

**BELL BOTTOMS TO SLIM FIT:
A RETROSPCTIVE OF FASHION TRENDS AND WOMEN’S PANTS
1960-2000**

by

MANVEER KAUR MANN

(Under the Direction of Jan M. Hathcote)

ABSTRACT

The purpose of this study was to identify and analyze the emergence of new trends in women’s pants from 1960 to 2000, to audit the typical age of a trend before it paves way to another new trend, and to analyze external factors or events that could have affected the life of these trends. The medium for studying the trends were two popular US magazines, *Vogue* and *Good Housekeeping*. A total of 84 issues of both *Vogue* and *Good Housekeeping* were examined. ANCOVA and Tukey’s comparison were used to analyze the data.

INDEX WORDS: Fashion Trends, Fashion Cycles, Women’s Pants, Fashion Magazines, *Vogue*, *Good Housekeeping*

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TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
LIST OF FIGURES	vii
CHAPTER I	
INTRODUCTION.....	1
BACKGROUND	1
JUSTIFICATION	2
ASHION TRENDS	2
SCOPE OF THE STUDY	3
RESEARCH OBJECTIVES	3
CHAPTER II	
REVIEW OF LITERATURE.....	4
CHAPTER III	
CONCEPTUAL FRAMEWORK.....	14
STATEMENT OF PURPOSE	14
CONCEPTUAL FRAMEWORK	14
CONCEPTUAL DEFINATIONS.....	18
CHAPTER IV	
METHODOLOGY..	20
CONTENT ANALYSIS	20
VOGUE.....	21

GOOD HOUSEKEEPING.....	22
DESCRIPTION OF METHOD	23
ANALYSIS OF COVARIANCE	24
TUKEY’S PAIRWISE COMPARISON	25
OPERATIONAL DEFINITIONS.....	25
CHAPTER V	
RESULTS	26
DATA ANALYSIS.....	30
RESULTS	31
CHAPTER VI	
DISCUSSION	37
CONCLUSIONS AND IMPLICATIONS.....	46
LIMITATIONS.....	50
REFERENCES.....	52

LIST OF TABLES

	Page
Table 5-1. Variables recorded	27
Table 5-2. Sample data from <i>Good Housekeeping</i>	29
Table 5-3. Sample data from <i>Vogue</i>	29
Table 5-4. Analysis of Variance Summary Table of Various Pants Styles versus Four Decade Groups for <i>Vogue</i>	33
Table 5-5. Analysis of Variance Summary Table of Various Pants Styles versus Four Decade Groups for <i>Good Housekeeping</i>	34

LIST OF FIGURES

	Page
Figure 6-1. Pie Chart of the Four decades with the Number of Pants and the Number of High Waist Pants seen in <i>Vogue</i>	38
Figure 6-2. Pie Chart of the Four decades with the Number of Pants and the Number of Regular Length Pants seen in <i>Vogue</i>	42
Figure 6-3. Pie Chart of the Four decades with the Number of Pants and the Number of Ankle Length Pants seen in <i>Good Housekeeping</i>	44

CHAPTER I

INTRODUCTION

Background

“Fashion is an accepted way of dressing, living, entertaining, or traveling adopted by a group of people at a particular time.” (Chambers, 1947, p.1). It is a form of imitation and, at the same time, of segregation and yet always changing (Simmel, 1904). It is a medium which provides a sense of affiliation to those of the same class and yet differentiates them from others. It has a nature of incessant evolution, transpiring in its entirety silhouettes, colors, and fabrics, while tracing cultural, social, economic and technological changes in time and leading to the demarcation of time in eras. The effect of fashion in daily life cannot be underestimated. It not only adjudges the type of clothing we wear but also the kind of houses we live in and the sort of possessions we surround ourselves with; it is a reflection of personalities and of civilizations.

To understand the dynamics of fashion it is imperative to recognize and analyze the changes which are due to several factors: social, economic, technological or psychological. For example, with the advent of central heating, the need of heavy clothing during the winters was eliminated, and this further led to the popularity of lighter clothes and layering. Events that affect the community influence fashion and shape it according to the changing needs and ideologies of the community. The power look of the 1980s was rejected for the casual-retro look in the 1990s. The retro-look was balanced with minimalist fashion comprised of high tech fibers and fabrics like lycra (Chandler & Chandler-Smith, 2005).

Justification

The textile and clothing industry trade had a turnover of US \$530 billion in 2006; these persuasive figures suggest the scale and importance of the fashion industry ("Trends in World Textile and Clothing Trade," 2008). Concentrating on fashion trends is crucial for success in many industries such as automobiles, housing, and clothing (Reynolds, 1968). The importance of understanding the trends becomes even more crucial in the clothing industry due to the extremely short life of the product and considering that a clothing manufacturer has a large number of SKUs with 95 % of them changing every six months (Gutgeld & Beyer, 1995). Another factor that appeals for the understanding of fashion clothing trends is the increase in globalization. Although globalization of an industry may reduce the production costs through increased competition and additional manufacturing options, it can also extend the lead times. Any swell in lead times and dwindling life cycles make forecasting of the fashion trends more complex and critical for buyers and retailers. It is important to note that the cost of lost sales due to obsolescence is so high that accuracy in forecasting the trends can save millions of dollars for the retailer (Gutgeld & Beyer, 1995).

Fashion Trends

Fashion trends can be defined as “the convergence and marshalling of collective taste in a given direction” (Blumer, 1969, p283). A new fashion or trend passes through several stages (introduction, acceptance and rejection) and termed as a fashion cycle. There are many individuals involved in the instrumentation of a fashion cycle; innovators are the source of a new trend and thus signal the first stage in a fashion cycle- introduction. After introduction the stage of acceptance begins with the opinion leaders who are held in high esteem in the matters of fashion. Their approval of a fashion trend earns acceptance and adoption of that trend by fashion

leaders. Fashion leaders have a high fashion consciousness and usually adopt a trend soon after it gains approval from the opinion leaders, thus they are the pioneers of adoption of a fashion trend. Once the trend has been adopted by fashion leaders, large scale diffusion takes place and the trend is accepted and adopted by the general public. This may be the last stage of a successful fashion trend; however in the case a fashion item is rejection by any of the above agents, then that is the final stage of that specific fashion trend.

Scope of the Study

The scope of this study deals with the examination of emergence and acceptance of popular fashion trends of women's pants through two primary sources, *Vogue* and *Good Housekeeping* from 1960 to 2000. The results from this study can be used by forecasters, buyers and retailers to understand the nature of fashion, the reasons that bring about changes, and more accurate prediction of trends.

Research Objectives

The specific objectives of this study were:

1. to examine the launch of new fashions or trends of women's pants from 1960 to 2000;
2. to examine the stage of acceptance of these new trends by the masses or followers;
3. to examine the factors that influenced the life of these trends;

CHAPTER II

REVIEW OF LITERATURE

“Fashion is a form of imitation and so of social equalization, but, paradoxically, in changing incessantly, it differentiates one time from another and one social stratum from another. It unites those of a social class and segregates them from others” (Simmel, 1904, p541).

Over the decades fashion has followed a pattern in which it originates from an innovative source, reaches a peak, and then subsides to make way for yet another innovation. According to Simmel (1904), fashion is initiated by the elite and then abandoned upon its adoption by the masses. It is interesting to perceive that it demonstrates two polar yet agreeing dimensions of human nature; social belonging and differentiation. Generalization assists in fulfilling social acceptance and thus grants ease to human nature, and differentiation or specialization ends it freedom for movement (Simmel, 1904). Simmel (1904) also recognizes an interesting occurrence; fashion sometimes leads to atrocious objects being in vogue, and these atrocious objects or styles are often accepted as being refined. The acceptance is due to the acknowledgment of these styles by refined individuals, who take great care of their appearance, and thus creating the feeling of the styles being refined and elegant.

Fashion manifests the recurrence of the past at its best (Klein, 1963). It often personifies something fresh, but at the same time has an element of history. Klein (1963) righteously points out the importance of knowing and understanding the past, and he exemplifies this by referring to the revival of Greek silhouette by the end of 18th century, after the French revolution and the popularity of Cleopatra style bangs led by Liz Taylor in 1963.

According to Reynolds (1968), fashion trends can be forecasted effortlessly due to its public nature. He also argues that fashion lasts much longer than anticipated and can be easily tracked by staying in tune with current events. Fashion trends are often categorized as either horizontal or vertical; horizontal trends spread in the general population without changing much, and vertical trends do not penetrate the general public as much, but change drastically in their lifetime. Reynolds (1968) argues that the vertical and horizontal components and the length of the trends further make them more apparent and helps to trace the life cycle of the trend. Another important aspect Reynolds addresses is the importance of the extremes of fashion, as the extreme sets the limit and provides an insight as to when a fashion will start to fade and give way to a new idea or fashion. To be successful in the fashion industry, it is imperative and eventually profitable to understand the path of the life cycle of a fashion and the direction in which it will move; and this direction may depend on many factors such as past trends, functionality, adaptability etc.

