COMBINED PROCEEDINGS

Eastern, Central
and Western Regional
Meetings

ASSOCIATION OF COLLEGE PROFESSORS
OF TEXTILES AND CLOTHING

1975

ATLANTA, GEORGIA/LINCOLN, NEBRASKA/LARAMIE, WYOMING
EASTERN REGION

ASSOCIATION OF COLLEGE PROFESSORS

OF

TEXTILES AND CLOTHING
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ASSOCIATION OF COLLEGE PROFESSORS OF TEXTILES AND
CLOTHING—EASTERN REGION
Sheraton-Biltmore Hotel
October 29 — November 1, 1975
Atlanta, Georgia

P R O G R A M

WEDNESDAY. OCTOBER 29, 1975

2:00—5:00 p.m. Pre-Conference Tour—Northside, Atlanta-Swan House
3:00—4:00 ACPTC-ER, Regional Council Meeting
4:00—4:30 Regional Council—Local Arrangements Committee
4:30—5:30 Regional Council—Committee Chairpersons
8:00—10:00 Registration—Hospitality Hour, Crystal Lounge

THURSDAY. OCTOBER 30, 1975
General Sessions in Seminar Theater

PROFESSIONAL UPDATE

8:00—9:00 a.m. Registration

9:00—10:15 Opening Session
Presiding—Dr. Mary Ann Zentner
Welcome—Dr. Emily Pou, Dean, School of Home Economics, University of Georgia, Athens, Georgia
Apparel Education from an Industrial Standpoint—Mr. Robert D. Pee, Vice President, Kurt Salmon Associates, Inc., Atlanta, Georgia

10:15—10:45 Coffee Break

10:45—12:15 p.m. Morning Session
Presiding—Mrs. Carole Johnson
Apparel Engineering—Mr. Larry Haddock, Apparel Engineering Department, Southern Tech and Georgia Tech, Atlanta
12:30– 1:30  Luncheon, Georgian Ballroom

1:45– 3:00  Professional Research Reports
  Presiding—Dr. Lois Gurel
  List of papers will be distributed at registration.

3:00– 3:15  Coffee Break

3:15– 5:00  Professional Research Reports
  Presiding—Dr. Mary Ann Gaydos

6:30– 7:30  Cocktail Camaraderie, Mezzanine

FRIDAY, OCTOBER 31, 1975

MERCHANDISING

8:30–10:30 a.m.  Business Meeting

10:30–11:00  Coffee Break

11:00– Noon  A Merchandiser's Point of View
  —Ms. Mazie Hale, Territorial Fashion Coordinator, Sears, Roebuck and
  Company, Atlanta, Georgia
  Presiding—Mrs. Jane Harvey

12:30– 2:15 p.m.  Luncheon, Empire Suite
  Presiding—Mrs. Diane Gifford
  Current Merchandising Strategies From Montgomery Ward—Miss Rita Perna, Assistant Vice President
  and National Fashion Coordinator, Montgomery Ward, New York, New York

2:45– 3:30  Folk Art Show, Rich's Department Store, Atlanta, Georgia (on your own)

3:30– 5:00  Fabrics: The Full Cycle
  —Mr. Dudley Pope, Vice President, Display and Design, Rich's, Atlanta, Georgia
  Mini Fashion Show—Anne Burg, Rich's, Atlanta, Georgia
SATURDAY, NOVEMBER 1, 1975

INDUSTRY–UNIVERSITY INTERFACE

9:00–11:15 a.m. Closing Session

Presiding—Dr. Barbara Stowe

Design: Evolution – Revolution—Mrs. Marjorie Rhodes, President, Rhodes and Associates, Dalton, Georgia

Textile Design: A Cooperative Venture
--- Mr. Alfred T. Duffy, Superintendent, Screen Printing and Engraving, West Point Pepperell, Opelika, Alabama
--- Mr. Gary Trentham, Assistant Professor, Department of Consumer Affairs, Auburn University, Auburn, Alabama
--- Students, Department of Consumer Affairs, Auburn University, Auburn, Alabama
COMMITTEES

EASTERN REGION

Executive
Mary Ann Zentner, Chairperson
Barbara Stowe, Chairperson Elect
Carole Johnson, Secretary
Mary Ann Gaydos, Treasurer
Lois Gurel
Barbara Nordquist

Local Arrangements
Dianne Gifford, Chairperson
Jane Harvey
Mary Barry
Wanda Grogan

Registration
Jane Harvey, Chairperson
Barbara Starke

Auditing
Jessie Warden, Co-Chairperson
Kaye Oman, Co-Chairperson
Billy Murphy

Nominating
Geneva Yadav, Chairperson
Carolyn Stewart
Anna Messer

Evaluation
Phyllis Tortora, Chairperson
Nell M. Ollinger

ACPTC Executive Board
Virginia Carpenter
Ruth Weibel
Barbara Stowe

Proceedings
Carol Avery, Chairperson
Jeannette Bowker
Peyton Clark

Hospitality
Lenda Jo Anderson, Chairperson
Nora MacDonald
Eleanor Quick
Jane Enty

By-Laws
Lois Gurel, Chairperson
Barbara Densmore
Enid Tozier
Evelyn Stout
APPAREL EDUCATION FROM AN INDUSTRIAL STANDPOINT

Mr. Robert D. Pee, Vice President
Kurt Salmon Associates, Inc., Atlanta, Georgia

Most of you teach subjects on, and know a great deal about, the design and merchandising of clothing and of textile products. Some, perhaps many, are also very knowledgeable about apparel and textile manufacturing processes. And to a large degree, I imagine you are associated with textile schools of various universities and with the Home Economic Departments of many other schools.

My remarks this morning do not address any of these specific areas, nor do they present thought-provoking ideas on design, research or the future of clothing and textiles. Rather, I would like to share with you some information closely related to your area of interest, and which I hope can be of help to you in the future.

Specifically, I want to cover the development of formal apparel education outside the area of clothing design. In so doing, I hope to raise some questions which can be discussed after I conclude these brief remarks. I can at least act as a spokesman for the Education Committee of the American Apparel Manufacturers Association; and, to a lesser degree, as a textile/apparel industry spokesman from a consulting viewpoint.

For many years a number of schools have offered courses of study directed at almost every facet of the textile industry—from fiber to finished product—and covered the design, manufacturing, merchandising, the chemistry, etc., of such products. Likewise, other fine universities have covered clothing design and merchandising through Home Economic and other departments.

Prior to 1967, only one school, Fashion Institute of Technology in New York City, offered courses which looked at the apparel industry from a manufacturing standpoint. Even then F.I.T.'s emphasis was on design, fashion and merchandising. While these areas were extremely important, it was felt by many industry people that a void existed in overall apparel education.

The need and benefit of specialized apparel engineering and management education had long been a dream of a few industry people. During the 1950's and early 60's, the late Mr. W. C. Harris of Carwood Manufacturing made several attempts to interest Southern universities in offering such courses, all of which fell on deaf ears in spite of the fact that textile education was a booming academic business in a number of top schools.

Finally in the mid 1960's, some forward-thinking members of the American Apparel Manufacturers Association (AAMA), sensing the gap that existed in educating and attracting technically trained people to the industry, took some action. They formed an Education Committee of AAMA with the express purpose of promoting and assisting in the development of apparel education.

Equipped with very little in regard to how and where to start, the Committee undertook its rather formidable task. A review of F.I.T.'s two-year management option and their extensive lab facilities offered much encouragement. However, the Committee felt that a co-op approach to apparel education as well as a Southern location offered the best opportunity for a beginning. So a
Of what value is all of this to the Association of College Professors of Textiles and Clothing? I see at least three things:

- Many students should enter the industry from schools other than those offering specialized apparel management courses. Perhaps some of you can be instrumental in directing students to the industry.

- Certainly some of you have had students who wanted additional specialized apparel study, but you did not know that such existed. Meaningful transfer programs can be worked out in many instances.

- The faculties of these schools with specialized apparel courses offer an information resource for you, as does the Education Committee. Industry people are involved and stand ready to help in any way possible.

In summary, we are all associated with a vital U.S.A. industry. I hope I have given you some information on a different aspect of apparel education—one which can be of help to many of you.

