



International Textile
and Apparel Association

The Global Organization of Textile & Apparel Scholars



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2014 Annual Conference

Strengthening the Fabric of our Profession, Association, Legacy, and Friendships By Marianne Bickle

Start the conference out right with pre-conference workshops. Apparel/costume draping designs to fill all cup sizes, Leaning Towards Leadership and Educators Professional Development – Active Experiential Learning Techniques to Create Effective Learning Communities will be held on Wednesday November 12th. Wanting a bit more? Members can go on a field trip and visit Wrangler/VF or go to TC²

Workshops, tour to Belk corporate offices, and meetings before our opening lunch on Thursday November 13th are equally exciting. They include the always wonderful Patty Brown from Atexinc Corporation who will discuss teaching textiles online. Another session will be held on authoring and reviewing manuscripts for CTRJ. A third option is Creativity in Textiles and Apparel Education: Love & the Secret of Good Design. And the fourth workshop is entitled, The New Approach to Teaching Global Sourcing: Theoretical Perspectives and Step-by-Step Procedures for a Sustainable Future.

Calling all new members! There is a reception just for you from 11:30am-12:30pm on Thursday morning. Join us and meet other new members and ITAA officers.

The ever popular ITAA-Fairchild Books Reception will be held Thursday evening from 6:30pm-8:00pm. Meet long-time friends and new friends while sharing a beverage and Hors d'oeuvres.

To save money on the registration cost, breakfast will not be included at the conference this year. There is a restaurant in the hotel and many cafes and restaurants next door to the hotel and across the street. Early risers can grab a "cup of Joe" and attend an exercise class. The Childress Klein YMCA is located adjacent to the hotel; members have free access to all classes at the YMCA. Classes begin at 6:00am and depending upon the day run through 6:45pm. Examples of classes include cycle, cardio strength, abs, quick fit, yoga BODYPUMP, kickbox, and abs. There is also a walking track.

Are you looking for a job? Get your C.V. ready because the ITAA career fair will be held on Friday November 14th from 8:00am-10:00am. The event will be held in the ballroom providing each university representative with privacy and room to chat with prospective candidates.

Bring your walking shoes because we are in the heart of a beautiful city with shops, cafes and museums. Join us for a walking tour or the museums located just three blocks from the hotel.

Saturday November 15th will be a fun-filled packed day with the resource exhibit beginning at 8:00am. Stop by and visit the wonderful vendors. The Mounted Exhibit will be open from 9:00am-6:00pm. Please remember to bring donations for the International Bazaar open from 8:00am-11:00am. The Design Reception will be held from 5:00-6:00pm followed by the ITAA-Lectra Live Gallery from 6:00-7:00. All awards will be presented at the conclusion of the Gallery.

Sunday November 16th you can take a post-conference tour to the largest home in America in nearby Asheville, NC – Biltmore Estate. During the tour, you can visit their award winning winery and gardens.



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2014 Janet Else Visiting Scholar**Dr. Charles Frimpong**

Head of the Industrial Art Department
Kwame Nkrumah University of Science and Technology
Kumasi, Ghana

Dr. Charles Frimpong obtained a bachelor's degree from the Industrial Art Department of the Kwame Nkrumah University of Science and Technology in 1991 with a specialization in Textiles and went on to pursue a post-graduate diploma in Art Education. He subsequently fulfilled a heartfelt dream of pursuing further studies in Textile Technology at the University of Ghent, Belgium, between 1994 and 1996 culminating in his involvement in preliminary studies on carpet performance; an EU sponsored project. His concentration was on Pile Yarn Related Influences on Carpet Resilience. He returned to Ghana in 1996 with a MSc. Textile Technology degree and started a career in teaching with KNUST.



His area of specialization has been Fabric Construction, Dyes and Dyeing Technology and Textile Testing. His interest in local textile traditions led to his instrumental involvement in the introduction of "Kente" weaving on table looms in the second year of the Textiles programme. He has also led groups of MFA in Textile Design students to the three textile producing regions of Ghana on study tours of these three traditions.

