A COMPARISON OF FASHION ADVERTISING OF NEW YORK, NEW YORK, DALLAS, TEXAS, AND LUBBOCK, TEXAS

by

VERNA D. BEENE BALL, B.S. in H.E.

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CONTENTS

Page

ACKNOWLEDGEMENT ii

LIST OF TABLES. v

LIST OF ILLUSTRATIONS vi

CHAPTER

I. INTRODUCTION 1

The Problem and Purpose
Scope and Limitation
Objectives

II. REVIEW OF LITERATURE 4

Fashion
Advertising
Newspaper Media
Summary

III. PROCEDURE. 12

Topic and Area Selection
Store and Newspaper Selection
Time Limit of Study
Edition Selection
Basic Method
Method Analysis and Application

IV. FINDINGS 22

Objective 1
Interpretation
Objective 2
Advertisement Tracings
Contributory Advertising to Store Image
Objective 3
Interpretation
Objective 4
Interpretation
Objective 5
Interpretation

CONTENTS (continued)

Page

Other Findings
Interpretation
Space Advertising
Number of Models Per Advertisement

V. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS. 61

Summary and Conclusions
Recommendations

LIST OF REFERENCES 67

APPENDIX 69

LIST OF TABLES

Table		Page
1.	Emphasis in Division Advertising	23
2.	Low Difference in Percentage Distribution.	25
3.	Size of Advertisements	27
4.	Advertisement Page Location.	28
5.	Image Advertising.	36
6.	Fashion Shows.	40
7.	Silhouette Check Points.	42
8.	Duplicate Frequencies in Adjacent Years. .	51
9.	Variables without Frequencies In Successive Years	52
10.	Technological Change	53
11.	Social Aspects	54
12.	Store Supremacy in Variables	56

LIST OF ILLUSTRATIONS

Figure		Page
1.	Data Record for Analysis of Advertisements	15
2.	Multiple Silhouette.	18
3.	Lord & Taylor's Advertisement.	32
4.	Neiman-Marcus's Advertisement.	34
5.	Margaret's Advertisement	35
6.	Composite - Fitted, Unfitted at Waistline.	44
7.	Composite - Waistline Placement.	45
8.	Composite - Length of Blouse of Two-Piece Dress.	46
9.	Composite - Width of Garment at Hemline. .	48
10.	Composite - Length of Garment.	49

CHAPTER I

INTRODUCTION

Modern man lives in a complicated society which offers the widest selection of material goods in the history of mankind. Advertising, the means of making products known, has had parallel development from personal "hawking" to sophisticated advertising programs by special agencies. The trend to out-advertize competitors has further blurred the selling-buying process which sometimes leads to purchasing by trial and error. Although trial and error is a method of learning, it can be expensive, time consuming, and without direction. The desire to increase satisfaction in consumer buying and to increase understanding of promotional practices initiated this study of advertising of fashion apparel and accessories.

Currently, fashion goods are advertised principally through fashion magazines and newspapers. The media of television is used only nominally because there is not sufficient exposure for categorizing the necessary information and the viewer cannot inspect the merchandise at close range.[1] However, it is a paradox that television has indirectly become a major means of disseminating fashion through the appearance of tele-

vision personalities rather than through advertising programs. Fashion magazines have excellent monthly and seasonal fashion information of goods which are advertised and sold nationally, but they have only limited publication. The newspapers provide the best source for daily information which is necessary to establish a working method of studying and buying current merchandise.

THE PROBLEM

This problem is designed to study fashion in three major geographical areas by the use of content analysis of newspaper advertisements of three recognized vendors of fashion.

THE PURPOSE

This study seeks a better understanding and use of fashion advertising in newspapers and expects to show the fashion trends and similarities and differences in the advertisements of the three stores.

SCOPE AND LIMITATION

This study is limited to the (1) geographical areas of New York, New York; Dallas, Texas; and Lubbock, Texas; (2) advertisements of Lord & Taylor, Neiman-Marcus, and Margaret's; (3) New York Times, Dallas Morning News, and Lubbock Avalanche Journal newspapers; (4) first and second Sunday editions of February, March,

May, June, August, September, November, and December for the years 1962 through 1966.

OBJECTIVES

The objectives of this study are to examine:

1. similarities in illustration and wording of advertisements of the three selected stores;
2. image building practices of the three stores;
3. fashion shows as a means of selling fashion articles of clothing and accessories;
4. the introduction, acceptance, and wane of fashion as shown in the advertisements; and
5. fashion advertisements for indications of planned obsolescence, influence of immediate past fashions, technological advancements, and the social aspects of the period.

CHAPTER II

REVIEW OF LITERATURE

The background information for this study is concentrated in the three main areas of fashion, advertising, and newspaper media. Each area has a varied and exciting history, a major influence on the culture of mankind, and a great responsibility to the future. Due to the vast amount of information available in these three areas, only the part which is useful to this report is used.

Fashion

The word fashion is defined by Nystrom as ". . . the style accepted and adopted by a number of people at any period of time." (1:4) Daniels describes fashion as "a conception of what is currently appropriate." (2:51) Webster defines fashion as "the current style or mode of dress, speech, conduct . . .."

Fashion is generally described in terms of the psychological, social, and economic needs of man. From the psychological standpoint, human characteristics provide the basic reasons for fashion to exist. The social aspect is the incentive for fashion and the economic elements put fashion in motion. It is difficult to assign writings into only one of these disciplines

because of the interdependency and interaction of the three influences, so this section is made up of related facts and theories developed about fashion.

Fluegel's early writings set the premise that the best clothes satisfactorily met the needs of decoration, modesty, and protection. (3:Ch 10) He believed these factors essentially expressed and fulfilled the basic human need of acceptance by others. In contemporary society, this three-dimensional theory is still present with a marked emphasis on decoration. Elizabeth Hawes believes that decoration is basic to designing wearing apparel, but that the presence of modesty or protection is incidental and is simply the by-product of the design. (4:30) Roscho is convinced that "fashion stimulates and exploits the feminine hunger for self-adornment . . ." to express her personality, her place in society, and the male-female relationship. (5:4) Langner emphasizes that clothes are worn to "overcome feelings of inferiority and to achieve a conviction of his superiority to the rest of creation." (6:12)

In his book, Economics of Fashion, Nystrom writes that "fashion" is a social-psychological phenomenon of like-mindedness, common thinking and action, of common imitation." (1:55) Simmel elaborated on this theory with: Ball p.6

> 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. (7:558)

Status symbols may be any material possession, occupation or activity which enhances the prestige of a person and places him in a social position of importance and admiration. Authors Jacobi and Walters write:

> People at every income range may be thought of as being permanently located at, moving into, or moving through various levels with the levels indicated by the degree of acceptance of status symbols. (8:211)

Many economists have substituted "consumer demands" for "fashion needs" because the term seems to be more reasonable for all socio-economic levels. The findings of a group study by the United States Department of Agriculture shows that in addition to the economic element, clothing selection depends on comfort, pleasure, social approval, and recognition. (10:92)

There is logical sequence of a fashion. Nystrom explains this as "rise, culmination, and decline." (1:18) Young proposes that fashion goes through successive stages of "ridicule, tolerance, desirability, and value." (11:76) Fashion movements are speeded up by increased wealth, leisure, education, democratic ideal of equality, youth, communication, transportation, mass production, and commercial promotion. (1:24-26) "The fashion cycle moves so quickly that it is a blur.

Almost everyone instantaneously wants the same things." (2:52)

Dress has long been considered the index to understanding a particular era of time. Brockman illustrates fashion of certain time periods to show the social and technological development of a people. (12:Ch 4) In contrast, and yet showing interrelationship, Ryan believes that clothing is influenced by technical development in materials and production, central heating, transportation, and communication. (9:59-60)

Advertising

Within the Bill of Rights, Article III of the Amendments to the Constitution of the United States, provisions were made for freedom of speech and the press. The combination of these two freedoms and productive ability have fostered the ideal environment for advertising. The widening difference between necessities and extras in the market has encouraged extravagant and highly competitive advertising. Today, advertising is ubiquitous, incessant, and insistent. It is informative to various degrees, but it is sometimes considered too persuasive or inane. These characteristics often obscure the value of advertising. The people involved in the advertising field generally agree that advertising has been misused and mishandled

causing distrust and skepticism by a great many people. This low estimate has provided an incentive to examine, analyze, and improve advertising.

In 1905, John E. Kennedy made the historic definition of advertising, "Salesmanship in print." (13:77) Essentially, the description is still appropriate, but the complexity and implications of present day advertising requires an expanded definition. Colley considers advertising to be "mass, paid communication" with the express purpose to give "information, develop attitude, and induce action." It is important "in competitive selling, in introducing new products . . . in establishing brand acceptance and corporate identity." (14:3) Lasker believes that "information service" is the proper function of advertising and considers it a "technique for mass persuasion" and a "substitute for personal selling." (15:10)

Advertising tells the consumer about available products, the use of these products, and when and where these products can be purchased at the greatest advantage. (16:4) "Advertising gives a product identity . . . and an actual or implied guarantee of the quality and fashion rightness." (17:457) According to Colley, communication progresses in sequence from unawareness to awareness, comprehension, conviction, and action. He believes also that advertising must be

compatible and useful. It should be based on people's needs, desires, interests, age, sex, geographical location, socio-economic group, and use. (14) Emery sums the importance of advertising:

> Our entire economy is geared to a fast turnover of merchandise; advertising provides selective buying information, assures us of uniform quality, saves us time in shopping, helps to lower prices through mass production and mass selling techniques, improves our standard of living by educating us concerning new products, serves cultural and intellectual ends as well as those of a purely material nature, and enables us to enjoy the mass media at small expense. (18:146)

Fashion advertising is specialized and is based on fashion trends. Daniels explains that fashion merchandising is how much, what, and when; and that successful selling is based on promotion and the development of resources and new sources. (2:60) Specific information is necessary to fashion advertising. Usually newspapers provide the customer with price, color, size, fabric, and description of the item. Additional details may explain the use, care, or special features unique to the merchandise. (17:463)

Newspaper Media

"Newspapers . . . come close to being universal media . . . They exist to inform and influence the communities in which they are published." (18:156, 161) A newspaper is defined as a "public print that circulates news, advertisements, and other materials of general or

specific interest at frequent, regular intervals." (19:444) The advantages are its daily appearance, fresh vital contents, whole-family appeal, and localized circulation. One outstanding characteristic inherent in newspapers is the capacity to meet any sudden change or emergency. This timeliness supplies the impact of current events or weather reports to reinforce the advertising. Newspapers serve as vehicles for building good will and identity of the advertiser without impressing their own personality or character on the communication. (19:472)

Lund lists the reasons for the dominant use of newspaper advertising by retailers:

1. Reader interest.
2. Timeliness and speed.
3. Market coverage.
4. Low cost per reader.
5. Quick response.
6. Flexibility, reader acceptance, and service to retailer. (20:32)

There are three types of communication possible in newspaper advertising. Graphic communication pertains to the illustration, picture, or visual symbols. (21:10) Pictures attract, explain, and provide a quick understanding of a given idea. (19:247) Copy is the printed information used to describe the merchandise. The third type of communication is the impression of the complete advertisement which gives the store its identity or "image." (21:10) The retailer knows this

overall impression is his most important asset. The architecture, location, and furnishings of the store, the merchandise, and the marketing principles and customer relationship should all reinforce this reputation. (16:12)

Summary

From this study of related material, it is apparent that the fields of fashion and advertising are subjective in nature and that there is a wide range of acceptance from approval to disapproval. This diversity of opinion sharply outlines and emphasizes the importance of these areas. Thoughts pertaining to fashion converge to the central theme that clothing introduces and explains the state-of-being of a person. Advertising is the art of publishing product information and newspapers are the printed showcase of available fashion merchandise.

