slip-out Cuff in Four Publications, Fall and Spring Seasons, 1953-1964.



SOURCE : APPENDIX D.

APPENDIX F

Percentage Distribution of Fashion Interest, Sources of Information, Normative and Fashion Reference Groups for Each Department

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCE OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS BY ADOPTER CATEGORIES IN CUSTOM SALON

Custom Salon

Variable		Adopter Categories					
		Silhouette			Self-Identified		
Fashion Interest		Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
High	1	23.08	13.85	16.48	28.21	7.84	16.66
	2	26.92	24.62	25.27	33.33	19.61	25.55
	3	19.23	33.85	29.67	23.08	33.33	28.88
	4	15.38	16.92	16.48	7.69	23.53	16.66
Low	5	15.38	10.77	12.08	7.69	15.69	12.22
Total		100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		26	65	91	39	51	90
Chi Square: 2.69 p.< .70					Chi Square: 12.41		p.< .02
Authenticity of Source of Information							
High	1	33.33	29.69	30.68	41.03	22.92	31.03
	2	16.67	12.50	13.63	15.38	12.50	13.79
	3	25.00	26.56	26.13	20.51	31.25	26.43
	4	20.83	21.88	21.59	15.38	25.00	20.68
Low	5	4.17	9.38	7.95	7.69	8.33	8.04
Total		100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		24	64	88	39	48	87
Chi Square: .92 p.< .95					Chi Square: 4.31		p.<.50

Custom Salon - Continued

Variable	Adopter Categories					
	Silhouette			Self-Identified		
Normative Reference Groups	Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
No One	38.46	28.57	31.46	36.84	28.00	31.81
Relatives	19.23	33.33	29.21	28.95	28.00	28.40
Close Friends	38.46	33.33	34.83	28.95	40.00	35.22
Casual Acquaintances	3.85	4.76	4.49	5.26	4.00	4.54
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	26	63	89	38	50	88
Chi Square: 2.00 p. < .70				Chi Square: 1.36		p. < .80
Fashion Reference Groups						
No One	14.28	12.96	13.33	15.15	11.90	13.33
Primary	23.80	25.92	25.33	9.09	38.10	25.33
Secondary	38.09	31.48	33.33	30.30	35.71	33.33
Tertiary	23.80	29.62	28.00	45.45	14.29	28.00
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	21	54	75	33	42	75
Chi Square: .43 p. < .95				Chi Square: 12.86		p. < .01

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCE OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS BY ADOPTER CATEGORIES IN MODERATE PRICE DEPARTMENT

Moderate Price Department

Variable		Adopter Categories					
		Silhouette			Self-Identified		
Fashion Interest		Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
High	1	20.93	13.71	14.61	25.38	8.42	15.06
	2	23.26	20.40	20.76	20.77	19.31	19.87
	3	25.58	31.44	30.70	30.77	31.68	31.32
	4	18.60	20.07	19.88	14.62	23.76	20.18
Low	5	11.63	14.38	14.03	8.46	16.83	13.55
Total		100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		43	299	342	130	202	332
Chi Square: 2.15 $p. < .80$					Chi Square: 22.60 $p. < .001$		
Authenticity of Source of Information							
High	1	30.23	24.48	25.22	34.15	19.70	25.23
	2	18.60	18.18	18.23	13.01	21.72	18.38
	3	30.23	28.67	28.87	30.89	27.78	28.97
	4	16.28	21.68	20.97	18.70	22.22	20.87
Low	5	4.65	6.99	6.68	3.25	8.59	6.54
Total		100.0	100.0	100.0	100.0	100.0	100.0
Chi Square: 1.35 $p. < .90$					Chi Square: 13.41 $p. < .01$		

Moderate Price Department - Continued

Variable	Adopter Categories					
	Silhouette			Self-Identified		
Normative Reference Groups	Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
No One	40.48	30.10	31.41	39.52	25.25	30.74
Relatives	23.81	30.45	29.60	25.00	32.83	29.81
Close Friends	26.19	31.14	30.51	23.39	35.35	30.74
Casual Acquaintances	9.52	8.30	8.45	12.10	6.57	8.69
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	42	289	331	124	198	322
Chi Square: 2.16 p. < .70				Chi Square: 12.88 p. < .01		
Fashion Reference Groups						
No One	10.53	12.55	12.29	11.76	12.43	12.16
Primary	13.16	21.67	20.59	14.29	24.29	20.27
Secondary	34.21	38.02	37.54	31.09	41.81	37.50
Tertiary	42.11	27.76	29.56	42.86	21.47	30.06
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	38	263	301	119	177	296
Chi Square: 3.72 p. < .30				Chi Square: 16.55 p. < .001		

