San Fernando Valley State College

OPINIONS OF A SELECTED SAMPLE OF WOMEN TO
CHARACTERISTICS OF PRESENT AND FUTURE FASHIONS

A thesis submitted in partial satisfaction of the
requirements for the degree of Master of Science in
Home Economics

by

Mary Ann Michelsen

June, 1970
The thesis of Mary Ann Michelsen is approved.

[Signature]

San Fernando Valley State College

June, 1970
In gratitude for her continuous assistance this thesis is dedicated to
Dr. Marjory L. Joseph
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEDICATION</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. REVIEW OF LITERATURE</td>
<td>7</td>
</tr>
<tr>
<td>III. PROCEDURE</td>
<td>22</td>
</tr>
<tr>
<td>IV. FINDINGS AND ANALYSIS</td>
<td>26</td>
</tr>
<tr>
<td>Description of Sample</td>
<td>26</td>
</tr>
<tr>
<td>Fashion Related Activities</td>
<td>30</td>
</tr>
<tr>
<td>Fashion Magazines</td>
<td>34</td>
</tr>
<tr>
<td>Fashion Trends Foreseen for 1970s</td>
<td>38</td>
</tr>
<tr>
<td>Fashion Sketches</td>
<td>42</td>
</tr>
<tr>
<td>V. SUMMARY AND CONCLUSIONS</td>
<td>49</td>
</tr>
<tr>
<td>VI. RECOMMENDATIONS FOR FURTHER RESEARCH</td>
<td>57</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>59</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>65</td>
</tr>
<tr>
<td>A. PRETEST</td>
<td>66</td>
</tr>
<tr>
<td>B. QUESTIONNAIRE</td>
<td>72</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Degree of Participation in Social Activities by Respondents</td>
</tr>
<tr>
<td>2</td>
<td>Participation in Fashion Related Activities of Sample by Groups</td>
</tr>
<tr>
<td>3</td>
<td>Frequency of Reading Fashion Magazines by Groups</td>
</tr>
<tr>
<td>4</td>
<td>Fashion Trends for the 1970s as Projected by Groups</td>
</tr>
<tr>
<td>5</td>
<td>Ownership of Seven Major Fashions of 1960s by Groups</td>
</tr>
<tr>
<td>6</td>
<td>Chi Square Test of Statistical Significance</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Ages of the Sample</td>
<td>27</td>
</tr>
<tr>
<td>II</td>
<td>Fashion Designs in Order of Respondents Preferences</td>
<td>43</td>
</tr>
</tbody>
</table>
ABSTRACT

OPINIONS OF A SELECTED SAMPLE OF WOMEN TO
CHARACTERISTICS OF PRESENT AND FUTURE FASHIONS

by
Mary Ann Michelsen
Master of Science in Home Economics
June, 1970

A three part questionnaire was designed and utilized to obtain women's opinions about recent fashion designs. The first part of the form gathered personal information about the respondent's age, family size, residence, education, occupation, marital status and number of social groups to which she currently belonged. The second part dealt with the respondent's apparent knowledge and interest in fashions as measured by her participation in fashion related activities, her reading of magazines containing fashion news, her attendance at fashion shows and her predictions of future fashion trends. Third, the questionnaire solicited the women's opinions about eighteen fashion sketches which were typical of clothing worn during the past ten years.

The one hundred eighty-nine women were analyzed within five groups: Business Women currently employed in fashion related positions, Home Economics Instructors, Home Economics Students, Adult Education Dressmaking class
members, and others.

There appeared to be substantial differences of opinion among the women when measured against their age, number of social groups to which they belonged, magazines read, fashion shows attended, participation and employment in fashion related fields. Generally, it was found that the Business Women and the Home Economics Students were the fashion leaders as far as accepting newer designs by actually owning or planning to own the fashion.

The Pants Suit and the A-Line Dress were the top fashion choices of the women while the Midi was the least chosen. Of the first seven fashion choices five of the designs were some form of pants. This may indicate a trend toward women wearing pants more frequently than ever before.
CHAPTER I

INTRODUCTION

Everyone is aware of Fashion, and perhaps for that very reason nearly everyone takes it for granted. Few seem disposed to accord to it that serious consideration which is surely due to so extraordinary a manifestation of social life. Perhaps, if we could really understand it we should be able to throw a flood of light on other creations of the human mind. (2:23)

The 1960s was a decade particularly rich in fashion variety. Martha Sheldon, in her book "Design Through Draping" pointed out that current fashions have changed more rapidly than at any other time in history. This development she believes is due to changing social conditions, scientific advancement and development of technology (5:129). John Gunther, writing about a visit to London, commented that what is most distinguishing about the young people there is their dress. "It is a reaction against conservatism and conventionality of their parents, impulse to release after long years of austerity, more earning power, a sense that the world is doomed and might as well have a fling" (25:50).

There seems little doubt that social upheavals in the world affected the clothing (or lack of clothing)
people were wearing in the 1960s. The silhouette of women's fashions (1959-1969) changed dramatically from shaped, waist-defined dresses to "tents," "cages," and free-flowing robes. The skirt lengths in 1959 were 16-18 inches from the floor and by the end of the 1960s were as much as 28 inches from the floor!

Another example of great change could be seen in the type of pants women were wearing and the places where they were being worn. The outline changed from slim, tight-fitting stretch capris to wide-legged pants, some 24 inches around at the bottom. Pants were being worn no longer just for sport activities but also for entertaining at home, dining at elite restaurants, attending the theater, going to work in an office, even as a substitute wedding gown.

The young people became their own fashion designers. Previously, fashion trends had begun with the very wealthy women who bought haut couture clothing. Then these styles would be copied and particular fashions would be accepted by large masses of people. When this happened, those who had been the first to wear a design, changed to a new fashion. But during the '60s, the reverse occurred. The mini skirt, the free-flowing hippie clothing with necklaces and chains and the mod look with boots and textured stockings, all began with the young and their less expensive clothes and then percolated up to the older women and more expensive copies. The French designer, Gabrielle Chanel, observed that the fashion revolution
(like all revolutions) had begun "in the streets" (52:70).

Statement

Several years ago (1966) while shopping for a party dress, it occurred to the author that she did not like any of the new fashions being shown in the department stores. In discussions with other women, she found her feelings about the clothes were shared by them. A minor in sociology further increased her concern with the social phenomenon of dress. Therefore, she believed it would prove interesting to study the clothes of the past ten years and investigate the topic: **Opinions of a Selected Sample of Women to Characteristics of Present and Future Fashions**.

Purpose

Magazine and newspaper articles on fashion and style shows by famous designers, boutique and department stores, all expose the latest clothing designs to the public. Radio, television and the movie and entertainment industry all contribute to attitudes of what clothing is considered fashionable. Does the public like what they are being shown?

In the past it has been taken for granted that women preferred to dress "in style." It is unusual for a young girl today to attend school in a skirt which covers her knees. In most cases, except for party-type clothes, she could not even buy a long skirt. Would her mother wear a
five year old coat without first shortening it? No, it would look and feel "out of style." Skirt length consciousness even filters down to the younger sister who refuses to dress her "Barbie" doll in anything but a mini skirt. In an article about the "Barbie" doll, it was noted that the manufacturer employs designers from the adult ready-to-wear field to design the doll clothes. These designers are just as wary as dress buyers about the unpredictability of the fashion world. They cannot sell dolls with an out-of-date dress! (57:16)

This study will attempt to gather opinions of women in Los Angeles County concerning the fashions of the 1960s and obtain statistical evidence for statements about fashion preferences that often are only assumed. Did women prefer to be dressed "in style" in the 1960s or did they boycott many of the fashions? Is it possible to identify the popular and the nonpopular designs from the decade?

Hypotheses to be Tested

From the problem of fashions as stated, the following hypotheses have been formulated:

1. Women react differently to fashion trends depending upon their age, marital status, occupation, family size, residence, social activities or education.

2. Women react differently to fashion according to the respondent's knowledge of fashion.

3. The majority of the population accepts current
fashions.

For the purpose of statistical analysis the following statements are stated as null hypotheses:

1. There is no difference in reactions of women to fashion trends when compared by age, marital status, occupation, family size, residence, social activities or education.

2. There is no difference in women's reactions to fashion when measured against the respondent's knowledge of fashion.

3. There is no difference in population acceptance of current fashions.

Assumptions

Assumptions have been used by the author in the formation of this study. The first being that a questionnaire was a reliable method of gathering the information. The second was that the respondents would be familiar with the fashion sketches used in the questionnaire. Thirdly, that there would be different fashion opinions from women of varying backgrounds.