CHAPTER III

PROCEDURE

Topic and Area Selection

The study began with selecting the subject of fashion advertising. Lubbock, Texas, the origin of the study and the base for fashions in the Texas Panhandle was the logical starting point. New York City, recognized fashion center of the United States, was automatically included because of its important position in the fashion industry. Dallas, Texas, the headquarters for fashion in the SouthWest Region became the third geographical area. The intensified study was limited to these three areas.

Store and Newspaper Selection

A pilot study of the 1962 fashion advertisements of the New York Times, the Dallas Morning News, and the Lubbock Avalanche Journal was made to provide a basis for the selection of three stores which sold similar merchandise and had a reputation for selling fashion. The stores chosen were Lord & Taylor of New York City, Neiman-Marcus of Dallas, Texas, and Margaret's of Lubbock, Texas.

Time Limit of Study

The five-year period for this study was based on Nystrom's theory of time required from origin to confirmation of a fashion. The time interval for fashion confirmation for accessories was one season; for color, design and materials was one year; and for silhouette was several years. (1:29) This span of time would allow at least one silhouette shape to complete the cycle of introduction, acceptance, and wane of a fashion. The college library provided microfilm copies of the three newspapers. When this study was begun, the most recent complete year was 1966. Following Nystrom's time theory for fashion development and providing a margin of two or three years to observe the complete life cycle of a fashion, the author set the beginning date of January 1, 1962.

Edition Selection

To limit the data gathering, it was necessary to delete issues which had no significant fashion advertisements. Sunday editions were chosen as they have more advertisements and show a weekly progression of fashion advertising. The pilot study showed that the first two Sundays of February, March, May, June, August, September, November, and December provided sufficient information to carry out the objectives of the study.

Basic Method

Content analysis was the method used to report the information contained in the advertisements. Sepcifically, content analysis was the reporting of information per se from a printed source. The process of content analysis was the breaking down of a subject matter into useable bits of information which were assigned to specific categories. Thus, classified information or similarities and differences could be handled quantitatively. (22: Ch 20)

Method Analysis and Application

The Data Record for Analysis of Advertisements (Fig. 1) had three divisions for classifying information given in the advertisement. Part I, Illustration, consisted of terms that describe the parts of the silhouette. The number of models per advertisement and the size of the advertisement were also included in this division. Part II, Text, had two main parts consisting of Consumer Information and Promotional Information. Under Consumer Information were items which gave the reader useful information. The Promotional Informationwas the individual store interpretations of the style-right qualities of the fashion articles. The promotional descriptive adjectives were listed and then categorized according to their meaning. Two minor parts of Misinformation and No Fashion Information were added

DATA RECORD FOR ANALYSIS OF ADVERTISEMENTS

Newspaper _____
Section-page _____
Date _____

I. Illustration
No. of Models _____
Size of Ad _____

Fit at Waist:
Fitted _____
Unfitted _____

Waistline Placement:
High _____
Natural _____
Low _____
None _____

2-Pc. Dress
Length below Waistline
3" _____
5" _____
7" _____
Longer than 7" _____

Width at Hemline:
Narrow _____
Slightly Flared _____
Moderately Flared _____
Greatly Flared _____

Length of Garment:
Above Knee _____
Mid-Knee _____
Below Knee _____
Floor Length _____

II. Text

Consumer Information	Promotional Information
Size _____	_____
Fabric Content _____	_____
Color _____	_____
Price _____	_____
Care _____	_____

Misinformation _____
No Fashion Information _____

III. Subject Advertising

_____
_____
_____

FIG. 1

to report errors or omissions of fashion advertising in the particular edition studied. Part III, Subject Advertising, includes all types of advertising except dresses and suits which are analyzed under Parts I and II.

A pre-trial study of three months advertisements using the Data Record for Analysis of Advertisements showed the need for definite divisions to describe the skirt silhouette. Since there is complete artistic freedom in advertising as well as fashion, it was difficult to set up objective standards which would clearly analyze the silhouette information for the instrument. A preview of the season's silhouettes in the Vogue and Simplicity Pattern books showed four prevalent skirt widths -- the narrow, slightly flared, moderately flared and greatly flared. For each type silhouette, a minimum of ten patterns which gave the widths at the lower edge of the dress was checked and width computed to obtain the average. The narrow silhouette was 40" $\pm$ 3; the slightly flared, 48"$\pm$ 3; the moderately flared, 60" $\pm$ 5; and the greatly flared, 77" and up. The width was related to each size model illustrated and simply increased in proportion while maintaining the same silhouette shape. Patterns with widths typifying the different silhouettes were superimposed on seven different height scale models used

most frequently in the pattern books and the newspaper advertisements. The resulting multiple silhouettes were then compared to the actual advertisements for classifying. An example of one of the seven scaled multiple silhouettes is shown in Fig. 2.

For processing, single bits of information from the Data Record for Analysis of Advertisements (Fig. 1) are assigned to sixty-seven variables as shown below:

Size of Advertisements

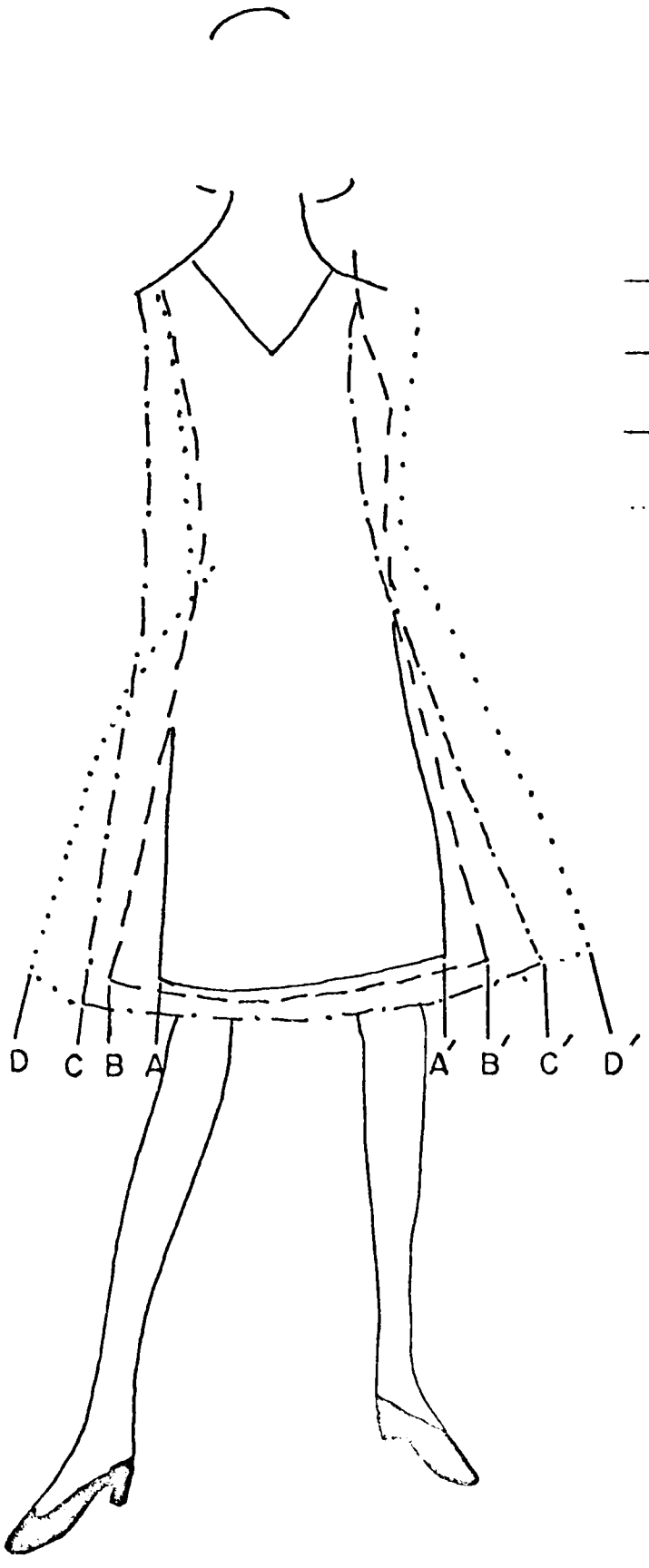
Variable	Description
1.	7/8 - Full page
2.	2/3
3.	1/2
4.	1/3
5.	Less than 1/3
6.	Total Ads

No. of Models in Illustration

Variable	Description
7.	No. of Models

Silhouette Check Points

Variable	Description	Location
8.	Fitted	Fit at Waist
9.	Unfitted	
10.	High	Waistline Placement
11.	Natural	
12.	Low	
13.	None	
14.	Waist Length	Length of upper part of 2-pc Dress in relation to the waist-line
15.	3"	



——— A - A' Narrow Skirt

– – – B - B' Slightly Flared

—·—·— C - C' Moderately Flared

····· D - D' Greatly Flared

FIG. 2

MULTIPLE SILHOUETTE

Silhouette Check Points (continued)

Variable	Description	Location
16.	5"	
17.	7"	
18.	More than 7"	
19.	Narrow	Width of Skirt at Hemline
20.	Slightly Flared	
21.	Moderately Flared	
22.	Greatly Flared	
23.	Above Knee	Length of Dress
24.	Mid-Knee	
25.	Below Knee	
26.	Floor Length	

Consumer Information

Variable	Description
27.	Size
28.	Fabric Content
29.	Color
30.	Price
31.	Care

Miscellaneous Fashion Advertising

Variable	Description
32.	Other Fashions (a second line of suit and dress fashions)
33.	Other Advertising (Image Advertising - forecasts, fashion scholarships, gourmet foods, cultural or civic functions, extra services)

Promotional Information

Variable	Description
34.	Beautiful (lovely, pretty . . .)
35.	Department
36.	Designer
37.	Elegant (sophisticated . . .)

Promotional Information (continued)

Variable	Description
38.	Exciting (bewitching, dramatic, fabulous, gay, . . .)
39.	Feminine (appealing, soft, exquisite)
40.	Exclusive (distinctive . . .)
41.	Individual (discriminating . . .)
42.	International Styling
43.	Latest
44.	Occasion (when, where)
45.	Season
46.	Shape
47.	Timeless (classic, versatile, tireless . . .)
48.	Travel

Subject Advertising

Variable	Description
49.	Accessories
50.	Bags
51.	Children's and Men's Fashions
52.	Coats
53.	College
54.	Decor (silver, china, kitchen accessories . . .)
55.	Cosmetics
56.	Fashion Shows
57.	Fur
58.	Gifts (personal items)
59.	Hair Styling (beauty treatments, electrolysis . . .)
60.	Jewelry
61.	Linen
62.	Lingerie
63.	Luggage
64.	Sales
65.	Separates (skirts, sweaters, pants . . .)
66.	Shoes
67.	Special Occasion (swim suits, ski suits, evening wear . . .)

These sixty-seven variables had certain natural groups or divisions which were used to analyze the findings in relation to the objectives. The data for this study

were obtained by counting the frequencies of each variable present in the advertisements. The Frequency Distribution and the Percentage Distribution for each variable were shown in Appendices A, B, C, D, E, F, and G. The annual, period or division totals from this section were used to explore the information relevant to each objective. Frequencies, percentages, linear graphs, and rank order were used to describe or compare the findings.

CHAPTER IV

FINDINGS

The data obtained from the advertisements gave the annual frequencies of each variable for each store, the combined annual frequencies of the three stores, and the period total of each variable. The individual, composite, or period totals were used according to the requirements of the objectives.

Objective 1

The first objective of this study was to examine the similarities in illustration and wording of the advertisements of the three selected stores. The following divisions were used for the background study for this objective:

Silhouette Check Points, Variables 8-26 (Appendix B)

Consumer Information, Variables 27-31 (Appendix C)

Promotional Information, Variables 33-47 (Appendix F)

Subject Advertising, Variables 48-67 (Appendix G)

To simplify the analysis of these divisions, the period total of the variables in each division was collapsed to the division total and ranked according to the store usage as shown in Table 1.