Wasson (1968) presents a three dimensional interpretation for the acceptance of any new product, included product/purchase compromise, hierarchy of motivation, and over adoption. These factors can be used to explain the fluctuations in fashion. Product compromise is experienced by buyers when a product does not cater to all the desired preferences that they crave for in an item. One product may fulfill a pool of similar wishes while another may satisfy a set of different inclinations. It is also possible that these two sets of desires are contradictory in nature, for example, in the case of shoes, shoe style and shoe comfort often do not agree with each other. A buyer looking for a pair of stylish stilettos often compromises with comfort. Therefore the buyer has to come to a middle ground depending on the product design and his/her priority. Over time the ferocity of a particular desire shifts in the priority list of an individual.

For example in fall the need to buy a fleece jacket for upcoming winter would be more important than buying a cotton t-shirt. In spring however a cotton t-shirt would be higher up the priority list. This example is functional in nature, but this phenomenon holds true for innovative aspects also, for example when shopping for pants, if slim fit jeans are popular this season then they would be higher up a priority list than the loose boyfriend fit. And if the slim fit has been popular for some seasons then the trends may lean towards the loose boyfriend fit. These examples are apt demonstrations of hierarchy of motivation, which is a part of human nature due to which at any point of time one desire is paramount, and once it is satisfied it gives rise to another desire. Using the concept of hierarchy of motivation Wasson (1968) explains change in fashion and prediction of the new design; he argues that when the set of desires, satisfied by a fashion or style are quenched, there is a hike in the need for satisfaction of a set of antithetical or contradictory desires.

The third dimension of Wasson's model is over adoption which is similar to Simmel's (1904) concept of social equalization. He adds to it by indicating that the drive of social equalization often leads to over adoption, further leading to the demise of the style or fashion. Wasson (1968) also accounts for the "classic" styles which are always in vogue, stating that classics are median bargains for buyers who are only interested in some core attributes.

Sproles (1974) developed an instrumental conceptual framework for the theory of consumer fashion behavior, concentrating at structuring the theory of fashion. He defined fashion as a "culturally endorsed expression which changes with time" (Sproles, 1974, p.465). Sproles explained the fashion process from various facets such as fashion behavior based on social class and its distinction. He further acknowledges the trickle down theory, horizontal theory, and youth and cultural influence on the diffusion of fashion. Sproles (1974) divided the diffusion

process into five stages; adoption by fashion leaders, use by fashion change agents, social contagion, saturation, and decline, pointing that social communication and social influence are the underlying catalysts in this process.

The ability to understand the changes in a fashion cycle is beneficial for product planners and managers (Robinson, 1975). It is important to acknowledge the role opinion leaders and innovators play in shaping trends. Robinson endorses the actuality of trickle down process as a medium for understanding the life of fashion trends. He makes an interesting point that limiting interest to the present era of fashion can, however, act as a hurdle in understanding this change in fashion. This is supported by Klein (1963) as he stresses that fashion always has an element of history associated with it. For example, very often designers are inspired by vintage fashion items, and these items give birth to a new fashion which once again brings 'vintage' and 'the current' in sync. He discusses studies on variations in skirt lengths (Richardson, Kroeber 1940) and changes in men's facial hair styles (Robinson, 1975) and concludes that the changes in fashion follow a firm pattern of regularity and would continue to do so even in the absence of any external events which are commonly thought to be the catalysts of the change. Therefore he states that a change in fashion is unaffected by any external events and supports his theory by presenting the example of the introduction of the safety razor in 1903. He notes that the trend of a clean shaven look did not accelerate until 1970s, but had begun much earlier than the introduction of the safety razor. Though Robinson refutes the relation of fashion change and external events, he supports the relation between fashion and function, and also correlates fashion with social status. Allenby, Jen and Leone (1996) however suggest that external factors should be studied synchronously with fashion cycles. They stress the importance of these factors,

especially economic conditions in the fortune of fashion items; for example, during difficult economic times a highly innovative item may be rejected for staple items.

Bikhchandani, Hirshleifer and Welch (1992) present a theory of informational cascades as a process in which an individual follows a leading individual without any regard to his personal knowledge, which is fueled by conformist behavior. For example, an individual ignores his own knowledge and follows in the footsteps of his predecessor, which is often a result of the individual's belief in conventional methods being invariably correct. According to Bikhchandani et. al. (1992) in many instances cascades cause individuals to follow a spurious decision which often occurs when the cascade begins with little information. In this case, if the individuals involved detect a change in the underlying circumstance, then the path of the cascade can change drastically, rendering whimsical behavior. Drastic changes in a cascade can also occur due to an individual who refuses to follow the convention, thus causing the cascade to flip flop its course. Another important aspect to consider is the influence of such an individual on others. In the case of the individual having an enigmatic personality, there are higher chances that others will follow him. The concept of informational cascades can be used to understand the life cycle of fashion trends. The leading individuals in this case are opinion leaders and fashion conscious individuals. Once a new trend is endorsed by this segment, fashion followers may follow the trend without giving it much thought. This can also be tied in with the observation that Simmel (1904) makes about atrocious objects being in vogue, just because they have been accepted by some refined individuals.

Pesendorfe defines fashion as *“an opaque process that identifies certain designs, products, or social behaviors as "in" for a limited period and which replaces them with infallible Regularity by new designs, new products, and new forms of social behavior.”* (Pesendorfe, 1995,

p771) He stresses that the purpose of fashion is to facilitate differentiation and is accompanied by innovation which bears its own costs. He argues that a new trend is often adopted by consumers to signal their own class or quality, which agrees with Simmel's (1904) theory of social equalization and differentiation. Pesendorfe further divides buyers into high and low categories, the high category buyers being comprised of trend setters and fashion leaders. This can be correlated with Bikhchandani et. al. (1992) theory of information cascades. In this case the high category contains individuals who change the course of a cascade or trend and influence individuals of low category who, in turn facilitate the cascade. Pesendorfe (1995) also forecasts the length of the fashion cycles according to the cost of innovation; higher costs leading to longer cycles, and lower costs resulting in shorter cycles. In turn, shorter cycles would have a faster rate of diffusion than longer cycles. He makes a very interesting assertion that fashion cycles are indeed wasteful; as a lot of clothes are not worn after a certain time as they are not in vogue anymore, even though they are functional condition. An apt demonstration of this observation is made by the socialist regimes, like East Germany, where clothing became uniform and thus did not remain a desire for consumer (Stitzel, 2005). This reduced desire therefore ensures a lower expenditure on clothing. Limiting the number of innovations and defining a structure for fashion such that specific social groups can only adopt certain styles, can help reduce extravagant use of many resources.

The effect of external factors especially economic conditions can be noted in terms of price reductions. Price reductions on fashion items often give some hints about a fashion cycle under scrutiny. Some consumers are early purchasers of new styles and thus pay a higher amount for these styles; on the other hand, there are some who only purchase when the styles are on sale (Allenby, Jen, Leone, 1996). Therefore in a subtle manner, these early purchasers can be

conceived to be fashion leaders, and late purchasers as fashion followers. However, it is crucial to consider the importance of the economic conditions of the purchasers in this case only an affluent consumer can make early purchases, whereas a consumer who is not very opulent would prefer making late purchases irrespective of his/her fashion sense. Additionally, the reduction sales data can be used to make some inferences about the stage of the style in a fashion cycle, as the ones on sale are most commonly obsolete and on their path to demise to pave way for some newer styles. Allenby, Jen and Leone (1996) also argue that the time of purchase, early or late, also depends on extrinsic factors such economic conditions. Items that have been in stores for a longer time are more likely to go on sale, and thus purchased by consumer due to attractive price. The shopping pattern of a consumer is more likely to follow this trend during difficult economic times as money becomes deficit. Therefore it is more likely to draw consequential implications about fashion cycles and its agents from sales data after studying external factors. The demographics of consumers also play an important role in shaping their level of fashion consciousness. For example; lower income would dictate fashion follower behavior, as novel items are usually priced higher than items which are in later stages of the fashion cycle. Also when the economy indicates hardships, the fate of fashion items also change, staple items demonstrating more success than innovative and expensive items.

A key issue in fashion cycles is recognizing the role of opinion leaders, as they provide initial momentum to any fashion trend. According to Painter and Pinegar, (1971) and Rogers (1983), fashion leaders do not necessarily conform to social norms, which is logical in terms of them being initiators of new ideas and not following informational cascades. Beaudoin, Moore and Goldsmith (1998) also suggest that fashion leaders are less affected by the need to accede social yardsticks. They are less likely to exhibit conformist behavior, and thus are more likely to

seek novel ideas and items. They also tend to spend more money and shop more often, thus staying in tune and indeed ahead of fashion trends. It would thus be beneficial and profitable for retailers and fashion houses to identify and target fashion leaders to kickoff their product and clinch success.