Limitations

Time and resources, of necessity, placed limitations upon the sample chosen and upon the method used to gather the opinions. The sample was not a random population of the Los Angeles County. It was confined to middle class,
white, literate women living in the Los Angeles County who have access to radio, television, newspapers and magazines. A change in degree (in any, or all, of these items) could result in completely different conclusions. Finally, the responses are subject to the vagaries of human nature; and time could entirely change the opinions gathered.
CHAPTER II

REVIEW OF LITERATURE

The women's fashion world has varied widely during the past decade. At the close of the 1950s, Paris designers led by Givenchy and Balenciaga, had introduced the "sack silhouette." This design was shaped like a giant almond with sleeves, completely muffling the torso, barely touching the hipline, and tapering to a narrow hem (42:78). Other designers called similar new creations "chemise," "trapeze" and "bags" (11:53; 14:96). All of these names referred to loose fitting dresses with no defined waistline. Women were reluctant to wear the new dresses and men protested them. Hemlines at the close of 1959 were 16-18 inches from the floor and were worn with pointed-toed, spiked-heeled shoes.

The year 1960 was the year of fashion acceptance for looser, bloused and princess silhouettes. Legs were becoming more noticeable as skirts crept up to 19 inches from the floor and were worn with low-heeled, rounded-toed shoes. A fashion show in Vienna, Austria showed trim pants suits, divided skirts and culottes for travel, street wear and evenings at home (70:259). Norman
Norell's white-faced, dark-eyed, short-haired models wearing his classic sequined sheath caused quite a stir in the fashion world (37:22). Gabrielle Chanel's timeless "little suits" were again a hit. The suit consisted of a simple cardigan jacket trimmed in braid, chains, pockets, and buttons at the cuff line (21:64). Two-piece bathing suits, not quite bikinis, were finding new acceptance.

By 1961 legs were more exposed than at any time since the World War II years. Skirts had now reached to the middle of the knee cap but only the very young wore them noticeably short. It was very chic to wear a "little nothing" dress (usually sleeveless, slim with simple lines) and focus attention on elaborately bouffant hairdos. Mrs. Jacqueline Kennedy had emerged as the most potent force in international fashion of the day. Many women tried emulating her simple, easy, sportswear type of fashion and one leading national magazine titled a fashion article, "You Don't Have to Look Hard to See Another Jackie" (53:16). Besides the simple dress, co-ordinated wardrobes became popular. These consisted of a coat and dress, three-piece suit, dress interrelated to both jacket and a coat, or a coat with two dresses (72:248). In sportswear, tight fitting stretch pants were favored. Often these pants had attached stirrups that slipped under the foot to keep the pants extra taut.

The next year, 1962, was a comparatively quiet year in women's fashions. Several films released that year
were influential in promoting certain styles. Some of these films were: "Last Year at Marienbad" for which Gabrielle Chanel produced the ultrasimple cardigan suits; "Breakfast at Tiffany's" that showed Hubert de Givenchy's high-bosomed princess dress without sleeves or a belt; Irene Sharaff's Egyptian costumes for "Cleopatra." Mrs. Jacqueline Kennedy continued to grow in stature as a fashion leader with her high-bosomed coats and dresses, long slim evening dresses and rakishly placed berets (44:67).

The world-wide focus on youth began to have a tremendous effect on fashion by 1963. The clothes were typified by Mary Quant's creations worn in London's Chelsea district. Life magazine called these originators a "brash new breed of British designers" (10:78). The young girls blended casual cut jumpers with the turtle-neck sweater, "kooky" effect of mixed patterns and colors referred to as "OP" and "POP" art, lanky hair and startling make-up. This style of dress soon moved up into the higher priced fashion market. Skirts had now reached above the knees and the legs were emphasized with colored textured stockings and boots or low chunky-heeled shoes. The combination of these clothes came to be known as "MOD" (30:33). Another notable fashion of 1963 was the return of the "sack" dress in shorter and more fitted versions called "shifts" (47:39; 48:45). The women loved them!

Rudi Gernreich, a California sportswear designer, in 1964 introduced a women's topless bathing suit,
consisting of brief black wool knit shorts with a narrow
halter strap. To everyone's surprise—three thousand
copies were sold! (52:73) This year marked a general
trend toward more nudity, as seen in other bathing suits
with large cutouts and deep plunges filled in with a
stretchable fabric resembling fishnet (18:74). Also,
transparent sports blouses and evening dresses were shown
and stirred much discussion (8:37). One company began pro-
ducing a "Body Stocking" which was an almost invisible
foundation resembling a swimsuit in flesh-colored nylon
that gave the illusion of wearing nothing under the nude-
neck clothes.

By the year 1965, the youth fashion market had in-
creased to $15 billion and hence designers watched it at-
tentively (73:348). Some of the new items were "poor boy"
sweaters worn with hipster pants and a Mondrian-like
fabric for dresses. This fabric was divided geometrically
by black bands and brightened by contrasting blocks of
color.

"What I want is to help women coincide with their
times." Thus, the French designer, Andre Courreges,
ushered in the space-age clothes of 1965 (31:47). His
costumes were described as asexual clothes: ultrashort
skirts, a flattened and geometrically constructed body
line, flat fedora helmet-like headgear and white kid boots
to midcalf. An article on M. Courreges by Marya Zasukhin in
the New York...
clothes could only be worn by "starved nymphets or Krazy Kids." "What could a more mature woman wear?" she asked (32:34). In retrospect, Courreges' space-age designs have been called the only really "new" fashions of the decade (63:1).

A fad of 1965 was a long gown, usually of cotton provincial print, known as a "granny." These stirred up much debate when worn to school (23:81).

The nude look continued in a variety of see-through tops, cutout armholes and "peek-a-boo" holes strategically placed on various areas of the garment. There also was a continuation and expansion of the "POP" and "OP" art in the design of fabrics (29:52). These patterns are described in a yearbook summary of fashion as:

- harshly contrasting colours, black and white
- chessboard checks, swirling, eye-teasing designs, giant chevrons, geometric prints,
- "sculptured" cloth with raised surface patterns, new and intricate variations on the gabardine and whipcord themes, firm plain
- reversibles, stylized, tapestry-design coatings--these were the stuff of fashion for day, together with bold bi-colour treatments (71:297).

The year of the miniskirt!! 1966!! No longer were hemlines measured in inches from the floor but rather in inches above the knee. Teenagers were wearing their skirts four and five inches above the knee and few women of any age covered the knee completely. In London, some more daring women were wearing skirts seven inches above the knee and a Time magazine cover story, labeled London "the city
of the decade" (30:30). This young English look (the "Mod" look) was widely copied by the young. It consisted of a short skirt, fishnet or lacy textured stockings, cutout, low-heeled "little girl" shoes, mannish jackets and ties or undershirt tops, over-the-shoulder handbags and gaudy jewelry. Many garments were introduced on the "wet" or "shiny" look of plastics, silver fabrics (inspired by space suits) and in a great deal of stretch fabrics.

Even though pants suits were being shown by the designers as early as 1960, they had not become popular. But now that skirts had risen so short, many women, of necessity, resorted to wearing pants suits at all hours of the day and night. Some well known women who wore pants to elegant restaurants found themselves locked out (63:4). There was a growing debate about pants as appropriate attire for a "lady."

In the spring of 1966, a paper manufacturer offered two styles of wear-and-throw-away dresses at $1.25 each as a premium to promote its new paper product, "Dura-Weve." This new product was made up of nonwoven tissue using cellulose and strengthened by rayon scrim or mesh. Five hundred thousand dresses were sold! (41:132) These dresses sparked a whole new industry production of throw away fashions encompassing work clothes to academic caps and gowns and even wedding dresses. In most cases, the retail price of the garment was as cheap as (or cheaper than) the cost of laundering the same sort of article made from cotton or
a synthetic fiber. Paper fashions continued their popu-
lariry during 1967 and expanded to more items, by famous
designers, at higher costs (13:32; 54:80). By the year's
end, sales of disposable clothing were expected to total
$100 million (41:132). One manufacturer of paper clothing
predicted that by the year 1972, seventy-five percent of
the citizens would be wearing disposable clothing (13:33).
However, fashion writer, Eugenia Sheppard, was not as en-
thusiastic about paper fashions. She thought the economy
throw-away dresses were "about as attractive as paper
towels" (67:13). It seemed that unless the disposable ap-
parel became more fashionable, the trend to paper clothing
would end with the little premium shift dress. This rush
to disposable clothing started an outpouring of self-
diagnosis across the country. The chairman of the depart-
ment of sociology at a New York school thought the cloth-
ing showed that "the older notion of future in terms of
God and home is gone. Without a future or for that matter:
a past, emphasis is on the present—a more instantaneous
present" (13:37).

This was a year of controversy and innovation in
fashion and dress. Schools which had clothing codes,
found them difficult to enforce, especially since hemlines
were as much as nine inches above the knee. One dress
manufacturer offered a dress with a zippered section at
the hemline. The wearer could be fashionably "mini" at
home and then zipper on the necessary inches of fabric for
school wear. A skinny seventeen year old British model named "Twiggy" was the fashion image of 1967 and epitomized the youth's mini fashions. Many lavished praise on her fresh, new look and she appeared on the cover of most of the leading magazines. However, others believed that she was an insult to womanhood and that her example blurred the differences between boys and girls (74:337).

The heightened trend toward nudity was the subject of many articles that appeared in newspapers and magazines. One author suggested that the mini-skirt wearers were "engaging in a kind of suggested or folk nakedness which is a mutation of the real thing" (38:107). Rudi Gernreich, the designer of the 1964 topless swimsuit, continued his no-bra-see-through creations which frequently were fashioned in a vinyl fabric with clear vinyl bands (52:70).