Dr. Frimpong' will give the presentation, **Contemporary Trends in Adinkra Cloth Production: Design, Printing Technique, Base Fabric and Printing Paste**, on Thursday afternoon of the conference.

Dr. Frimpong has served on various committees at different levels of the University community and was awarded in 2002 for meritorious work in his role as the International programmes coordinator for College of Art and Social Sciences (CASS). He served as the Head of Department from August, 2011 to July, 2013.

In 2005, he partnered a Kenyan consultant to undertake consultancy work for UNESCO on the conservation of traditional textiles. In 2010, he was awarded a PhD degree in Art Education after completing a research in developing "A User-Friendly Colour Matching System for Tie-dye/Batik producers". The laboratory work for this study was wholly executed in the wet labs of the School of Textiles, NC State University during the summer of 2005. In November of 2011, he presented a paper extracted from his PhD research at the first Smartex International Conference in Kaferelsheikh, Egypt. He has since then published a number of articles in scholarly journals in the area of African textiles and fashion.

President's Message

The International in ITAA

by ITAA President Mary Lynn Damhorst



I've been traveling a bit these last 14 months. Much of my travel time was spent in Taiwan, P. R. China, and Peru. I always experience a perspective adjustment when I spend time in other cultures. This is a positive thing for me, not at all uncomfortable because I so value having my eyes open to differences in how people organize their homes, shops, and markets and am intrigued by what people around the world eat, wear, and how they work, think, and interact. Learning about the world requires some time in it.

I spent three weeks in China this May with Iowa State University students. We had the fortuitous opportunity to collaborate on a marketing/branding project with students at Wuhan Textile University. The students at both schools first made contact via Skype and Blackboard. They completed and reported their projects when they met in Wuhan and worked with their teams for a few days . . . in between excursions for lunches, dinners, and shopping together.

Before we traveled, the students read about how communication patterns differ in the U.S. and China in often subtle ways, but nothing replaces the real experience of working face-to-face with individuals in another country on a collaborative project. We did this in 2012 and again this May. Each time I read through the students' journals and trip evaluations, I notice that so many of them remark on how the visit to Wuhan was one of the most amazing experiences they have had in their lives. Getting to know students in another culture as individuals and learning about how they think, what they value, how they work, and what their aspirations are is invaluable. Even small things like noticing how the Chinese students present themselves through dress gave ISU students strong insights into how Chinese consumers are both different and similar to U.S. consumers. (Our visits to apparel firms, retailing establishments, etc. added to their perspectives on the exploding consumer market in China.)

We were fortunate to visit Donghua University in Shanghai for several talks that gave great insights into Chinese markets, industry, and culture, and also visited Beijing Institute of Fashion Technology (BIFT) where we were treated to attendance at the stunning spring student knitwear show. I heard a few of the ISU students remark after the show: "Oh my, that is our competition!" In fact, seeing student work at three different universities put their own design work into humbling perspective. Observing knitwear, weaving, printing and dyeing, and construction labs at the varied universities helped to enlighten as to the resources students have to work with in China. Apparel lines of many upcoming Chinese designers who graduated from China universities are, in short, fabulous. It is no surprise that Stylesight declared in 2011 that: "The East is the new West" for fashion. (I'll pardon them the use of antiquated cultural indicators in recognition of their effort at catchy slogan building to make a point.)