I might close on this note. I had a call on Tuesday of this week from one of my associates in New York stating that he had been contacted by a school in Connecticut asking for help in setting up a course of study in apparel manufacturing. At least today there is a group that can be helpful if such an undertaking is desirable.
SCHOOLS OFFERING COURSES OF STUDY IN
APPAREL MANUFACTURING

Fashion Institute of Technology
227 West 27th Street
New York, New York 10001

North Carolina Vocational Textile School
P. O. Box 1044
Belmont, North Carolina 28012

The George Brown College of Applied Art and Technology
Fashion Technology Division
Kensington Campus
21 Nassau Street
Toronto, Ontario
Canada M5T 2T9

Philadelphia College of Textiles and Science
School House Lane and Henry Avenue
Philadelphia, Pennsylvania 19144

Southern Technical Institute
534 Clay Street
Marietta, Georgia 30060
# ONE YEAR APPAREL MANAGEMENT PROGRAM

FASHION INSTITUTE OF TECHNOLOGY

NEW YORK CITY

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<th>Course</th>
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<td>Industrial Organization/Management</td>
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<tr>
<td>MG 12</td>
<td>Industrial Pattern</td>
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<tr>
<td>MG 24</td>
<td>Marketing</td>
<td>3</td>
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<tr>
<td>MG 60</td>
<td>Methods Engineering</td>
<td>3</td>
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<tr>
<td>MG 84</td>
<td>Data Processing</td>
<td>3</td>
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<tr>
<td>MG 92</td>
<td>Production Management (Sew)</td>
<td>3</td>
</tr>
<tr>
<td>MG 95</td>
<td>Production Management (Cut)</td>
<td>3</td>
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<tr>
<td>TS 11</td>
<td>Textile Science</td>
<td>3</td>
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<tr>
<td>MA 12</td>
<td>Statistics</td>
<td>3</td>
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<td>MG 20</td>
<td>Production Control</td>
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<td>MG 40</td>
<td>Management Coordination/Policy</td>
<td>3</td>
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<tr>
<td>MG 50</td>
<td>Personnel</td>
<td>3</td>
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<td>MG 63</td>
<td>Production Management (Molding)</td>
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<td>MG 64</td>
<td>Plant Engineering (Layout)</td>
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<td>MG 93</td>
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<td>MG 97</td>
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<td>TS 20</td>
<td>Advanced Textile Science</td>
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Total 49½

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# FINANCIAL INFORMATION—per Semester

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# ONE YEAR APPAREL MANAGEMENT PROGRAM

**GEORGE BROWN COLLEGE OF APPLIED ARTS AND TECHNOLOGY**

**TORONTO, CANADA**

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<th>Course</th>
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<td>PAT 140</td>
<td>Pattern Technology</td>
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<tr>
<td>AT 100</td>
<td>Time Study Methods and Costing</td>
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<tr>
<td>AT 122</td>
<td>Plant Layouts and Set Up</td>
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<tr>
<td>AT 151</td>
<td>Seaming</td>
<td>3</td>
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<tr>
<td>AT 251</td>
<td>Marker Making and Cutting</td>
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<tr>
<td>AT 201</td>
<td>Production Planning and Control</td>
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<tr>
<td>AT 161</td>
<td>Personnel and Industrial Relations</td>
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<td>FASH 101</td>
<td>Elementary Bookkeeping Audit</td>
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<td>FASH 151</td>
<td>Financial Statements</td>
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<td>FASH 201</td>
<td>Financing Corporate Structure</td>
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<tr>
<td>BUS 332</td>
<td>Budgetary Controls and Financing</td>
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<td>AT 181</td>
<td>The Computer as a Management Tool</td>
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<td>AT 182</td>
<td>Programming-Production</td>
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<tr>
<td>AT 191</td>
<td>Development of Systems</td>
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<tr>
<td>AT 253</td>
<td>Mark-Ups-Predictions</td>
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<td>FAB 150</td>
<td>Fibers and Fabrics Types</td>
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<td>FAB 261</td>
<td>Testing Fabric—Lab Work</td>
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<tr>
<td>AT 121</td>
<td>Types of Apparel Co.</td>
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<td>AT 182</td>
<td>Structure—Lines of Responsibility</td>
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**Total** 53

**Electives—Choose 2 of the following:**

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<td>Materials Management</td>
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<td>AT 273</td>
<td>Unions and Labor Legislation</td>
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<tr>
<td>AT 231</td>
<td>Government Controls and Programs (Canada)</td>
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**Total Maximum Credits Allowable—60**

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**FINANCIAL INFORMATION—cost per year**

- **Tuition** ..................................................... $295.00
- **Room and Board** ........................................... Not Available
ONE YEAR APPAREL
MANAGEMENT PROGRAM
PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCE

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<td>T 902</td>
<td>Apparel Production I</td>
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<td>T 903</td>
<td>Apparel Production II</td>
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<td>T 904</td>
<td>Apparel Seminar (Optional)</td>
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<td>T 905</td>
<td>Apparel Quality Control</td>
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<td>T 906</td>
<td>Apparel Work Measurement</td>
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<td>T 907</td>
<td>Apparel Design</td>
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<td>T 908</td>
<td>Apparel Merchandising Management</td>
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<tr>
<td>T 101*</td>
<td>Survey of Textile Manufacturing</td>
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<td>T 901*</td>
<td>Survey of Apparel Industry</td>
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<td>B 122*</td>
<td>Introduction to Data Processing</td>
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<td>B 151*</td>
<td>Statistics I</td>
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<td>B 403*</td>
<td>Financial Accounting</td>
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* These courses may have been completed in the Freshman or Sophomore years. The following courses are offered as alternatives:

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<tr>
<td>T 250</td>
<td>Fabrics and Their Uses I</td>
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<td>T 251</td>
<td>Fabrics and Their Uses II</td>
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<td>B 423</td>
<td>Managerial Accounting</td>
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<td>B 152</td>
<td>Statistics II</td>
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<td>B 161</td>
<td>Industrial Relations</td>
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FINANCIAL INFORMATION

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<td>Diploma Fee</td>
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ONE YEAR APPAREL MANAGEMENT PROGRAM
SOUTHERN TECHNICAL INSTITUTE
MARIETTA, GEORGIA

<table>
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<th>Course No.</th>
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<td>AMET 261</td>
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<td>Employee Selection and Training</td>
<td>3</td>
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<td>AMET 363</td>
<td>Pattern Analysis</td>
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<td>AMET 364</td>
<td>Machine Evaluation and Selection</td>
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<td>AMET 465</td>
<td>Synthetic Work Measurement</td>
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<td>AMET 466</td>
<td>Cutting Room Analysis</td>
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<td>AMET 467</td>
<td>Apparel Production Planning</td>
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<td>Pressing and Finishing</td>
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<td>1MT 123</td>
<td>Accounting and Cost Accounting</td>
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**Total:** 52 cr.

Prior to attending STI student must have completed:
- 9 cr. English (Composition/Speech)
- 9 cr. Math (Algebra, Trig, Calculus-Analytica Geom.)
- 6 cr. Science (2 semesters)
- 3 cr. Social Science (U. S. Pol. Sci. or American History)

To qualify for an A.A.S. Degree, the student will successfully complete a State of Georgia Regents Exam.

FINANCIAL INFORMATION—Annual = 3 Qtrs.

<table>
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My talk to you is about the melding of Japanese and American management systems. Now I realize that is an exciting sounding subject and you all are dying to hear about it. We have to say, "What do we care about these two systems?" and "Why is this important to us?" Now Japan is 10,000 miles away and we don't really have much to do with them. Well, we don't, but believe me we're going to. In the last five years there have been more than 3,000 Japanese companies that have established either sales outlets or manufacturing outlets in America, staffed by people from Japan. They are coming to America and you have to say, "Why is this happening in just the last 5 to 8 years?" It's happening because of the world situation. I think it would be best explained if I were to tell you why Texprint is now in Macon, Georgia. The very things that brought Texprint, or created Texprint on the United States mainland are exactly the same things that are bringing and have brought all these other companies here. Let me explain what Texprint is and how it came into being.