Perhaps one of the most unusual clothing designers of the past ten years was Diana Dew who invented the electronic dress and began marketing it in February of 1967. These clothes contained decorative areas of electroluminescent lamp strips. Somewhere on the dress (often the belt area), a small battery-driven power pack supplied the necessary current. When turned on, the dress glowed and pulsated. The charge lasted five hours and could be recharged by plugging the dress into a wall socket overnight. The dress was absolutely safe; lamps gave off no perceptible heat, and all the gadgetry snapped out, so that the dress could be cleaned. Her other innovations included
phosphorescent clothes that glowed in the dark and clothes that were photosensitive to heat. When these garments were touched, a handprint appeared and gradually faded away (23:26).

In Paris, Paco Rabanne fashioned women's clothing out of plastic, leather, aluminum and steel. The question was raised whether it was fashion. The costume wing officials of the Metropolitan Museum of Art in New York City decided that it was and requested Rabanne's first plastic dress (66:16; 43:53). Nothing was sewn; the clothes were either riveted, welded, or soldered together. These clothes were not designed for sitting down, but rather for dancing.

Other notable women's clothing of 1967 included the launching of the maxi (full length) coat (36:57). However, very few women were ready to accept the longer look and not many were sold.

To offset the immodesty of the mini-skirt, "pants-dresses" were worn for casual day and town wear. They looked like dresses but were cut into easy-to-wear flaring pants, sometimes camouflaged by loose panels, wide ruffles etc. For lounge and evening wear a long version was popularly called a "culotte." In London, Mary Quant, one of the first mini-skirt designers, began putting matching panties under her mini-short cocktail and evening dresses. Many mini-skirt wearers turned to pantie hose (an all-in-one garment) for hip-to-toe smoothness.
Other attempts to find something more wearable than a mini-skirt were the increased acceptance of the trouser suits (40:43; 51:37), the one piece jump suits, and the "kaftans." The kaftan was patterned after the free-flowing gowns worn by the hippies in their communes, only it was of more luxurious fabric and often contained beautiful trimmings.

As might be noted from this treatise, there was a great deal written about fashion in 1967. Eleanor Carruth, in an article in Fortune magazine, called the increased interest a "great fashion explosion" (12:162). In 1967 the consumer outlay for fashion goods amounted to $50 billion, making it second only to food among all consumer markets. There was a forty percent increase in consumer expenditure for apparel from 1964 to 1967 compared to the same increase in the preceding decade. The author of the article sights various reasons why this "explosion" occurred—not only were more women working, but also war and postwar babies were now in their late teens and early twenties, just at the age where they were preoccupied with their appearance. But she concluded that these reasons were not as significant as the fact that the young were going on to college and learning a whole new world of ideas in art, taste, design and dress. The increased travel habits of youth also contributed to influencing their manner of dress. They had become fashion leaders!

One of the outgrowths of the fashion "explosion" was
an updating of many uniforms from policewomen and stewardesses to nuns and Girl Scout uniforms.

A world-wide fashion permissiveness prevailed during the year of 1968. No longer could the leading fashion magazines dictate the designs and colors for the coming season. Since the "do your own thing" was the prevailing fashion mood, it is difficult to summarize the fashions of 1968.

Couture-approved dress was replaced with "costumey" role-playing clothes. Women did their own "designing" by assembling a great variety of separates and accessories. This free spirited, colorful trend was scavenged in thrift shops by the defiant young nonconformists and interpreted in furs, expensive fabrics and jewels by the affluent woman. Gloria Vanderbilt was one of the leading designers of the "costume" way of dressing (22:85). The look was a mixture of ethnic and legend-inspired garments—gaucho pants, guru-mediation shirts, ballooning harem pants, Pocahontas dresses, Indian headbands or scarfs tied across the forehead in Navaho style, and of course, vests of all kinds (24:24; 15:60; 34:29).

The maxi length hemlines were still available but showed little significant progress. Mini-skirts were more widely worn than ever before. Not only schools, but businesses as well were drawn into the battle of the mini. In one company survey, the main consensus of opinion was that secretary's skirts should not be over four inches above
Several movie films released during 1968, "Bonnie and Clyde" and "Star," revived the fashions of the 1920s and 1930s. These included wide-lapeled, pinstriped suits, slouch hats or berets worn low over the brow, soft curls, slinky satin and crepe evening dresses cut on the bias, knotted silk scarves and long, belted jumpers (56:8; 60:1).

Women began copying a style first introduced for men's wear—the Nehru jacket. This jacket was fitted, long, with slim sleeves and a small stand-up collar. It was often worn with a turtle-neck shirt and dangling neck jewelry. By the year's end the Nehru jacket was fast losing favor and would be remembered only as a passing fad of 1968.

A term used over and over in the fashion world was the word "unisex." This referred to identically designed wardrobes for male and female—often consisting of pants, ruffled shirt, a vest or jacket and jewelry. Many department stores opened "unisex" boutiques and the young, especially, enjoyed this type of dress. To some observers it was offensive; it signified the breakdown of conventional attitudes of sexual behavior. Others lauded the clothes as a statement for freedom—"communicating as human beings without the hamperings of femininity and masculinity" (69:11).

The end of the decade under study, 1969, was a moment in fashion history when the only woman who was not "well-
dressed" was the women who did not look like an individual. "Anything goes" was the women's fashion guideline—any length of skirt, any attitude and school of dress, any and all colors. If fashion really is, as Pablo Picasso sees it, "everything that becomes unfashionable" (59:1) then fashion was rampant—all was fashionable, nothing was obsolete! The fashion director of Cohama Fabrics, Edith d'Errecalede, summed up the story of 1969 fashions by categorizing the clothes revolution into three groups: contemporary (lean, long, sweater), futuristic (space minded), and retrospective (the periods between 1880 and 1900, the 1920s, the 1930s and the 1947 New Look by Dior) (59:1).

One of the fashion impressions of 1969 was that it was the year of the pants look. There was a great variety of pants silhouettes and many terms used to describe them. Besides the very popular tailored "pants suit" previously mentioned, there were wide straight-legged extra long "city pants," harem pants, wrap-legged pants, jump suits (pants and vest-like top all in one piece), bell bottoms (55:10) party pajamas, knickers, elephant-leg (extremely wide pants) and culottes. The newest look was pants worn with a matching midi length dress. By now, most restaurant owners no longer forbade the wearing of pants, and many of the schools, and businesses as well, endorsed them as acceptable attire. Churches, ministers, judges and City Hall officials now had to make similar decisions as bridal
pant suits became available. Designer Geoffrey Beene predicted that "by the year 2000, women will be wearing only pants" (45:95).

No-bra and see through clothes, started in 1964, were becoming more prevalent. It appeared to be a further outgrowth of a re-evaluation of values, an honesty, freedom. Some of the favorite items were in openwork crochet and lace. Regardless of what women wore underneath these clothes, the nude look swept from coast to coast (16:62; 46:61).

Any skirt length was worn, whether mini, midi, or maxi (50:12). Many people, particularly buyers and manufacturers, wondered about the mini's potential life span and received the reply "indefinite" from fashion historian, James Laver (19:83). The midi length skirt (mid-calf) was not widely worn, especially by the older woman who could still recall wearing the "new look" of 1947. Some women found the midi length dress acceptable when worn over matching pants. It remains to be seen in the coming years if the mid-calf length will gain in popularity. Maxi length coats had been shown as early as 1964 and reintroduced in 1968; but not until 1969 did they become popular. The tall, under thirty year old, woman found the maxi fun and comfortable to wear, particularly in cold or rainy weather. Floor-length mufflers and scarves, with either a mini-skirt and boots, or wide-legged pants, were worn with these elongated coats (33:42).
Young women found furs a fun fashion—not for status (as furs were previously accorded), but for warmth and style. The dyed and patterned real and fake fur clothes came in minis, midis, maxis and enormous ten foot long scarves (20:76; 49:52).

Other fashion impressions of 1969 were the "gypsy" look which consisted of patchwork skirts, petticoats, sash wrapped sheer blouses worn with vests, and gold chains around the neck and waist. "Body jewelry" became a term designating chains of either metal, plastic, or pearls, shaped as breast plates, vests, ultrashort skirts, extra wide belts etc. (16:62). The Indian influence in dress continued as buckskin, fringed and beaded jackets, vests and dresses were worn (26:40).

The review of literature found no previous study on women's opinions used as predictors of fashion trends.
CHAPTER III

PROCEDURE

A. Questionnaire

A preliminary questionnaire was developed and given to ten Home Economics Instructors at San Fernando Valley State College as a pilot study. A cover letter solicited their co-operation and suggestions in making the questionnaire clear and more meaningful. In some instances a personal interview was held to clarify a particular section of the questionnaire.

The final form used was a four page questionnaire having three main parts. The first part dealt with personal information concerning the respondent: age, occupation, residence, education, marital status and social activities. The second part attempted to gain information on her knowledge of and interest in fashion. These questions included items about fashion related activities, fashion related magazines read, fashion shows attended and fashion trends foreseen for the 1970s. The third part of the questionnaire included eighteen sketches showing different women's fashions that were typical of the years 1960-1969. Below each sketch the respondent was asked to
give her opinion of the design and whether or not she owned (or planned to own) the item.