TABLE 1

EMPHASIS IN DIVISION ADVERTISING

Results	Division			
Store	Silhouette Check Points	Consumer Words	Promotional Words	Subject Advertising
Rank[1]				
Lord & Taylor	1	4	3	2
Neiman-Marcus	1	4	3	2
Margaret's	1	4	3	2
Percentage[2]				
Lord & Taylor	32	32.9	31	34
Neiman-Marcus	31	32.6	36	40
Margaret's	37	34.5	33	26
Totals	100	100.0	100	100
Frequency[3]				
Lord & Taylor	469	119	180	328
Neiman-Marcus	454	118	205	392
Margaret's	544	125	187	256
Totals	1467	362	572	976

[1]Rank order of usage of each division

[2]Percent Distribution for each store

[3]Division Frequency for each store

Interpretation

All three stores had the same rank order of division emphasis in their advertising programs. In the three divisions, Silhouette Check Points, Consumer Information, and Promotional Information, the percent distribution was within the thirties for each store. Margaret's had the highest distribution in Silhouette Check Points of 37 percent, and Neiman-Marcus, the lowest distribution of 31 percent -- a difference of 6 percent. In Consumer Information, Margaret's had the highest distribution of 34.5 percent, and Neiman-Marcus the lowest distribution of 32.6 percent, or a difference of 1.9 percent. Neiman-Marcus had the highest distribution in Promotional Information of 35 percent, and the greatest difference of 5 percent existed between Neiman-Marcus and Lord & Taylor. The greatest percent distribution difference was exhibited in the Division of Subject Advertising with Neiman-Marcus having the highest distribution of 40 percent and Margaret's the lowest distribution of 26 percent, or the difference of 14 percent. The Silhouette Check Point frequencies obtained from the illustration showed that more information was given through pictures rather than words to explain fashion apparel. There were more promotional words used than consumer words to sell fashion goods.

Further similarity in illustration and wording was

shown by the close percentage of certain variables, from Appendices B, D, and F, in Table 2. Of the 42 variables in these three divisions, there were 126 possible store combinations of Lord & Taylor and Neiman-Marcus, Lord & Taylor and Margaret's, and Neiman-Marcus and Margaret's. Twenty-eight combinations, or 22 percent of the possible store comparisons, had five percent or less difference in percentage distribution.

TABLE 2

LOW DIFFERENCE IN PERCENTAGE

Variable Number	Description	Store	Percent Difference
1.	No. of Models	LT - NM	1
8.	Fitted at Waistline	LT - NM	3
		LT - M	4
		NM - M	1
11.	Natural Waistline	LT - NM	3
		LT - M	4
13.	No Waistline	NM - M	0
14.	2-Pc. Blouse Ends at Waistline	NM - M	0
16.	2-Pc. Blouse Ends 5" below Waistline	NM - M	1
17.	2-Pc. Blouse Ends 7" below Waistline	LT - M	3
20.	Slightly Flared Skirt	NM - M	1
22.	Greatly Flared Skirt	LT - M	3
23.	Above Knee Skirt Length	LT - M	0

TABLE 2--Continued

Variable Number	Description	Store	Percent Difference
25.	Below Knee Skirt Length	LT - NM	3
28.	Fabric Content	LT - M	4.5
		NM - M	4
30.	Price	LT - NM	5
		LT - M	3
35.	Department	LT - NM	4
36.	Designer	LT - NM	5
39.	Exciting	LT - NM	3
40.	Feminime	LT - M	2
42.	International Styling	NM - M	5
43.	Latest	LT - M	0
44.	Occasion	LT - NM	0
46.	Shape	LT - NM	3.5
		LT - M	3.5
		NM - M	0

Objective 2

The second objective of this study was to examine the image building practices of the three stores. Each store had a special manner of promotion which accentuated distinctiveness and selfness by the number, size, and location of the advertisements in each edition, the type of printing, and the extra information which did not describe the fashion. The area of study for this second objective involved ten variables, three tracings, and a

tabulation of page location from the raw data in the Data Record for Analysis of Advertisements.

Advertisement Size, Variable 1-6, Appendix A

TABLE 3

SIZE OF ADVERTISEMENTS

Results	Page Size					
Store	Full	2/3	1/2	1/3	Less 1/3	Totals
Rank[1]						
Lord & Taylor	2	3	5	4	1	
Neiman-Marcus	3	4	2	5	1	
Margaret's	2	5	3	4	1	
Frequencies[2]						
Lord & Taylor	177	15	3	10	199	404
Neiman-Marcus	59	53	145	23	256	536
Margaret's	45	13	32	19	57	166
Totals	281	81	180	52	512	1106

[1]Rank Order of the size of advertisements

[2]Frequency of the size of advertisements

In the eighty newspaper editions used for this study, there was a total of 1106 advertisements. The newspaper strike in New York in 1962 reduced the total number of available observations for Lord & Taylor to 75. With this

correction, the average number of advertisements was 5.4 per edition. Neiman-Marcus observed two Labor Day week-ends with only the notice for the reader to enjoy the day. The average number of advertisements for Neiman-Marcus was 6.87 per edition. Margaret's had an average of two advertisements in each edition.

The very top suit and dress fashions of the three stores were advertised on full pages. The full page advertisements ranked second in usage with Lord & Taylor and Margaret's. They ranked third with Neiman-Marcus, but the usual adjacent page advertising gave the impression of full page promotion.

Location of Advertisements

TABLE 4

ADVERTISEMENT PAGE LOCATION

Store	Page Number	Frequency
Lord & Taylor	13	75
	26	67
	42	10
	24	9
	40, 106	7
	46, 53, 100, 105	6
	22, 90, 92, 94, 99, 122	5
	39, 51, 60, 72, 76, 87, 98, 120	4

TABLE 4--Continued

Store	Page Number	Frequency
Lord & Taylor (continued)	2, 36, 38, 44, 52, 70, 80, 81, 89, 102, 104, 108, 110, 112, 116	3
	18, 20, 30, 41, 50, 54, 55, 58, 61, 66, 68, 77, 83, 38, 88, 91, 93, 95, 109, 118, 121, 123, 128, 129, 56, 117	2
	15, 16, 17, 31, 32, 33, 34, 37, 43, 47, 59, 63, 64, 69, 74, 86, 96, 97, 103, 107, 113, 114, 124, 126, 133, 136, 137, 138, 143, 144, 146, 148, 160, 170	1
Neiman-Marcus	2	134
	3	128
	4	53
	5	81
	6	8
	7	9
	8	30
	10	22
	12	46
	14	3
Margaret's	9	1
	10	4
	11	15

TABLE 4--Continued

Store	Page Number	Frequency
Margaret's	12	55
	13	1
	14	12
	15	10
	16	112
	20	22

The advertisement locations for Lord & Taylor had a tremendous range varying from page 2 to 170 in the first section of the New York Times. The first three locations shown in Table 4, page 28, usually contained full page prominent fashion advertisements of suits, dresses, and lingerie. The other advertisements were smaller in size and contained the complete subject range of Lord & Taylor's advertising program.

The advertisement locations for Neiman-Marcus, Table 4, page 29, occurred in one of the two Women's Sections of the Dallas Morning News. The six or more Neiman-Marcus advertisements dominated this section of 10 to 14 pages. Pages 2, 3, 4, and 5 were used predominantly by Neiman-Marcus and contained fashion show emphasis, precious jewelry, fur, hair styling, and electrolysis. Generally, the last page of the section which was number 8, 10, 12

or 14, contained two-thirds to a full page advertisement of top fashions for women. This last page was often the climax of the section.

The advertisement locations for Margaret's, Table 4, pages 29 and 30, were in the Women's Section which contained up to 20 pages. Pages 12 and 16 comprised 72 percent of the advertising location. Usually Margaret's fashions were advertised on the last page of the section.

Advertisement Tracings

The background study of advertising did not provide criteria for analyzing an advertisement for image building except that styles and techniques of all promotion and advertising should be maintained. (16:12) Thus all advertisements were checked carefully for individual manipulation of line, spacing, and print that identified the store. The study showed that the same type and intensity of print, name insignia, spacing of the picture and information and advertisement perimeters remained the same thus encouraging recognition as a vendor of fashion for each of the three stores. Figure 3, page 32, was a tracing representative of a Lord & Taylor advertisement. The almost illegible Lord & Taylor script insignia implied a personal communication. The hieroglyphic type lines in the background of the advertisement sometimes identify the store before finding the name. The models, script insignia, and print were harmonious in intensity and

FIG. 3

line treatment which resulted in a style strictly Lord & Taylor.

Figure 4, page 34, was an example of a typical advertisement from Neiman-Marcus. Regardless of the subject of the advertisement, there seemed to be an invitation to partake of fashion. The definite black script name of Neiman-Marcus was designed to suggest dependable articles of worth and fashion. The perimeters were bold and dark and enclosed separate subject advertisements. Very often, two or more advertisements occurred on the same page.

Figure 5, page 35, showed a portion of one of Margaret's advertisements. Usually, the multi-subject advertisements were grouped on one page, and always on adjacent pages if more than one page contained advertising. There were implied or emphasized perimeters by the use of space, grey or definite black lines. The different subjects were fused into one integrated advertisement coordinating shoes, bags, hat, dress, and other accessories. Margaret's gave an overview of fashion needs and with her personal insignia invited one to come to her store for them.

Contributory Advertising to Store Image

A tabulation of the advertising which did not solely describe merchandise for sale was shown in Table 5, page 36. This information was obtained from the raw data in the two