Earlier you heard that I was a group Vice President for a large conglomerate in Hawaii. The merchandising group of this conglomerate consisted of nine companies. One of those companies was a company called Hawaiian Textiles, and I would venture to say that if you ladies do your own sewing or make any of your own clothes that name is probably familiar to many of you. Hawaiian Textiles was a converter. We had about 30 to 35 artists and designers in Hawaii. We had two stylists, one of whom traveled the whole world, two or three times a year to the fashion capitals, to Paris and Dusseldorf and Switzerland, to pick up and acquire designs or sketches. I was head of this merchandising group, so this company was under me. I did not operate that company on a day-to-day basis. Hawaiian Textiles also had 34 major sales outlets throughout the United States, in Europe, South America, Australia and New Zealand. However, the bulk of our sales were in America, that tremendous market of 200 million people. Now, the styling would be done in Hawaii, the printing would be done in Japan and then the goods would be shipped and sold throughout America.

For many, many years we were in the very enviable position of selling a definitely superior product at a lesser price than the competition could sell, a great difference in price. The trading company through whom we did most of our business was very happy because they made money, the printing company in Japan was very happy and Hawaiian Textiles was very happy and I was very happy and the Chairman of the Board was happy. It was great. It was all fine. To give you an idea of the profitability we were talking about, it was not uncommon to make 25–35 percent return on equity per year in this little company.

Then came 1971 and our dollar was devalued. Very shortly after that, the Japanese yen was revalued upward. In an extremely short time, our very good profit position took a very severe blow. At the same time the inflation rate in Japan was going at a much faster pace than the inflation rate in America. Thirdly, the textile industry in America was very much concerned about imports.
and there was much legislation, import duties, restrictions, quotas, and mill bills. All these things were happening in a relatively short period of time. So we could see very quickly that if we wanted to continue in this business, that we were going to have to get into a position where we could operate under the same terms and conditions that our competitors operated under. The Burlingtons and the Cranston and the other high quality printers in America. In order to do this we would have to operate in an area where the dollar was the controlling money system. We had to. In Hawaii we would have to buy yen with the dollar and then pay for the product in yen. We went from a condition where for one dollar we could buy 360 yen, and the next day for one dollar we could buy 280 yen—a tremendous difference. Our costs really went sky high. We felt this was going to continue to become worse. We got together in Honolulu with the management of the trading companies with whom we dealt, and with a representative of the printing company who did most of our work there. We discussed the possibility and feasibility of putting a printing plant in America or some place where the dollar was the controlling factor. I'll come back to this later. We studied, looked at it, checked it, and surveyed it and went to great lengths, almost two years, to make the decision.

While we were doing this many, many, many, many thousands, literally thousands of companies in Japan, many American affiliated companies in Japan, found that their position of being in a highly competitive position with their competitors was gone over night; not totally gone, but very severely injured. They, like us, anticipated that this would get worse. So, suddenly you have coming into America several thousand Japanese companies. That is essentially why this has happened so soon.

Now, when a country is 10,000 miles away and speaks an absolutely unbelievably complicated language and you don’t do business on a face to face basis, you have no reason to know that their management system is different from ours. But you do when these companies come into America and hire American people and begin to work. I am sure that you’ve seen in Fortune and Time many articles about Japanese management systems. I think there was a large one on Sony Electric. These systems now become visible. We didn’t know this before. People say “Gee, that’s a strange way to operate.” For the first time you begin to realize and recognize that, “Hey, the American way is not the only way. There are other ways.”

When you meld two things together, the implication is that somehow these two things are different and you are going to try and put them together and make one thing which, hopefully, is better than either of the two original things. Now, to understand this melding process or the results of it, you need a little idea of why these two things were different. Then I think that you will be in a better position to understand what did happen. If you know why it happened, I think you are better off. There are many, many differences, but in 30 minutes I can’t cover everything. I’ll tell you the two main differences and it is very important that you recognize these because I will probably come back to them again and again.

In America we have always prized the individual’s spirit, the individual action, the entrepreneur, the go-getter, the one who stands up head and shoulders above everybody else. This is the kind of fellow that we all look at and admire, and say, “He’s a terrific guy.” In Japan, it’s 180 degrees different. It is all group: group action, group discussion, group decision, concession, compromise. If one person stood up high and became an individual he would be shot down. They just don’t do things as individuals. It is group action and this group action begins really with the country. The country is a big group. The loyalty of all Japanese is primarily to the group, the country group. Then he has a great loyalty to his family group. It goes deeper than what we mean when we say loyalty in English. Loyalty is a very deep thing and it never ends, loyalty to the school and loyalty to the company that he or she ultimately goes to work for. Group vs. individual.

The second difference is in the operation. This one I think you will find hard to believe but it is a fact. In America change within the company, decisions to do things or decisions to do things differently come from the top. The president may say, “I
don't like the way the building is painted and I want to paint it a different color and I think it ought to be green. Get the maintenance man up here and the chief engineer. I want to paint this building green.” In Japan, change comes from the bottom up. That's a hard thing to accept. The people who are out working on the floor, the first line supervisors, the department managers, the division heads, these things come from the bottom up. Now that has to startle you because it is so different from what we do. I will come back to this a little bit later. At this point I just want you to understand that there are these two operational differences between the American system and the Japanese system.

There is another big difference in the two systems which is more of a difference in philosophy. Again this is not the most accurate word, but it's the best I have. In America, “the company” is essentially interested in the employee for the eight hours that he is here; let's also hope that he is punctual and is not absent too many times. The company doesn't really care about what that individual does as long as he doesn't go out and run over old ladies, or take dope, or steal. They really are not interested in his family. They're not interested in what he does when he leaves work. Actually I think the average American employee, if the company did evidence that kind of interest, would object. The American employee is an individual. He comes from that original system where I am an individual and I am different from everybody. I want to do my thing and I have my rights and you buy eight hours of my time; you don't buy my life. He doesn't say this necessarily in a militant way, but that's his attitude. Now this is not too hard to understand because, probably less than 100 years ago, that employee was a farmer out in the middle of the prairie or in the woods and he had to depend only on himself. Every need this guy or his family had, he had to supply it. He was an individual. Now in just 100 years you don't really and truly change this. This doesn't happen over night. It is in the process of change now, and has been, I would say, on an accelerated basis probably for the last 10 years. Again, the company is interested only in the productivity of that employee.

Now in Japan, because of this group affiliation, the group responsibility, the group decision making, the employee welcomes the fact that the company is interested in him 24 hours a day. It's interested in his family, interested in his livelihood, in his recreation, his education, his hobby, and what he does. If his wife becomes pregnant, the company wants to know. They are really and truly interested in that employee. Now, you have to say, “Well, why is it?” “How did this happen?” “Why do you have these two different philosophies?” I think we can understand why the American is the individual because we all live here and studied our history.

Why this difference exists in Japan, I don't think anybody really and truly knows. They can't really prove it. Many scholars say, and I agree with their premise, that it really emanates from the crowded conditions that have virtually always existed in Japan. It's the old concept that if you get into a crowded elevator, it's very difficult to be individualistic while you are standing shoulder to shoulder and belly to back with 20 other people. You can't be an individual with it just so crowded. While most of you folks, I am sure, have heard this at one time or another, it is very hard to really and truly visualize it in the way that you can understand. The whole country of Japan is about as big as the state of California. Worse than that, only about 20 percent of Japan is arable, or livable land. It's got a mountain going up or down or a rushing stream. The population of Japan is roughly half of the population of the United States. Now you can visualize half of the American population living in 20 percent of California, and trying to be individuals? You can't do it. When you put that kind of density together you have got to have a group. You've got to have group action. Every individual must assume a certain responsibility for the action of the group. This group thing has been going on for centuries. I think what I am trying to get across to you is that in America the line we have between business systems and business activities and social systems and social activities is a very clean, clear line. In Japan you can't even see this line. The business, the society, the family, the
group, the company is all together and it's a 24 hour a day thing. That could be cussed and discussed. I feel that I know the situation exists. I feel that the crowded condition is really what brought it about.

