A Content Analysis of Fashion Trends in Wedding Dresses
— Using Wedding Dress Magazine, 'My Wedding' and 'She's Bride' Issued in 1997 —

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Abstract

The objectives of this study were to identify fashion trend in the late 1990's by using content analysis of the design elements of wedding dresses in wedding magazine photographs.

The data were selected among the wedding dress photographs in 1997 issues of two wedding's magazines, 'My wedding' and 'She's Bride'. The identified 455 photographs were classified into 15 major-categories of silhouettes, necklines, sleeves, materials, and trimmings, etc. 15 major-categories were consisted of 232 sub-categories.

In the late 1990's, fashion trends of wedding dresses have mixed mainly dome silhouettes(56.0%), bell silhouettes, and tubular silhouettes. One-piece forms(90.8%) were familiar more than two-piece forms. Necklines were used mainly such as square neckline(14.0%), high necklines(13.0) blended with other off-shoulder necklines, heart-shape necklines, and sweet-heart necklines, etc. Also camisole and strapless were added in neckline. Long-tight sleeves dominated at the late 1990's because that were used most(21. 1%) among 22 sleeves sub-categories. And short sleeve, ruffled below-elbow length sleeves, and french sleeves were also used with the other sleeves. Long length in skirts(98.4%) were common but mini length were used rarely. Satin, lace, and solid cloth were the main materials in wedding dresses, however, spandex and velvet were also used.

Various trimmings such as flowers(corsages), ribbons blended with embroidery, small flowers, buttons, frills, strings, and fur trimming are used. Especially, flowers used most(11.8%) among 61 trimmings sub-categories. But simplicity was shown in trimmings because there were dresses not having any decorations(14.3%).

The wedding dress of the late 1990's has become more varied in design due to the reflection of changes in society and fashion of everyday garments while the traditional design of the wedding dress has been preserved.

Key words : fashion trends, wedding dresses, design element, silhouette, trimming, content analysis.

I. Introduction

It was in the late 1950's, approximately 70 years after the first modern wedding in 1890, that the Western white bridal gown was fully adopted in Korea. The wedding dress was designed by the designer who organized the first fashion show in Korea in 1956[1]. The first wedding dresses were simple, white apparels

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worn with petticoats to frill out the long skirt: the veil was short and a long tail was attached to the back of the waist. There were not much changes to this style until the mid 1960's[2]. Since then, the wedding dress changed close in line with the changes in fashion of the Western attire. In the 1970's, the tail vanished as the veil got longer and various styles including the H-line and the A-line were introduced.

In the early 1980's, dresses with puffed below-elbow length sleeves, low hemlines and low-cut necklines came into style[3]. In 1987 the mermaid style was fashionable. Furthermore the wedding magazine, 'Shinbu' (Bride), was first published in Sept. 1987, which was a big contribution to fashion trends in wedding apparels. The wedding dress which hit the bridal shops in 1988 were free of the complicated details that had previously been in style and instead emphasized the silhouette of the dress. In other words, designers avoided the use of spangles while exaggerating the sleeves by puffing them into T-line or X-line and emphasizing the waist, keeping the design simple[4]. In 1989, the trend was to return to the classic style; wearing bold flower decorations and accessories was characteristic of this trend[5].

In the 1990's, the trend was to display individuality and this was also reflected in wedding dresses. It was not a single style that was in fashion. Dresses were chosen to fit and become each individual so naturally, various silhouettes were in style.

Thus the wedding dress which was adopted after the age of civilization, has been through various changes reflecting the social conditions of its times.

Nowadays most of Korean brides use white wedding dresses for wedding ceremony. However the researches of wedding dresses have not studied much compared to the general clothing considering the rate of usage of the wedding dress. With respect to the way of study, the historical method through books and newspapers was concentrated, but content analysis in the objective perspective was accomplished little.

There were studies on content analysis in the design elements of clothes. Among them, Richardson & Kroeber[6], Young[7], and Carmen[8] accomplished content analysis of the design elements in evening gown as classic study respectively. In Korea, there were content analyses of the design elements in Korean clothing[9] and men's formal jacket.[10] Richardson & Kroeber used fashion illu-

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[1] Sun-Jin Hyun, "A Study on Design of Wedding Dress," Hong-Ik University, Unpublished Unpublished Master's Thesis(1986), 109.