Crane (1999) suggests that the diffusion of fashion is a complex phenomenon due to the involvement of large numbers of agents, a wide geographical spread and an extensive range of assortment of products available. The author recognizes both top-down and bottom-up models of diffusion, however, referring to them as inadequate in explaining fashion trends in recent times due to the multiplicity of sources of innovation and lack of centralization, thus leading to its diffusion in various directions. For example, fashion trends originate from a number of geographical locations such as New York, London, Tokyo or Paris. They may originate from a variety of innovative sources also such as designers, music genres like hip hop, clothing manufacturers or cultural groups. The source of inspiration of the fashion trend further decides the direction of the diffusion, top to bottom or bottom to up or horizontal. Crane (1999) also makes an interesting observation about the fashion followers being considered “fashion victims” in traditional diffusion models; however the market in current times being completely consumer driven and dependent on these victims. Crane (2001) also explains how social hierarchy in nineteenth century was replaced by consumer identities as drivers of fashion in the twentieth century. The lack of centralization of fashion innovation or the geographical distribution of design centers has been investigated as a special case of the transition of New York from a manufacturing hub to fashion hub (Rantisi, 2004). Though Paris has remained a paramount fashion hub, but fueled by American industry leaders and invasion of Paris by Nazis in 1940’s, New York created its own identity of fashion, which was innovative and original. American

designers like Calvin Klein and Polo Ralph Lauren began their own enterprises and brand names. The case of New York can be used to demonstrate how external factors and historical events can lead to the face lift of a regional industry which in turn affects the chain at macro level. This is especially crucial for understanding not only the effect of external events on the structure of the fashion but also on the fashion diffusion process. The example of New York attests that any vital industry hub can become a fashion district if catalyzed by some innovative designers and entrepreneurs. This further brings in the regional influence on fashion and complicates the diffusion process. Region becomes another variable that should be considered when analyzing the life of fashion trends.

Cho and Lee (2005) state that understanding consumer response to new fashion trends and to forecast them based upon the results is one of the most important tasks in the fashion industry. They argue that consumer emotion should be considered as the most important variable in the pursuit of forecasting fashion trends. This can be tied with the Wasson's (1968) hierarchy of motivation, wherein at any particular time one desire is paramount, and as soon as this desire is satisfied another desire arises. When one fashion trend is adopted by the consumer, soon a need for something new is felt; thus a new trend is launched. Cho and Lee (2005) also suggest that fashion trends are influenced by social, political, economical and cultural changes. They refer to the fall of the Berlin Wall, advances in technology and environmental problems as major historical events of the 1990s. However, they suggest that these events did not affect fashion profoundly but cultural and social factors have been most influential in shaping fashion trends; they refer to 'modernism' and 'post-modernism' as main contemporary cultures of this era. 'Modernism' has had a functional influence on fashion and 'post-modernism' has led to cross over of various genres of fashion. Cho and Lee (2005) also suggest that some studies have found

that both these cultural phenomena have affected fashion in the late 1990s, thus indicating that external factors influence fashion trends. Further it is assumed that cultural and social events have a more prominent influence on consumer emotion than political and economical changes.

Priest (2005) recognizes that retailers rely on fashion forecasters to guide them in achieving a successful assortment. Fashion forecasters in turn have created nomenclature to categorize consumer groups to facilitate identification of trends. Priest (2005) also outlines four categories of fashion to project the fashion trends in UK. The groups identified are McFashion: bland and predictable, International super brands like Armani, UK style: street fashion, Micro Markets: cultural and individualistic. The author recognizes micro markets as the most interesting and driving force for future fashion markets. This fashion group is recognized as highly informed and assertive. The author stresses that though mass markets dictates uniformity, differentiation and individualism will flourish. The understanding and projection of these different market segments is essential to determine the nature of diffusion process and thus the ultimate success of fashion trends.

CHAPTER III

CONCEPTUAL FRAMEWORK

Statement of Purpose

The purpose of this study was to identify and analyze the emergence of new trends in women's pants from 1960 to 2000, to audit the typical age of a trend before it paves way to another new trend, and to analyze external factors or events that could have affected the life of these trends. The medium for studying the trends were two popular US magazines, *Vogue* and *Good Housekeeping*.

Conceptual Framework

Diffusion theory has been one of the earliest and the most popular theory explaining fashion cycles. This theory describes fashion trends as a multistage process. According to diffusion theory, a new fashion or style is initiated by fashion innovators, and after the initiation, opinion leaders either accept or reject the trend. After the acceptance of the trend by opinion leaders a small group of people known as early adopters follow the trend. Gradually the trend is accepted by the general public which leads to its saturation, and finally it is ousted by a new innovation or trend (Crane, 1999). The next trend then follows the same path to give way to yet another trend. The process is therefore highly cyclical.

In the first phase of a fashion trend it is created or designed by the innovators and presented to the opinion leaders. It is then accepted or rejected by the opinion leaders; if accepted the fashion trend is adorned by them, if rejected it is simply ignored. The opinion leaders are highly visible and esteemed individuals or organizations. Their acceptance of the trend by them gives it the title of being “novel” or “fresh”, and ensures its high visibility. After the initiation of

the trend by the opinion leaders and its acceptance as a fashion of high taste, it further propagates among the early adopters or fashion leaders. The early adopters are those individuals who are highly conscious of fashion and take the role of agents who spread the trend in subsequent social networks. After or during this stage the trend reaches mass production and is adopted by the masses. The trend reaches the highest level of acceptance at this point and gradually reaches saturation, initiating its decline stage. It is then regarded as obsolete by the opinion leaders and also by fashion leaders (Sproles, 1974). At this stage other new trends may enter the initiation process. Due to the nature of the process, it can be depicted in the form of a pyramid, where the fashion innovators form the tip, opinion leaders and early adopters form the middle section and the followers form the base.

The individuals involved in a fashion cycle (opinion leaders, fashion leaders and fashion followers) can express several levels of acceptance for a fashion trend (Sproles, 1974). For example, if the trend is rejected by the opinion leaders or fashion leaders at the initial stages of the process, it fails; however, if all agents in the process accept the trend then the fashion trend is highly successful. The levels of acceptance thus will determine the success or failure of the trend

Several organizations and individuals are involved in the fashion industry, and all of these characters play different, yet important roles in a fashion cycle. Therefore, to understand the process of fashion cycle or the diffusion process, it is critical to recognize the role of these individuals and organizations. The diffusion theory however has several variants: trickle down or top to bottom theory, trickle up or bottom to up theory and the horizontal theory. In these models of the diffusion theory the overall process of the cycle remains the same; however, the role of the individuals and organizations involved in it changes.

The trickle down model is the earliest model of diffusion theory. It has been classically explained as a diffusion model, whereby new styles are pioneered by the elite or the upper class, or creative individuals at that level such as fashion designers. This model is very apt at explaining the fashion scene in the early 1950s and 1960s, when new fashion trends were created by designers in Paris and London. These styles were designed to suit the tastes and lifestyles of the elite and thus eventually adopted by them (Crane, 1999). After the appearance of these styles in the upper social networks, they are either mass produced or introduced as variations of these styles at other price points, and thus are made available at a lower cost. This leads to their adoption by the middle class, and finally the lower class. As the style reaches the middle and the lower classes, the upper class adopts new styles to differentiate from the lower classes (Simmel, 1904). According to Simmel (1904) fashion trends are a result of class differentiation and acceptance, and this model provides a proof for the same. The upper class adopts new trends to differentiate itself from the lower class but at the same time to be accepted as being upper class. It is important to note that in the trickle down model the designers, fashion forecasters, buyers and upper class are the fashion innovators or leaders, whereas the middle and lower classes are the fashion followers.

Another variation of the diffusion theory is the trickle up or bottom up model. In this model youth subcultures become fashion innovators and fashion leaders. In the model, age becomes the key variable (Crane, 1999). In the bottom up model popular subcultures and artistic groups are the source of innovation for new fashion trends. Music also acts as a source of innovation for the creation of new trends. Different genres of music like jazz, hip-hop, rock, punk have their individual styles which are popularized by their fans especially following adolescents, and these styles are often initiated as fashion trends. These trends, sometimes

referred to as “*street fashion*”, are often a source of inspiration to young fashion designers, and are eventually launched as fashion trends on a larger scale by clothing manufacturers. They are then often incorporated by main stream designers in their collections, and thus adopted by the upper society and older age groups as well (Sproles, 1974). It is important to note that in this model role reversals occur in the pyramid. The subcultures, often coming from middle class, become the fashion innovators, and the adolescents following their trends are the opinion leaders and early adopters. The upper class and older age groups then follow the trend, taking the role of fashion followers.

Another approach to the diffusion theory is the horizontal model. This model is based on the concept that fashion spreads horizontally due to mass communication. This model is characterized by companies mass producing fashionable clothing and advertising it extensively to sell at all levels of society. In this case the selling factor is the company name. The name of the company has an image linked to it, and this image reflects a lifestyle that appeals to the consumer (Crane, 1999). For example, companies like Ralph Lauren and Tommy Hilfiger represent an image, and consumers buy their products attracted by that image. Products from these companies are adopted by the upper class as well as the middle class. These companies extensively advertise in magazines or television to showcase their images and to reach the masses. Thus, media plays a very important role in promoting horizontal diffusion. The role that individuals involved in this model play is quite different from the trickle down and trickle up models. In this model the designers working for the companies act as the innovators. In the case of opinion leaders however, the models or celebrities that appear in the company advertisements act as the opinion leaders, as these models are looked upon by the general public as style icons. After the trends are seen in these highly visible advertisements, they diffuse at a very large scale

among the upper class and the middle class simultaneously; therefore, it is difficult to demarcate a specific group of people as being early adopters or fashion leaders and fashion followers.