Now we come back to the company and the worker. In the American system the employee works eight hours a day. He wants everything that he or his militant union can get from the company. At the end of the day he wants to go home and forget about the company and he wants the company to forget about him. In Japan, virtually all of the workers' needs are supplied by the company. They supply houses. They'll supply transportation, dormitories, education, and recreation. They will give the girls courses in home economics. The men are taught, if they want, sword fighting, mathematics, everything. They actually have, in the larger companies, computer systems to help the employees find suitable mates, and will go to the point of supplying the priest, the chapel and honeymoon for the employee—total commitment. They are all together all the time. Now this is not new. This has been going on in Japan for centuries. Japanese history is just rich with stories of individuals sacrificing themselves for the group. Even 2,000 years ago, without the computer of course, the old feudal lord supplied the same thing to them. The company in Japan is like a big, big family. The president of a Japanese company is more like a mother and father of this company, this group, these people that are all together. The guiding principle of the president of the Japanese company is his responsibility to Japan, which is the number 1 group, and his responsibility to his employees, which is the number 2 group. He's also responsible to be sure the company succeeds so that he can fulfill the first two responsibilities. These are some of the differences close to what we're talking about, the individual, the company, the product.

There are other differences between the Japanese system and the American system. In America, generally speaking, the government, the unions, and to some extent even the banks, are really considered adversaries of business. They really are. In Japan they're all in it together. Government in Japan is a partner of business. They're there to help business. I know from personal experience that in some joint ventures, where the American partner wanted a certain thing and the Japanese partner didn't, the old Japanese government would come up with some reason why it couldn't be done. Banks in Japan have stock ownership in the companies in which they have relationships. Can you imagine what would happen to our laws in America if we had such a situation. Impossible! Not only that, but the average Japanese company owns stock in the banks that own stock in him. Now here we go again, group within group, within group, within group. It goes the other way too. The supplier, the manufacturer, the customer, the bank, and the government, they could all own stock in each other. It's not uncommon for a Japanese company to own stock in his bank, have his bank own stock in him; to own stock in his major customer's company, and the major customer to own stock in him. It is group, group, group, group, group, always group.

Now another difference between the two are the unions in Japan versus unions in America. It became fashionable about 15 years ago for Japanese workers to have unions. Right now there are probably tens of thousands of Japanese unions in Japan. But here again, with very, very few exceptions, the unions in Japan are restricted to the group. Each company has its own union but they are stylized. At each union group meeting everybody knows what is going to be said before they ever sit down. Everybody knows what kind of demands are going to be made and everybody knows what kind of counter-offers are going to be made. Everybody knows at what point they are going to accept all this. Really, they do. I've seen a time when the union felt that they had to strike. They have just got to strike because there's some slight or some loss of face. The word went out and, as I told you, these things come from the bottom up. By the time it got to the top, everybody knew what was going to be done. They agreed, "Yep, we're going to have a strike and we're going to carry a banner and wave flags and speak through the loud speaker system and harangu." And I am not kidding, they agreed. The company said, "Fine, you can do that on Sunday afternoon between 2:00 and 4:00 and be
back at work Monday, O.K.?” “Right! Fine, we’ll
do that.” That’s exactly what happened. They did
it. Now here again is group action, compromise,
discussion, flexibility, group, group, group.

The last big difference that I want to touch on you
will again find very, very strange. They hate legal
documents in Japan. They just absolutely don’t
want to get involved with a legal document. Now
in America, you know if you go into the hospital
with your throat cut, they won’t even touch you
until you’ve signed a legal document saying,
“O.K., we won’t sue you.” When you get a joint
venture, an international joint venture,
unfortunately, you must have legal documents.
You have to have a charter, you have to have
bylaws, you have to have a corporate entity form.
These things must be done. They don’t have them
in Japan. They believe that when you have
established a relationship with a company, then
the spirit or intent of that relationship should
suffice. Any difficulties that occur as business
progresses can be ironed out by sitting down and
talking about it, compromising, and settling it in
that way. They don’t want this rigidity. They want
flexibility. I won’t touch on the American system
because you know what that is.

The three companies that got together and formed
the corporation, Texprint, had done business
together happily and profitably for ten years.
Then it came time to form the joint venture. As I
told you earlier, we started doing this in 1971. It
literally took longer to come to terms and agree on
a joint venture agreement, a technical assistance
agreement, and charter and bylaws, which all
together probably constituted 20 or 22 legal
typewritten pages, than it took us to build, equip
and start this factory. It took two years to come
to terms and this is among friends, people who
have known each other for ten years. I emphasize
this so that you get an idea of just how much they
don’t like to be pinned down. They just don’t like
it.

I’ve tried to give you some of these basic
differences and some of these basic backgrounds
and how these two things are different and why
they are different. Now, how do we apply all this
to a principally Japanese company operating in
America with an American president using
principally American employees? Let me tell you
that if the president of this company didn’t
understand both these systems pretty well, in six
months he would either go crazy, quit, get fired,
or have a nervous breakdown. He couldn’t do it. It
is just unbelievable what goes on. The ground rules
of a president of an American corporation are just
about 180 degrees different from what they are
with a Japanese corporation. You can imagine
trying to put such a unit together using a good
number of Japanese employees and, of course, a
larger number of American employees in a
company in a South Georgia town. Especially
when the corporation is owned more than
50 percent by the Japanese interest and the
minority interest is held by a Hawaiian company. It
can get pretty wild.

In America, as I told you earlier, changes come
from top down, in Japan from bottom up. Now
generally, in an American company, as you all
know, the president or the head guy is generally a
dynamic innovator, a master technician, a forceful
salesman. He’s some kind of a really going guy.
The Japanese president is more of an expert on
human relations than he is any of these other
things. He really has two main functions. His first
function is to maintain the spirit and harmony of
the company, the people, and the group. He makes
sure that everybody understands everybody, that
nobody is angry with anybody else, that it is a
good harmonious group that has good vibes
throughout. His second main function is to
maintain connections and communications with
the major customers, major banks, government
groups, that sort of thing. Now he also is the guy
whose head gets cut off if all doesn’t go well.
There has to be somebody who gets the ax if it
doesn’t work. Some years ago, you may
remember, the head of the Japanese Self Defense
Group, which is a big, big position in Japan,
resigned because one of his student pilots on a
training mission ran into a commercial airline
plane and killed several people. The pilot didn’t
get hurt. He bailed out and came down and he was
let go scott free. He was merely training and
there’s nothing wrong with that. However, the
head of the Japanese Defense Force resigned
because he was the guy who was ultimately
Good morning. I am here representing the third largest consumer industry in the United States with over 35,000 companies currently active in the American economy. We’re also the fifth largest manufacturing industry in the U.S. with over 25,000 plants located throughout the country. Here in the state of Georgia we have the second largest industry employing over 75,000 people. We feel that the apparel industry offers more opportunity in management for a young person than any other industry in the U.S., with the possible exception of fast foods. And if you want to work on the weekends that is terrific. We also have another unusual statistic. More people in the apparel industry earn over their age in terms of thousands of dollars a year than any other industry in the U.S.

The apparel engineering program is located on the Southern Tech campus which is a unit of Georgia Tech. Georgia Tech is about four blocks from here, right down the street; Southern Tech is located in Marietta which is about 15 miles north of here. Southern Tech has approximately 2,100 students. We are on the same campus with other technical degrees such as civil, electrical, industrial, and mechanical engineering.

The textile and apparel units of this institution are unique in that they are specifically aimed at one industry. This is a somewhat unique approach in American higher education. We offer 2-year and 4-year degrees. The 2-year is an associate degree in engineering techniques. The 4-year is a bachelor degree, again in engineering techniques. Both degrees are fully accredited by ECPD or the Engineer Council on Professional Development. For those of you in Georgia, I would hope you would take a sense of pride in that this is the only accredited program in apparel engineering in the United States. Due to this unique position, we are partly funded by industry. We received, for the past several years, money from the American Apparel Manufacturing Association (AAMA), and we just this year received funds from the W. Clara Harris Endowment in the form of a professorship. So we are funded, both by the state of Georgia and by the industry.

I will give you a brief idea of what our program is like and how it came to be. The company that Mr. Pee is with, Kurt Salmon Associates, Inc., did a survey for the industry in 1967. Their recommendation at that time was that this program be established. One of the interesting statistics that was revealed during that survey was that within the apparel industry less than one percent of our graduates have any kind of formalized education past high school. Our mission then as charged by the AAMA is three-fold. We are charged with becoming the center for training technical management for the industry, and with supplying an updated current state-of-the-art training for all our graduates. We are also charged with providing a technical library or technical information service. To that end we have in our library at Southern Tech films and books relating directly to the apparel industry. We would like to invite you to use that at any time. We are also to be the center for sponsored research for the industry.