[2] Sang-Sook Han, "A Study of Changes in Korean Wedding Costume since Mordern Times," Sookmyung Women's University, Master's Thesis(1985), 60.

[3] "Very Low Necklines," 週刊纖維, 13 January, 1982, p.8.

[4] "Wedding Dresses: This Spring Emphasize Silhouettes" 週刊纖維, 14 March, 1988, p.9.

[5] "Fresh Changes in Wedding Dresses" The Segye Ilbo, 6 April, 1989, p.15.

[6] J. Richardson and A. L. Kroeber, "Three Centuries of Women's Dress Fashions, a Quantitative Analysis," Anthrop. Records, 5, 2(1940), 111-154, in G. Will and D. Midgley, Fashion Marketing(London : George Allen & Unwin Ltd, 1973), 47-105.

[7] A. B. Young, "Recurring Cycles of Fashion 1760-1937" (New York: Harper & Row, 1937), in G. Will and D. Midgley, op. cit., 107-124.

[8] J. M. Carman, "The Fate of Fashion Cycles in Our Modern Society," Science, Technology and Society Proceedings(American Marketing Association, 1966), in G. Will and D. Midgley, op. cit., 125-136.

[9] Sun-Jin Hwang, "A Study on the Changes of Social Meaning of Korean Clothing in Women's Magazine," The Journal of Korean Costumes. 18 (May, 1992): 195-210.

[10] Hea-Ouk Kwun and Yoo-Sun Byun, "The Study of Trend of Advertisement and Design Element of Men's Formal Jacket: Using Content Analysis Men's Magazines from 1970's to 1990's," The Journal of Korean Costumes, 32(May, 1997): 117-129.

strations of evening gowns and measured the length of the dress, the length of the waist line, the depth and width of decolletage, the diameter of the waist and of the skirt. So that these measurements might be comparable for different fashion pictures, the total length of the figure was measured from the mouth to the tip of the toe and the rest of the measurements were expressed in relation to this figure. The total time range overed was from the year 1605 to 1936[11]. Another attempt to trace fashions by means of fashion illustrations and portraits over a long period of time was made by Young. She selected what seemed to be a typical dress for each of the 178 years in her study and classified them into the fundamental types of skirt form. She found that there were three basic skirt forms-tubular, bell-shaped and with back fullness[12]. Carman[13] used evening gown in *'Vogue'* and *'Harpers Bazzar'* magazines and measured the skirt width, waist width, waist length of the dress. The time period studied in 1786 through 1965. The conclusions were that the regularities to some characteristics of fashion in women's dresses over the past 176 years and to relate deviation from the regular cyclical pattern with changes in our social institutions. Research of Sun-Jin Hwang[14] analyzed the social meaning of Korean clothing in women's magazine. The data were included the advertisements and publicity related to Korean clothing in two women's magazines and condensed at 5 year intervals with content analysis. The study of Hea-ouk Kwun & Yoo-Sun Byun[15] were to identify the design elements and the changing flow of advertisement from 1970's to 1990's by using content analysis of men's magazine.

Clothing is the closest environment to the human body, and means of self-expression at the same time. Thus clothing is a product that makes consumer deeply concerned in buying and using it. Especially wedding dresses are used only once, have strong social meaning, and are high value-added compared with other general clothing. For these reasons, they are the products which need thorough information seeking. Consumers usually depend on the wedding magazines or wedding shops to seek information when they buy wedding dresses. Analyzing the contents of the wedding magazines is helpful to understand the trends of the fashion because they contain pictures of main products of wedding companies.

The best selling wedding magazines in Korea are *'Shinbu'*, *'My Wedding'*, *'She's Bride'*, *'Espousee'*, *'Mariee'* and among these *'Shinbu'* was the first to be published in 1987 and the rest were mostly published in the 1990's which shows that wedding magazines have become common in Korea only in the recent years. Therefore, there may be some difficulties to analyze the process of the design change for a long period of time.