So, why do I report on my trip in the *ITAA Newsletter*? This brings me back to the wealth of and also dearth of international opportunities we have through ITAA. Yes, we do have members from all over the world. We are fortunate that Charles Frimpong from Ghana will join us at the conference as the Janet Else Visiting Scholar. At our annual meetings we have reports of research of business practices, product

development, consumer behavior, and textile traditions outside of the U.S. and teaching innovations that provide international/intercultural experiences for students. We have increasing numbers of designs from schools outside of the U.S. in our design show and gallery. Both the Korean Society of Clothing and Textiles and the Korean Society for Marketing Scholars have held research reporting sessions at ITAA meetings. We have somewhat recently had an ITAA travel opportunity to Italy and one upcoming to Guatemala. And ITAA has recently co-hosted or partnered meetings and symposia in Singapore, Beijing, Bangkok, Seoul, and London with other organizations.

I could go on and on about the opportunities we have; the list above is not comprehensive. But are we truly an international organization? If so, why do we almost always hold our annual meetings in the U.S. or Canada? We were in Montreal in 2010 and will meet in Vancouver in November of 2016; those meetings are commendable steps into Canada, but some very short steps out of the U.S. We have numerous members in Asia, Australia, and New Zealand. Why do we not have an annual ITAA conference somewhere on that side of the Pacific in the next few years? I've heard recent overtures from Bangkok, Taipei, and Seoul about meeting in their countries; perhaps someone will step up and make serious strides to make an annual meeting abroad happen. (And, hey, meeting in Europe, Africa, or South or Central America would be great too.) We were able to make it as far as Honolulu; we could go a little farther.

I know, screams of horror and anger may be erupting as this is read by some of you. How dare we hold our annual conference outside the United States! Only a few will attend. How can our U.S. members be expected to travel that far, pay that much for airfare, exchange foreign currency, and travel in a country in which their native language might not be spoken widely? Where food is different? Where public toilets aren't like the ones back home? And who has time for jet lag? Well, many of our members experience that every year when they attend ITAA meetings in the U.S. Is it fair that members outside of North America always have to travel so far to our meetings? I do know that there are thousands of apparel/retail/textile faculty members at universities and colleges in Asia, most who do not belong to ITAA and who do not know much about ITAA. We have much to learn from them, and vice versa. Meeting outside of the U.S. once in awhile would help us to attract new members and attendees at our conferences. With new possibilities for online recording of our meetings, we may be able to help members who cannot get there to view some portion of our international meetings.

Every time I travel to conferences and universities outside the U.S., I come back with a multitude of insights that I can include in my teaching and research—insights I would never acquire staying only in the U.S. So I am certain that meeting outside the U.S. would be a benefit to many of us. And it might make us a truly international organization. Please ponder that, and let me know what you think.

2014 ITAA Annual Conference

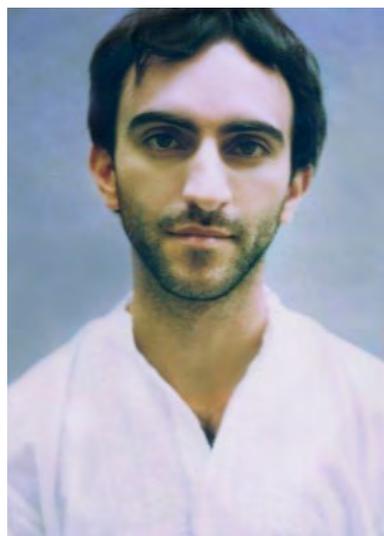
Keynote Lecturers



2014 ITAA Distinguished Lecturer Youn-Kyung Kim, Ph.D.

Professor of Retail and Consumer Sciences
University of Tennessee, Knoxville

Dr. Youn-Kyung Kim is the lead author of the book, *Experiential Retailing: Concepts and Strategies that Sell*, published by Fairchild Books in 2007. She has made well over 100 research presentations at national and international conferences and authored or co-authored about 70 publications in leading academic journals, including *Clothing and Textiles Research Journal* and *Journal of Business Research*. She has received federal grants from *US Department of Agriculture* and *US Department of Education*, external grants from *International Council of Shopping Centers* and *American Association of Family and Consumer Sciences*. Three major strands recur in her work. First, she finds consumer experience is critical for success in today's market because consumers have strong emotional or expressive desires as well as rational or functional needs. Second, she has studied ethnic consumer behavior in relation to ethnic consumers and ethnic-inspired products, a growing trend among mainstream consumers. Finally, she has examined the role of style-oriented consumption in consuming less and reducing the impact on the environment, thus improving well-being of individual consumers and the society. Based on these accomplishments and contributions, she has received multiple ITAA research awards.