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCE OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS BY ADOPTER CATEGORIES IN BUDGET DEPARTMENT

Budget Department

Variable		Adopter Categories: Silhouette			Adopter Categories: Self-Identified		
Fashion Interest		Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
High	1	42.86	18.02	19.73	35.54	8.38	19.33
	2	28.57	19.79	20.39	28.10	15.64	20.66
	3	14.29	26.86	25.98	23.14	28.49	26.33
	4	9.52	22.97	22.03	10.74	29.05	21.66
Low	5	4.76	12.37	11.84	2.48	18.44	12.00
Total		100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		21	283	304	121	179	300
Chi Square: 10.60 p. < .05					Chi Square: 60.23		p. < .001
Authenticity of Source of Information							
High	1	14.29	20.51	20.06	28.21	14.86	20.20
	2	23.81	21.98	22.10	24.79	20.57	22.26
	3	38.10	31.14	31.63	27.35	33.71	31.16
	4	23.81	14.65	15.30	10.26	18.86	15.41
Low	5	0.00	11.72	10.88	9.40	12.00	10.95
Total		100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases		21	273	294	117	175	292
Chi Square: 4.23 p. < .50					Chi Square: 11.45		p. < .05

Budget Department - Continued

Variable	Adopter Categories: Silhouette			Self-Identified		
Normative Reference Groups	Early Adopters	Late Adopters	Total	Early Adopters	Late Adopters	Total
No One	47.61	30.76	31.97	33.05	31.40	32.06
Relatives	19.04	30.76	29.93	22.88	34.30	29.65
Close Friends	23.80	24.90	24.82	24.58	25.00	24.82
Casual Acquaintances	9.52	13.55	13.26	19.49	9.30	13.44
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	21	273	294	118	172	290
Chi Square: 2.87 p. < .50				Chi Square: 8.55		p. < .05
Fashion Reference Groups						
No One	20.00	12.20	12.78	11.32	13.92	12.87
Primary	15.00	20.33	19.92	14.15	24.05	20.07
Secondary	15.00	34.15	32.70	31.13	33.54	32.57
Tertiary	50.00	33.33	34.58	43.40	28.48	34.46
Total	100.0	100.0	100.0	100.0	100.0	100.0
Number of Cases	20	246	266	106	158	264
Chi Square: 4.70 p. < .20				Chi Square: 7.64		p. < .10

PERCENTAGE DISTRIBUTION OF FASHION INTEREST, SOURCE OF INFORMATION, NORMATIVE AND FASHION REFERENCE GROUPS BY ADOPTER CATEGORIES IN BASEMENT DEPARTMENT

Basement Department

Variable		Silhouette Adopter Categories		
		Early Adopters	Late Adopters	Total
Fashion Interest				
High	1	28.57	6.38	14.66
	2	32.14	17.02	22.66
	3	17.86	34.04	28.00
	4	17.86	25.53	22.66
Low	5	3.57	17.02	12.00
Total		100.0	100.0	100.0
Number of Cases		28	47	75
Chi Square: 12.40 p. < .01				
Authenticity of Source of Information				
High	1	11.11	15.22	13.69
	2	25.93	23.91	24.65
	3	37.04	26.09	30.13
	4	22.22	21.74	21.91
Low	5	3.70	13.04	9.58
Total		100.0	100.0	100.0
Number of Cases		27	46	73
Chi Square: 2.46 p. < .70				
Normative Reference Groups				
No One		37.04	33.33	34.72
Relatives		14.81	24.44	20.83
Close Friends		33.33	28.89	30.55
Casual Acquaintances		14.81	13.33	13.88
Total		100.0	100.0	100.0
Number of Cases		27	45	72
Chi Square: .95 p. < .90				
Fashion Reference Groups				
No One		20.83	13.16	16.12
Primary		8.33	26.32	19.35
Secondary		29.17	21.05	24.19
Tertiary		41.67	39.47	40.32
Total		100.0	100.0	100.0
Number of Cases		24	38	62
Chi Square: 3.41 p. < .50				

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BIBLIOGRAPHY

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