This research seeks to analyze the characteristics of a variety of wedding apparels featured in wedding magazine photographs in the late 1990's. The objectives of this study were to classify the design elements of wedding dresses in wedding magazine photographs, and to identify fashion trend of wedding dresses in the late 1990's by analysing the type of design elements.

The method of this study was content analysis. The data were selected among the wedding dress photographs of 24 volumes, January to December in 1997 issues of two

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[11] M. S. Ryan, *Clothing: A Study in Human Behavior* (New York : Holt · Rinehart Winston, 1966), 74.

[12] *Ibid*, p.74.

[13] G. Will and D. Midgley, *Fashion Marketing* (London : George Allen & Unwin Ltd, 1973), 125-127.

[14] Sun-Jin Hwang, *op. cit.*, 195-210.

[15] Hea-ouk Kwun and Yoo-Sun Byun, *op. cit.*, 117-129.

wedding's magazines, 'My wedding' and 'She's Bride'. The ultimate aim was to find out the fashion trend of the late 1990's in wedding dresses and to contribute to the creation of wedding dresses which could appeal to the varying tastes of consumers as well as provide basic material needed for turning out stimuli when studying wedding dress images.

Ⅱ. Research Method

1. Selection of Magazine Photographs

Two wedding magazines were selected and twelve monthly issues of 1997, of each magazine (total 24 issues), were used for the analysis of wedding dress designs. The selection was based on the results of a telephone survey. 20 of the biggest bookstores listed in the yellow pages of the telephone book issued in 1997 were chosen for the survey. The questions asked were which three wedding magazines were most popular among single females. It turned out that 'My Wedding' and 'She's Bride' were first and second respectively in terms of sales. 'My Wedding' was first published on Aug. 1993 and is classified as a fashion magazine for single women, particularly for brides-to-be; it has a total of 480 pages[16]. 'She's Bride' was first published on Sept. 1996 and is classified as a fashion magazine for single women, particularly for brides-to-be; it has a total of 500 pages[17]. Among the pictures in these two wedding magazines, 455 photos were selected on the conditions that they had captured the whole body, and at the same time had models facing the front, modeling wedding dresses which brides would wear rather than those designed for fashion shows.

2. The Analysis of Wedding Dress Photos

The content analysis method was used to analyze the design elements of a wedding dress. The classification of categories determined by open coding method; The categories are made whenever similar characteristics can be grouped[18].

Analyzing criteria were 15 major-categories, which were silhouettes, type of clothing, existence of collar, type of collar, type of neckline, existence of sleeve, type of sleeve, length of sleeve, length of skirt, material of bodice, material of skirt, existence of decoration, type of decoration, position of flower decoration, position of ribbon. Major-categories were composed of 232 sub-categories.

To make the content analysis as objective and reliable as possible, 2 graduate students from the Clothing Department participated in the analysis which made it a total of 3 participants including the researcher. For the major categories, 1 was the figure set for total agreement among the 3 analysts.

Results showed that every major-category had a consistency of at least 0.81.

Ⅲ. Results and Discussion

1. Wedding Dress Silhouettes, Type, and length of skirt

The distribution of wedding apparel silhouettes and type are as shown in 〈Table 1〉. 〈Table 1〉 shows that the silhouette of a wedding dress depends mostly on the shape and length of the skirt since the bodice is fitted most of the times. First of all, depending on how full the skirt is, the silhouette can be categorized into dome-shape, bell-shape, A-line, and tubular shape. The classification was based on the measurements of the dresses featured in the wedding magazine photographs. The waist of the skirt was set as 1 and the ratio of the waist and the

16 KAA 韓國廣告主協會, 「98廣告業界總攬」(1999), 282.
17 Ibid, 285-286.
18 Tae-Sup Lim and Kwang-Soo Kim, "Qualitative Approach to Advertisement Message: Based on a Discourse," 「廣告研究」(Winter, 1993), 327-366.