B. Sample

In order to gain a broad base for the fashion responses, the questionnaire was administered to women who were grouped into five main categories. These were:

**Group I** - Women currently employed in fashion related positions such as fashion buyers, models and manufacturer's representatives.

**Group II** - Home Economics Instructors.

**Group III** - Home Economics Students in college—both upper and lower division.

**Group IV** - Women attending Adult Education Dressmaking Classes—both beginning and advanced classes.

**Group V** - Others.

**Group I** - Women Currently Employed in Fashion Related Positions

Various clothing stores and manufacturers were chosen (in the Los Angeles area) as representatives of women's clothing. Wherever possible, the women's fashion buyers and manufacturer's representatives were contacted personally to gain their co-operation in completing and returning the questionnaire. Where a personal interview was not held, a telephone interview was conducted. In a few cases the questionnaire was sent with a cover letter.
but no prior contact. Each questionnaire was accompanied by a self-addressed, stamped envelope. After two weeks, those who had not returned the form were sent a postcard reminding them of the study and asking for their help in completing the research. Of the seventeen manufacturers who were sent questionnaires, nine were returned; of the nineteen buyers, nine were returned; of two professional models, two were returned; or a total of twenty responses from thirty-eight attempts or 52.3 percent return.

Group II - Home Economics Instructors

The second group in the sample, included Home Economics Instructors from San Fernando Valley State College, California State College at Los Angeles and secondary school teachers. Of eighteen questionnaires, fourteen were completed or 77.7 percent.

Group III - Home Economics Students

Home Economics Students at San Fernando Valley State College comprised the third group. The questionnaires were given by the instructors during class time and therefore, there was a 100 percent return. Thirty questionnaires were administered to a Beginning Clothing Construction class, nine to an upper division Seminar class and eleven to a Graduate Research class for a total of fifty responses.
Group IV - Women Attending Adult Education Dressmaking Classes

Group four encompassed older women enrolled in two adult education classes in Glendale, California. Here again, the forms were given during class time by the instructors with a 100 percent return. The Advanced class totaled twenty-one and the Beginning class twenty-four, for a total of forty-five opinions.

Group V - Others

Finally, group five included forty women from a church group and twenty neighborhood women or sixty responses. Forty-five questionnaires had been given to the church group and five were not completed for a final return of 88.8 percent. All of the neighbors responded.

C. Data Processing

For the purpose of this study on women's opinions of fashions, frequency distribution, percentages and correlations were computed separately for each of the five groups and also collectively for the total sample of one hundred eighty-nine women. The chi square method of statistical evaluation was used to test the significance of the research results.
CHAPTER IV

FINDINGS AND ANALYSIS

A. Description of Sample

(1) Age

The sample for this study totaled one hundred eighty-nine women and of these, there were nine percent who were under twenty years of age, 44 percent who were twenty to thirty-four years old and 47 percent over thirty-five years old. When these figures are broken down into the five groups, the picture becomes clearer (see Figure 1, page 27). In three of the groups (Group I, II, V), the majority of women were over thirty-five years old. In two of these groups (Group I and II), there were no women under twenty years of age and in Group IV there were only four percent. The youngest respondents were found among the Home Economics Students (Group III), where 42 percent were twenty to twenty-four years old, 12 percent were twenty-five to twenty-nine years old, 14 percent were thirty to thirty-four years old for a total of 68 percent in the twenty to thirty-four year old group. In this group there were also 16 percent under twenty years of age and therefore, 34 percent were under thirty-four years of age.
FIGURE I

AGES OF THE SAMPLE

a - Under 20 years old
b - 20-34 years old
c - 35 years old and over
(2) Residence

The majority of respondents lived in a large city. Only two reported living in a rural home (1.1%), thirty-nine were from small towns below 50,000 population (20.6%) thirty-seven resided in towns of 50,000-100,000 population (19.6%), and one hundred eleven were living in a large city of 100,000 or more (58.7%). Over three-fourths lived in cities of 50,000 population or more.

(3) Education

Of the total population, there were nine women (4.8%) who had less than a high school education, forty-six (24.3%) had high school diplomas, sixty-one (32.3%) had some college education, forty-six (24.3%) had earned a Bachelor degree, twenty-four (12.7%) had earned Post Bachelor degrees and three (1.6%) were European educated with no American equivalent. In Group I, the Women in Business, 70 percent had education beyond a high school diploma. Group II, Home Economics Instructors, and Group III, Home Economics Students, had, as expected, all earned at least a high school diploma. Of Group IV, the Adult Education Students, 48.9 percent had gone beyond a high school education, and Group V, had a larger percentage--65.3 percent. Even if Groups II and III were not considered since they all had some higher education, there is still a majority of women in the other three groups (70%, 49%, 65%) who found some college education desirable.
(4) Marital Status, Family Size

Marital status and family size had little or no effect on the study's findings and will not be analyzed in detail. It might be stated, however, that of the total sample, approximately 24 percent were single, 3 percent were engaged, 66 percent were married, 6 percent were divorced and 1 percent were widowed. Several of the women did not answer this question.

TABLE 1

DEGREE OF PARTICIPATION IN SOCIAL ACTIVITIES BY RESPONDENTS

<table>
<thead>
<tr>
<th>Number of Social Activities</th>
<th>Group I</th>
<th>Group II</th>
<th>Group III</th>
<th>Group IV</th>
<th>Group V</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>None</td>
<td>20</td>
<td>7</td>
<td>22</td>
<td>25</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>1</td>
<td>20</td>
<td>14</td>
<td>24</td>
<td>31</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>25</td>
<td>21</td>
<td>26</td>
<td>22</td>
<td>29</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>25</td>
<td>29</td>
<td>14</td>
<td>20</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>21</td>
<td>8</td>
<td>0</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>0</td>
<td>7</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

(5) Social Activities

The number of social activities to which the respondent currently belonged varied from "none" for thirty women (17.5%) to six social groups reported by two women
(1.1%). Seventy percent of the women belonged to one, two, or three social organizations. Within the five separate groups, however, Table 1, page 29, indicates a marked drop in participation for four or more social activities. When four or more are calculated together Group I had 10 percent participation, Group II 26 percent, Group III 15 percent, Group IV 6 percent and Group V 12 percent.

(6) Occupation

The woman's occupation was significant insofar as it placed her into one of the five groups: such as, Business Women who were currently employed in fashion related positions. The questionnaire's inquiry concerning the respondent's current or past, full or part-time employment did not contribute significant data.

B. Fashion Related Activities

Ten different fashion related activities are cited in Table 2, page 31. Before analyzing these results, it should be noted that in the total sample, thirty-five (18.5%) women indicated that they did not engage in any of the activities and thirteen women (6.9%) mentioned other activities. These other activities included: Director of Advertising and Publicity for a manufacturer, promotion for the National Fashion Board for Youths, Corporate Fashion Co-ordinator, Fashion Photographer, Fashion Copywriter, Teacher, and Planner of Fashion Shows.
<table>
<thead>
<tr>
<th>Fashion Related Activities</th>
<th>Group I</th>
<th>Group II</th>
<th>Group III</th>
<th>Group IV</th>
<th>Group V</th>
<th>Total for All Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fashion Illustration</td>
<td>15</td>
<td>7</td>
<td>12</td>
<td>4</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>2. Clothing Design</td>
<td>20</td>
<td>43</td>
<td>20</td>
<td>6.7</td>
<td>11.7</td>
<td>15.9</td>
</tr>
<tr>
<td>3. Clothing Construction</td>
<td>10</td>
<td>86</td>
<td>78</td>
<td>100</td>
<td>45</td>
<td>66</td>
</tr>
<tr>
<td>4. Textiles</td>
<td>10</td>
<td>57</td>
<td>42</td>
<td>6.7</td>
<td>6.7</td>
<td>20</td>
</tr>
<tr>
<td>5. Apparel Selection</td>
<td>60</td>
<td>57</td>
<td>64</td>
<td>8.9</td>
<td>21.7</td>
<td>36.6</td>
</tr>
<tr>
<td>6. Selling Fashion Items</td>
<td>70</td>
<td>7</td>
<td>30</td>
<td>13</td>
<td>11.7</td>
<td>22.8</td>
</tr>
<tr>
<td>7. Management in Fashion Departments</td>
<td>55</td>
<td>--</td>
<td>6</td>
<td>--</td>
<td>3</td>
<td>8.5</td>
</tr>
<tr>
<td>8. Professional Model</td>
<td>20</td>
<td>7</td>
<td>12</td>
<td>4</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>9. Sales in Yardage and Department Stores</td>
<td>10</td>
<td>7</td>
<td>20</td>
<td>2</td>
<td>10</td>
<td>10.6</td>
</tr>
<tr>
<td>10. Buyer</td>
<td>45</td>
<td>--</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

*Totals may equal more than 100% due to different employment requirements.*
The activities least engaged in by the total sample included: Fashion Illustration (8%), Management in Fashion Departments (8.5%), Professional Model (7.9%), and Buyer (7.4%). As anticipated, in each of these four activities it is the women in business who most often are involved in the activity--15 percent were Fashion Illustrators, 55 percent were Managers of Fashion Departments, 20 percent were Models and 45 percent were Buyers.