Philip Fimmano Art Director Edelkoort Incorporated

Philip Fimmano is a contemporary design specialist and the director of Edelkoort Inc., contributing to Trend Union's books, magazines and strategic studies for various international brands. Philip and his business partner and company founder, Li Edelkoort, working in industries as varied as fashion, interiors, architecture, food, beauty, and retail.

Philip has also curated exhibitions around the world for museums and cultural institutions. In 2013 he co-curated *Fetishism in Fashion*, Arnhem's fifth fashion biennale, and edited a successful publication by the same name. He is currently preparing *GATHERING*, a new exhibition that will take place this summer at Design Museum Holon, Israel.

Philip Fimmano will give a special trend forecasting presentation, explaining how the Paris-based agency Trend Union predicts trends, outlining ways creative fashion students and faculty can embrace both their intuition and reason. Philip will share some recent trend case studies, discuss Paris as a key centre for creative learning and introduce trends for the seasons to come with an inspiring fashion and textile audiovisual.

ITAA 2014 Distinguished Faculty Award Winners

(In Addition to Youn-Kyung Kim)



ITAA Fellow

Nancy J. Miller, Ph.D.

Colorado State University

Dr. Nancy J. Miller, professor and head of the Department of Design and Merchandising at Colorado State University, has made numerous contributions to the field of textiles and clothing through research involving small businesses and entrepreneurship, rural marketplace exchange, family-owned businesses, minority owned businesses, business networks, older consumers, and international marketing of apparel products. She is the author of over 50 journal publications and has received \$1.9M in funding for multi-state, multi-disciplinary research from agencies such as USDA's National Research Initiative, Fund for Rural America, and the National Science Foundation. Dr. Miller was recognized by the International Textiles and Apparel Association as the 2010 Pearson Prentice Hall Lecturer for Outstanding Contributions to the Field. She has served ITAA as the VP of Publications, Clothing and Textiles Research Journal Associate Editor for Consumer Behavior and Theory, and has given leadership to a variety of ITAA committees.



ITAA Fellow

Kathleen Rees, Ph.D.

Texas A&M University-Kingsville

Dr. Kathleen L. Rees, Regents Professor and Chair, Department of Human Sciences at Texas A&M University-Kingsville, is a **strong** supporter and advocate for the field of textiles and clothing and has made important contributions to the field.

Dr. Rees has led several departments in addressing critical needs of faculty and students, and in adapting curriculum to prepare professionals for future employment. Notable contributions to the undergraduate and graduate programs include the development of an online master's program, expanded internship programming, and the distribution of distance learning coursework. Her research contributions in the area of international trade are many and varied.

Dr. Rees' vast contributions to ITAA include service on ITAA Council (6 years; President, President-Elect, Counselor, Vice President for Education), Board, (Chair of the Graduate Education Committee), Co-Chair of the ITAA-KSMS Joint Symposium in Seoul, Korea, and numerous committee roles. In ITAA leadership roles, Kathleen has identified opportunities and challenges facing our organization and has effectively provided viable solutions to move ITAA forward.



ITAA Rising Star

Sheng Lu, Ph.D.

University of Rhode Island

Dr. Sheng Lu, Assistant Professor in the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island is being recognized for his outstanding teaching and research in the area of global textile markets. A 2011 graduate of the University of Missouri-Columbia, he already has an impressive list of publications on various aspects of the global soft goods industry. He has received \$28,344 in internal grant funding for his teaching and scholarship as well as a \$36,999 grant from Cotton Incorporated to fund a symposium at URI next fall.