I guess one of our first steps in getting the program going some seven or eight years ago was to build a laboratory where we could simulate an actual production type of environment. I am happy to
many times a little tiny irritating thing is handled right there and it doesn’t get a chance to grow, to get big and out of proportion. You kill a problem before it starts. This is one of the main purposes for that.

Also I give a report each week, a written report, to my Board of Directors. About every two weeks I give a report to the employees. We pay them every Friday and about every two or three weeks I will write a report to the employees and attach it to the pay check. They get it and it’s not milk sop, it’s fact. What’s doing in New York, what our sales are doing, what new equipment is coming, why, where, what change in plans we’re looking at down the road. These people, I feel, not only have a right to know, I think they have an obligation to know. They’re part of it. They belong here. The company’s success really depends upon them and their production and their attitude and their quality. Therefore, I think they have a right to know and so I tell them. I will tell anybody in the plant anything he wants to know, but keep it here, keep it in the family.

Every employee gets a birthday greeting from me. Every employee who is sick or otherwise debilitating is visited by me. The personnel director does this also and again it’s not milk sopping. If Momma needs a way to get the kids to school because Daddy can’t do it, by God, we will provide it. If the guy is injured and the paycheck can’t be picked up, we will deliver it. We take a sincere interest in him. We want the employee to know the company, trust the company and that we need him and that we want him. In order to do this we have to know him. We have to know his family. Incidentally, we have no time clocks at Texprint. Nobody punches a time clock. Does the system work? So far, yes. We’re putting out a product that is superior to any printed textile fabric in America. I’d like to invite any of you to come down to Macon any time you are going through. Give me a call. I’d like for you to see our plant.

The National Association Manufacturers wanted to have us join them. After we joined, they sent an inspector down. This man toured the factory with me and when we went back to my office he said, “You know Mr. Cooley, I do this all the time. That’s my job to tour factories. I have never been in a factory where there was so obviously a feeling of happy, energetic optimism, and open friendliness as in this company. How in the hell do you do that?” And I said, “You don’t have time for me to tell you!”
I might mention at this point that we are teaching them engineering procedures and methods. The final project we give them in lab is a garment. We give them a production quota and from that they will tell us the number of machines necessary, the number of operators necessary and they will completely layout a plant for us. In other words, they will draw a layout for an entire plant. Our students are also exposed to time study procedures, NTM procedures, plant layout and quality control. That is basically what is involved in our curriculum.

One of the most important areas in which I would think we would have a common interest is the placement of graduates. I don’t think, in my personal experience, that I have even seen such a demand within our industry for technically trained people. To kind of support those facts, let me say that the past year was a pretty hard year in which to get a job. It was most difficult. Our 2-year graduates average the second highest starting salaries on our Southern Tech campus. Our 4-year graduates average the highest starting salaries for our school.

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degrees average more than 15 job offers per student. In fact, this is one of our problems. We could use a lot more students. As I mentioned before, it is also becoming somewhat difficult because so many of our students are co-op students. They are already working with a sponsoring company. Although we don’t have any kind of definite legally binding statements, we find it to our advantage to hope these students will stay with these sponsoring companies. I think it is rewarding to reflect back on the 90 percent of the students that do. They face a tremendous opportunity. Now they are graduating, other companies want to come in and offer them a little bit more money and take advantage of what the co-op companies have done. We leave this decision up to the student. I think it is personally rewarding to see that 90 percent of the students do stay with the sponsoring companies.

I’d like to mention some of the projects that our students actively work on. These are things that we get them to do while they are in school. Again, the students are very well motivated; they already have their career direction in mind. They know they are going into the apparel industry, and it’s not very difficult to motivate them. They are an excellent group of students to work with. During the past two years, we’ve worked on projects to try to involve as many students as we can. We worked with the Honeywell Company on sewing some of the materials that would be used in nuclear reactors, a seaming process, a joining of fabrics that would be involved in some very high temperature type situations. We worked with, and continue to work with, the Georgia Tech Experiment Station on a project in solar energy where we have been doing some design work with the covers for solar fields. It was interesting that in the last year we worked on both of these projects and they both came to our campus in the form of energy. I would hope that we are at least reactive to current things that are going on in the entire industry in the U.S.

We also had a group of three students that worked on a project in fusion, which is a somewhat new concept in joining fabrics together. It’s much like gluing or laminating, but it is called fusing. There are some subtle differences. This report consisted of over 100 pages. It has been printed through Georgia Tech and we are now selling it and making it available throughout the United States. It was published in its entirety in the past year by our trade magazine which is known as Bobbin Magazine with which many of you may be familiar. This past year, our students also worked on a project in energy consumption. In other words, we are interested in how we can make it worthwhile for companies to have students. Again, we ended up with a 100 page report done by Apparel Research Journal. It includes many suggestions towards how an apparel company can reduce its energy consumption. We have two projects that students are currently working on: testing procedures that can predict sewing properties, and a research project in pre-washed denims. It’s a pretty unusual fabric and a most unusual assembly situation.

I wanted to show you some slides this morning about one of our most successful projects. This was a joint project between Georgia Tech and Southern Tech (the Textile Department and the Textile Engineering Department of Georgia Tech). It was the students against fires (or SAF)
say that our lab does reflect this. We have machinery and all the devices necessary to work in all phases of production. In other words, we could go into production at our lab. We could physically make markers, do the cutting, sewing, pressing, finishing, and ship some goods. We do not do this, but it is possible with the equipment that we have.

I am happy to say that the great majority of this equipment was donated by industry. Between 100 and 150 thousand dollars worth of equipment was donated to our programs during the past several years.

One of the main points I want to talk to you about this morning is the cooperative education program of which we're very proud. To us cooperative education means training in industry and in education. It is an alternating quarter type of arrangement. The students will be in school one quarter and then they go back to the sponsoring company and work there for one quarter and then return to us for another quarter. They will continue to do this until they graduate. It is possible to alter this somewhat, six months there, two quarters here, that type of thing. We are open, but that is basically what our co-op program is.

I might add at this time that this co-op program is the most successful co-op program in the U.S. In support, let me mention a few things that have happened. First of all, we have a largest percent of co-op students in total enrollment than any program in the U.S. More of our students are actively involved in co-op programs, percentage-wise, to our total enrollment than any other program. One of the surprising statistics is that over 90 percent of our students accept employment with the co-op companies when they graduate. When our students graduate there's no obligation on the part of either the company or the student to offer or accept employment. Therefore, this is a very surprising statistic and it is the high for the U.S. Ninety percent of our graduates are still employed in the apparel industry. That is also high. I would say that one of the ones that we're most proud of is that on the Southern Tech campus our graduates have the highest percent of students that complete their degrees. More of our students that enter complete their degrees than in any other degree program. I think this speaks very highly of the motivation and the determination of our students. Many of the students are from out-of-state and the great majority of them are from smaller towns, so they do have some remedial or preparatory work that they have to go through. That is a surprising statistic and one of which we are very proud. In the program today we have approximately 56 students. It's a very small program. Of this number 36 are cooperative students, and as I mentioned before most of them are from out-of-state and come from small towns.

The courses that we teach are mostly in the 2-year program. I thought I would mention them to you and just briefly describe them. I think they may be similar in many cases to what you are teaching yourselves. There is a series of seven courses. The first is Fabric Processing and Textiles. This is where we basically familiarize the student with fibers, fabrics and finishes of the raw materials for the apparel industry. Our next course is pattern design and engraving. We don't teach our students the original designs function at all. We're more concerned with how that applies to generating different sizes and why certain lines are faked the way they are. It's more a manufacturing type approach; they are not required to originate designs. The next course would be Operator Selection and Training. This covers the interviewing and testing procedures for operators and supervisors, the training programs which are available and the options we have for training the large volume of employees that we have. Machine Selection is our next course. In this course we describe the various stitch types, various types of machines that are available, the reasons why they are selected, and some of the economics that are involved. Cutting Operations and Material Utilization is next. Here we describe the industry cutting operation, where we transform the cloth into the pattern shapes that are later assembled in the sewing area. In Pressing and Finishing we describe the techniques many times involved with these new fabrics that we are seeing. They are almost endless and it's hard to keep up. Production Control is our last course. This is supposedly the finishing course for our 2-year graduate engineers before they go out into industry.
A fireman wearing a coat with our design would have over 20 seconds in order to escape from an emergency situation with no body burns. No other coat is capable of providing this level of protection at the present time. Incidentally, the closest the other coats came was about 2-1/2 seconds. So if you are a fireman today you have got to be pretty quick.