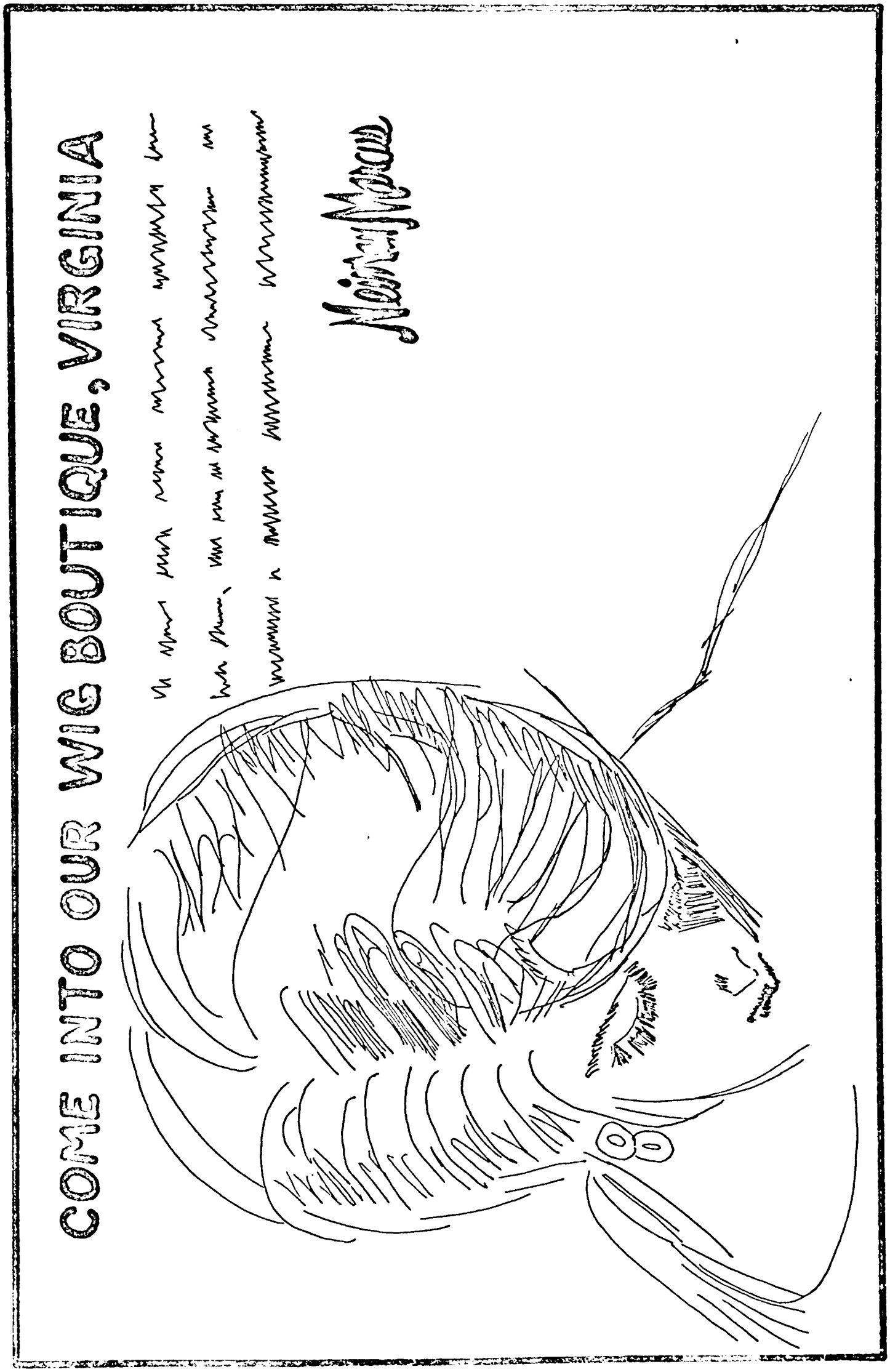
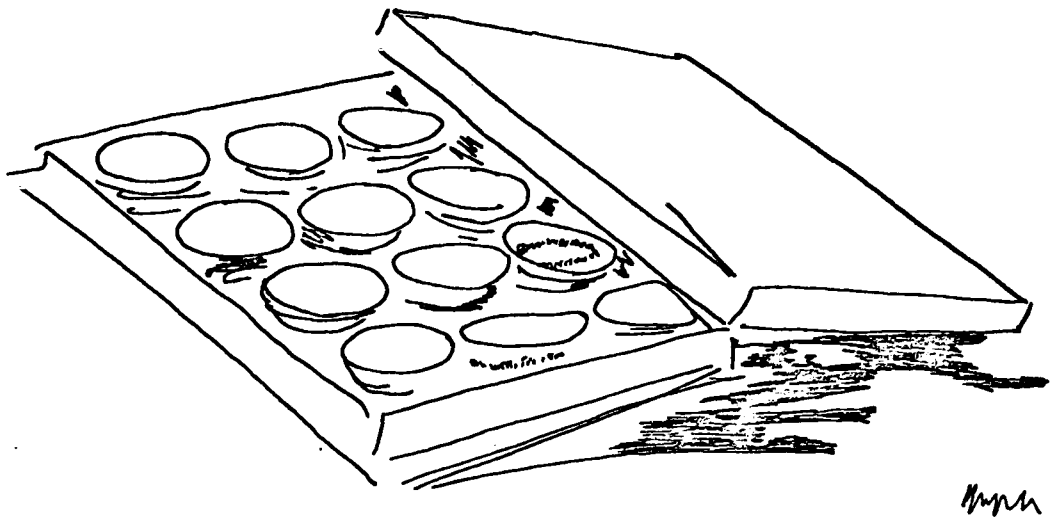


FIG. 4



at Margaret's

FIG. 5

divisions, Promotional Information and Subject Advertising in the Data for Analysis of Advertising, page 15. Designer - Variable 36, International Styling - Variable 42, Travel - Variable 48, Fashion Shows - Variable 56, and Sales - Variable 64, were specific categories used to study this objective. Though Sales is involved with merchandise, it was included in the explanation of this objective because of the manner of advertising of the articles that were for sale.

A review of the raw data of Subject Advertising supplied additional information of subject matter which did not represent a department in the stores. This type of advertising and frequency are shown in Table 5.

TABLE 5

IMAGE ADVERTISING

Description	Lord & Taylor	Neiman-Marcus	Margaret's
Art		12	
Charm School		1	
Civic Participation	3	4	
Designer Appearance	5	1	
Designers (Name, Variable 36)	33	28	42
Fashion Forecasts	1	2	1
Fashion Collections	8	5	9
Fashion Shows (Variable 56)	5	21	5

TABLE 5--Continued

Description	Lord & Taylor	Neiman-Marcus	Margaret's
International Styling (Variable 42)	11	4	5
New Departments	1	2	1
Sales (Variable 63)	27	3	1
Scholarship Benefit		1	1
Services (Unusual)	1	5	1
Special Day	5	7	4
Travel (Variable 48)	5	8	7
Totals	105	104	77

Image or identity advertising is subtle and depends upon individual reader impressions. Therefore, the implications of the type advertising in Table 5 are the author's interpretations.

Art. Neiman-Marcus art exhibits included European, Melanesia, Oriental snuff bottle collections, and a children's art exhibit. Only one advertisement specifically referred to purchasing the art objects as decorator accents for the home. Otherwise, it was an effort to upgrade art appreciation of rare treasures and to help develop children's talents.

Charm School. Neiman-Marcus had one advertisement which offered instructions on personal appearance.

Civic Participation. Lord & Taylor had three adver-

tisements combining Election Day with coat sales. Another advertisement contained a general welcome to the New York World's Fair and Lord & Taylor. In one advertisement, Neiman-Marcus exhorted the reader (apparently without a sales motive) to support the Dallas Symphony, Dallas Civic and Grand Opera, Dallas Theatre Center, and Dallas Summer Musicals.

Designer Appearances, Designers' Names, Fashion Forecasts, Collections and Shows. These five practices of the three stores add to the image of fashion vendors by name association.

International Styling. This type promotion used by the three stores implies an international search for a wider selection of fine fashion apparel.

New Departments. Adding new departments shows a continuing effort of the stores to meet the fashion needs of the customer. Lord & Taylor added a beauty salon; Neiman-Marcus added departments of Leather Repair and clothing for Infants to Young People; and Margaret's added a "size 6" department.

Sales. The lack of fashion apparel sales is an outstanding feature of these stores. Lord & Taylor did not have any fashion apparel sales out of the twenty-seven sales reported. Neiman-Marcus had one fashion apparel sale in a total of three sales. This small advertisement was less than one-quarter page in size and had reverse

printing which required the use of a mirror. Margaret's had only one sale which was for shoes.

Scholarship. Neiman-Marcus and Glamour Magazine, in a joint effort, advertised one fashion scholarship. Margaret's gave a benefit fashion show for a Panhellenic Scholarship.

Service. Lord & Taylor advertised their gift finding service in one advertisement. Neiman-Marcus promoted their famous gift wrapping service, the Neiman-Marcus credit card as an "I.D." card, silk coat alteration to the current fashion length, and a fur coat remodeling service. The most unusual service was making customer reservations at the Statler-Hilton Hotel to facilitate Christmas shopping. The customer was encouraged to shop at Neiman-Marcus, return to the hotel to wait for the wrapped packages to be delivered, use all hotel services, and put the cost on his Neiman-Marcus account. Margaret's had one advertisement for fur storage service.

Special Days. Lord & Taylor's special day advertising included World's Fair, Election Day, and Veteran's Day. Neiman-Marcus had special day advertising on Father's Day, Mother's Day and Labor Day. Margaret's emphasized graduation and Mother's Day.

Travel. Each of the stores used travel in their promotion which suggested leisure and fashion needs.

Generally, the advertisements of the three stores

had specific efforts or hidden suggestions to enhance their fashion image in each edition.

Objective 3

The third objective of this study was to examine fashion shows as a means of selling fashion articles of clothing and accessories.

Variable 56, Fashion Shows (Appendix G)

Each store provided fashion shows as a means of showing the latest fashions, creating and supplying subsequent needs, and adding prestige to the store.

TABLE 6

FASHION SHOWS

Variable	Description	Lord & Taylor	Neiman-Marcus	Margaret's
56.	Fashion Shows	5	21	5

Interpretation

It was significant that Neiman-Marcus gave four times as many fashion shows as Lord & Taylor which is located in the fashion center of the United States. Usually Lord & Taylor had one designer's collections which were informally shown in certain departments. Generally, Neiman-Marcus' and Margaret's fashion shows contained more than one designer's fashions. Neiman-Marcus'

Fashion Exposition, the most outstanding fashion endeavor of the year, was flamboyantly advertised with exotic and unique layouts. This "nth" storewide fashion show was climaxed with awards for the most outstanding contributions to the fashion field of that particular year. Each of the three stores, Lord & Taylor, Neiman-Marcus, and Margaret's, had one fashion show for the college set, but the majority of the fashion shows were principally for the young to mature adults who could afford the price of fashion clothing.

Objective 4

The fourth objective of this study was to examine the introduction, acceptance, and wane of a fashion as shown in the advertisements. The Silhouette Check Points, Appendix B, provided the background area of study for this objective. The combined annual totals for the three stores were recorded in Table 7, page 42, and inspected for similarity to the normal probability curve. The fashion cycle is composed of three parts -- introduction, acceptance, and wane. On a linear graph, the increase to peak contains the introduction and acceptance; the decrease contains the wane. Inherent characteristics of fashion from scatter to dominance almost preclude consistent rise and fall, so there were interrupted fashion cycles with corresponding antitheses within the general upward or downward slopes. (Figs. 6-10)

A fashion trend reflects a part of the fashion cycle. Since this study consisted of a select period of five years, parts of a fashion cycle appeared particularly at the beginning or at the end of the observation, but it was conjecture to designate the trend as an integral part of a fashion cycle without examining some years before and after the observation period.

As one fashion loses prominence, there are many attempts to introduce new fashions. These conflicting influences produce parallel usage or irregular annual rise and fall. Interpretations of the movement of the usage of the silhouette check points accompany each graph.

The outline of the garments provided silhouette check points to determine the fashion cycles or trends. The composite totals of variables eight through twenty-six were used to show the over-all picture of fashion. Table 7 gives the breakdown of the silhouette check points.