The fashion related activity most often engaged in by the total sample was clothing construction, with a 66.1 percent participation. This figure naturally is high since some of the college students polled, as well as all of the Adult Education class members, were currently enrolled in a Clothing Construction class. In contrast, only 10 percent of the Business Women indicated that they do any sewing. This low percentage could be because the women are either given clothing by manufacturers (as advertising or promotion), or else they can buy the clothing at a discount. It might also be said that these women do not have the time to sew because they are working. But, this factor could apply to Home Economics Instructors as well, and 86 percent of that group find time to sew. In Group V (Others), 45 percent stated that they were involved in clothing construction. In this group, it was by far the most popular of the fashion related activities.

These findings on clothing construction, correspond to a recent study reported in the American Fabrics magazine.
(27:32). In this survey, it was noted that the young women (13-19 years old) considered sewing their favorite hobby. It was estimated that in the United States alone, there are 44 million home sewers who construct 500 million garments annually at an expenditure of $2.5 billion. All of these statistics must be encouraging not only to pattern and yardage manufacturers but also to sewing machine manufacturers and all the accompanying notions producing companies. It might further indicate a continuing future for clothing construction (and related) classes.

Few of the women were involved in sales in yardage and department stores. The highest number to participate in this type of work was found among the college students (20%). This group also was engaged in selling fashion items (30%). The women in business, understandably, had the highest number who sold fashion items (70%). It is possible that the college students found part-time sales work more readily available to them in these departments; or perhaps, they chose fashion related sales work because they were more interested in clothing than the three remaining groups. This latter analysis corresponds to a study reported by Mary Shaw Ryan in her book Clothing: A Study in Human Behavior, which showed the younger, unmarried woman had the highest clothing interest (4:116).

Actual clothing design was checked by 15.9 percent of the sample. The highest percentage in this category was 43 percent of the Home Economics Instructors polled.
Twenty percent of the college students and the Business Women indicated that they had designed clothing.

Of interest in the three remaining fashion related activities (textiles, apparel selection, and professional model), is the fact that the Business Women are heavily involved in selection (60%) and selling (70%) of fashions, but have very little textile experience (10%). It would seem that in order to select and sell women's fashions, one would need more textile information in order to satisfy the consumer's questions about the garment. Perhaps this is unimportant; the consumer is not as interested in the fabric as he is in the design and color of the garment.

The Adult Education Students had a limited knowledge of textiles (6.7%), which may indicate a need for including a unit on fabrics before clothing construction begins. The Home Economics Instructors (57%) and the Home Economics Students (42%) had the highest textile experience.

There were several instances where no participation was indicated; as, no Home Economics instructors or Adult Education Students had experience in fashion department management. Also, no responding instructors had even been buyers.

C. Fashion Magazines

Table 3, page 35, lists eight women's magazines which contain fashion news, and those who answered the
<table>
<thead>
<tr>
<th>MAGAZINE</th>
<th>GROUP I</th>
<th>GROUP II</th>
<th>GROUP III</th>
<th>GROUP IV</th>
<th>GROUP V</th>
<th>TOTAL FOR ALL GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glamour</td>
<td>50</td>
<td>30</td>
<td>7</td>
<td>21</td>
<td>6.7</td>
<td>28.9</td>
</tr>
<tr>
<td>Harper's</td>
<td>45</td>
<td>20</td>
<td>14.3</td>
<td>57</td>
<td>2</td>
<td>17.8</td>
</tr>
<tr>
<td>Ladies Home</td>
<td>30</td>
<td>15</td>
<td>28.6</td>
<td>14.3</td>
<td>26</td>
<td>34</td>
</tr>
<tr>
<td>Journal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mademoiselle</td>
<td>45</td>
<td>20</td>
<td>7</td>
<td>42.9</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>McCall's</td>
<td>35</td>
<td>20</td>
<td>35.8</td>
<td>28.6</td>
<td>26</td>
<td>42</td>
</tr>
<tr>
<td>Seventeen</td>
<td>40</td>
<td>15</td>
<td>---</td>
<td>35.8</td>
<td>14</td>
<td>40</td>
</tr>
<tr>
<td>Vogue</td>
<td>70</td>
<td>20</td>
<td>35.7</td>
<td>50</td>
<td>14</td>
<td>44</td>
</tr>
<tr>
<td>Pattern Co.</td>
<td>10</td>
<td>5</td>
<td>28.6</td>
<td>57</td>
<td>20</td>
<td>38</td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: Mo. = Monthly
Occ. = Occasionally
questionnaire were asked to indicate whether they read the magazine monthly, occasionally or never. There was also space available for listing other publications read which contained articles on women's fashions. Those listed in descending order of frequency were: Good Housekeeping, Redbook, Cosmopolitan, Life, Time, Women's Wear Daily, Newspapers, Town and Country, Fashion Week, Clothes and Look.

For the total sample, the most popular magazine was McCall's. It was read monthly by 32.3 percent of the sample and occasionally by 34.4 percent of the sample (total of 67% of the sample). The second most read magazine was the Ladies Home Journal with a combined total of 61 percent of the sample having read it at some time. Mademoiselle was the least read of the publications with 32 percent having read it and Harper's was read by 34 percent of the sample. However, 65 percent of the Business Women read both Mademoiselle and Harper's magazines either monthly or occasionally.

Vogue magazine, one of the leading national magazines devoted exclusively to the coverage of women's fashions, was read by 56.6 percent of this sample. This included 90 percent of the Business Women and 86 percent of the Home Economics Instructors. For the three remaining groups, III, IV, V, those who read Vogue did so occasionally rather than monthly.

Over half of the sample read the pattern company
publications. Here it may be noted that the Business Women read this source of fashion the least often—10 percent monthly, 5 percent occasionally. This correlated with the previous finding that of the Business Women polled, only 10 percent did any sewing. Another interesting finding was that all of the Adult Education Students were enrolled in a sewing class, but only 20 percent read pattern publications monthly and 20 percent did so occasionally for a total of 40 percent. What do the remaining 60 percent read for clothing construction inspiration? According to this study, the most frequently read magazines by this group were McCall's and Ladies Home Journal. These two magazines do carry pattern information but of necessity it is limited information.

Seventeen magazine was the sixth most read magazine (38.1%), but the majority of these readers were either Business Women (55%), who probably find the teenage market very important in their work, or the Home Economics Students (54%), who were the youngest group and so understandably interested in this magazine. None of the Home Economics Instructors read Seventeen magazine monthly, but approximately 36 percent looked at it occasionally. After Vogue, Glamour magazine was the choice for the Business Women (80%). This magazine also was popular with the Home Economics Students (52%) and was read by 44 percent of the total sample.
D. Fashion Trends Foreseen for 1970s

In some respects the results from this part of the questionnaire proved the most intriguing since the 1970 fashions have just begun. Before analyzing these statistics, however, the other fashion trends which were written in should be listed. One of the recurring forecasts listed by some women in each of the five groups was that the style may not be as important as the fabric which is employed to carry out the design. Here are some of the comments:

- Softness in fabrics and prints
- Clinging rib knits
- Large usage of man-made knit fibers in piece goods
- Thermo-controlled clothing
- Elegance in fabrics
- More bright colors and blends of colors

Another often stated forecast was for individual freedom to wear what one wished.

Table 4, page 39, lists the nine forecasts for the 1970s and makes the dilemma of today's fashions somewhat clearer. As this paper is being written, Spring 1970, there is a widespread discussion and mounting protest about the return of the mid-calf skirt length referred to as "midi." The questionnaire gathered opinions of women in November 1969, and at that time the women in the business of fashion predicted the continuation of the mini-
TABLE 4
FASHION TRENDS FOR THE 1970s AS PROJECTED BY GROUPS  (Data in Percent)

<table>
<thead>
<tr>
<th>FASHION TRENDS FORESEEN FOR THE 1970s</th>
<th>GROUP I</th>
<th>GROUP II</th>
<th>GROUP III</th>
<th>GROUP IV</th>
<th>GROUP V</th>
<th>TOTAL FOR ALL GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Modification of the present fashions</td>
<td>50</td>
<td>50</td>
<td>44</td>
<td>53</td>
<td>48</td>
<td>46.7</td>
</tr>
<tr>
<td>2. Repetition of the past</td>
<td>45</td>
<td>28.6</td>
<td>52</td>
<td>26.7</td>
<td>28</td>
<td>36</td>
</tr>
<tr>
<td>3. Complete new approach</td>
<td>25</td>
<td>14.3</td>
<td>6</td>
<td>17.8</td>
<td>8</td>
<td>12.2</td>
</tr>
<tr>
<td>4. Return of long skirts</td>
<td>35</td>
<td>21.4</td>
<td>22</td>
<td>13</td>
<td>35</td>
<td>25.4</td>
</tr>
<tr>
<td>5. Continuation of mini-skirt</td>
<td>65</td>
<td>42.9</td>
<td>67</td>
<td>35.6</td>
<td>46.7</td>
<td>50.3</td>
</tr>
<tr>
<td>6. Wearing of pants instead of skirts</td>
<td>30</td>
<td>64.3</td>
<td>74</td>
<td>24</td>
<td>43</td>
<td>47.1</td>
</tr>
<tr>
<td>7. More nudity</td>
<td>20</td>
<td>21.4</td>
<td>23</td>
<td>17.8</td>
<td>25</td>
<td>23.3</td>
</tr>
<tr>
<td>8. Disposable clothing</td>
<td>15</td>
<td>28.6</td>
<td>38</td>
<td>24</td>
<td>45</td>
<td>33.9</td>
</tr>
<tr>
<td>9. Unisex clothing</td>
<td>35</td>
<td>28.6</td>
<td>34</td>
<td>15.6</td>
<td>26.7</td>
<td>27</td>
</tr>
</tbody>
</table>
skirt (65%) and the modification of the present hem length (50%). These were their two strongest predictions!! Only 35 percent predicted the return of longer skirts. Despite women's protests, many leading designers are predicting that 40 percent or more of available fashions will be mid-calf length by the Fall of 1970, and that women will wear them to be "in style" (17:39).