<Table 1>　The frequency of silhouettes, type of clothing & length of skirt　N(%)

		N(%)
Silhouettes	Dome shape	254(56.0)
	Bell shape	122(27.0)
	A-line	28(6.0)
	Tubular shape	30(6.5)
	Mermaid shape	16(3.5)
	Balloon style	4(0.8)
	Etc.	1(0.2)
	Total	455(100.0)
Type of clothing	One-piece	413(90.8)
	Two-piece	42(9.2)
	Total	455(100.0)
Length of skirt	Mini	3(0.7)
	Knee	4(0.9)
	Long	448(98.4)
	Total	455(100.0)

<Fig. 1>　Dome silhouettes (She's Bride, July, 1997)

<Fig. 2>　Tubular silhouettes (My Wedding, Nov., 1997)

hemline was calculated. The dome silhouette in <Fig. 1> had a waist to hemline ratio of 1:5 or more, and the skirt was shaped like a dome with flairs flowing down to the hemline. The bell silhouette includes dresses with skirts that have waist to hemline ratios between 1:3.5 and 1:5. The A-line silhouette has a skirt with its sides going down like an A and would include skirts with ratios between 1:2.5 and 1:3.5. The tubular shape which can be seen in <Fig. 2>, and has a skirt which is almost straight, with a ratio of 1:2.5 or less. Due to the shape of the skirt, there is mermaid shape that has the silhouette similar to that of a mermaid(Fig. 3) and balloon shape which has a skirt billowing out like a balloon. These two silhouettes have been categorized in a separate category called 'Other'.

Among these silhouettes, the most common one was the dome shape with 56% of wedding dresses having this silhouette. The bell shape was the next most commonly applied sil-

<Fig. 3> Mermaid silhouettes (*My Wedding*, Jan., 1997)

houette with 27%. For tubular shape the distribution was 6.5% and 6% for A-line. And the distribution was 3.5% and 0.8% for mermaid shape and balloon shape respectively. Therefore it can be said that the dome shape is the most widely used silhouette for wedding dresses in the late 1990's. The reason the exaggerate dome shape is popular seems to be influenced by romantic tendency, that is one of the general fashion styles. In late 1990', that is to say, the romanticism suggested by the prominent designers around the world and the princess syndrome in Korea set the romantic tendency in wedding dress[19]. Therefore the exaggerate balloon dome shape in wedding dress silhouette came to be popular.

Regarding the type of the wedding apparels, 90.8% were in the form of a one piece. Another 9.2% were two piece wedding dresses that had jackets in combination. These apparels seem to have been created to

improve the practicality of wedding dresses, so that they can be worn not only at weddings but also be applied as a formal dress with the veil and train detached.

In terms of the distribution in skirt length, the length with the hemline reaching the floor was the most common with 98.4% as can be seen in <Table 1>, and 0.9% and 0.7% had knee-length and mini hemlines respectively. The wedding dress with a hemline shorter than the conventional one like the dress in <Fig. 4> are appropriate for brides that want a fresh and cute image, and are usually worn for outdoor photo shoots. For the wedding ceremony, the dress is decorated to look more elegant by attaching a veil or a train like the dress in <Fig. 5>[20].

<Fig. 4> A dress with skirt of mini length (*My Wedding*, July, 1997)

2. The Collar and Neckline

The distribution of collars in wedding dresses, their presence and the type, is as

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[19] "Romantic, Elegance… the Bride Takes off Her Veil." *The Chosun Ilbo Special*, 20 Mar., 1997, p.5.
[20] *My Wedding* 70, Jul., 1997.

<Fig. 5> A dress with skirt of mini length by attaching a train (*My Wedding*, Feb., 1998)

shown in 〈Table 2〉.

8.8% of dresses had collars and 91.2% had no collars, thus most wedding dresses had no collars but instead had various kinds of necklines. Among the 40 dresses with collars, research revealed that the most common collar was the shirts collar with 25.0%, and the wing collar was next with 20.0%. 12.5% of dresses had flat collars, while there were 10. 0% each of tailored collars and bertha collars (A kind of collar fixed on a slightly low neckline with an opening either on the front or back.[21] and 7.5% of ruff collar and 5.0% of shawl collars and ring collars respectively. And although it was a small percentage, there were 2.5% each of cape collars and turtle collars. It is amusing to see how the bertha collar (Fig. 6) and the cape collar were applied since these are not used in everyday clothing.