Another case of the horizontal model occurs as the same style becomes available to all levels of society at different price levels. In this case the innovators are the luxury fashion companies; however, replicas of the new trends are mass produced very quickly and become available to all levels of society at different price points, for example, the infringement of Louis Vuitton registered trademarks and sale of the Louis Vuitton handbag replicas at lower prices. This model can also be referred to as the trickle down model, but with a very fast rate of diffusion. The new trend or fashion originates from luxury fashion designers, and due to a high price point of the designs, the opinion leaders and the fashion leaders belong to the upper class. However, after the design is spotted in the upper class, the replicas of the design are produced at such a fast pace that it becomes difficult to trace further diffusion.

Conceptual Definitions

1. Fashion - "a clothing fashion is a culturally endorsed style of aesthetic expression in dress or adornment, which is discernible at any given time and changes over time within the social system of group of associated individuals." (Sproles, 1974, p. 465)
2. Fashion trend – “the convergence and marshalling of collective taste in a given direction” (Blumer, 1969, p.283)
3. Fashion cycles-“a continuous progression from one extreme to another over time” (Sproles, 1981, p.116)
4. Fashion portfolio - A collection of fashion items photographed exclusively for the magazine to showcase fashion.

5. Innovators - “fashion innovators, the earliest buyers or users of a fashion innovation” (Sproles, 1974, p. 470)
6. Opinion leaders – “interpersonal communicators of fashion influence” (Sproles, 1974, p. 470)
7. Followers - “mass market consumers, followers of established trends” (Sproles, 1981, p.121)
8. Diffusion - “reach some prevailing or discernible level of acceptance within the social system to which it is introduced” (Sproles, 1974, p. 469)
9. Pants -“ an outer garment covering each leg separately and usually extending from the waist to the ankle” (pant, 2008)

CHAPTER IV

METHODOLOGY

A new fashion or trend passes through the stages of introduction, acceptance and rejection. This process, as a whole, is known as fashion process or fashion cycles (Sproles, 1974). A fashion cycle is a fairly complex phenomenon as there are many factors or variables which affect the path of the cycle (Crane, 1999). After the creation of a new style or fashion its success or failure is linked to these extrinsic factors or variables, such as important social and political events or technological innovations, deciding the path that the fashion item will follow. It would not be incorrect to acknowledge that even the creation of a fashion trend is a result of these external variables.

Women did not adopt pants widely until 1960s but during this decade a growing number of women were seen in pants, thus starting a new era which reflected a change in American attitude toward women and clothing. Winter (1960) made an observation about women and pants; “If the social scientists need further documentation on the changing patterns of American life, they might well turn to women’s pants.” (Winter, 1960, p. 70) And following this era the popularity of women’s pants never subsided and eventually they became an integral part of women’s wardrobe.

The aim of this study is to analyze trends in women’s pants from 1960 to 2000, evaluate their acceptance and to examine the external environment, in terms of major occurrences at the time the new trends, which could have affected the life of these trends.

Content Analysis

The method of research for this study is content analysis. Content Analysis can be defined as “a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases within that material” (Leedy & Ormrod, 2005, pp.142). Content analysis involves identifying specific data to be analyzed and then defining categories based on different characteristics and further coding it in these defined categories (Sauls, 2007). Three important aspects of content analysis include: objectivity, systematic and quantification (Kassarjian, 1977). Objectivity is linked to the precise categorization of the analysis such that the study can be replicated. Systematic categorization is important in content analysis such that data specifically relevant to the study is recorded. Quantification indicates that the data should be statistically accountable for precise and accurate summarization, and thus interpretation.

The study was longitudinal as it was important to observe the trends over a long period of time, gaining a holistic view of the changes occurring. This also aided in observing the variables that led to these changes. The time period 1960-2000 was chosen for this study as it witnessed many distinct fashion trends, like flared pants, punk fashion, the miniskirt and the maxi. In addition, this period was chosen due to the marked events that occurred during this time, for example the birth of disco and punk, hippies, the Vietnam War, gay and women liberation movements, and the popularity of polyester. It was assumed that these events had some striking effects on fashion at that time. The time period examined for the study was divided into the fourdecades of the 1960s, 1970s, 1980s, and 1990s. Two primary sources were examined to study the trends in women’s pants, *Vogue and Good Housekeeping*.

Vogue

Vogue began as a weekly gazette on December 17, 1882. It was founded by Arthur Baldwin Turnure, who was the member of the high society of New York. He established *Vogue* to represent the interests and lifestyles of the upper class. It was acquired by Conde' Nast in 1909. Conde' Nast aspired to turn *Vogue* into the most fantastic magazine of style and fashion culture. According to Conde Nast "*Vogue is the technical advisor to the women of fashion in the matter of her clothes and of her personal adornment*". Through the years *Vogue* became a symbol of glamour and a witness to new trends (Norberto & Alberto, 2006).

Good Housekeeping

Good Housekeeping was launched in 1885 by Clark W. Bryan, who defined the purpose of the magazine as "*a family journal conducted in the interest of the higher life of the household*" ("The History of Good Housekeeping Seal," 2009). Its contents included fiction, poetry, service articles offering advice on home, cooking, decoration, sewing and fashion (Norberto & Alberto, 2006) In 1909 *Good Housekeeping* featured the "*Good Housekeeping Tested and Approved Seal* by the *Good Housekeeping* Institute conducted by the *Good Housekeeping Magazine*." ("The History of Good Housekeeping Seal," 2009) This was a new service which put new home products to the test and then published the results, thus adding sheen to the products it endorsed.

For this study fashion spreads exclusively photographed to showcase fashion in *Vogue* were examined, as they were considered to be innovative and novel. The spreads were included in the exclusive fashion section of the magazine. Thus, *Vogue* was considered as the medium that featured fashion items which were adopted by fashion innovators and fashion leaders, and therefore the fashion items featured in *Vogue* were at an early stage in their life cycle. According

to the media kit provided by *Condé Nast*, the target audience for *Vogue* has a median age of 35.1 years and a median household income of \$65, 908, with total audience reaching to 10,598,000 ("Circulation/ Demographics," 2008).

Good Housekeeping was considered as the medium that featured fashion items which were at a stage of dispersion among fashion followers and the general public, and thus the items featured in *Good Housekeeping* were in later stages of the fashion cycle. The demographics of the target audience for *Good Housekeeping*, who have a median age of 50.8 years and a median household income of \$59,057, with a total audience reaching to 21,096,000 ("Demographic Profile," 2008). Additionally, since the magazine is categorized as a family journal, it is implied that highly fashion conscious individuals do not use it as a medium of fashion advice. The section on fashion in *Good Housekeeping* was examined, since the focus of the publication was very limited towards fashion, it only spread over four or five pages in the magazine.

Description of Method

The method and design of data collection was adopted from Reilly (Reilly, 2008). Data were collected by tallying the pants featured in both publications, for every even year beginning in 1960 until 2000. Four issues per year of each magazine were selected to represent four seasons (January, April, July and October).

This study specifically concentrated on observing the changes in three dimensions of women's pants. Measurements examined 'waist to crotch', 'around the ankles' and 'length'. The measurements of 'waist to crotch' determined if the pants were Low Waist, Mid Waist or High Waist. The measurements of 'around the ankles' determined if pants could be categorized as Narrow Bottom, Straight Fit, Flare or Wide and 'length' defined the pants as Knee Length, Mid

Calf, Ankle Length or Regular. These measurements were chosen for the study as they can be used to distinguish between different styles of pants, for example, ‘around the ankles’ measurements decide if pants are wide, narrow or straight. The changes in these aspects of women’s pants were simultaneously tracked in *Vogue* and *Good Housekeeping* over four decades. The findings identified the fashion trends in women’s pants and tracked the stages in the fashion cycle by examining fashion spreads (included in the fashion section) in *Vogue* and the fashion section in *Good Housekeeping*.

After the fashion cycles of the fashion trends in women’s pants were analyzed, major events of that time related to music, popular cultures, and social movements, which could have influenced the fashion trends, were examined. These events also were classified in categories of, social, art and music. These categories were made keeping considering their effects on changes in fashion trends could be analyzed and also so that logical conclusions could be made from these observations. Studying these events and the establishment of their effect on fashion trends helped to determine the nature of the diffusion process.

Analysis of Covariance

“Analysis of Covariance is a multivariate statistical method in which the dependent variable is a quantitative variable and the independent variables are a mixture of nominal variables and quantitative variables.” (Beck, Bryman & Liao, 2004, pp.11) ANCOVA uses regression analysis to study the relationship between the dependent and independent variables. It tests if the independent variables have an effect on the result of the dependent variables after removing the variance introduced by the covariates. The introduction of the covariate which accounts for some variability is the key benefit of ANCOVA.