Looking at the whole picture of 1970 fashion forecasts, we see that the strongest prediction (50.3%) was for a continuation of the mini-skirt length. In contrast, only 25.4 percent of the population felt long skirts would return. The sample also believed pants would be worn in place of skirts (47.1%), and that there would be a modification of present fashions (46.7%). Approximately one-third of these women forecast a repetition of past fashions and increased usage of disposable clothing. About one-fourth of the sample felt nudity and unisex clothing would increase. Only 12.2 percent forecast that there would be a complete new approach to women's fashions.

The Home Economics Students revealed the young women's fashion hopes for the 1970s. Their strongest predictions were for the increased wearing of pants in place of skirts (74%) and also the continuation of the mini-skirt (67%). Only 22 percent hoped for a return of long skirts. This was the group to forecast most strongly a repetition of the past (52%), as well as more nudity (23%) and more disposable clothing (38%). The young people
forecast the lowest percentage of all five groups (only 6%) that there would be a complete new approach to women's fashions.

Home Economics Instructors believed that the main fashion trends for women in the 70s, would be the wearing of pants in place of skirts (64.3%), a modification of present fashions (50%), and the continuation of the mini-skirt (42.9%). Only 21.4 percent believed that long skirts would return in the near future.

Group IV, the Adult Education class members, felt strongest about the modification of present fashions (53.5%), and the continuation of the mini-skirt (35.6%). About one-fourth of this group thought that past fashions would be revived, that pants would replace skirts, and that there would be more disposable clothing. The group's least expectations were for the return of long skirts (13.3%) and for unisex clothing (15.6%).

Group V had strong feelings for the modification of present fashions (48.3%), the continuation of the mini-skirt (46.7%), the wearing of disposable clothing (45%), and the wearing of pants instead of skirts (43.3%). This group, and the Business Women, were the highest in predicting the return of longer skirts; 35 percent of each group felt that this would occur. Only 8.3 percent of the women in Group V believed that there would be a complete new fashion approach for women in the 1970s.
E. Fashion Sketches

The third part of the survey was concerned with sketches of clothing typically worn during the 1960s and the women's opinions of them. These eighteen designs were chosen on the basis of the clothing that newspapers, magazines and other publications were showing during the years 1960-1969. Figure II, page 43, summarizes the total sample's feelings about these designs.

Of the eighteen sketches, the most favored was the Pants Suit (97%), with the A-Line Dress a close second choice (96%). In the second part of the question on sketches (concerning the respondent's ownership of the garment), 45 percent owned a pant suit, 25 percent did not own one, 18 percent planned to purchase or make one, 3 percent indicated that they already owned one and planned to get another, and 9 percent did not answer. The analysis of the five women's groups, taken individually, concerning the Pants Suit, showed some interesting results. The Business Women and the Home Economics Instructors were all in favor of the Pants Suit; 60 percent of the Business Women but only 36 percent of the Home Economics Instructors owned one or more. However, 29 percent of the Instructors planned on buying a pants suit. The group which showed the most ownership of the pants suit, was the Home Economics Students, 66 percent owned one and another 16 percent planned to get one. The group who owned the least number
<table>
<thead>
<tr>
<th>FASHION DESIGNS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pants</td>
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<td>Midi</td>
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**Key:**

- Percent of women who:
  - "Like" - a
  - "Like Somewhat" - b

**FIGURE II**

FASHION DESIGNS IN ORDER OF RESPONDENTS PREFERENCES
of pants suits, was the Adult Education group, where 96 percent liked it, but only 27 percent owned one.

Regarding the A-Line Dress, 6 percent of the total sample did not respond, 74 percent owned an A-line dress, 9 percent did not own one and 11 percent planned to purchase or construct an A-line dress. Of the five groups, all of the Home Economics Instructors liked the A-line dress design. Eighty-seven percent of Group V owned an A-line dress and another 13 percent planned to get one. Of the Business Women only 65 percent owned an A-line dress; this was the lowest degree of ownership for this design.

The ownership of the total sample was much higher for an A-line dress than for a pants suit (74 percent owned an A-line compared to 45 percent owning a pants suit), which might be because the A-line style was popularized early in the 1960s and the pants suit only in the last few years. The much higher percentage of ownership for the A-line dress could also be due to the fact that it could be worn on more occasions, whereas the pants suit would tend to be somewhat limited.

Out of the eighteen fashion sketches, ten were dresses of various styles and lengths, one was a bathing suit and seven were some form of pants (from mini length pants dress to flowing party pants). Although the number of pants sketches used was less than dress sketches, five of the seven top clothing choices involved some form of
pants!

In summary, Pants Suits and A-Line Dresses were first and second choices, the Shift Dress was third, Pants Dress fourth, Party Pants fifth, Bell Bottom Pants sixth and Capri Pants seventh. At least for this sample of 189 women, pants were the preferred way to dress.

Of interest in these top seven selections is the continued popularity of the shift dress of 1963 and of the close-fitting, figure-revealing capri pants of 1961. Eighty-six percent of the sample still liked the shift dress and 77 percent still liked the capri pants. The shift dress was still available in the stores at the close of 1969 but very few stores stocked any capri pants. The capri pants were most popular with the Adult Education Women (89%) and least popular with the Business Women (50%). In contrast, the loose-fitting Bell Bottom Pants were the favorites of the Home Economics Students (92%) and least favored by the Adult Education Women (60%). The even fuller Party Pants were liked by all of the Business Women and by 71 percent of the Adult Education Women. This was the lowest percent for this style. So it appeared at least in style of pants that women preferred having a variety of silhouettes.

The Mini-Skirt ranked eighth in fashion choices. Seventy-three percent of the sample did like it and 42 percent owned a mini-skirt. The lowest percentage of mini-skirt owners was among the Home Economics Instructors (7%)
and as expected, the highest percentage of ownership was among the youngest women, the Home Economics Students where 30 percent owned a mini-skirt and another 10 percent were planning to acquire one.

Costume clothing encompassed a great variety of clothing usually selected separately and then combined in various ways. The sketch shows wide-legged pants worn under a mini wrap-around skirt, topped by a long-sleeved shirt, a vest, and masses of jewelry. This look placed ninth (67% liked it) concerning opinions of fashion sketches. In the late 1960s there was a reoccurring theme that women be individualistic in their dress and the costume provided the answer; it was unlikely that any two women would be dressed alike. The Costume was liked and owned by 95 percent of the Business Women, 79 percent of the Home Economics Instructors, 72 percent of the Home Economics Students, 67 percent of Others and 44 percent of the Adult Education Women.

The Mod look of dress which had begun in London in 1966 received approval by half of the sample. Here again, the Business Women lead the groups with four-fifths liking it, while only 29 percent of the Adult Education Women chose it.

The full length skirt style known as the Maxi was chosen by 44 percent of the women and yet only 5 percent owned one and another 12 percent planned on buying one. The Business Women were the pioneers—85 percent favored
the maxi, 15 percent owned one and another 15 percent planned to own one. Perhaps, the other women in the sample who favored the maxi length were going to "wait and see" before buying.

A loose fitting garment called a Tent Dress, was considered by one of the buyers as the least imaginative designs of the 1960s. Even so, 42 percent of the women in this survey, liked it; Group V had 54 percent in favor while Group I showed only 25 percent in favor of the tent dress.

Men and women dressing alike, Unisex clothing, found approval by over a third of the sample (33%). Among the Home Economics Students who were polled the unisex way of dress was quite popular; 54 percent liked it, 32 percent owned it and 3 percent planned on owning a unisex outfit. This was the reverse among the Home Economics Instructors, where only 21 percent answered that they liked unisex clothing and only 7 percent owned this type of fashion.

Hippie type of free-flowing robes and dangling jewelry was liked by 18 percent of the total sample. Other unconventional clothing as See Through and Metal clothing were the less acceptable choices of dress.