There were 415 dresses, which is 91.2% as

<Table 2> The frequency of existence of collar, type of collar, and type of neckline   N(%)

Existence of collar	With collar	40(8.8)
	No collar	415(91.2)
	Total	455(100.0)
Type of collar	Shirts collar	10(25.0)
	Wing collar	8(20.0)
	Flat collar	5(12.5)
	Tailored collar	4(10.0)
	Bertha collar	4(10.0)
	Ruff collar	3(7.5)
	Shawl collar	2(5.0)
	Ring collar	2(5.0)
	Cape collar	1(2.5)
	Turtle collar	1(2.5)
	Total	40(100.0)
Type of neckline	Square N.	58(14.0)
	High N.	54(13.0)
	Off-shoulder N.	41(9.9)
	Low N.	37(8.9)
	Heart-shaped N.	34(8.2)
	Sweet-heart N.	32(7.7)
	Boat N.	32(7.7)
	Round N.	23(5.5)
	V N.	22(5.3)
	Heart shaped & off-shoulder N.	21(5.1)
	Scalloped N.	10(2.4)
	Camisole N.	10(2.4)
	Strapless N.	10(2.4)
	Square & scalloped N.	6(1.4)
	Oblique N.	5(1.2)
	Halter N.	4(1.0)
	Bared top N.	3(0.7)
	Open front N.	3(0.7)
	U N.	2(0.5)
	Key hole N.	2(0.5)
	Oval N.	2(0.5)
	Etc.	4(1.0)
	Total	415(100.0)

N : neckline

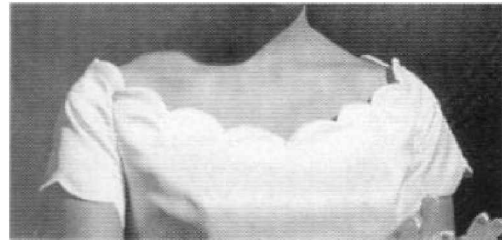[21] M. D. Tranquillo, *Style of Fashion* (New York: Van Nostrand Reinhold Co., 1984), 106.

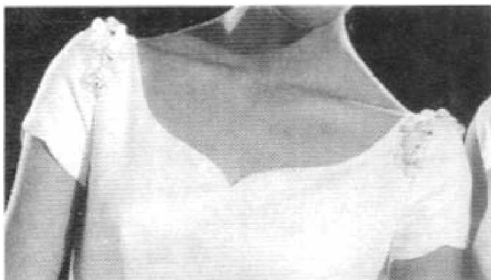<Fig. 6>   Bertha collar (*My Wedding*, Aug., 1997)

<Fig. 8>   Sweet-heart neckline (*My Wedding*, Oct., 1997)

shown in ⟨Table 2⟩, without collars but were characterized instead by various different kinds of necklines. The most common neckline was the square neckline with 14.0%, and the high neckline was next with 13.0%. 9.9% had off-shoulder necklines, 8.9% had low necklines, 8.2% had heart-shaped necklines(Fig. 7), and there was 7.7% each of sweet-heart necklines(Fig. 8) and boat necklines. The round neckline had a 5.5% distribution, and the V-neckline had 5.3%. 5.1% of the dresses had necklines that were heart-shaped and off-shoulder at the same time. There were also necklines which are rarely applied to everyday garments such as the scalloped neckline(Fig. 9) and the key-hole neckline. The application of several necklines also showed that there was more exposure in wedding dresses of the recent years than those

<Fig. 9>   Scalloped neckline (*My Wedding*, July, 1997)

of the past. Although their distribution is insignificantly small, there were off-shoulder necklines(Fig. 10), camisole necklines, the strapless neckline, and other necklines with a lot of exposure such as the oblique neckline, the halter neckline, and the bared top neckline. Although wedding dresses with these

<Fig. 7>   Heart-shaped neckline (*My Wedding*, Oct., 1997)

<Fig. 10>   Off-shoulder neckline (*My Wedding*, Aug., 1997)

kind of necklines have mostly been featured in summer issues of wedding magazines, it is big change considering that conventional wedding dresses covered the whole body even in the summer.