Tukey's Pair wise Comparison

Tukey's test is a multiple comparison technique used with Analysis of Variance to find the means that are significantly different from one another. Thus it allows for comparison of every pair of means to check if there is significant difference between them. Tukey's test works by examining the random variation that exists between any pair of means, which is also referred to as the standard error of the difference between them. If this standard error is examined it provides a statistic indicating how large the difference between the means is compared to the random variation between the means (Hinton, 1995).

Operational Definitions

1. trends early in fashion life cycle – Styles featured in *Vogue*
2. trends late in fashion life cycle – Styles featured in *Good Housekeeping*
3. pants -“ an outer garment covering each leg separately and usually extending from the waist to the ankle” (mw.com, 2008)
4. waist measurement - ‘waist to crotch’ measurement
5. bottom measurement – ‘around the ankle’ measurement
6. length measurement- ‘waist to bottom of pant leg’ measurement

CHAPTER V

RESULTS

The data were recorded and quantified using continuous variables, indicating the number of times a particular style appeared in *Vogue* and *Good Housekeeping*, for a particular year and month. To account for pant style variations, additional categories were made for waist, length and bottom measurements. The waist category included three variations, High, Medium and Low; for length four different styles were recorded- Knee Length, Mid Calf, Ankle Length, and Regular. Five styles for bottom measurements were recorded: Bell Bottoms, Flare, Wide, Straight and Narrow.

The following table indicates the variables recorded and the format of the coding sheet:

Table 5-1.

Variables recorded

Variable	Description
Year	Ranging from 1960 to 2000
Month	January, April, July, December
Decade	Categorization based on decades. Decade 1-1960 to 1970, Decade 2-1972-1980, Decade 3-1982-1990, Decade 4-1992-2000
Observations	Total number of pictures viewed per decade
Total Pants	Total number of pants observed per decade
Traditional	Number of traditional pants observed per decade
Jeans	Number of jeans observed per decade
Waist	
High Waist	Number of High Waist pants observed per decade
Medium Waist	Number of Medium Waist pants observed per decade
Low Waist	Number of High Waist pants observed per decade
Bottom Measurement	
Bellbottoms	Number of bellbottom pants observed per decade
Flare	Number of Flare pants observed per decade
Wide	Number of wide pants observed per decade
Straight	Number of straight pants observed per decade
Narrow	Number of narrow pants observed per decade
Length	
Knee Length	Number of Knee Length pants observed per decade
Mid Calf	Number of Mid Calf length pants observed per decade
Ankle	Number of Ankle Length pants observed per decade
Regular	Number of Regular length pants observed per decade

While inspecting the fashion portfolios in *Vogue* and the entire fashion section in *Good Housekeeping*, the pants were analyzed for the three set of measurements. For example, if a Mid Waist, Knee Length pant, with a Narrow Bottom was seen then the number corresponding to Medium Waist, Knee Length and Narrow Bottom increased by one in the row of the data file analogous to the year and month being observed. For example, in the 1960 January issue of *Vogue* only two traditional pants were observed and both were High Waist and had a Narrow Bottom, one was Ankle Length and the other was Regular length. In the 1980 January issue of *Vogue* however, there were 23 traditional pants with 21 classified as High Waist and 14 Regular length. A data file was made to record these observations. This process continued until all the spreads in *Vogue* and the entire fashion section in *Good housekeeping* was surveyed. Following table describes the sample method described.

Table 5-2.

Sample data from *Good Housekeeping*

Year	Month	Decade	Observations	Traditional	High	Medium	Low
				Pants	Waist	Waist	Waist
1960	January	1	11	4	0	0	0
	April	1	12	4	4	0	0
	July	1	4	0	0	0	0
	December	1	0	0	0	0	0
1962	January	1	8	0	0	0	0
	April	1	0	0	0	0	0
	July	1	11	0	0	0	0
	December	1	4	0	0	0	0

Table 5-3.

Sample data from *Vogue*

Year	Month	Decade	Observations	Traditional	High	Medium	Low
				Pants	Waist	Waist	Waist
1960	January	1	60	2	2	0	0
	April	1	61	4	4	0	0
	July	1	31	0	0	0	0
	December	1	16	1	0	0	0
1962	January	1	40	3	0	0	0
	April	1	44	1	0	0	0
	July	1	20	0	0	0	0
	December	1	32	4	0	1	0

Data Analysis

Analysis of covariance (ANCOVA) statistical analysis was chosen for the study as the number of pants varied in every issue, and ANCOVA accounts for this variability while comparing the frequency of appearance of different styles of pants, such as comparison of the number of times High Waist pants were featured in *Good Housekeeping* and *Vogue* during the 1960s.

It was extremely important to include total number of pants as a covariate so that the variability introduced by the fluctuation in the number of pants featured in every issue of the magazines could be accounted for. This was essential when comparing the frequency with which a style appeared in different time periods. For instance only two pants were seen in the 1960 January issue of *Vogue*, however there were 26 pants in the 1989 January issue of *Vogue*. To compare if there were any differences in the popularity of High Waist pants, we contrast the number of High Waist pants seen in 1960 and 1980. But since the number of pants seen during these two points in time differs, we have to keep that into consideration before coming to any conclusion.

To run the analysis, the four decades being studied were converted into a categorical predictor. This also was done so that the results from the different time periods could be compared to study the trends occurring over time. Thus the four decades were converted into four groups; Decade 1, Decade 2, Decade 3 and Decade 4, so that they could be compared with each other to and to further analyze the findings.

The ANCOVA model used for the analysis was:

$$y_{ij} = \beta_0 + \alpha_i + \beta_1 x_{ij} + \epsilon_{ij}, \text{ where:}$$

y_{ij} – waist, length or bottom measurement.

β_0 – intercept

β_1 -slope

α_i – main factor, groups or decades.

x_{ij} —covariate, no of pants.

ϵ_{ij} - error term.

The hypothesis tested in the analysis:

$H_0: \alpha_1 = \alpha_2 = \alpha_3 = \alpha_4$ (i.e. no variation in the styles or fashion over the 4 decades)

Vs

$H_a: \alpha_1 \neq \alpha_2 \neq \alpha_3 \neq \alpha_4$ (i.e. the styles or fashion varied over the 4 decades)

Where Decade 1-1960s, Decade 2-1970s, Decade 3-1980s, Decade 4-1990s

If there was significant evidence that indicated that the styles changed over the four decades then Tukey's comparison also was run to map these changes at a significance level of 0.05.

Results

The ANCOVA analysis indicated that for pants viewed in *Vogue* over the four decades only four variables showed significant variations. The variables differing over four decades were appearance of High Waist (p-value < .001) and Medium Waist (p-value < .001). Also variations for Regular length were significant (p-value < .01). Another interesting observation was that Bell Bottoms showed significant variations (p < 0.05), though there were very few Bell Bottoms seen over the four decades.

The rest of the variables did not show any significance. These included Low Waist, Ankle Length, Mid Calf, Knee Length, Narrow Bottom, Straight Bottom, Flare and Wide.

Therefore, indicating that these styles did not show any significant variation over the four decades.

For *Good Housekeeping* significant changes (at significance level of $\alpha = 0.05$) were seen only in the case of appearance of Medium Waist (p-value = 0.026) and Ankle Length pants (p-value = 0.036).

The rest of the variables for *Good Housekeeping* did not show any significance. These included High Waist, Low Waist, Regular length, Mid Calf, Knee Length, Narrow Bottom, Straight Bottom, Flare, Wide and Bellbottoms. It is also interesting to note that bellbottoms were not featured in *Good Housekeeping* at all. The insignificant results of the rest of these variables suggested that they did not show noticeable changes over the four decades.

Table 5-4.

Analysis of Variance Summary Table of Various Pants Styles versus Four Decade Groups for

Vogue

Variable	df	Adj MS	F	P	R-Square
High Waist	3	81.27	11.24	0.000***	0.6688
Medium Waist	3	14.674	9.49	0.000***	0.2760
Low Waist	3	0.6220	1.49	0.223	0.0925
Bellbottoms	3	0.23552	3.71	0.015*	0.1372
Flare	3	1.1326	1.98	0.124	0.0909
Wide	3	5.699	1.52	0.215	0.2821
Straight	3	0.58	0.11	0.954	0.6837
Narrow	3	4.908	1.27	0.291	0.2544
Knee Length	3	0.0743	0.20	0.898	0.1550
Mid Calf	3	0.5310	0.77	0.513	0.2158
Ankle	3	4.317	1.96	0.126	0.2964
Regular	3	27.14	4.82	0.004**	0.7352

p < 0.05*, ** p < 0.01, ***p<0.001

Table 5-5.