Dr. Lu is a native of Shanghai, China. He earned a B.S. in International Economics and Trade and an M.S. in Industrial Economics from Donghua University, formerly known as China Textile University.

Why the Textile and Apparel Discipline Needs to Care about Trade Policy in the 21st Century

Dr. Sheng Lu

Department of Textiles, Fashion Merchandising and Design
University of Rhode Island

Compared with topics such as apparel design, consumer behavior, fashion marketing and branding, trade policy sounds like a “bizarre foreign language” to most students (sometimes faculty as well) in the textile and apparel (T&A) academic discipline. Especially since the expiration of the Agreement on Textiles and Clothing (ATC) in 1995, which terminated the 30-year quota system on T&A trade, research interest in trade policy seems to become substantially declined among T&A scholars. As counted, there are twelve publications focusing on trade policy in the *Clothing and Textiles Research Journal* from 1985 to 2004, but only three since 2005. Yet, it is critical for the T&A discipline to continue caring about trade policy in the 21st century. But why is that?

The answer is straightforward: **T&A market in the 21st central global economy is shaped by rules, i.e. various trade policies.** Trade policy affects the availability of T&A products in the market in terms of quantity, price and speed. Trade policy also affects T&A companies’ access to the market, both domestic and foreign. Simply take a look at the clothing we wear daily: if they are imported, very likely the price we pay includes 10-30% additional tax (i.e. import tariff). Even for clothing labeled “made in USA”, it shall be realized that the survival of the U.S. domestic apparel manufacturing sector could be the result of the exact same trade policy which makes imported competing products 10-30% more expensive than otherwise in the U.S. market.

On the other hand, trade policy always creates winners and losers because of conflicting interests of various stakeholders. This is the exact reason why the T&A industry as well as the T&A academic discipline cannot afford ignoring trade policy. For example, the U.S. textile industry still maintains domestic manufacturing today and they see free trade agreement, which often requires removal of trade protective measures and results in increased imports, a great threat to their businesses. In comparison, after adopting the business model of “produce everywhere

and sell everywhere”, the globalized U.S. apparel and apparel retail industry nowadays sees free trade agreement a critical tool to help them lower sourcing cost and reach overseas markets. For both sides, stakes are high that the “right” trade policy is implemented which can favor their respective commercial interests.

It should be further noted that in the 21st century there is no more special rules specifically taking care of the T&A industry like the 30-year quota system in the past. This means the T&A industry today has to compete with other financially more resourceful and politically more influential sectors such as finance and banking for policy support. The trade policy game involving the T&A industry is simply getting more and more complicated, which requires a big picture vision in mind.

Additionally, the scope and complexity of trade policy in the 21st century has substantially expanded. T&A companies nowadays not only have to deal with conventional tariff and non-tariff trade barriers (NTB), but also have to face many new trade policy issues such as trade related environmental and labor standards, rules of origin, trade facilitation, market access in the service sector, foreign investment protection as well as regulations on digital trade and cross-border data flows. These new “rules of the game” are gradually shaping the future landscape of the world economy and the T&A industry is eager to know how it might be affected and how it shall respond.

All of above calls for continuous research efforts on trade policy by the T&A academic discipline, such as the ITAA community. Particularly, we need more vigorous production of high quality scholarships which can contribute to the understanding of the T&A-specific sectoral impact of critical trade policies. We also need more scholarships that adopt the mainstream trade policy analysis tools so that the concerns of the T&A industry can be better communicated and voiced in the trade policymaking process.

Book Review

Kim K. P. Johnson, University of Minnesota submitted the following book review on behalf of her student. The review was prepared as part of a course requirement for a doctoral level course "Dress and culture." The course focuses on the concept of dress and how it is impacted by identity, power, age, gender, ethnicity, religion, and other cultural influences (e.g., media).