It also seems that the application of the halter neckline, which can be seen in 〈Fig. 11〉, is a reflection of the trends in everyday clothing. The halter neckline is a sexy style in which the straps surround the neck and exposes the back and shoulders; it was originally designed for outdoor clothing ideal for getting a tan and characteristic of sun dresses and other beachwear. However, this kind of halter neckline came to be in fashion for everyday T-shirts and dresses since 1996 (Dong-A Newspaper, Jun. 1, 1996, p. 22) and this trend was reflected in wedding dresses as well. The application of the halter neckline (which is feminine while giving an open and confident impression) shows that exposure in fashion which had started with the introduction of the midriff T-shirt in 1994, has become more widely accepted in Korea.

<Fig. 11> Halter neckline (*My Wedding*, July, 1997)

3. The Presence, Types, and Different Lengths of Sleeves in Wedding Dresses

The distribution of the types of sleeves in wedding dresses are as shown in 〈Table 3〉.

According to the research, 78.2% of wed-

ding dresses had sleeves while 21.8% were without sleeves. Although most wedding dresses had sleeves, a considerable number of wedding gowns were sleeveless which is another factor showing increasing exposure.

356 of the total 455 wedding dresses had sleeves and the research revealed that the types of sleeves varied depending on how the sleeve is connected to the arm hole line of the bodice: set-in sleeve, dropped shoulder sleeve, and kimono sleeve. Among these, the most widely used sleeve was the set-in sleeve which is connected to the arm hole line in the normal position. More specifically, the most common sleeve was the tight, long, straight-cut set-in sleeve featured in 〈Fig. 12〉 with 21.1%. The next most common sleeve was the tight but short set-in sleeve with 11.2%. The below-elbow length, ruffled set-in sleeve which can be seen in 〈Fig. 13〉 took up 9.3%. 7.3% were tight, short and at the same time dropped shoulder sleeves which were attached to the arm hole line slightly below the normal position, and was the most commonly applied sleeve for dresses with off-shoulder necklines.

The next kind of sleeve which was analyzed was the kimono sleeve. This sleeve is actually an extension from the bodice of the dress and 6.7% of sleeves featured in the photos were french sleeves which are short french sleeves, barely covering the shoulders. 6.3% were long, flounced set-in sleeves, and there were 5.3% of both the tight, short, scalloped set-in sleeves and the tight, below-elbow length straight-cut set-in sleeves. Although there was only a small proportion, there were also other kinds of dropped shoulder sleeves rarely used in everyday clothing including the short, layered tiered sleeve as shown in 〈Fig. 14〉 and the virago sleeve(A broad sleeve which is puffed by tying strings in two or more places; was fashionable in the 17C[22]).

The research reveals that the most widely

** M. B. Picken, *The Fashion Dictionary* (New York:Funk & Wagnalls, 1973), 342.

<Table 3>   The frequency of type of sleeve   N(%)

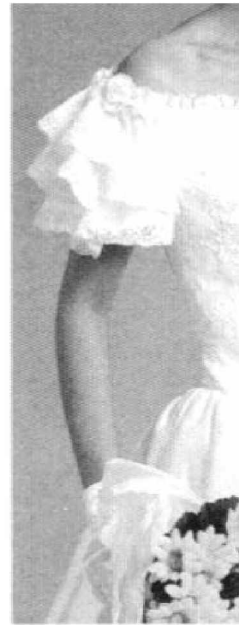|				
Set - in sleeve	Tight S.	Short	Straight H.L.	40(11.2)
			Scalloped H.L.	19(5.3)
			Heart-shaped H.L.	11(3.1)
		Elbow-length	Straight H.L.	13(3.6)
			Cuffed H.L.	5(1.4)
		Below-elbow-length	Straight H.L.	19(5.3)
		Long	Straight H.L.	75(21.1)
	Ruffle S.	Short		2(0.6)
		Below-elbow-length		33(9.3)
		Long		17(4.8)
		Tiered sleeve	Long	1(0.3)
	Tiered S.	Short		10(2.8)
	Puff S.	Short		13(3.6)
	Bishop S.	Long		2(0.6)
	Virago S.	Long		1(0.3)
	Flounced S.	Long		22(6.3)
Dropped shoulder sleeve	Tight S.	Short		26(7.3)
		Long		3(0.8)
	Puff S.	Short		3(0.8)
	Tiered S.	Short		7(2.0)
	Ruffle S.	Short		2(0.6)
Kimono sleeve	French S.	Below-shoulder-length		24(6.7)
	Dolman S.	Long		3(0.8)
	Short raglan S.	Below-shoulder-length		1(0.3)
	Raglan bishop S.	Long		1(0.3)
Etc.		Long		3(0.8)
Total				356(100.0)

S : sleeve, H.L. : hem line

used sleeves in wedding dresses in the late 1990's was the tight set-in sleeve and the length and hem edge varied.