Analysis of Variance Summary Table of Various Pants Styles versus Four Decade Groups forGood Housekeeping

Variable	df	Adj MS	F	P	R-Square
High Waist	3	0.836	1.58	0.201	.5727
Medium Waist	3	0.5705	3.25	0.026*	.1741
Low Waist	3	0.01080	0.90	0.445	.0405
Bellbottoms	No Bell Bottoms featured				
Flare	3	0.02142	0.31	0.820	.0518
Wide	3	0.1169	0.79	0.505	.0541
Straight	3	0.8784	2.35	0.079	.2068
Narrow	3	1.3034	1.67	0.181	.2031
Knee Length	3	0.03701	0.83	0.479	.0802
Mid Calf	3	0.07212	1.62	0.192	.0743
Ankle	3	1.3757	2.98	0.036*	.2118
Regular	3	0.3938	0.55	0.650	.1909

* p < 0.05

Tukey's pair wise comparison was conducted to analyze the differences in the significant variables over the four decades, at significance level of $\alpha = 0.05$. For High Waist pants it was noticed that the appearance of High Waist was similar in the 1960s and 1990s and varied in 1970s, and 1980s. There was a hike in the number of times High Waist appeared in the 1970s and 1980s, however not many High Waist pants were recorded in the 1960s and 1990s. These results could not be compared with the appearance of High Waist in *Good Housekeeping* as the results were not significant for *Good Housekeeping*, indicating that the appearance of High Waist did not show any noticeable changes or variations over the four decades, it can also be attributed to the low number of High Waist pants seen in *Good Housekeeping*. There is a limitation that should be considered before coming to any conclusions, during the 1960s and early 1970s not many waist observations were made as blouses were long and not tucked in. Therefore there is a possibility that more High Waist pants were worn by the models during this time period but could not be recorded in the study. This limitation is applicable to not only High Waist pants but in general to all types of waist measurements.

Tukey's pair wise comparison indicated that the appearance of Medium Waist pants in *Vogue* was consistent in the 1960s, 1970s and 1980s and only varied in 1990s. Very few Medium Waist pants were seen in the first three decades (1960s, 1970s and 1980s) and the number increased in the late 1990s. A pattern was also found in the appearance of Medium Waist pants in *Good Housekeeping*, and it was interesting to find that it was same as seen in *Vogue*, 1960s, 1970s and 1980s consistently witnessing very few Medium Waist pants and late 1990s witnessing a spike in the Medium Waist pants.

Regular length pants also made variable appearances in *Vogue* over the four decades. It is interesting to note that the appearance of Regular length pants was not only significant in four

decades but also varied in all four decades. On the other hand, while there were no significant results for Regular Length pants in *Good Housekeeping*, but the appearance of Ankle Length pants was significant. The number of times Ankle Length pants were featured in *Good Housekeeping* was consistent in 1960s, 1980s and 1990s; however there was a dip in the 1970s.

CHAPTER VI

DISCUSSION

High Waist

Significant variations were noticed in the appearance of High Waist pants in *Vogue* over the four decades (p-value = 0). Further investigation indicated that the appearance of High Waist pants was similar in 1960s and 1990s and varied in 1970s, and 1980s. 1970s and 1980s witnessed a high number of High Waist pants in the fashion portfolios in *Vogue*, however not many High Waist pants were featured in the 1960s and 1990s. On the other hand *Good Housekeeping* did not show any noticeable changes in the appearance of the High Waist pants in the four decades. A high waist pant is an extreme point in the category of the various waist styles; which range from low waist, medium waist and high waist. Considering the fashion forwardness of the *Vogue* audience, they are more likely to adopt the extremes of fashion over the conservative *Good housekeeping* audience; the results from this study support the same.

The following pie chart gives a visual insight of the variations in the appearance of High Waist pants during the four decades, it should however be acknowledged that the pie chart only shows slices corresponding to the number of High Waist pants in the four decades. Before coming to any conclusion we should also pay attention to the number of pants seen in every decade as they varied over the four decades, for example the lowest number of pants was seen in *Vogue* during the 1960s and the number kept increasing until 1980s, and then dipping in the 1990s.

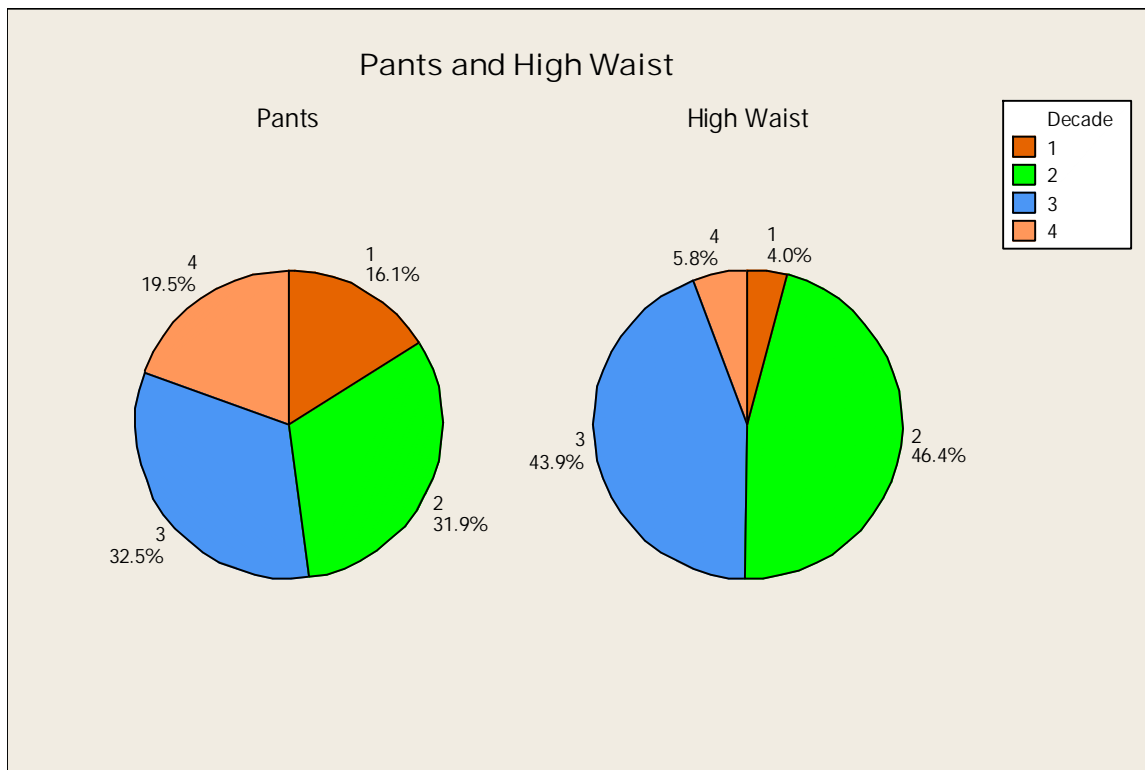


Figure 6-1.

Pie Chart of the Four decades with the Number of Pants and the Number of High Waist Pants seen in *Vogue*

Medium Waist

Since Medium Waist is the only variable that showed significance in both the magazines simultaneously, it is very important to compare the results. According to trickle down and trickle up theory, there should be a time lag between the popularity of the Medium Waist featured in the two magazines. The results however, indicate otherwise. Pair wise comparison indicated that the appearance of Medium Waist pants in *Vogue* and *Good Housekeeping* was consistent in the 1960s, 1970s and 1980s and only varied in 1990s. Scattered appearance of Medium Waist pants was seen in the first three decades and the frequency increased in the late 1990s. Similar patterns of appearance in both the magazines attest that both the magazines can be following the same trend, which is contrary to their overall content, *Vogue* being highly innovative and fashion oriented. While *Good Housekeeping* being more focused on family and housekeeping. It is can be assumed that *Vogue* and *Good Housekeeping* are not expected to showcase same fashion content.

The results for Medium Waist indicate that medium waist was featured by *Vogue* and *Good Housekeeping* during the same time. Therefore, either *Good Housekeeping* was not catching up on fashion trends seen in *Vogue*, or was so quick in catching up such that there was minimum delay.

Keeping the conservative style of medium waist pants in perspective, it should be noted that this style can be adopted by an audience of a wide range of demographics without experiencing any risks. Therefore it is more likely for the audience of *Good Housekeeping* to adopt this style in synchronization with the audience of *Vogue*. Additionally, the media kit provided by *Vogue* suggests that the average age of the audience is 35.1 years and the media kit of *Good Housekeeping* suggests that the average age of their audience is 50.8 years. It can be

implied that the consumer of this age group is more conservative in making their style choices and medium waist pants are the most conservative option of all the styles studied.

Though this study was limited to observing only variations in pants, during data collection it was observed that though *Vogue* and *Good Housekeeping* sometimes featured similar clothing, the overall looks created in *Vogue* and *Good Housekeeping*, were perked with other elements like blouses, shoes, makeup, hair and accessories. And the final bearings in both the magazines were completely different. *Vogue* showed a highly innovative, glamorous and almost magical aspect of fashion. On the other hand, *Good Housekeeping* presented a more humble image of everyday fashion. Therefore, if *Good Housekeeping* was following a fashion trend seen in *Vogue* then it altered it to depict a more conservative and practical look.