African Dress: Fashion, Agency, Performance

Reviewed by Natasha Thoreson

Hansen, K. T., & Madison, D. S. (Eds.). (2013). *African dress: Fashion, agency, performance*. London: Bloomsbury. ISBN: 978 0 85785 3806

African Dress, a book about "arrivals and departures," situates the continent of Africa and its people at the center of centuries of cultural circulation (p. 1). The fifteen authors demonstrate the myriad ways global fashion trends arrive, are encountered, and subsequently transformed according to local standards of fashionability. Understandably, *African Dress* is deeply concerned with the impact of Western (and, increasingly, non-Western) fashion on African culture; however, this is not a book focused on Western hegemony. It is a challenge to and a departure from such one-sided views, demonstrating African agency as opposed to African compliance. *African Dress* complicates the picture of Africa, so often painted as static, unchanging, and eternal. Here is an Africa engaged in fashion, a cultural force defined by its dynamism and ephemerality. The authors reveal Africans' interest in fashion as a means by which they can write their own narrative, to reposition and assert themselves within a world that, for them, had always been global.

African Dress grew out of two conferences: the 2008 American Anthropological Association Annual Meeting and the Conference on Dress, Popular Culture, and Social Action in Africa, held at Northwestern University in 2009. Essays were selected by an anthropologist – Karen Tranberg Hansen – and a performance studies scholar – D. Soyini Madison – denoting just two of the diverse backgrounds that inform this interdisciplinary book. The fields of African studies, sociology, art history, cultural/economic geography, gender studies, and history are also represented, as Hansen explains, "to showcase the richness of dress practice as a research topic" (p. 6).

This richness is encountered in the wide variety of essays presented. "Traditional" African fabric such as Dutch wax-print and *bazin riche* (specially-dyed cotton damask) is discussed in essays by Nina Sylvanus and Kelly Kirby, respectively. Adeline Masquelier traces Nigérien youths' interest in the modern, defined by American rap music, cell phones, and expensive European tennis shoes. The merging of the local and the global are bridged in thoughtful essays such as Lauren Adrover's discussion of Western corporate T-shirts appropriated to "advertise" the power of Ghanaian chiefs and Tina Mangieri's examination of Muslim dress exchange (and friendly competition) between Kenya and the Arabian Peninsula.

While each essay serves to advance the main theme of *African Dress*, most rely on what are, by now, standard tropes and theories to do so. African dress, we are repeatedly told, is performative. It reflects individual, social, and cultural identity. It reflects agency and power; it defines and redefines social status; it creates social hierarchies and (in) equalities. Framed in an anthropological or sociological perspective, these concepts must certainly seem rich, rife with scholarly potential. Yet, when read from a dress history vantage point, *African Dress* is somewhat underwhelming. Because it reiterates rather than reinvents the field, the book is recommended as a supplementary text for students of dress history and culture.

The most interesting essays depart from Africa itself, extending their reach into transcultural experiments between American fashion power players and (often) anonymous African designers, artists, and models. Western hegemony is truly challenged, complicated, and problematized in essays such as Candace M. Keller's analysis of the collaboration between renowned Malian photographer Malick Sidibé and *New York Times Magazine* or Madison's assessment of African-American actress Victoria Rowell's decision to wear a dress made from Ghanaian commemorative cloth to the 2009 Emmy Awards. Here we learn, again, that African dress is performative, but no longer is performance cited as an "excuse," an explanation for a lack of a readable, that is Western, fashion system. According to Madison, the performative act is the ultimate expression of agency, it "makes something happen, disturbs, reinvents, or creates – large or small – a consequence" (p. 218). If the goal is to disturb Western hegemony and to showcase the reinvention of Africa on Africa's terms, these types of essays are needed.