This trend is different from the popularity of puff sleeves which emphasized the shoulders in the 1980's. The sleeves analyzed above can be grouped into five different lengths: 38.8% were short, 34.6% were long sleeves, 14.6% below-elbow length, 7.0% were below-shoulder length, and finally 5.0%

<Fig. 12>   Long tight set-in sleeve (*My Wedding*, Nov., 1997)

<Fig. 14>   Tiered sleeve, a kind of short or layered dropped sleeve(*My Wedding*, July, 1997)

were elbow-length

4. The Material used for the Bodice and Skirt

The distribution of the different kinds of material used for the bodice and skirt of the wedding dresses is as shown in ⟨Table 4⟩.

The material that was mostly widely used for the wedding dress bodice was patternless satin used by itself(27.0%) and lace(24.9%). Solid cloth which was 13.2% was also used. Compound material included combined usage of lace and patternless satin: 10.1%, tulle and patternless satin: 5.3%, lace and solid cloth: 5.1%, and tulle and solid cloth: 4.6%. Although their proportion was small, materials such as spandex, angora knit, and velvet were also used as single materials.

The material which was most widely used for the skirt was patternless satin with 31.4% and other single materials included slightly

<Fig. 13>   Below-elbow-length ruffled set-in sleeve (*She's Bride*, April, 1997)

<Table 4>   The frequency of material   N(%)

Bodice	Single material	Patternless satin	123(27.0)
		Lace	113(24.9)
		Solid cloth	60(13.2)
		Satin with pattern	22(4.9)
		Transparent material(tulle or organdy)	5(1.1)
		Spandex	2(0.4)
		Angora knit	1(0.2)
		Velvet	1(0.2)
	Compound material	Lace & patternless satin	46(10.1)
		Tulle & patternless satin	24(5.3)
		Lace & solid cloth	23(5.1)
		Tulle & solid cloth	21(4.6)
		Lace & tulle	7(1.6)
		Lace & satin with pattern	2(0.4)
		Tulle & satin with pattern	1(0.2)
		Patternless satin & satin with pattern	1(0.2)
		Satin with pattern & solid cloth	1(0.2)
		Etc.	2(0.4)
	Total		455(100.0)
Skirt	Single material	Patternless satin	143(31.4)
		Transparent material(tulle or organdy)	110(24.2)
		Lace	44(9.7)
		Solid cloth	42(9.2)
		Satin with pattern	21(4.6)
		Crimp cloth	2(0.4)
		Spandex	1(0.2)
	Compound material	Lace & patternless satin	25(5.5)
		Lace & tulle	22(4.9)
		Tulle & patternless satin	18(4.0)
		Lace & solid cloth	13(2.9)
		Tulle & solid cloth	8(1.8)
		Patternless satin & satin with pattern	2(0.4)
		Lace & spandex	1(0.2)
		Solid cloth & crimp cloth	1(0.2)
		Etc.	2(0.4)
	Total		455(100.0)

see-through materials with 24.2%, such as tulle and organdy. 9.7% was lace and 9.2% was solid cloth. Compound materials included usage of lace and patternless satin: 5.5%, lace and tulle: 4.9%. Other single materials which were used included patterned satin (4.6%), and tulle was also used together with patternless satin (4.0%). Compound materials also included lace and solid cloth (2.9%), tulle and solid cloth (1.8%). Skirt materials also included crimp cloth, and spandex.

Considering the distribution in materials of bodice and skirt, the materials which were widely used for the wedding dress were patternless satin, lace, see-through materials with such as tulle, organdy, and solid cloth. Especially, the usage of lace or satin can be interpreted that the expression of romantic tendency toward luxury. Also, see-through materials with such as tulle and organdy were widely used for the exaggerate dome shape skirt as appropriate materials for that.