The final phase of the work was the fabrication of the coat, the design, the shape, the making of the pattern. The fabrication of the coat was to be tested under actual fire conditions at the test site in Marinette, Wisconsin. At Marinette our design was tested in competition with designs fabricated by students from 15 different engineering schools in the United States and Canada. There were many excellent entries in the competition and we were very fortunate to have been awarded first place in the protection and rescue equipment division. Then there was a later judging of these four categories on an overall basis and we finished second. The winning competition was a computer simulation of a fire which was done by Penn State.

I might mention that this was really a difficult project to work on. It was probably the most outstanding example that we have of our work on relevant type projects for students. It shows that students can, when given the opportunity, produce some rather meaningful projects.

Let me mention a few other things that we get involved with at Southern Tech. We sponsor conferences and seminars on technically related topics. Last year in Atlanta we were a co-sponsor in a molding conference, a conference on molded garment technology, with the Apparel Research Committee of the AAMA. We just completed yesterday a 2-day computer conference on the application of computers in the apparel industry. At the Southern Tech campus we offer seminars. One is a survey on the apparel industry which is primarily geared to textile type management people. We try to tell them what's going on in the apparel industry. And this past year we offered a seminar in material utilization which is a very relevant type of engineering concept. At this time 30 to 40 percent of the cost of all our garments today are in fabric so the more money you can save in fabric and usage of fabric the better off you are. We will be offering the material utilization seminar again this coming year as well as other seminars that we will be sponsoring.
competition; this was done last year. Our team of students from both the textile schools at Georgia Tech and Southern Tech worked in a competition with engineering schools from all over the United States. It was entitled Students Against Fires. This competition was sponsored by a national organization, Student Competitions on Relevant Engineering (or SCORE). The purpose of SCORE was to encourage engineering students to apply their education experience and background to the solution of important technical problems facing our nation.

The competition this year was directed toward the development of equipment and techniques to reduce the major losses, in both dollars and lives, suffered each year through fires. The competition was divided into four categories; the school of textile engineering and apparel engineering team elected to enter the protection and rescue division of the competition. The team consisted of five students. The group leader was a Mr. Pat Jack. Incidentally, Pat Jack was selected last year to receive the Georgia Textile Manufacturer's Association outstanding senior award. The faculty advisor on the program was Dr. Wayne Tencher from Georgia Tech.

As its entry in the competition the team decided to design an improved fireman's turn-out coat. Fire fighting is one of the most hazardous occupations in the U.S. today. Despite the fact that firemen must face extreme hazards, the conventional turn-out coat has remained essentially the same for almost 50 years and does not provide the fireman with a great deal of protection. For example, the basic turn-out coat currently in use today does not pass the children's sleep wear flammiability standards. So we are in the unusual position, or unusual situation in the U.S., of providing greater protection against fires for sleeping children that we do for fire personnel. Hence, our decision to accept this project.

A new turn-out coat incorporating the latest advances in fiber and textile technology was felt to be a major contribution to an important national problem. The initial planning stage began over a year before the competition started. The first step was a careful analysis of the problems in current turn-out coats and in developing an engineering design for an improved coat. The final coat fabric design utilized a multi-layered structure with each fabric layer performing a specific function. The outer layer of Nomex was selected to provide maximum thermal and abrasion resistance. You may be familiar with Nomex; it came as a spin off from our space program. A radiant heat shield was placed beneath the Nomex to provide protection against the high heat flux encountered in fire fighting. A needle punched Nomex thermal barrier and an inner comfort layer of non-acrylic double knit were also included in the design. In addition to thermal protection, specially designed energy absorbing pads were placed in the coat to protect the firemen against falling objects which are a major cause of injury. A new closure system and specifically selected reflecting tape for high visuability were also incorporated in the coat design.

In addition to the design phase, an important aspect of the competition was the requirement that an actual prototype of the contest entry must be constructed for the final test phase of competition. Much of the effort was therefore directed to the production of various layers and assembly of material into a turn-out coat.

Testing of the coat materials was another important phase of the work. The team members tested various fabric components for strength, moisture regain, flammability, and capacity for protecting firemen who are exposed to extreme temperatures near 2000 degrees F. The turn-out coat is the only source of protection in these extreme situations. A special test facility was assembled in the School of Textile Engineering to permit testing of turn-out coat components under these extreme conditions. The necessity of measuring a number of parameters in a very short time required a very sophisticated data handling system with an extremely fast response time. The test facility was directly interfaced with a Hewlett Packard computer which permitted simultaneous monitoring of four channels of data, and storage in an extended memory unit for later analysis and print out.
you fix it?" Well Richard Sears was a super salesman, but he knew absolutely nothing about the inside of a watch. He ran an ad in the Chicago Tribune that said: Wanted: One Watch Repairman. A gentleman named Alva Roebuck answered the ad. So this is how Sears and Roebuck was started.

In March of 1974, the Chairman of the Board of Sears, Roebuck and Company, Arthur Woods, spoke in Boca Raton, Florida to the American Textile Manufacturers' Institute. I thought that perhaps some of the points that he brought out pertaining to textiles might be interesting. I have pulled out parts of this speech that I will share with you. If a sentence doesn't seem to jive exactly, it's probably because I left out a few little paragraphs in between.

The earliest catalogue in our archives is the 1894 catalogue consisting of some 322 pages. This book was of particular importance to this presentation, as it was the first catalogue to contain merchandise other than watches and jewelry. To give you some perspective on priorities, Richard Sears listed 59 pages of guns and ammunition. He also added, for the first time, 11 pages of apparel and textiles which were sandwiched in between harnesses and saddles and the big section on guns and ammunition. This was the start of textiles with our company. Within those 11 pages was a 2-page spread of men's tailor-made suits. The customer, by sending in five measurements, could order from 17 styles with prices beginning at $3.50 a suit.

Richard Sears was a bold merchant and not one to hold his light under a basket. I think he literally wrote the copy in our early catalogues. It radiated confidence. In his first venture into men's apparel he wrote: "If a tailor has been making your clothing, discharge him. If you have been buying your clothing ready made, stop it. We will furnish your clothing at from one-half to two-thirds the price asked by retailers, and give you clothes that will compare in quality, finish and fit with any clothes a tailor will make to order." To further strengthen the fashion image in 1896, he expanded textiles to include curtains, piece goods, shoes, and boots which were now adjacent to farm implements. He also added a new touch of elegance, "A Prince Albert Suit," at $22.00 for "Ministers, Physicians, and Professional Men." Jacquard silk was 25 cents a yard, while men's dress shirts in muslin and twill were 20 cents to 65 cents each. In all there were 58 pages of apparel and textiles, accounting for eight percent of the catalogue.

In 1895 a man named Julius Rosenwald joined the company, and by 1906 the apparel and textile pages of the catalogue were expanded and moved up front. There were 331 pages, accounting for 25 percent of the catalogue, devoted to these lines. In spite of this demonstrated growing importance of textiles, hard lines were Richard Sears's real strength. The textile lines continued to grow and expand during the first two decades of the new century. I thought you might be particularly interested in this point. In 1912 Sears laboratory hired a young man studying for his doctorate in Chemistry. His name was Donald Nelson. Mr. Nelson subsequently became a Vice President of the company. He left in 1941 to be on the war production board in Washington. Prior to establishing a textile section in the new laboratory, Mr. Nelson was sent out as an apprentice to work in a mill. He learned dying, sorting, carding, and weaving, and, before completing his experience, spent some time personally operating every machine in the mill. Through the efforts of Mr. Nelson, the first textile standards were set for percale, woolen fabric, and other items. Buyers and catalogue copywriters were then required to adhere to these standards for integrity of merchandise and copy. I am sure this story parallels that of other mass merchants. Much of the precedent for legislation has been set by the giant retailers. The government looks to them primarily because of the expertise they have and because of their facilities, such as the testing labs. Perhaps some of you have visited some of the testing labs at Sears in New York or Chicago, or one of the other large retail concerns. Interestingly, the establishment of these textiles standards preceded the establishment of testing durable goods.