TABLE 7

SILHOUETTE CHECK POINTS

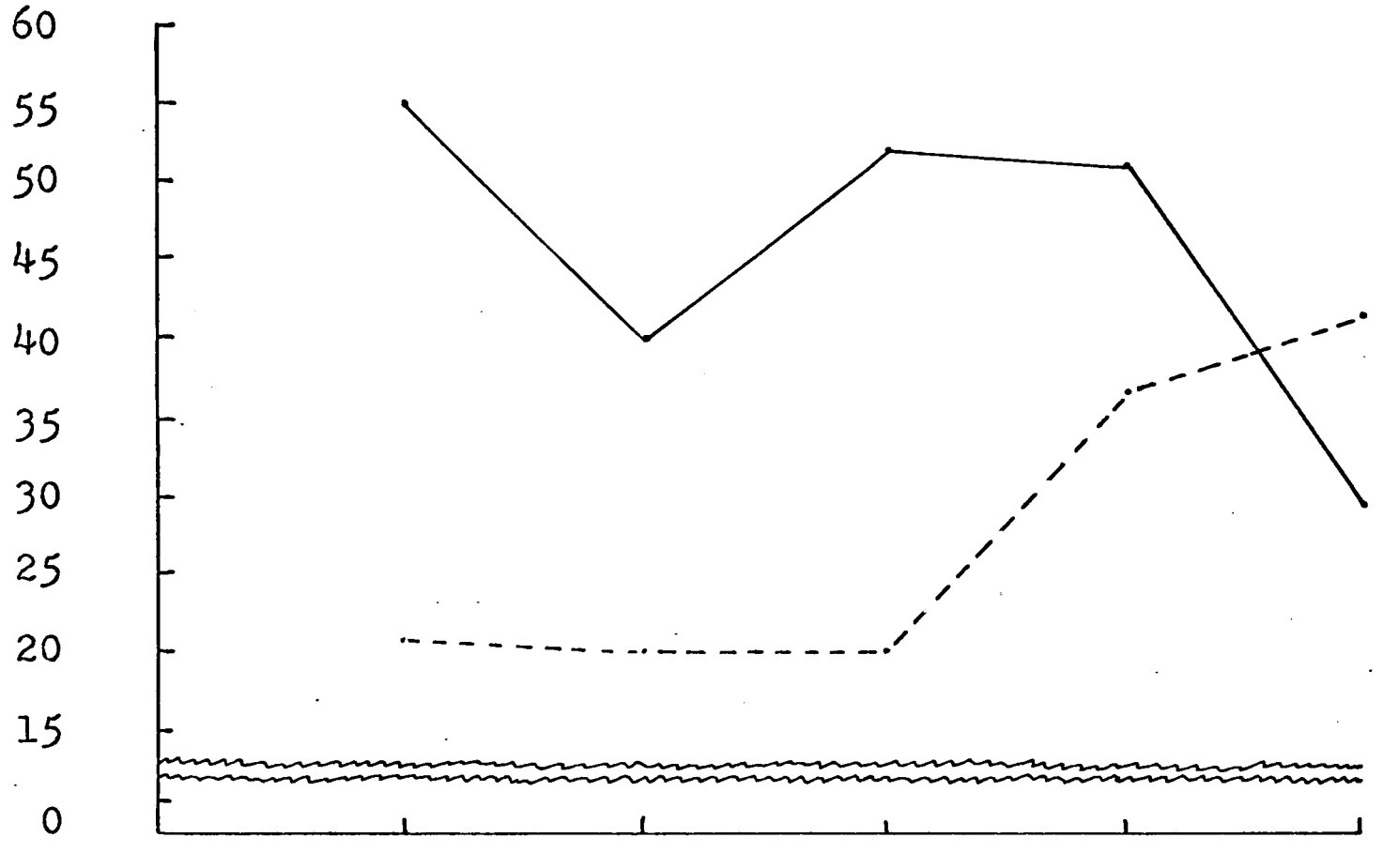
Variable Number	Description	Annual Totals 1962	1963	1964	1965	1966
Fit at Waist						
8.	Fitted	55	40	53	52	29
9.	Unfitted	21	20	20	37	41
Waistline Placement						
10.	High	4	8	3	4	2
11.	Natural	42	19	16	26	6

TABLE 7--Continued

Variable Number	Description	Annual Totals 1962	1963	1964	1965	1966
Waistline Placement (continued)						
12.	Low	3	1	3	7	6
13.	None	8	12	14	16	32
2-Pc. Dress						
14.	Ending at Waistline	2	0	1	1	1
15.	3" below Waistline	16	6	6	10	6
16.	5" below Waistline	11	13	16	22	8
17.	7" below Waistline	1	2	7	8	6
18.	Longer than 7"	0	0	2	4	3
Width of Garment at Hemline						
19.	Narrow	40	37	32	47	42
20.	Slightly Flared	5	9	11	19	13
21.	Moderately Flared	16	6	12	18	12
22.	Greatly Flared	20	4	3	6	2
Length of Garment						
23.	Above Knee	0	1	0	0	10
24.	Mid-Knee	0	10	14	10	32
25.	Below Knee	79	40	51	70	26
26.	Floor Length	2	3	4	4	5

FIG. 6

COMPOSITE - FITTED, UNFITTED AT WAISTLINE



—— 8. Fitted

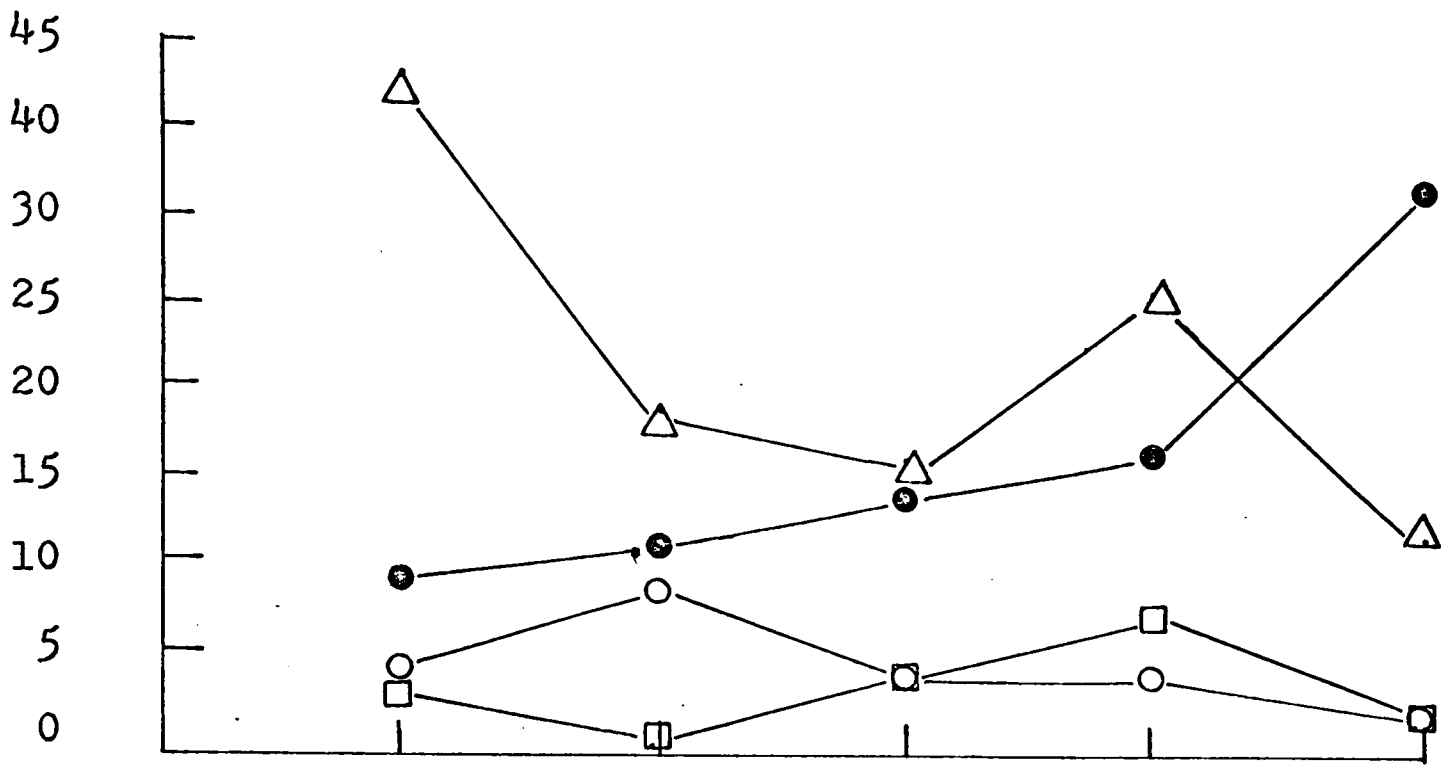
---- 9. Unfitted

Interpretation

The linear graph depicts an interrupted downward trend, 1963, in the use of fitted at the waist fashions with an overall decrease in frequencies of 26. Unfitted fashions show an almost constant use for 1962-1964 with a definite upward swing in 1965-1966. An exchange of popularity in the silhouette check points from fitted to unfitted fashions was found between 1965-1966.

FIG. 7

COMPOSITE - WAISTLINE PLACEMENT



○—○ 10. High Waistline

△—△ 11. Natural Waistline

□—□ 12. Low Waistline

●—● 13. No Waistline

Interpretation

There is an interrupted downward trend, 1964, in the use of natural waistline fashions with an overall decrease of 36 frequencies for the period. Fashions with no waistline showed a positive linear correlation throughout the period replacing the natural waistline in popularity by

the end of the period. There was a nominal use of high and low waistlines, but therewere no specific indications of a trend.

FIG. 8

COMPOSITE - LENGTH OF BLOUSE OF TWO-PIECE DRESS

○—○ 14. Ending at Waistline

△—△ 15. 3" below Waistline

□—□ 16. 5" below Waistline

⊙—⊙ 17. 7" below Waistline

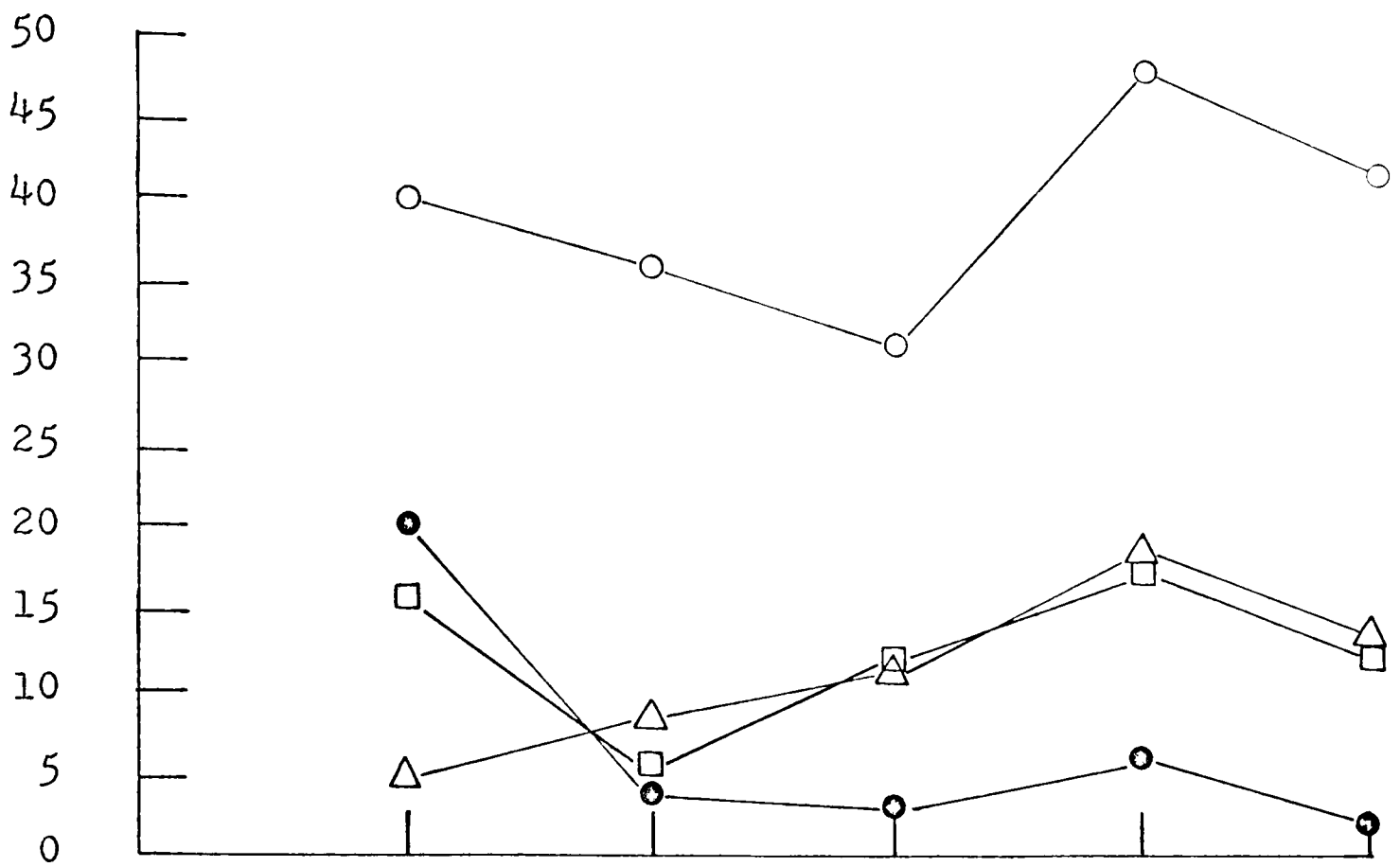
▲—▲ 18. Longer than 7"

Interpretation

The 2-Pc. Dress check points had a low frequency count in this study and comprised only a small portion of the total fashion picture. (Fig. 8) Variable 14, Blouse Ending at Waistline, had a frequency of two in 1962, zero frequency 1963-1965, and a frequency of one for 1966. Variable 15, Bounse Ending 3" below the Waistline, had a frequency drop from sixteen in 1962 to six in 1963, no change in 1964, a rise to ten in 1965, and a drop to six in 1966. Variable 16, Blouse Ending 5" below the Waistline, reflected a complete fashion cycle with the introduction having a frequency of ten, the acceptance, a peak frequency of twenty-two, and the wane with a frequency of eight. Variable 17, Blouse Ending 7" below the Waistline, had a movement similar to the fashion cycle curve of Variable 15; however, the frequency was so low that it did not constitute a true fashion cycle. Variable 18, Blouse Longer than 7" below the Waistline, had a first frequency appearance of two in 1964, a frequency of four in 1965, and a frequency of three in 1966. Variable 14 and 18 showed these fashions were available to a limited extent.