Low Waist

Insignificant results were found in the case of low waist pants for both *Vogue* and *Good Housekeeping*; this could be due to the age range of the audiences of both the magazines. As discussed earlier the median age of the audience of *Vogue* is 35.1 and of *Good housekeeping* is 50.8, therefore it can be implied that this age group is less likely to adopt low waist pants, due to changed body image.

Regular Length

Regular length pants made variable appearances in *Vogue* over the four decades. It is interesting to note that the frequency with which Regular length pants appeared in the magazine was similar in 1960s, 1970s and 1990s, the appearances became more frequent in the 1980s. *Good Housekeeping* on the contrary did not show any significant results. It was also noted that *Vogue* presented a more formal approach towards fashion, and this can be achieved to its maximum effect by featuring regular length pants in contrast to the ankle length, mid calf or

knee length. On the other hand *Good Housekeeping's* approach towards fashion was less formal and more wearable. Therefore it becomes likely for *Vogue* to feature regular length pants more frequently than *Good Housekeeping*.

A limitation that should be considered when discussing the length of pants is that in many cases the photographs of models wearing pants was taken in such a way that the whole length of the pants did not appear in the picture; hence no observations for the length could be made. This limitation also pertains to all types of bottom measurements (Bell Bottoms, Flare, Wide, Straight, Narrow). There were no significant results for any bottom measurements in both *Vogue* and *Good Housekeeping* which could have been an induced effect of this limitation.

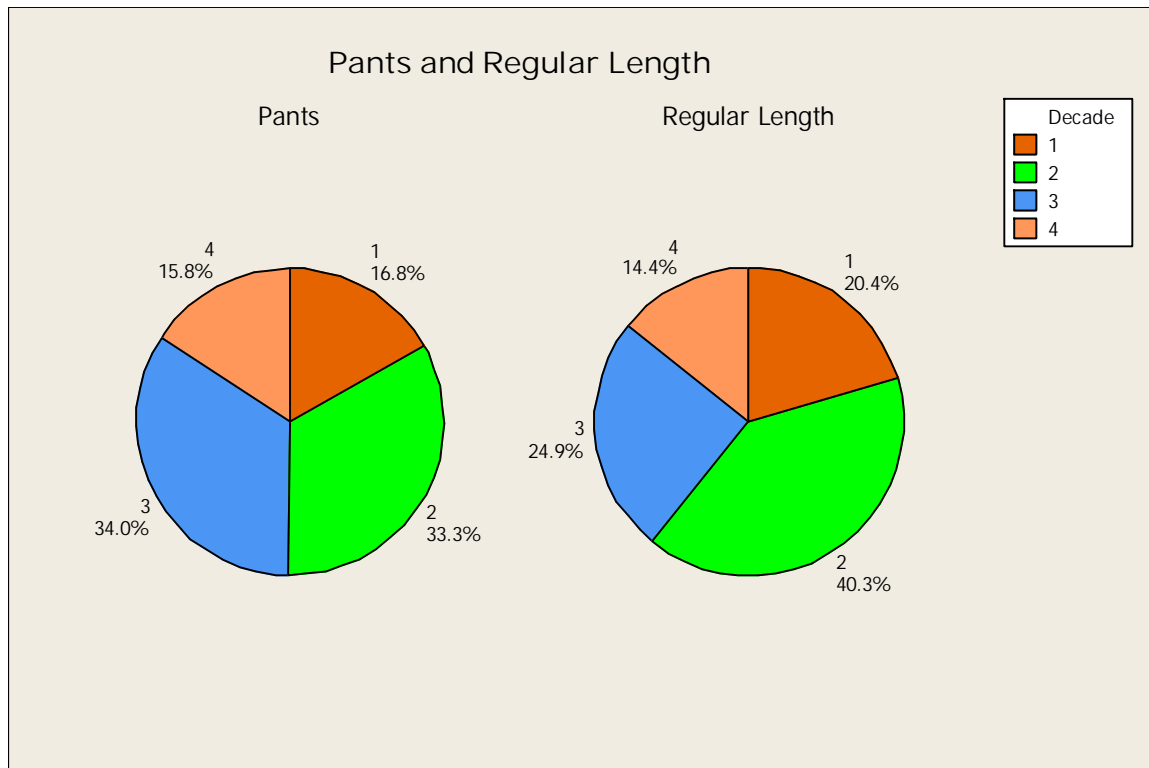


Figure 6-2.

Pie Chart of the Four decades with the Number of Pants and the Number of Regular Length
Pants seen in *Vogue*

Ankle Length

Though there were no significant results in the appearance of Ankle Length pants in *Vogue*, it was significant in case of *Good Housekeeping* ($p=0.036$). The number of times Ankle Length pants were featured in *Good Housekeeping* was consistent in 1960s, 1980s and 1990s, however there was a decline in their popularity in the 1970s. This can be attributed to the popularity of hippie culture in 1970s, which endorsed regular length flare pants rather than the ankle length straight fit pants of the 1960s.

In addition to the constraint of not being able to record the length of the pants due to the angle of the photograph, a limitation should be addressed that pertains to *Good Housekeeping* is for many issues of *Good Housekeeping* no observations from the fashion section could be made. This was due to the section being concentrated on the fashion items for children, or jewelry etc. A fashion section without any clothing mostly occurred in the December issues, due to the holiday season *Good Housekeeping* since jewelry and other gifts were featured in most of these issues.

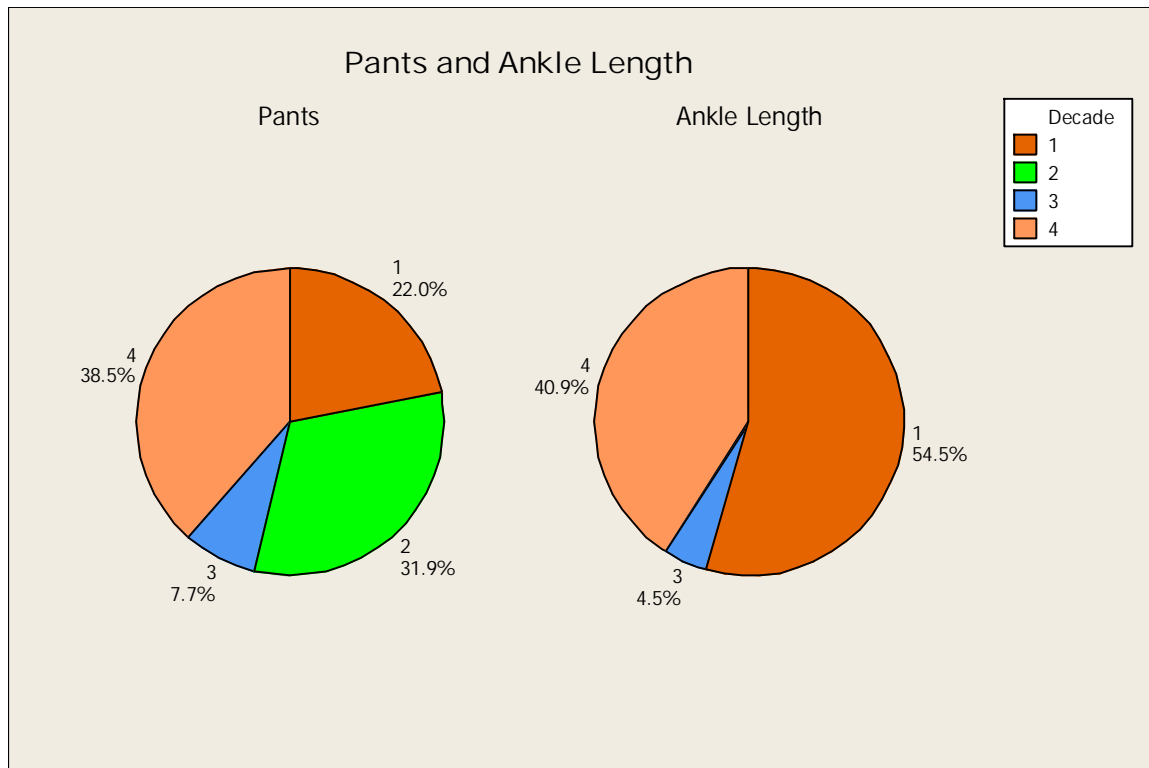


Figure 6-3.

Pie Chart of the Four decades with the Number of Pants and the Number of Ankle Length Pants seen in *Good Housekeeping*

Mid Calf and Knee Length

Insignificant results were found in the cases of both mid calf length and knee length pants for both *Vogue* and *Good Housekeeping*. These results are similar to the low waist pants and thus the reason for this insignificance can also be due to same reasons, the age range of the audiences of both the magazines. As discussed earlier the median age of the audience of *Vogue* is 35.1 and of *Good housekeeping* is 50.8, therefore it can be implied that this age group is less likely to adopt mid calf length and knee length pants than ankle length or regular length pants.