5. The Presence and Types of Decorations in Wedding Dresses

Regarding presence of decorations in wedding dresses, 85.7% of the 455 wedding dresses had them while 14.3% didn't; it can be interpreted that while most dresses had trimmings, there was also a trend pursuing simplicity. This kind of trend seems to have been affected by minimalism which pursues a simple and neat image[23].

Of the 390 dresses with decorations which were analyzed, the decorations were grouped into 61 different sub-categories. The decorations were made of either single material or compound materials. The most widely used decoration was the flower made of one material (a big, flower-shaped corsage) which was 11.8% of the decorations. The next most common decoration was a combination of lace and flowers with 8.4%. Ribbons were used as single material decorations for 6.9%, and dec-

orative lace (not including the lace used as part of the dress material) made up 6.6% of the decorations. Compound decorations also included lace and ribbon: 5.4%, and ribbon and flowers: 5.1%. 4.6% of decorations consisted of glass beads and glass beads were also used together with embroidery: 3.8%. Other decorations included embroidery, small flower motif, buttons, frills, spangle, thin strings, and smockings; fur trimmings and feathers were used to decorate wedding dresses for the winter season.

Among these decorations, a research was done to analyze where the flowers and ribbons(the most frequently used decoration materials, either alone or in combination) have most frequently been attached.

First, the 162 dresses with flowers (the place of attachment) either as single or combined decorations have been analyzed. The results revealed that flower decorations used by itself were mostly attached to the waist for 25.3% of the dresses, and they were also applied to the breast part for 11.8% and the shoulders for 9.9%. The flower seems to have been attached to the waist in most of the wedding dress photos which have been analyzed for this research, in order to facilitate the posing for the models by freeing their hands of bouquets and instead replacing them with flower decorations.

Another research was done to find out where ribbons were applied, either by itself or in combination. As itself, 25.8% of the dresses had ribbons on the sleeves, and 22.7% had them on the waist. 7.0% of the dresses had ribbons on the breast and the same percentage had ribbon decorations attached to both sleeves and the centerline of the bodice in combination with other materials.

IV. Conclusion

By putting together the results from the

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[23] "Cute Image, Minimal and Simplistic Style in Fashion," *Apparel News*, 10 May, 1999, 3.

analysis of each design factor of the wedding dresses made in 1997, it can be concluded that in regarding the silhouette, the bodice is tightly fitted while the skirt is fully expanded in a dome shape, and that the wedding dress was a one-piece in most of the cases. Although most of the dresses had hemlines reaching the floor, there were some styles with mini skirts made to meet the tastes of the new generation. No collar dresses were more than dresses with collar, and there were 20 kinds of neckline. Necklines were used mainly such as square neckline(14.0%), high necklines(13.0%) blended with other off-shoulder necklines, heart-shape necklines, and sweet-heart necklines, etc. Moreover, although it is small rates, bold exposure of wedding dresses with camisole and strapless were tried, which were not seen in the past. Most dresses had tight set-in sleeves with various length.

The bodice used mainly patternless satin and lace as the material. The skirt used patternless satin and thin transparent materials such as tulle or organdy. Others small number as it may be, used various material such as spandex, angora knit, and velvet. Regarding decorations, many wedding dresses had some sort of decoration but there were 14.3% without trimmings which shows that there is a trend for minimalism, in pursuit of a clean and simple image. Various trimmings such as flowers, lace, ribbons, embroidery, buttons, frills and fur trimming were used. That kind of decoration was used solely on mixed with others. Especially, flowers were used most(11.8%) among 61 trimmings sub-categories. The place of attachment ribbon was sleeve and waist, the place of flower was waist and breast in most of dresses.

From these results, it can be concluded that the wedding dress of the late 1990's has become more varied in design due to the reflection of changes in society and fashion of everyday garments while the traditional design of the wedding dress has been preserved.

This research has not dealt with major accessories including the veil and it is hoped that similar researches in the future will include the analysis of accessories and hairstyles as research categories in order to better understand the preferences and needs of brides. It is needed that cluster analysis regarding the change of neckline and sleeve according to the silhouette in following studies. It would also be ideal to perform a long-term systematic research based on content analysis to get a better understanding of the general trends.

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