FIG. 9

COMPOSITE - WIDTH OF GARMENT AT HEMLINE



○—○ 19. Narrow Skirt

△—△ 20. Slightly Flared Skirt

□—□ 21. Moderately Flared Skirt

⊙—⊙ 22. Greatly Flared Skirt

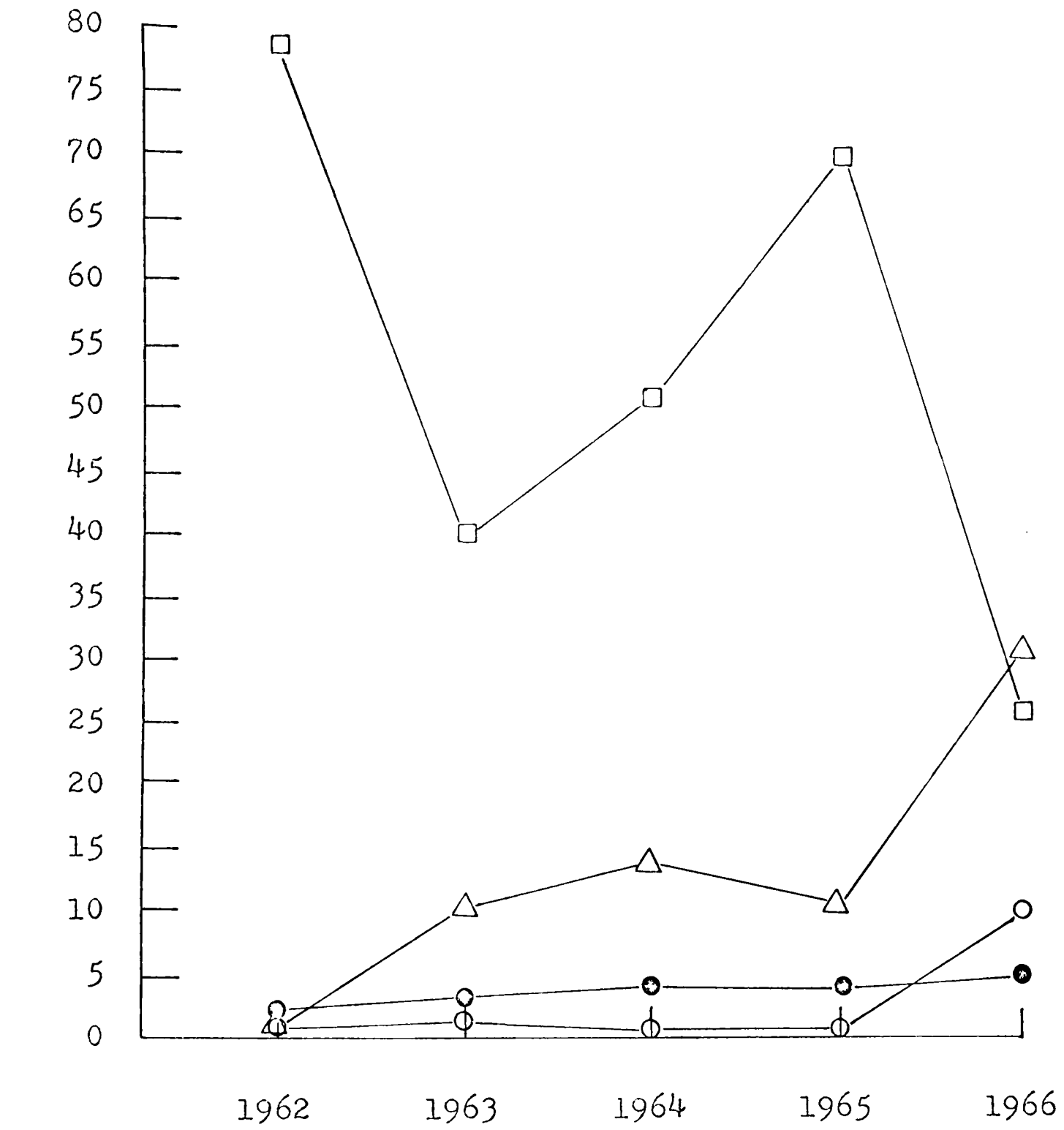
Interpretation

Variable 19, Narrow Width, showed a steady drop in frequency from forty in 1962 to thirty-two in 1964, a rise of forty-two in 1966. There were notable fluctuations in Variable 20, Slightly Flared, Variable 21, Moderately Flared, and Variable 22, Greatly Flared, but there were no significant trends in the rise and fall. The narrow skirt

was shown much more than any of the other skirt widths in each year, and was the most popular skirt shape.

FIG. 10

COMPOSITE - LENGTH OF GARMENT



○—○ 23. Above Knee

△—△ 24. Mid-Knee

□—□ 25. Below Knee

◐—◑ 26. Floor Length

Interpretation

Variable 23, Above the Knee fashions, did not appear in 1962, 1964, and 1965. In 1963, there was one appearance, and in 1966 there were 10. The last year showed a "break through" of above the knee length fashions. Variable 24, Mid-Knee Length, showed a definite upward trend except in 1964-65 with an overall increase of 32 over the entire period. Variable 25, Below the Knee Length Dress, was the dominating length of fashions from 1962-65. There were two sharp decreases in popularity in 1963 and 1966. The second drop allowed the exchange of usage from Below the knee to Mid-Knee fashions to occur between 1965-66.

Overall Interpretation of Silhouette

The advertisements showed (1) a change from fitted dresses to unfitted dresses at the waistline, Fig.6, (2) a change from natural waistline placement to no waistline, Fig. 7, (3) a complete fashion cycle of 2-piece dresses with blouse ending 5" below the waistline, Fig. 8, (4) a continued popularity of the narrow skirt shape, Fig. 9, and (5) a trend from below the knee to mid-knee dress length, and a definite presence of above the knee dress length in 1966, Fig. 10.

Objective 5

The fifth objective of this study was to examine the fashion advertisements for indications of planned obsolescense, influence of immediate past fashions, technological

TABLE 8--Continued

Variables	Combined Annual Totals 1962	1963	1964	1965	1966	Dupl. Frequencies in Adjacent Years
No. 23	0	1	0	0	10	1964, 1965
No. 26	2	3	4	4	5	1964, 1965

In the total of 95 check points, there were 13 duplicate frequencies. The remaining 82 check points which have different frequencies in adjacent years showed 86.3 percent fluctuation, or planned obsolescence.

The influence of immediate past fashions was shown by the repeated use of silhouette check points in successive years. (12:57) By inspection of Appendix B, the variables which showed no frequency in a particular year were:

TABLE 9

VARIABLES WITHOUT FREQUENCIES IN SUCCESSIVE YEARS

Variables	Combined Annual Totals 1962	1963	1964	1965	1966	No Frequencies in Successive Years
No. 14	2	0	1	1	1	1963, 1964
No. 18	0	0	2	4	3	
No. 23	0	1	0	0	10	1964, 1965, 1966
No. 24	0	10	14	10	32	

Variable 14 appeared in 1962, did not appear in 1963,

advancements, and the social aspects of the period.

The background area of study for planned obsolescence and the influence of immediate past fashions was provided by the annual frequencies of the Silhouette Check Points in Appendix B. The combined totals of Variables 28, 29, and 31, in Appendix C, and Variables 42 and 48, in Appendix F, were used to indicate the technological change. The social aspect was investigated by the combined totals of Variable 6, in Appendix A; Variables 30 and 31, in Appendix C; Variables 34, and 36-48, in Appendix F; and Variables 49-67, in Appendix G.

For this study, planned obsolescence was the built-in change and disuse of a fashion which still had some utility use, but the intrinsic fashion value was gone. Planned obsolescences was indicated by the fluctuations in the combined stores' annual frequencies of each variable in the Silhouette division. By inspection of Appendix B, duplications in any two adjacent years can be observed in the following variables:

TABLE 8

DUPLICATE FREQUENCIES IN ADJACENT YEARS

Variables	Combined Annual Totals 1962	1963	1964	1965	1966	Dupl. Frequencies in Adjacent Years
No. 9	21	20	20	37	41	1963, 1964
No. 14	2	0	1	1	1	1964, 1965, 1966
No. 15	16	6	6	10	6	1963, 1964
No. 18	0	0	2	4	3	1962, 1963

reappeared in 1964, and had frequencies in successive years, 1965-66. Variable 18 appeared the first time in 1964, and had frequencies in successive years, 1965-66. Variable 23 appeared first time in 1963, did not appear in 1964 or 1965. It reappeared in 1966, but did not show frequencies in successive years within the five-year observation period. Variable 24 appeared the first time in 1963, and showed frequencies in successive years 1964-66.

The five instances which did not have frequencies in successive years showed that 95 percent of the 95 silhouette check points were used in the next year's fashion.

Technological change was evidenced by improvements of existing materials and fabrics, addition of new fabrics, new and permanent colors, and advances in communication and transportation. The findings are shown in Table 10.

TABLE 10

TECHNOLOGICAL CHANGE

Variable Number	Description	Period Frequency	Explanation
28.	Fabric Content	104	New Fibers, Fabrics, Blends, Finishes
29.	Colors	92	Muted, Strong, Iridescent, Florescent
31.	Care	5	Wash and Wear, Carefree

TABLE 10--Continued

Variable Number	Description	Period Frequency	Explanation
42.	International Styling	20	Foreign Exchange Markets, Communication (promotion), Transportation (delivery)
48.	Travel	20	Packables, Light Weight, Wrinkle-Free

The social aspect was exhibited in specialized and functional clothing, and the availability and range of fashion variations at various price levels. The findings are shown in Table 11.

TABLE 11

SOCIAL ASPECTS

Variable Number	Description	Period Frequency	Explanation
6.	Number of Ads	1106	Many Fashion Products Available
7.	Number of Models	466	Wide Range of High Fashion Suits and Dresses
30.	Price	121	Fashions at Various Cost
31.	Care	5	Less Effort to Upkeep
32.	Beautiful	29	Fashion Promise for Acceptance
36.	Designer	103	Consumer's Importance Increase by Name Association

TABLE 11--Continued

Variable Number	Description	Period Frequency	Explanation
37.	Elegant	23	
38.	Exciting	39	
39.	Exclusive	28	Fashion Promises for Acceptance
40.	Feminine	34	
41.	Individual	35	
42.	International Styling	20	Foreign Exchange Markets, Transportation, Communication
43.	Latest	30	Emphasized Trait of Fashion
44.	Occasion	52	Functional Clothing in Activities
45.	Season	30	Functional Clothing in Climates
46.	Shape	10	Easy, Free Silhouette
47.	Timeless	14	Classic, Versatile
48.	Travel	20	Leisure, Mobility
49. - 67.	Subject Ads	976	Wide Variety of Fashion Articles

Interpretation

The preceeding examples demonstrate the importance of fashion in our democratic society and serve as an historical description of the time.