However, the Midi length of dress which is presently being shown at the major fashion centers here and abroad, was the least popular of all eighteen fashion sketches. Only 2 percent liked it and 6 percent liked it somewhat (8% total). Concerning ownership of the midi 10 percent
did not answer, 6 percent owned one, 83 percent did not own one, and only three women said they planned to buy one. Two of these were Business Women who indicated on their returned questionnaires that they would get a midi only to wear over matching pants.
CHAPTER V

SUMMARY AND CONCLUSIONS

This study on women's reactions to fashions of the past ten years produced some interesting data as analyzed by the hypotheses.

NULL HYPOTHESIS I: There is no difference in reactions of women to fashion trends as compared by age, marital status, occupation, family size, residence, social activities or education.

Although there were various differences between the five groups and their 1970 fashion forecasts, these differences could not be correlated with the woman's area of residence, education, marital status or family size. Under residence, for example, there were no major differences among the size of towns where the women resided. Only two of the one hundred eighty-nine women lived in a rural community of Los Angeles County. The majority were from cities of 50,000 population or more. A woman in Los Angeles County living in a town of 50,000 people is in many cases in such close proximity to another town (often sharing common boundary lines) that a geographic difference is not apparent. Perhaps if there had been a larger
sample and from more diversified areas the item of residence would have registered marked differences between the groups.

The fact that all of the Business Women were involved in fashion as part of their occupations will be discussed in more detail under Hypothesis III. Aside from this one group no correlations were found between fashion predictions and whether or not the women in each group were employed full or part-time or whether they were currently not employed outside of the home.

There was some dissimilarity between the number of social activities to which the groups belonged and what they thought about some of the fashion trends. The Adult Education Women engaged in the smallest number of social activities, Table 1, page 29. For this group only 22 percent were active in three or more organizations compared to 57 percent of the Home Economics Instructors to 38 percent of group five, "Others," to 35 percent of the Business Women, and to 28 percent of the Home Economics Students. The Adult Education Women were the most static in their fashion outlook. They registered the highest percentage (53%) who wished to keep fashion as it is—that is, "modification of the present." This group also had the smallest percentage of women who wished to embrace such changes as more nudity, unisex clothing, return of long skirts and the wearing of pants instead of skirts.

Mary Shaw Ryan, in her book, "Clothing: A Study In
Human Behavior," cited a study in which fashion leadership was found to increase with expanding gregariousness (4: 76). One of the measures of gregariousness was the number of organizations to which the subject belonged. For the present study this theory is partly true. The Adult Education Women were the least gregarious of the five groups and showed the least fashion leadership. However, the reverse did not hold true: that the fashion leaders (who were the Business Women) were the most gregarious. More investigation needs to be done in this area perhaps by measuring gregariousness in some other manner. Additional data on fashion leadership will be discussed under Hypothesis III.

The greatest divergencies found among the women and their fashion forecasts, appeared to be due to the ages of these women. Figures on the ages (Fig. I, p. 27) show 70 percent of the Home Economics Students under twenty-nine years old. This figure was a far larger percentage than the other four groups (Business Women 25%, Home Economics Instructors 0%, Adult Education Women 38%, and Others 27%). These Home Economics Students chose as their favorite fashion trends the wearing of pants instead of skirts (74%) and the continuation of the mini-skirt (64%). One other group, Home Economics Instructors (64%), chose the wearing of pants instead of skirts as their foremost fashion prediction, but their second choice was for a modification of the present fashion scene.
Based on the above findings, Null Hypothesis I is partially accepted. There were no apparent differences between the groups due to residence, education, occupation, marital status, or family size; but there appeared to be substantial differences when measured against the respondent’s age and number of social activities to which she belonged.

NULL HYPOTHESIS II - There is no difference in reactions to fashion when measured against the respondent’s knowledge of fashion.

The parts of the questionnaire dealing with the respondent’s knowledge of fashion included: the number and kind of fashion related activity in which the subject was or had been engaged, the magazines she read, especially Vogue and Harper’s Bazaar, and the fashion shows she attended.

It was found that of the Business Women 95 percent attended fashion shows, 90 percent read Vogue magazine, 65 percent read Harper’s Bazaar either monthly or occasionally and, of course, all of them were engaged in fashion related activities. These women tended to have strong opinions about a fashion and were more prone to give definite answers such as "Like It," and "Dislike It," rather than "Like Somewhat," "Dislike Somewhat," or "No Opinion." They also had a higher percentage of women who were in favor of the newer designs as maxi and midi length hem-
The opposite was true for the least fashion educated group, V—"Others." Twenty-five of these women (42%) had no involvement with any of the fashion related activities, 45 percent did not attend fashion shows, 55 percent never read Vogue magazine, 63 percent never read Harper's Bazaar magazine. These women tended to prefer older fashions (from the early 1960s) as 75 percent liked capri pants and 68 percent liked a shift dress.

On the basis of these findings, Null Hypothesis II is rejected. There seems sufficient evidence to state that there are definite differences in reactions to fashion when measured against the respondent's apparent knowledge of fashion.

NULL HYPOTHESIS III - There is no difference in population acceptance of present fashion.

The acceptance of a fashion was measured by the women indicating whether they owned the item or had intentions of acquiring it. In almost every case, the Business Women led the five groups in accepting a newer design by actually owning or planning to own the fashion. An exception was the pants suit, where the students scored a higher percentage. See Table 5, page 54. As indicated by Table 5, the Adult Education Women scored the lowest percentages in each category (except the mini dress), in their acceptance of newer fashions.
<table>
<thead>
<tr>
<th>GROUP</th>
<th>MINI Own to own</th>
<th>MINI Plan to own</th>
<th>MIDI Own to own</th>
<th>MIDI Plan to own</th>
<th>MAXI Own to own</th>
<th>MAXI Plan to own</th>
<th>PANTS SUIT Own to own</th>
<th>PANTS SUIT Plan to own</th>
<th>COSTUME Own to own</th>
<th>COSTUME Plan to own</th>
<th>PARTY PANTS Own to own</th>
<th>PARTY PANTS Plan to own</th>
<th>PANTS DRESS Own to own</th>
<th>PANTS DRESS Plan to own</th>
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A further measure of the group differences in opinions on fashion, is dramatically portrayed in Table 6, page 56. This table lists the results of the chi square test of significance for each of the fashion sketches. In only four fashions—Shift Dress, Tent Dress, Pants Dress and A-Line Dress—was the chi square analysis found to be insignificant. All of the other items showed significant differences between the five groups and their reactions to the women's fashions of the 60s. Due to these many differences Null Hypothesis III is rejected.

In conclusion, this investigation of women's reactions toward their fashions of the 1960s showed that the young, better educated, socially active, fashion employed women reacted favorably to most of the designs. The more controversial clothing—No-Bra and See-Through, Hippie, and Metal—were not popular with many of the women and few bought them. The Pants Suit and the A-Line Dress led the list of favorite designs while the least popular of all eighteen designs was found to be the midi length hemline—the newest fashion of the moment! Perhaps we will find the words of James Laver come true when he said:

Most of us are very much the creatures of the present: we may dislike a new fashion when first we see it, but once it is firmly established, we find it difficult to believe that anything very different ever completely pleased us. In looking at the various shapes given to a woman by succeeding fashions, therefore, we may well be puzzled to find reasons why each in turn should have been considered attractive (1:23).
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<td>12. Hippie</td>
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*Chi square was not significant
CHAPTER VI

RECOMMENDATIONS FOR FURTHER RESEARCH

So much could have been added to this study had there been sufficient time and resources. The following recommendations are set forth for those desiring to pursue a fashion study in the future.

1. One of the first additions to this study could be the administration of the questionnaire in various parts of the country to comparable women's groups. This would determine how a woman in Southern California would view her fashions in contrast to a woman in another geographic area of the United States. Perhaps, such clothes as the Maxi would receive a much higher acceptance from women living in cold, wet climates than from women living in Los Angeles County.

2. Investigate why, or why not, women liked various fashion designs and where she would wear the garment.

3. Try and determine if those women who disproved of a fashion, such as the mini-skirt which could not be lengthened, spent less money for clothing, and if this disapproval could possibly correlate with an increase in home sewing.
4. Conduct the study among men and gain their reactions to the women's fashions of the 1960s.

5. The study might also be expanded to include more of the social-psychological aspects of clothing as the percent of income spent on clothing, whether the woman purchased the garment for her own satisfaction or to please another woman or another member of her family such as a teenage daughter or a husband.

6. In a year or two an interesting study would be to investigate whether or not the women in Los Angeles County followed the Paris fashion designers to the midi length hemline. There presently is a great interest in protesting the midi (61:1) but will it continue or will women succumb to the style? In 1967 a George Gallup poll (61:24) showed that of those women questioned on the mini-skirt, 63 percent did not like them, but women bought them!

These are a few recommendations for further study concerning opinions of fashions and fashion acceptance.
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Books


Periodicals


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42. "The Paris Demise of the No-Shape Chemise." Life, September 1, 1958, pp. 78-79.


Newspapers


Encyclopedias


APPENDICES
Pilot Study - Given to ten in Home Economics Department, November 4, 1969.