However, the most problematic aspect of *African Dress* is the assumption that a generic "Africa" can be constructed from a continent comprised of (at least) 54 countries and countless cultural groups. *African Dress* focuses on dress practices in just eight of those countries, all but one located in West African and the Sahel. Because of this narrow focus and because of Keith Rathbone's surprising reference to "the universal category of the African" in his chapter on the French Senegalese riflemen of WWI (p. 117), *African Dress* fails to address the necessary "departure" from such generalizations.

African Dress is "about arrivals and departures," though it favors discussion of arrivals (e.g., the arrival of global influences in Africa and the increased recognition of African interpretations of global fashion, dress theory's arrival in interdisciplinary scholarship, Africa's arrival in the global fashion discourse). The book is by no means perfect, but it takes an important step towards identifying and uncovering the departures requiring further study.



ITAA Presidents Volunteer at International Folk Art Market

Past and present ITAA Presidents joined forces to volunteer at the International Folk Art Festival, held in Santa Fe, New Mexico, July 11-13. From left: Mary Lynn Damhorst, current president; Jana Hawley, 2009-10; Nancy Rutherford, 2003-04; Molly Eckman, 2001-02; and Mary Littrell, 1989-90.

Mary Littrell lives in Santa Fe and has been active in the International Folk Art Alliance for many years. She and Jana are planning a great program for the 2015 Annual Conference!

Position Announcements Posted Since Last Newsletter

Program Assistant, Chip and Shannon Wilson School of Design, Kwantlen Polytechnic University, [click here](#)

Assistant Professor, Fashion and Apparel Studies, University of Delaware, [click here](#)

Assistant Professor, School of Fashion, Ryerson University, [click here](#)

Assistant Professor, Family and Consumer Sciences - Textiles, Design and Merchandising focus, University of Wyoming, [click here](#)

Instructor of Apparel Design (9 month, 75% term appointment), Kansas State University, [click here](#)

Assistant Professor, Family and Consumer Sciences - Retail Related Areas, Morgan State University, [click here](#)

University of Delaware Study Tour of Hong Kong and China

Join the students and faculty from the University of Delaware, Department of Fashion and Apparel Studies, on a travel study tour of Hong Kong and China! This three week tour, January 5-27, 2015, includes visits to major brands and sourcing agents, lectures at Hong Kong Polytechnic University, a trip to Shenzhen, China, to visit factories and much, much more! Cost is estimated at \$3,500 plus tuition. Participants receive 3 credits in apparel trade and sourcing. All faculty and students in fashion and related fields are welcome. Contact Martha Carper at carperms@udel.edu.

Call for Papers

AMA/ACRA Second Triennial Conference

AMA/ACRA Second Triennial Conference will be held March 4 - 7, 2015 in Miami, Florida. The conference will be held at the Hyatt Regency Alhambra located in Coral Gables. Deadline for submissions for extended abstracts, competitive (full) papers, workshop proposals, and doctoral papers is September 30, 2014. See [full announcement](#) for detailed information.

ITAA Call for Editor, *ITAA Newsletter*

The *ITAA Newsletter*, which serves as a communication tool for the membership and leadership of our organization, **invites applications for the role of Editor**. Applicants should have experience in editing and writing, be an active or reserve member of ITAA, have organizational skills, ability to meet deadlines, and skills for effective and supportive communication with members of ITAA. The newsletter editor normally serves a three-year term of office beginning in January and may serve two terms in succession if willing and if approved by the Publication Policy Committee. New editors are asked to work with the outgoing editor for at least 2 issues prior to taking the reins completely. Applications are due **by August 31**.

The Newsletter Editor is responsible for assisting the ITAA Executive Director in determining the content and structure of the newsletter which is produced 6 times a year. Specific tasks include communicating with Vice President of Publications and the Executive Director regarding submissions and solicitations to maintain compliance with newsletter and ITAA policies, pre-screening submitted articles from *ITAA* members for appropriateness and quality of publication, working with the Media/Book Review Associate Editor and various Council or Board members in generating articles, requesting and preparing member publication citations for reporting in the newsletter, and preparing reports for Council. The newsletter is formatted and distributed by ITAA's Executive Director.