OTHER FINDINGS

One of the first considerations in this study was the great difference in the relative sizes of the three geographical areas, the newspapers and their circulation, and the individual stores. A tabulation of the store with the highest frequency in each variable is shown in Table 12.

TABLE 12

STORE SUPREMACY IN VARIABLES

Store	Variables Highest Freq.	Divison Description
Lord & Taylor	17	Advertisement Size Full Page Silhouette Check Points Low Waistline No Waistline Slightly Flared Skirt Mid-knee Skirt Length Consumer Information Size Care Promotional Information Department Exclusive International Styling Subject Advertising Children's & Men's College Linens Lingerie Luggage Sales Separates
Neiman-Marcus	26	Advertisement Size 2/3 page 1/2 page 1/3 page Less than 1/3 page Total Number of Ads

TABLE 12--Continued

Store	Variables Highest Freq.	Division Description
Neiman-Marcus (continued)		Silhouette Check Points High Waistline 2-Pc., Top 7" Below Waistline Moderately Flared Skirt Greatly Flared Skirt Above Knee Skirt Length Floor Length Skirt Consumer Information Fabric Content Other Fashions Second Line - Suits, Dresses Other Types of Advertising Image Promotional Information Feminine Exciting Individual Latest Travel Subject Advertising Decor Cosmetics Fashion Shows Gift Hair Styling Jewelry Special Occasion
Margaret's	21	Models in Ads - Variable 7 Silhouette Check Points Fitted at Waist Unfitted at Waist Natural Waistline 2-Pc., Top 3" Below Waist 2-Pc., Top 3" Below Waist 2-Pc., Top Longer than 7" from Waistline Narrow Skirt Below Knee Skirt Length

TABLE 12--Continued

Store	Variables Highest Freq.	Division Description
Margaret's (continued)		Consumer Information
		Color
		Price
		Promotional Information
		Beautiful
		Designer
		Elegant
		Occasion
		Season
		Timeless
		Subject Advertising
		Accessories
		Bags
		Furs
		Shoes

Interpretation

The difference in the size of the areas, newspapers and circulation, and stores was not a limiting factor in this comparative study.

Space Advertising

Since advertising is sold according to space, the size advertisements were converted to full pages which reflected 241.8 full pages for Lord & Taylor, 238.4 full pages for Neiman-Marcus and 90.2 full pages for Margaret's. The difference of 3.4 pages of space advertising between Lord & Taylor and Neiman-Marcus showed very close similarity in the strength of the advertising programs of these two stores.

Number of Models per Advertisement

The rank order of the number of models in each advertisement showed the policy of each store in the number used to promote high fashion.

Store	No. Models Used
Lord & Taylor	1, 4, 3
Neiman-Marcus	2, 3, 1
Margaret's	3, 1, 2

Usually Lord & Taylor illustrated top fashions with one outstanding model, Neiman-Marcus with two models, and Margaret's with three models. The predominance of silhouette check point information provided in Margaret's advertisements was that more models are used in each advertisement to illustrate suits and dresses.

The notable omission, "Sorry, no mail or phone orders" assured no limitation of the vending of fashion and denoted flexibility to meet the customer's needs.

The frequencies in the Fur category of 12 for Lord & Taylor, 22 for Neiman-Marcus, and 25 for Margaret's was a reversal of the supposition that fur coats would be advertised more in geographical locations with colder and longer winters. Assuming the frequency count for each store was a reflection of an existing fashion phenomenon, furs were primarily prestige items and only incidentally utilitarian in the south.

Neiman-Marcus sponsored a fashion program which

included fashion rightness of hair styles and facial make-up. The beauty service of electrolysis, which removes unwanted facial hair growth, was advertised almost as often as hair styles. Beauty service was considered very important to the total appearance for their customers.

A great difference existed in the jewelry category. Lord & Taylor and Margaret's advertised costume jewelry of the latest design and fashion acceptance. In contrast, Neiman-Marcus usually advertised precious jewelry of classic or individual design with very simple or no promotional description.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study was set up to investigate advertising in order to gain a better understanding of fashion promotion practices. The observation period was limited to five years and the number of stores and areas to three to intensify the study and yet to provide sufficient data to carry out the objectives of the study.

The area selection of New York, New York -- the fashion center of the United States, Dallas, Texas -- the fashion headquarters for the Southwest Region, and Lubbock, Texas -- the fashion base for the Texas Panhandle was based on the ability to obtain, promote, and sell fashion merchandise. After examination of microfilm files of the New York Times, the Dallas Morning News, and the Lubbock Avalanche Journal, three stores were chosen as being comparable and suited to the study. They were Lord & Taylor of New York City, Neiman-Marcus of Dallas, and Margaret's of Lubbock. Four Sunday editions were selected for analysis of the fashions in each of the strong promotional seasons for the years 1962-66.

The change in the fashion silhouette comprised much of the study. To facilitate classification, a multiple

silhouette was devised by the investigator for analysis of skirt flare. Other comparisons included subject matter and style of advertising, advertisement location in the newspapers, and type of consumer information.

Summary and Conclusions

The first objective, examining the similarities in illustration and wording of advertisements of the three selected stores, reflected identical emphasis in the main divisions of Silhouette Check Points, Consumer Information, Promotional Information, and Subject Advertising. Neiman-Marcus had 10 percent more advertisements than Lord & Taylor, but the space conversion indicated that almost the same amount of newspaper space was used by both stores. The variables showing the closest percentage distribution for the three stores were these items: Fitted Garments at the Waistline, Natural Waistline, Slightly Flared Skirts, and the Promotional word, Shape. There was surprising similarity in the advertising of the three stores regardless of north or south location and of the differences in size of area, newspaper, circulation, and store.

Investigation of image building practices, the second objective, indicated the use of a special location in the newspapers and full page advertisements for top fashions for each store. The advertisements of each store were personalized by script insignia, line, and space treatment. The art collections and Dallas Civic

Arts promotion by Neiman-Marcus apparently was a sincere effort to upgrade the culture of the community rather than to sell merchandise. The investigator did not find that Lord & Taylor or Margaret's made a practice of including civic events of a cultural nature in their advertisements. The other types of image building advertisements were principally to reinforce the stores as fashion vendors and to promote fashion goods. Image advertising seemed to have almost as strong emphasis as actual merchandise advertising.

The third objective, to examine the use of fashion shows as a means of selling fashion articles of clothing and accessories, indicated that each store presented fashion shows for this purpose. Neiman-Marcus had the most aggressive program with a frequency of 21 fashion shows in 78 newspaper editions. Each store had one fashion show for the college set, but most of the fashion shows were for the young to mature women. The fashion show is the symbol of ultra-fashion which is basic to true fashion merchandising.

The analysis of the fourth objective -- the introduction, the acceptance, and the wane of a fashion -- was difficult to trace in a five year span. However, there was some evidence of both fashion cycles and trends. The one fashion cycle which was representative of the shape of the Normal Probability Curve of rise to peak to fall

was Variable 16, 2-Piece Dress with Blouse ending 5" below the Waistline, page 46. Between 1965 and 1966, there was an exchange of prominence from fitted to unfitted garments. At the same time, a similar exchange of fashion usage from the natural to no waistline placement occurred. The narrow width skirts appeared twice as much as the other shapes throughout the period. Below the knee was the prevailing length of the skirt for the first four years studied, with the exchange of usage to mid-knee length between 1965 and 1966. Above the knee fashions showed significant rise in 1966.

The lack of clearly defined fashion cycles was partially due to the arbitrary selection of the period which had fashion movement already in progress and the limited number of newspaper editions used for this study. The second, and perhaps the strongest influence, was the 81 designers whose versatile talents contributed to the liberal selection of clothing with various silhouettes. Presumably, the designers incorporated Dior's theory that each collection should contain a few outstanding fashion variations which have the potential of becoming the trend-setting fashion. (13:74) Extremes of the silhouette were almost non-existent. The mini-skirt fashions, which filtered in from England in 1966, did affect a trend to shorter skirt lengths, particularly in teen and college clothing. The movement in top fashions was to a mid-knee

length. The majority of the high fashions could be worn almost anywhere with acceptance and confidence.

In the fifth objective, planned obsolescence was evidenced in the yearly fluctuation of the majority of the variables. Technological advances were noted in the wide range of fabrics, the instantaneous spread of fashion knowledge and demands for the latest fashions on an international scale, and quick transportation of fashion goods. The broad scope of functional, easy-to-care-for fashions and the accessibility of fashions to people of different economic levels depicted the social aspects within the advertisements.

The overall impression of the fashion advertising of the three stores was truthful representation of fashion goods by photographic illustration and simple consumer information. The promotional words which created the need for fashion also emphasized the area of subjective information. The majority of the promotional information was meaningful, yet, there were some overly descriptive words. The process of categorizing the exaggerated words by definition did increase understanding of the promotional efforts of the stores.

Recommendations

The writer recommends that:

1) A similar study by content analysis using hypotheses and different statistical treatments might prove

useful to the further understanding of fashion advertising.

2) A study with more highly developed comparison of consumer information and promotional information might provide better guidelines for consumer buying.

3) Another study could be based on a ten-year time span with reduced number of newspaper editions.

4) The final recommendation is the use of content analysis as a means of understanding important situations or problems in everyday life.

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APPENDIX

Key

The five groups of figures in line one in each store column are the annual frequencies of each variable in chronological order 1962, 1963, 1964, 1965, and 1966. Line two is the total frequency of each variable for the observation period 1962-66. Line three is the percentage distribution of each variable.

In the last column, line one, the five groups of figures are the combined stores' totals of annual frequencies in chronological order 1962, 1963, 1964, 1965, and 1966. Line two is the total frequency of the three stores for the observation period 1962-66. Line three is the total percent of the observed variable.

APPENDIX A

FREQUENCY AND PERCENT DISTRIBUTION OF ADVERTISEMENT SIZE

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
1. 7/8 - full page	34,34,36,33,40* f 177* 63%*	21,6,10,10,12 f 59 21%	5,10,11,7,12 f 45 16%	60,50,57,50,64* f 281* 100%*
2. 2/3 page	2,2,8,0,3 f 15 19%	10,12,14,8,9 f 53 65%	5,3,0,4,1 f 13 16%	17,17,22,12,13 f 81 100%
3. 1/2 page	1,0,1,1,0 f 3 2%	21,26,28,41,29 f 145 81%	14,3,5,7,3 f 32 17%	36,29,34,49,32 f 180 100%
4. 1/3 page	5,5,0,0,0 f 10 19%	6,11,2,2,2 f 23 44%	9,4,2,3,1 f 19 37%	20,20,4,5,3 f 52 100%
5. Less than 1/3 page	32,41,49,37,40 f 199 39%	41,44,35,73,63 f 256 50%	6,11,15,13,12 f 57 11%	79,96,99,123,115 f 512 100%
6. Total Ads	74,82,94,71,83 f 404 33%	99,99,89,134,115 f 536 43%	39,31,33,34,29 f 166 24%	212,212,216,239, 227 f 1106 100%

*See Key to Appendix, page 69

APPENDIX B

MODELS AND SILHOUETTE CHECK POINTS

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
7. Models in Ad	26,26,31,31,25* f 139* 30%*	26,18,31,34,25* f 134* 29%*	33,40,44,34,42* f 193* 41%*	85,84,106,99,92* f 466* 100%*
8. Fit at Waist Fitted	21,16,13,15,5 f 70 31%	17,10,23,18,10 f 78 34%	17,14,17,19,14 f 81 35%	55,40,53,52,29 f 229 100%
9. Fit at Waist Unfitted	2,4,9,13,19 f 47 34%	7,6,5,13,14 f 35 25%	12,10,6,11,18 f 57 41%	21,20,20,37,41 f 139 100%
10. Waistline High	0,1,1,0,0 f 2 10%	2,5,1,3,1 f 12 57%	2,2,1,1,1 f 7 33%	4,8,3,4,2 f 21 100%
11. Waistline Natural	17,8,3,6,2 f 36 33%	14,1,4,11,3 f 33 30%	11,10,9,9,1 f 40 37%	42,19,16,26,6 f 109 100%
12. Waistline Low	1,1,0,5,2 f 9 45%	1,0,3,2,1 f 7 35%	1,0,0,0,3 f 4 20%	3,1,3,7,6 f 20 100%
13. Waistline None	4,8,5,7,14 f 38 46%	2,3,6,3,8 f 22 27%	2,1,3,6,10 f 22 27%	8,12,14,16,32 f 82 100%

*See Key to Appendix, page 69.