Another major attempt to improve textile sales was made in 1916, and this is one that I frequently quote. The company, obviously feeling an image problem with the apparel lines, engaged a
My title is "Fashion Coordinator for the Southern Territory of Sears." I've been very fortunate to be able to be with the company during the development of our soft lines, our wearables, and our fashion image. Around 1965, a year prior to my joining the company, Sears fashion headquarters, located in New York, decided to divide their dress department, which was one big general department, into two. They broke the Junior sizes away from the Misses sizes. At that time, Sears wondered how to let the public know that it had fine junior wearables, fashions with a very young look. Sears had traditionally been associated with washing machines, and then with clothes for the more mature individual (if women were indeed buying their clothes at Sears in 1965, and not many were). So they decided to let the public know by launching a national charm school program which took a year to develop. Much research was done. Quite a few well known people were asked to compile subject matter for the text book which covered all the subjects that every young lady should know about good grooming, proper diet, hair care, skin care and so on and so forth. The book and the course were titled, "Sears School for Young Charmers." There were little violets all over (that was the motif) which was perfectly appropriate in 1965. But by the time the 70's rolled around that was just a little bit, shall we say, "passe," so the entire course was re-vamped. Basically the concept is the same, "making the most of yourself," but the course is now called, "Discovery," and the pictures are all very current and the violets are very much gone.

In 1966 I joined Sears on a part-time basis as a Charm School teacher. I speak quite often to groups of college students or young women who are interested in getting into this field. I stand in front of them and say that I am in a perfect position to tell them what they should do when they go through school and college. In retrospect I know exactly the type of courses that I wish I had taken had I known that I was going to end up doing this. My major was in history, Russian history, in the college of arts and sciences. So here I am. I did teach with Sears for two years, and then, while I was still modeling, I became a full-time fashion coordinator at two of our large stores in Atlanta. We call it a group when we have several stores in one city. I was the first Atlanta group coordinator, and then in 1971 the first territorial fashion coordinator.

Now I'd like to back up just a little bit and tell you something about the company. Sears will be 90 years old next year. We will be celebrating our birthday along with the bicentennial. Sears began in Chicago (some of you may have heard this story in one form or another) in 1896 when a gentleman named Richard Sears, who worked for a railroad at a little redwood station, decided that he would purchase a box of unclaimed watches that had been ordered by some local jeweler. The jeweler decided he didn't want them. So Richard Sears paid for them and began selling these watches to people on the trains as they would go by. He sold out and he ordered more. Finally, he was selling watches so fast and furiously that he was making more money selling watches than he was working for the railroad. He resigned, moved into Chicago, and set up shop so to speak. As is often the case with something that has working parts, a few weeks or perhaps months passed and a customer or two or three started coming in and saying: "My watch doesn't work. I bought it from you." Can
and tell anybody that I worked for Sears because I remember that little old downtown store in Nebraska where I grew up was just really kind of hokey. I knew that no one would understand what the stores in the South looked like because there were none like that in Nebraska. Our new stores are being built today in shopping malls, beautiful new stores with much more square footage in the wearables and the fashion departments. I am sure you have seen these stores, too.

In another developmental move, Mary Lewis, who was a leading authority in design and fashion, was added to head up the fashion board in New York. Since the late 40's Sears has had a national fashion board. Currently, the fashion board's director is Mary Barker, who was a very successful buyer in our New York office. She has an interesting story. In 1939, Sears hired five graduates to be fashion coordinators for some of their stores. They were told to go (loosely interpreting what I heard from her) into the stores and to be fashion coordinators. Fortunately she had been in the business quite a few years. She went to the personnel manager at the store and said, "Sir, how do you envision the role of a fashion coordinator for Sears?" He looked at her and paused (a dramatic pause). He was, we realized later, grasping mentally for something to say. "Well, my dear, just go out onto the floor and coordinate." So that's how much direction she had. Vice President Oliver wanted to do everything "top drawer" at the Peachtree Store, so he had the Atlanta manager hire one of the two Charm School instructors as a full-time fashion coordinator in 1966.

My present job (four years old) was the first of its kind in the company. Much of what I've been doing is putting together guidelines, putting things down in black and white for management to use when seeking, hiring, and training fashion coordinators, to implement a total fashion program in a community. Prior to this time there was really nothing to go on. Success depended on the expertise or ability not only of the individual herself, but also on the manager's knowledge of what the potential of someone involved in fashion and related activities could be.

Now I want to relate the last few remarks that Mr. Wood made. He was telling about a very, very successful promotion with the Belissimo bedspread which you may recall having seen in the magazines. In 1969, when bedspreads had an annual sales rate of five million dollars, Sears went into national advertising. According to Mr. Wood, the Belissimo was an Italian product that served as a catalyst to produce a line of better domestic bedspreads whose volume now exceeds forty million dollars a year. New fabrics have been provided for this program by Burlington, Kellwood, J. P. Stevens, and Springmills. A joint development of Sears and Dupont, the successful blending of nylon, cotton, and polyester, has produced what has been dubbed a "super fabric," so durable it is almost an overkill. For the first time jeans made from Tuff-Skins are hand-me-downs.

I would like to tell a little anecdote. We opened 11 new stores in the South this year and I asked our fashion director of all our children's apparel, a man by the name of Jack Simpson, to come into two of the cities and help promote the new stores. We scheduled TV and newspaper interviews, in-store fashion shows, and perhaps radio interviews. He was in Richmond, Virginia, doing a 30-minute live TV show. It happened to be a call-in show. One of the last questions he got was from a woman who was complaining about the Tuff-Skin jeans that her little boy wore. He would fall down and hurt himself when it didn't even dent the jeans. She asked, "What are you going to do about that?" Jack Simpson kind of laughed it off saying we would like to have that kind of complaint more often. Obviously the quality is so good that the allusion here to overkill is very pertinent.

At the beginning of this little speech that I am quoting from, Mr. Wood was talking about imports vs. domestics. At that time, we were importing as much as 30 percent in some textile departments. Now, he reports that these figures have been cut to as low as four percent and no higher than 10 percent and the rate continues to decline. It's logical that the most effective work in
designer of the period. Her name was Lady Duff Gordon, and she was described by a magazine as, "a designer for the crown heads of Europe and International Set." The article went on to say that Sears "put on the dog" and that multitudes of women put on Sears, Roebuck clothes. Another newspaper said huge quantities were sold. Now each of these woman's creations had a name. One dress in particular was called "I'll come back to you." This proved to be prophetic, because two were sold and two were returned. Needless to say Sears first experience of hiring a name designer didn't quite turn out as well as had been expected, but they were trying.

Our next big development was the advent of General Robert E. Wood, who joined the company in 1924. His idea of adding retail stores to supplement Sears catalogue business was approved by Julius Rosenwald. Wasting no time, they opened the first retail store in the next year, 1925, in the mid-west. The Atlanta Ponce De Leon store, opened in 1926, is not too far from here. Many of you from the South and from Georgia may have been there. It is now the headquarters of the Southern territory and the Southern territory catalogue operation. While General Wood didn't disfavor textiles, they did not fit his strategy of using the catalogue's dominance in hard lines to create a man's store to maneuver his way past the department stores of the period with their emphasis on fashion and textile lines. The hard lines direction, while of unquestionable importance to the company and its growth, did delay and impair development in the non-durable areas.