In the case of *Vogue*, as noted earlier it is more inclined towards presenting a formal image of fashion, which can be achieved more easily with regular length pants than mid calf or knee length pants.

Bottom Measurements

A very interesting observation noted in this study was that insignificant results were found for all bottom measurements (Bellbottoms, Flare, Wide, Straight and Narrow). Data analysis of Bellbottoms in the case of *Vogue* suggested significant results, but the number of observations was very few in comparison with the total number of observations, therefore the results for bellbottoms was not analyzed further to avoid bias.

Insignificant results for all bottoms measurements indicate that drastic changes were never seen for this part of the pants over the four decades. It is however, crucial to reiterate that some of the pictures observed during data collection were shot at such an angle that the bottom measurements could not be recorded. This posed to be major limitation in studying the variations in the bottom measurements of the pants.

Conclusions and Implications

The most valuable implications in this study can be drawn from the comparison of the Medium Waist pants in *Vogue* and *Good Housekeeping*. When comparing the two magazines, they showed similar variations over the four decades. However it should be taken into account that the smallest unit of time for comparison was a decade. There will be different results and implications if a shorter time span was examined. Results from *Vogue* and *Good Housekeeping* could not be compared over shorter time periods due to significant difference in the frequency of observations in the two magazines.

Reynolds (1968) distinguishes fashion trends as horizontal and vertical. He defines horizontal trends as the fashion trends which do not change considerably when they diffuse in general public. Vertical trends, on the other hand, do not penetrate into the general public, but change drastically over their lifetime. Bearing this in mind, it would be safe to conclude that fashion trends of a staple item such as pants are horizontal when the look does not change drastically. Another case of horizontal model occurs, as the same style becomes available to all levels of society at different price levels. There are high chances of achieving such an effect in a staple item such as pants. This can be reiterated by the pattern of similar changes in both *Vogue* and *Good Housekeeping*, witnessed in the case of Medium Waist pants.

Keeping this observation in mind, if we survey the implications of the similar variations in popularity of Medium Waist pants in *Vogue* and *Good Housekeeping*, it would be safe to conclude that it is not necessary to study an epitome of fashion such as *Vogue*, for reviewing the changes that occur over time. Useful results can be gained by looking at sources where an orientation towards fashion is less likely to be found, in this study *Good Housekeeping*. Thus,

when looking through the magnifying glass of time, fashion settles like dust, alike in all nooks and cracks.

A very important implication from this study relating the popularity of medium waist pants in both *Vogue* and *Good Housekeeping* is the age of the audience of both the magazine. The media kit provided by Vogue suggests that the average age of the audience is 35.1 years and the media kit of Good Housekeeping suggests that the average age of their audience is 50.8 years. It can be implied that the consumer of this age group is guarded in making their style choices and medium waist pants are the most conservative option of all the styles studied and thus explains its popularity in both the magazines.

It was also noticed that a number of styles that were featured in *Vogue* were never adopted by *Good Housekeeping*; for example there were no Bell Bottoms in *Good Housekeeping* over the years; and contrary to this, *Vogue* showed significant evidence in changing dimensions of Bell Bottoms ($p=0.015$). This leads to an implication that the audience of *Good Housekeeping* or the consumer with low fashion consciousness is not necessarily a fashion victim, it is actually quite opposite, fashion is not important to her. This type of consumer has different interests on her mind like babies, recipes, decorating her house, etc. Fashion to her is not what is 'in vogue', it is what she feels is practical and comfortable. Allenby, Jen and Leone (1996) also argue that the time of purchase, early or late, also depends on extrinsic factors such as economic conditions. Thus, consumers who have other items higher on in their priority list may not spend or care much about new fashion trends. Consumer demographics thus play an important role in shaping their level of fashion consciousness.

It also would be safe to say that not all consumers who adopt fashions late in the cycles probably end up buying a trend late in time since these styles are the most popular offering in the

market. Consumers, such as readers of *Good Housekeeping* do not shop by the code of fashion, but by practicality. Therefore, to reach this large market segment it is extremely important to keep utilitarian aspects of fashion in perspective. In other words, when differentiating fad from fashion, practicality can be employed as a decisive factor. Crane (1999) also acknowledges that the fashion industry is completely consumer driven and is dependent on this type of consumer for a major portion of the revenue it earns. Cho and Lee (2005) suggest that consumer emotion towards a trend is the most important variable in the pursuit of forecasting a fashion trend. Thus keeping the demographics of the consumer as the frame of reference, newer trends that are easy to adopt and serviceable in everyday living will have greater chances of passing all stages of a fashion cycle than an impractical haute couture fashion item.

Concluding this study would be incomplete without discussing major events that occurred during the time period that was studied. The 1960s witnessed many striking events of both catastrophic nature and of advancement. On the dark side, this era not only witnessed assassination of two influential personalities, John F. Kennedy and Martin Luther King, it also saw the worst that can be engineered by human race, a war. The Vietnam War was started in the 1959; United States involvement however escalated during the 1960s and peaked in 1968. As a reaction to the war this period also saw many anti war demonstrations, and the emergence of the hippie movement. In 1969 the first Woodstock Festival was held in a small town in New York City, with a remarkable attendance of more than 500,000 people. 1960s witnessed many progressive events like the instrumentation of the Civil Rights Act and the Medicare program for the elderly. A heralding event that occurred in 1969 was when Neil Armstrong became the first human to land on moon.

The 1970s brought in a worldwide energy crisis, as a result of rising oil prices. This energy crisis also led to the implementation of many environment related acts, for example, the US Environment Protection Agency was formed and the Endangered Species Act was also framed during this decade. Earth Day also was celebrated in the spring on 1970 for the first time. Though the hippie movement began in 1960s, but 1970s was the catalyst that increased its popularity. Punk rock also brought in tattoos, piercings and Mohawk hairstyles in the 1970s. This decade also saw major events related to the liberation of Gays and Lesbians.

The next two decades were quieter in terms of major events. 1990s witnessing an attack on the World Trade Center in 1993, killing six people, though it was intended to cause much more harm. In addition the charismatic British Princess Diana died in 1997 in an automobile crash in Paris. Though not in the 1990s, more than 2500 people died in another suicide terrorist attack, contrived by hijacking four planes and crashing them into the Twin Towers of the World Trade Center, the Pentagon and a field in Pennsylvania, on the September 11, 2001.

One of the objectives of the study was to relate the changes in fashion trends with major external events of the time period studied. Since this study was limited to studying only one garment, pants, which is considered a staple basic, no significant effect of external events on the changes in the styles of pants was found. This result might have been different if overall fashion trends during the different time periods were examined, as the fashion trends would be more creative and innovative when more than one garments are involved. An example of this observation would be to compare the looks of the early 1960s versus the early 1970s. In the 1960s it was more likely to see Medium Waist pants coupled with pastel short boxy jacket featuring large buttons. In the 1970s on the other hand, it was more likely to see Medium Waist Bell Bottoms with a bright tie dyed shirt and platform shoes. Therefore, though Allenby, Jen and

Leone (1996) stressed that external factors should be studied synchronously with fashion cycles, it would be important to note that this may be only partially true. Wasson (1968) on the other hand argued that classic styles always remain in vogue irrespective of the extrinsic environment. This study attests to this observation, such that when a classic staple item is under scrutiny then the effects of time and events do not make much impact. Such fashion items have just enough style incorporated in them that they can withstand changes over long periods of time. They are immune to events of great power and influence, such as war, peace, advancement and liberation.

Limitations

1. The sample was limited to examining the life cycle of only one fashion item, women's pants, thus restricting the observations and implications that could be made from this study. In order to create a specific look or image it takes more than one garment. This aspect of fashion made it impossible to capture the transitions from one extreme look to another. For example, a hippie look does not constitute Bell Bottom pants alone. A colorful tie dye shirt, hair styling with bandana and jewelry are essential for creating the hippie image.
2. Since the study was longitudinal and the analysis was run by dividing the time period in four decades, many microscopic changes that occur over time could not be studied. For example to observe how one trend paves way to another it would be more beneficial to closely look at fashion trends for a few seasons or years, rather than decades.
3. The fashions or trends were studied by examining the fashion features in only two magazines, *Vogue* and *Good housekeeping*. It is possible that these magazines did not include some variations of the trends.

4. The fashion items appearing in the magazine *Good housekeeping* were considered to be in a stage when they were accepted by the masses; however, it is possible that they appeared in the magazine but, in reality were not accepted by the masses or vice-versa. Also the general public is composed of many different categories of consumers, such as fashion conscious consumer and fashion followers. This magazine did not allow for observation of how these different market segments adopted or responded to fashion trends.
5. Fashion photographs were analyzed to study fashion trends in women's pants, with many photographs shot in a manner such that all measurements of the pants could not be noted. This posed as a major restriction when recording the bottom measurements and length of pants.
6. All the magazines were not current; therefore in some issues there were some missing pages, altering the number of observations.
7. The changes in the style of jeans could not be studied as only 10 jeans were featured in *Vogue* and 4 in *Good Housekeeping*.

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