Variable No. Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
14. 2-Pc. Dress Ending at Waist	0,0,0,1,0* f 1* 20%*	1,0,1,0,0* f 2 40%	1,0,0,0,1* f 2 40%	2,0,1,1,1* f 5* 100%*
15. 2-Pc. Dress 3" below Waist	6,1,2,2,2 f 13 30%	2,2,1,4,0 f 9 20%	8,3,3,4,4 f 22 50%	16,6,6,10,6 f 44 100%
16. 2-Pc. Dress 5" below Waist	1,2,9,6,1 f 19 27%	6,5,5,9,0 f 25 36%	4,6,2,7,7 f 26 37%	11,13,16,22,8 f 70 100%
17. 2-Pc. Dress 7" below Waist	0,1,1,0,3 f 5 20%	0,1,5,8,1 f 15 63%	1,0,1,0,2 f 4 17%	1,2,7,8,6 f 24 100%
18. 2-Pc. Dress Longer than 7"	0,0,0,0,1 f 1 11%	0,0,2,0,0 f 2 22%	0,0,0,4,2, f 6 67%	0,0,2,4,3 f 9 100%
19. Width at Hemline Narrow	17,11,16,14,14 f 72 36.3%	3,11,6,17,5 f 42 21.2%	20,15,10,16,23 f 84 42.4%	40,37,32,47,42 f 198 100%
20. Width at Hemline Slightly Flared	2,6,3,7,4 f 22 39%	3,1,1,6,6 f 17 30%	0,2,7,6,3, f 18 31%	5,9,11,19,13 f 57 100%

*See Key to Appendix, page 69.

APPENDIX B (continued)

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
21. Width at Hemline Moderately Flared	3,2,0,4,5* f 14* 22%*	10,3,8,6,2 f 29 45%	3,1,4,8,5 f 21 33%	16,6,12,18,12* f 64* 100%*
22. Width at Hemline Greatly Flared	5,1,0,2,0 f 8 23%	9,1,3,4,1 f 18 51%	6,2,0,0,1 f 9 26%	20,4,3,6,2 f 35 100%
23. Length of Garment Above Knee	None	0,1,0,0,10 f 11 100%	None	0,1,0,0,10 f 11 100%
24. Length of Garment Mid-Knee	0,8,4,6,10 f 28 42%	0,2,5,4,2 f 13 20%	0,0,5,0,20 f 25 38%	0,10,14,10,32 f 66 100%
25. Length of Garment Below Knee	22,10,16,21,14 f 83 31%	22,10,21,21,0 f 74 28%	35,20,14,28,12 f 109 41%	79,40,51,70,26 f 266 100%
26. Length of Garment Floor Length	0,0,1,0,0. f 1 5.5%	2,3,1,2,2 f 10 55.5%	0,0,2,2,3 f 7 39%	2,3,4,4,5 f 18 100%

*See Key to Appendix, page 69

APPENDIX C

CONSUMER INFORMATION

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
27. Size	2,4,4,5,5* f 20* 50%*	2,2,1,4,6 f 15 37.5%	1,1,2,1,0 f 5 12.5%	5,7,7,10,11* f 40* 100%
28. Fabric Content	5,7,7,4,7 f 30 29%	8,7,5,11,8 f 39 37.5%	8,9,7,5,6 f 35 33.5%	21,23,19,20,21 f 104 100%
29. Color	2,4,6,5,7 f 24 26.1%	5,5,4,7,7 f 28 30.4%	8,8,8,9,7 f 40 43.5%	15,17,18,21,21 f 92 100%
30. Price	5,7,10,10,9 f 41 34%	8,9,4,6,8 f 35 29%	9,7,7,9,13 f 45 37%	22,23,21,25,30 f 121 100%
31. Care	0,1,0,1,2 f 4 80%	0,0,0,0,1 f 1 20%	None	0,1,0,1,3 f 5 100%

*See Key to Appendix, page 69

APPENDIX D

OTHER FASHIONS

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
32. Other Fashions	9,16,11,4,5* f 45* 45%*	3,8,3,20,18 f 52 52%	0,0,0,2,1 f 3 3%	12,24,14,26,24* f 100* 100%*

APPENDIX E

OTHER TYPES OF ADVERTISING

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
33. Other Types of Advertising	8,9,5,8,8* f 38* 39%*	5,10,11,17,16 f 59 61%	None	13,19,16,25,24* f 97* 100%*

*See Key to Appendix, page 69

APPENDIX F

PROMOTIONAL INFORMATION

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
34. Beautiful	2,1,2,0,0* f 5* 17%*	3,0,3,2,1 f 9 31%	2,3,1,4,5 f 15 52%	7,4,6,6,6* f 29* 100%*
35. Department	10,6,12,8,8 f 44 51%	6,5,9,12,8 f 40 47%	0,0,0,2,0 f 2 2%	16,11,21,22,16 f 86 100%
36. Designer	6,2,11,7,7 f 33 32%	9,4,6,4,5 f 28 27%	9,8,8,8,9 f 42 41%	24,14,25,19,21 f 103 100%
37. Elegant	1,0,3,0,0 f 4 17%	0,1,3,3,1 f 8 35%	2,1,1,1,6 f 11 48%	3,2,7,4,7 f 23 100%
38. Exciting	1,3,1,2,1 f 8 20%	2,3,4,5,3 f 17 44%	3,0,4,5,2 f 14 36%	6,6,9,12,6 f 39 100%
39. Exclusive	0,2,3,4 f 11 39%	1,2,3,2,1 f 9 32%	0,2,1,1,4 f 8 29%	1,6,6,6,9 f 28 100%

*See Key to Appendix, page 69

APPENDIX F (continued)

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
40. Feminine	1,3,1,1,2* f 8* 24%*	7,3,1,5,1 f 17 50%	1,1,3,3,1 f 9 26%	9,7,5,9,4* f 34* 100%*
41. Individual	3,0,2,1,2 f 8 23%	3,3,5,4,0 f 15 43%	1,3,3,4,1 f 12 34%	7,6,10,9,3 f 35 100%
42. International Styling	1,0,5,4,1 f 11 55%	1,0,0,2,1 f 4 20%	0,3,0,1,1 f 5 25%	2,3,5,7,3 f 20 100%
43. Latest	1,1,3,0,2 f 7 23.3%	3,5,3,5,0 f 16 53.4%	1,1,3,0,2 f 7 23.3%	5,7,9,5,4 f 30 100%
44. Occasion	3,2,6,3,1 f 15 29%	1,5,4,1,4 f 15 29%	4,2,3,7,6 f 22 42%	8,9,13,11,11 f 52 100%

*See Key to Appendix, page 69

APPENDIX F (continued)

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
45. Season	2,1,1,4,2* f 10* 33%*	2,1,1,2,0 f 6 20%	2,3,1,4,4 f 14 47%	6,5,3,10,6* f 30* 100%*
46. Shape	5,2,0,2,0 f 9 33%	3,4,2,1,0 f 10 34.5%	0,1,3,3,3 f 10 34.5%	8,7,5,6,3 f 29 100%
47. Timeless	1,0,0,1,0 f 2 14.3%	1,0,1,1,0 f 3 21.4%	1,1,1,3,3 f 9 64.3%	3,1,2,5,3 f 14 100%
48. Travel	1,1,0,2,1 f 5 25%	3,0,2,2,1 f 8 40%	1,2,1,0,3 f 7 35%	5,3,3,4,5 f 20 100%

* See Key to Appendix, page 69

APPENDIX G

SUBJECT ADVERTISING

Variable No. Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
49. Accessories	3,4,2,7,7* f 23* 33%*	1,1,4,4,4 f 14 20%	5,6,6,6,10 f 33 47%	9,11,12,17,21* f 70* 100%*
50. Bags	3,1,5,3,4 f 16 30%	0,0,2,2,1 f 5 no%	5,7,7,8,5 f 32 60%	8,8,14,13,10 f 53 100%
51. Children's, Men's	4,2,8,9,8 f 31 72%	5,0,1,3,2 f 11 25.5%	0,1,0,0,0 f 1 2.5%	9,3,9,12,10 f 43 100%
52. Coats	4,3,3,1,4 f 15 40.5%	4,1,2,3,5 f 15 40.5%	0,0,3,2,2 f 7 19%	8,4,8,6,11 f 37 100%
53. College	1,2,1,1,2 f 7 44%	1,1,2,0,0 f 4 25%	0,1,2,2,0 f 5 31%	2,4,5,3,2 f 16 100%

*See Key to Appendix, page 69

Variable No. Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
54. Decor	1,0,0,0,0* f 1* 3.5%*	8,9,4,6,1 f 28 93%	0,0,0,1,0 f 1 3.5%	9,9,4,7,1* f 30* 100%*
55. Cosmetics	5,2,7,4,6 f 24 35.2%	4,6,4,2,10 f 26 38%	0,2,3,11,2 f 18 26.8%	9,10,14,17,18 f 68 100%
56. Fashion Shows	0,1,2,0,2 f 5 16%	7,6,4,1,3 f 21 68%	0,0,0,3,2 f 5 16%	7,7,6,4,7 f 31 100%
57. Furs	0,3,3,3,3 f 12 20.3%	4,8,4,4,2 f 22 37.3%	9,5,4,3,4 f 25 42.4%	13,16,11,10,9 f 59 100%
58. Gift Advertising	2,2,1,3,1 f 9 22.5%	6,3,6,7,4 f 26 65%	0,0,2,2,1 f 5 12.5%	8,5,9,12,6 f 40 100%
59. Hair Styling	1,1,1,1,1 f 5 5%	21,15,13,26,23 f 98 95%	None	22,16,14,27,24 f 103 100%
60. Jewelry	2,1,6,5,5 f 19 19%	12,16,9,16,15 f 68 68%	2,1,2,6,2 f 13 13%	16,18,17,27,22 f 100 100%

*See Key to Appendix, page 69

APPENDIX G (continued)

Variable No. / Description	Lord & Taylor	Neiman-Marcus	Margaret's	Totals
61. Linens	5,4,6,2,9* f 26* 76%*	3,2,3,0,0 f 8 24%	None	8,6,9,2,9* f 34* 100%*
62. Lingerie	13,11,8,7,7 f 46 55%	4,0,3,2,1 f 10 12%	0,1,7,10,10 f 28 33%	17,12,18,19,19 f 84 100%
63. Luggage	3,2,2,1,2 f 10 90%	0,0,0,0,1 f 1 10%	None	3,2,2,1,3 f 11 100%
64. Sales	2,3,10,7,5 f 27 87%	2,1,0,0,0 f 3 10%	1,0,0,0,0 f 1 3%	5,4,10,7,5 f 31 100%
65. Separates	2,4,6,3,1 f 16 53%	1,0,0,2,0 f 3 10%	1,1,1,7,1 f 11 37%	4,5,7,12,2 f 30 100%
66. Shoes	3,5,8,3,5 f 24 25%	3,4,2,2,1 f 12 12%	13,11,16,10,11 f 61 63%	19,20,26,15,17 f 97 100%
67. Special Occasion	1,2,2,3,4 f 12 30.8%	3,5,3,4,2 f 17 43.6%	1,2,4,1,2 f 10 25.6%	5,9,9,8,8, f 39 100%

*See Key to Appendix, page 69