The Newsletter editor will solicit applications for an Associate Editor for Media/Book Reviews to serve a concurrent term with the newsletter editor of three years. The newsletter editor also serves on the ITAA Board

To apply, send a letter of application and curriculum vita to Rinn Cloud, VP of Publications, at rinn_cloud@baylor.edu (underline between the first and last name) with subject line Newsletter Editor Application <your name>. In the letter of application, describe pertinent preparation or experiences that make you qualified for this position, The PPC will consider all applicants and hopes to make an appointment in time for participation of the new appointee in the next newsletter.

ITAA Call for Associate Editor, *Clothing and Textiles Research Journal* Textiles-Fibers-Polymers

Applications are now being accepted for the *CTRJ* Associate Editor of the Textiles, Fiber and Polymers area. Professional ITAA members who have served on the *CTRJ* Editorial Board or who have extensive experience as a reviewer and/or editorial board member of other journals are encouraged to apply for this position **by August 31**. Associate Editors serve a 3 year term, beginning in a fall semester. This position will begin in September and continue through summer 2017. To apply, send a letter of application and curriculum vita to Rinn Cloud, VP of Publications, at rinn_cloud@baylor.edu (underline between the first and last name) with subject line AE application <your name>. In the letter of application, indicate the name of the AE position for which you are applying, describe the areas of expertise in which you have conducted research or other types of scholarship, and summarize your qualifications for the position in terms of prior reviewing/editorial board experience.

ITAA Call for Associate Editor, *Clothing and Textiles Research Journal* Aesthetics and Design

Applications are now being accepted for the *CTRJ* Associate Editor of the Aesthetics and Design area. Professional ITAA members who have served on the *CTRJ* Editorial Board or who have extensive experience as a reviewer and/or editorial board member of other journals are encouraged to apply for this position **by August 31**. Associate Editors serve a 3 year term, beginning in a fall semester. This position will begin in September and continue through summer 2017. To apply, send a letter of application and curriculum vita to Rinn Cloud, VP of Publications, at rinn_cloud@baylor.edu (underline between the first and last name) with subject line AE application <your name>. In the letter of application, indicate the name of the AE position for which you are applying, describe the areas of expertise in which you have conducted research or other types of scholarship, and summarize your qualifications for the position in terms of prior reviewing/editorial board experience.

EdenTravel

INTERNATIONAL

As you know I have been working with ITAA members for over 15 years. Eden Travel International Ltd specializes in customized study tours for the fashion and textile industry. If you are planning your study tour for the next academic year 2015, we would be pleased to offer you a very competitive quote, designed to your specific needs. Please do not hesitate to contact me or visit our website.

Kind regards
Robin

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PROFESSIONAL DEVELOPMENT WORKSHOP

Climate Change and Textile & Apparel Education

- WHEN:** Wednesday, November 12th, 8:30AM - 4:30PM
- WHAT:** An interactive workshop presenting tools and techniques to enhance undergraduate students' understanding of climate change as it relates to the textile and apparel industry.
- WHERE:** Hilton Charlotte City Center Hotel, Charlotte, NC
- WHO:** Textile & Apparel Educators interested in integrating environmental sustainability concepts in their courses.
- COST:** **FREE!!** Breakfast and lunch will be provided during the workshop and participants will have one night of hotel accommodations covered as compensation for participation.
- HOW:** Please indicate your interest by emailing athenas@ksu.edu by August 22nd. SPACE IS LIMITED.

For more information, go to www.athenas.ksu.edu
or email athenas@ksu.edu

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Email newsletter copy to Vanessa Jackson by the following dates: January 15 (for February issue), March 15 (for April issue), May 15 (for June issue), July 15 (for August issue), September 15 (for October issue), and November 15 (for December issue). Article, book, thesis, and dissertation titles can be submitted to Editor for each newsletter..