APPENDIX A

As part of my work toward fulfilling the requirements for a Master's degree in Home Economics at San Fernando Valley State College, I am undertaking a survey on women's fashions of the 1960s.

I would like your cooperation in completing the accompanying questionnaire as part of a pilot study. It is my desire that this pilot study will indicate weak points in the questionnaire as well as its strengths.

Would you please take time today to fill out the accompanying questionnaire? Please feel free to add any comments that would contribute to the clarity of this questionnaire and make it possible to collect the necessary data.

It would be most helpful if you would sign your name so that your suggestions might be discussed with you if necessary.

If you would please place the questionnaire in Dr. Joseph's box within the next 2 or 3 days it would be of real help to me.

I thank you for your cooperation.

Mary Ann Michelsen
# Fashion Questionnaire

Please place a check ( ) in each category that applies to you.

## Age

- **1. Under 20 yrs.**
- **2. 20-24 yrs.**
- **3. 25-29 yrs.**
- **4. 30-34 yrs.**
- **5. 35-39 yrs.**
- **6. 40-49 yrs.**
- **7. Over 50 yrs.**

## Residence

- **8. Rural**
- **9. Small town (less than 50,000)**
- **10. Town 50,000 to 100,000**
- **11. Large city (over 100,000)**

## Education

- **12. Less than 12 yrs.**
- **13. High School diploma**
- **14. 13-16 yrs.**
- **15. Bachelor degree**
- **16. Post Bachelor degree**
- **17. European educated—no American equivalent**

## Marital Status

- **18. Single**
- **19. Engaged**
- **20. Married**
- **21. Divorced**
- **22. Widowed**

## Social Activities

- **25. Church groups**
- **26. P.T.A. and other school related groups**
- **27. Women's club**
- **28. Sorority**
- **29. Professional organization**
- **30. Sports club**
- **31. Political club**
- **32. Theater arts, music, literary clubs**
- **33. Other**

## Family Size

- **23. Boys, ages**
- **24. Girls, ages**

## Occupation

- **34. Employed full-time**
- **35. Employed part-time**

- **Fashion related**
- **Non-fashion related**

- **Fashion related**
- **Non-fashion related**
36. Employed at sometime since 1960  
   __ Fashion related  __ Non-fashion related
37. Currently not employed outside the home
38. Other

In which of the following fashion related activities have you been involved?
39. Fashion Illustration
40. Clothing Design
41. Clothing Construction
42. Textiles
43. Apparel Selection
44. Selling fashion items
45. Management in fashion department
46. Professional Model
47. Sales in yardage and pattern departments
48. Buyer (Of fashion merchandise)
Which store? Location?
49. None of these
50. Other

Which of the following magazines do you read?

<table>
<thead>
<tr>
<th></th>
<th>Monthly</th>
<th>Occasionally</th>
<th>Never</th>
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</thead>
<tbody>
<tr>
<td>51.</td>
<td>Glamour</td>
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<tr>
<td>52.</td>
<td>Harper's Bazaar</td>
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<td>53.</td>
<td>Ladies Home Journal</td>
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<td>54.</td>
<td>Mademoiselle</td>
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<td>55.</td>
<td>McCall's</td>
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<td>56.</td>
<td>Seventeen</td>
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<td>57.</td>
<td>Vogue</td>
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<td>58.</td>
<td>Pattern Company Publications</td>
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<tr>
<td>59.</td>
<td>Other magazines containing fashion</td>
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</tbody>
</table>
Do you attend one or more fashion shows a year?

_60. Yes
_61. No

If yes, which of the following?

_62. Couture show (leading European and American designers)
_63. Local department stores
_64. Small specialty shops
_65. Pattern company
_66. Other

What fashion trends do you foresee for the 1970s?

_67. Modification of the present
_68. Repetition of the past
_69. Complete new approach
_70. Return of long skirts
_71. Continuation of the mini-skirt
_72. Wearing of pants instead of skirts
_73. More nudity
_74. Disposable clothing
_75. Unisex clothing—men and women dress alike
_76. Other
<table>
<thead>
<tr>
<th>FASHIONS OF THE 1960's</th>
<th>BIKINI</th>
<th>SHIFT</th>
<th>TENT</th>
<th>A-LINE</th>
<th>MINI MID-THIGH</th>
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<td>CAPRI PANTS</td>
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<td>HIPPIE</td>
<td>BELL BOTTOM PANTS</td>
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Cover letter for final questionnaire

APPENDIX B

As part of my work toward fulfilling the requirements for a Master's degree in Home Economics at San Fernando Valley State College, I am undertaking a survey on women's fashions of the 1960s.

The past decade has been particularly rich in fashion variety for women and I am interested in your comments about the clothes and also about the fashions you expect for the 1970s.

Would you please take time today to fill out the accompanying questionnaire so that your fashion opinions can be included in this study?

Please do not sign your name. Your responses will be held in the strictest confidence and destroyed after tabulation is completed.

Your co-operation is greatly appreciated.

Thank you!

Mary Ann Michelsen,
Graduate Student

Marjory Joseph, Chairman
Department of Home Economics
# Fashion Questionnaire

**Please place a check ( ) in each category that applies to you**

<table>
<thead>
<tr>
<th>AGE</th>
<th>RESIDENCE</th>
<th>EDUCATION</th>
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</thead>
<tbody>
<tr>
<td>2. 20-24 yrs.</td>
<td>9. Small town (less than 50,000)</td>
<td>13. High School diploma</td>
</tr>
<tr>
<td>3. 25-29 yrs.</td>
<td>10. Town 50,000 to 100,000</td>
<td>14. 13-16 yrs.</td>
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<tr>
<td>4. 30-34 yrs.</td>
<td>11. Large city (over 100,000)</td>
<td>15. Bachelor degree</td>
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<td>5. 35-39 yrs.</td>
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<td>16. Post Bachelor degree</td>
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<td>6. 40-49 yrs.</td>
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<td>17. European educated—no</td>
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<tr>
<td>7. Over 50 yrs.</td>
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</tbody>
</table>

**Marital Status**

| 18. Single       | 25. Church groups          |                                  |
| 20. Married      | 27. Women's club           |                                  |
| 22. Widowed      | 29. Professional organization |                |
|                  | 30. Sports club            |                                  |
|                  | 31. Political club         |                                  |
|                  | 32. Theater arts, music, literary clubs |
|                  | 33. Other                  |                                  |

**Family Size**

| 23. Boys, ages   |                                  |                          |
| 24. Girls, ages  |                                  |                          |

**Occupation**

| 34. Employed full-time | Fashion related | Non-fashion related |
| 35. Employed part-time | Fashion related | Non-fashion related |
In which of the following fashion related activities have you been involved?

39. Fashion Illustration
40. Clothing Design
41. Clothing Construction
42. Textiles
43. Apparel Selection
44. Selling fashion items
45. Management in fashion department
46. Professional Model
47. Sales in yardage and pattern departments
48. Buyer (of fashion merchandise)
   Which store? ________________________________ Location? ________________________________
49. None of these
50. Other___________________________________

Which of the following magazines do you read?

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Do you attend one or more fashion shows a year?

60. Yes
61. No

If yes, which of the following?

62. Couture show (leading European and American designers)
63. Local department stores
64. Small specialty shops
65. Pattern-company
66. Other ________________________________

What fashion trends do you foresee for the 1970s?

67. Modification of the present
68. Repetition of the past
69. Complete new approach
70. Return of long skirts
71. Continuation of the mini-skirt
72. Wearing of pants instead of skirts
73. More nudity
74. Disposable clothing
75. Unisex clothing—men and women dress alike
76. Other ________________________________
Please place a check (✓) on the line that indicates your personal opinion of the following fashions.

Please check both sections under each sketch.

<table>
<thead>
<tr>
<th>Bikini</th>
<th>Shift</th>
<th>Tent</th>
<th>A-Line</th>
<th>Mini Hip-Thigh</th>
<th>Midi Mid-Calf</th>
<th>Maxi</th>
<th>Unisex-Dress Like Men</th>
<th>Pants Dress</th>
</tr>
</thead>
</table>

### A. Like It

- Like
- Somewhat
- Dislike
- Somewhat
- Dislike
- No Opinion

### B.

- I own (or have owned) this garment
- I do not own this garment
- I plan to sew or purchase it
Please check both sections under each section.

<table>
<thead>
<tr>
<th>WOMEN'S FASHIONS OF THE 1960's</th>
<th>CAPIE PANTS</th>
<th>NO-ERA AND BELT THROUGH PANTS</th>
<th>HIPPIE (GOONER) PANTS</th>
<th>BELL BOTTOM PANTS</th>
<th>MOD</th>
<th>METAL</th>
<th>PANT SUIT</th>
<th>COSTUME</th>
<th>PARTY PANTS</th>
</tr>
</thead>
</table>

**A. LIKE IT**

- LIKE
- SOMewhat
- DISLIKE

**B. I OWN (OR HAVE OWNED) THIS GarMENT**

- I DO NOT OWN THIS GARMENT
- I PLAN TO BUY OR PURCHASE IT