So all of this early history is what those of us who have been associated with the soft line at Sears have had to contend with as we have continued to build and develop the fashion image and the customer that would come to Sears to buy wearing apparel. General Wood's strategy dictated that he was highly successful with male shoppers but at the expense of the women. Now this is Mr. Wood speaking: "I do not mean to imply that our early stores were without apparel and textiles, quite the contrary, all but the smallest stores carried full lines. In transition, however, from mail order, to mail order and retail, the apparel and textile lines presented the greatest problems in buying." Textile buyers, having to place their catalogue orders months in advance, had learned the hard way to buy only the stable, classic designs that were least likely to fall out of style for the six months duration of the catalogue. The same goods, generally offered in the retail stores, presented rather a drab and unfashionable format. General Wood recognized this problem early and decided he needed professional help to improve the fashion image of Sears stores. He brought in a women's apparel distributor to run the women's fashion departments in Sears stores on a concession basis. The distributor was Henry Rose, and Sears acquired a 25 percent equity in the new company called "Henry Rose Stores, Inc." The arrangement helped, but we had a long way to go. The Sears retail stores, growing in number at a rapid pace, were directed by managers oriented to hard goods. Their concepts of image and fashion were learned in the hardwood, and plumbing and heating departments. They were aided and abetted by display people whose success was measured in terms of durable goods sales.

This was a difficult operation, really, to have the Henry Rose Stores owning and running the fashion concessions. Therefore, in January of 1944, Sears bought the balance of the interest in the Henry Rose stores making it a wholly owned subsidiary. A gentleman named Lucian Oliver, who was in Atlanta for many years, was sent to head up the Sears buying operations in New York. This was also in 1944. Now Lucian Oliver was at one time the Vice President of the Southern Territory, so some of you from around the South may have heard of him or met him. The South (I'll get into the structure of Sears) is the leading territory in fashions, primarily because Lou Oliver was Vice President of our fashion headquarters in New York. When he was promoted to Vice President of the Southern Territory, one of the five territories in the continental United States, he definitely backed and supported and promoted this whole fashion image. The Peachtree Store in Atlanta at Buckhead, that very large, three-floored store, was built primarily under his auspices and direction. When it opened in 1966 it was literally a showcase for the company because it was so atypical of Sears stores. For several years I didn't write home
director of Mexico City was the Sears fashion director.

Being in public relations is an advantage, because companies and businesses need to be active in the community and have people to help establish a positive feeling, a positive rapport with women, men, and organizations. There is so much antipathy now toward big business by the consumer. Companies such as ours are just so terribly wrapped up in this whole issue of consumerism. For instance, right now one of the things I am working with is establishing microwave cooking schools throughout the south. Our coordinators will not necessarily teach, although some could. They will hire the instructors which many times are Home Economists, and set up the schools and the classes in the stores. We run interior decorating classes as a national program. Some of the stores have a powder-puff mechanics class which has been very successful. Also, Winnie the Pooh classes for small children are taught. In Memphis they were teaching Winnie the Pooh classes and they were calling them something to the effect of “Sugar Plum Darlings.” They sent three different letters from women that belong to “NOW,” saying that they thought that name was just very degrading and so on and so forth. We changed the name.

We have our national fashion board headed by Mary Barker, as I mentioned, and each of our fashion departmants has a fashion counselor. For instance, our misses sportswear has a woman named Beth Whalen, who has been with the company for quite a few years. It is her prime responsibility, and that of the other fashion counselors, to work with the buyers to keep Sears either ahead or right at the appropriate time with the right fashion. Most of these women go to Europe at least twice a year. Our fashion directors of the men’s store, Paul Rogers, and of children stores, Jack Simpson, go to Europe twice a year also. There is a fashion counselor in Paris who is a Parisienne. She used to work with Dior. Her professional name is Claude Riviere. Some of you may remember her designs in the Sears catalogue back in the late 50’s. This was a second attempt at a designer having clothes in our catalogue, but the garments did not sell well enough to continue.

Ms. Riviere is a lovely, lovely French person who reports regularly. She goes to all couture and pret-a-porter showings, comes to the states regularly and spends weeks traveling throughout the stores and in Simpson Sears. Then in Florence, Italy, another member of the fashion board is Anita Guy. She is Italian. There is a 25-staff buying office there which buys many things other than clothing, including bicycle parts. I know a lot of our shoes come from there, and all of the people there are natives except the gentleman who heads the Italian office. We do have buying offices throughout the world: Frankfort, London, and several in the Orient. The buying is coordinated directly from headquarters. For instance, the sportswear is handled directly from the department headquartered in New York. Each territory has what we call a fashion distribution center. I don’t know if any of you have had a tour of one of those giant edifices, but we have one here in Tucker, Georgia, just outside of Atlanta. Most of the merchandise that is in the stores comes into these huge, huge buildings, all computerized, and boxed, and packaged and pulled out by fiber and color, and sent out by truck supposedly to reach, within 24 hours, one of the hundred and fifty stores in the South. Sears has about 826 stores, I believe. As a contrast 150 are in the South and 250 are in the Mid-west. In addition to myself, now there’s a woman in the Southwestern Territory as fashion coordinator for that territory. In the Pacific Coast Territory there has always been a woman on the merchandising staff who is a member of the fashion board; while the women in the Southwest and myself are in public relations. This kind of gives you somewhat of an overview of the company and how it’s structured.

Fortunately, being the first in this job, I’ve been able to develop and to build and to really set some precedents that have aided us in quite a few ways, not only fashion-wise but personnel-wise. Most of you in the room are women. Sears not only was hard lines oriented, but was very much a male oriented company too. In Mr. Wood’s speech, the reference was to the male customer. Sears was pleasing but not to the woman customer.
My job is divided into fourths. The public relations aspect is talking to a group such as yours and being involved with our new stores. When I go into a city, I do not only internal fashion training of the employees and encourage the local coordinators to continue it, but I will also be interviewed by the members of the media in the city in connection with Sears. Also, we have had in the past some names or personalities such as Arlene Dahl who was associated with us for four years as our national beauty advisor. Ted Williams has for many years and still does head up our sports advisory staff. Vincent Price is not doing as much for us now as he did a few years ago when we had a Vincent Price Art Collection that some of you may remember. We will frequently schedule a magazine editor into the territory for an appearance. So I will be the liaison person between the New York or Chicago office or Jack Simpson as I mentioned earlier, or our fashion director for our men’s stores. I am kind of the “in-between” to see that the local people have scheduled things, and then I am behind the scenes and they are the personality.

The second fourth of my job is the merchandising aspect. As a member of the fashion board I do try to relate back to the New York office and to our merchants much of what I am picking up in my travels from talking not only with customers but also with sales personnel. As the company has grown and the economy has tightened, we are having fewer meetings. Communication, as you well know, is an integral part of any organization, so I try to be one of the pipelines to keep this going back and forth.

The 3rd fourth is the sales promotion, and I have mentioned that in light of the various schools that are offered. We also have sewing schools and knitting schools. We have had, in the past, gourmet cooking classes, and we may have to start these again as many stores are doing this now. At one time we had several ski shops in seven of our stores in the South. I had to get involved with the Austrian ski instructors, and I mean that, not literally, but figuratively. Traveling with them and doing ski shows, I learned much about skiing by osmosis. For four years we’ve sponsored the women’s golf classic (LPGA). The 3rd year around, someone in Chicago decided that since it was a woman’s golf classic, a woman should be on the microphone announcing the golfers as they teed off. So Mazie Hale was asked to do this. At first I panicked a little bit, because I know nothing about golf. Fortunately I didn’t have to tell what they were doing, I just told who they were and what their credentials were. I learned quite a bit about the game of golf, obviously, spending 12 days straight in Port St. Lucy and I traveled a bit with one of the professional golfers. I recall at 7 o’clock one morning we had an amateur tournament before the professional tournament. There were 192 amateurs that were to tee off in one day starting at 7 a.m. Someone captured a picture of the sun going through the tent and my silhouette was there and they printed it on one of our internal magazines. The husband of one of these amateurs peeked around the corner of the tent that morning as I was sitting there with the 192 cards hoping I would not get them out of order. He said, “I bet when you took this job you never thought you’d be doing anything like this.” I looked at him and I said, “How right you are!”

The last fourth is personnel work. Without going into too much detail, I have been able to help the company, not only determine what a fashion coordinator does, but how a program is put to its best use for that store or for that group of stores, in that particular market area or community. I’ve also been able to help with her compensation and hiring procedures and the level at which she may be hired. This has definitely been something I have been proud to be involved with.

I would like to conclude my remarks with a reference to the catalogue. We have, as you might well imagine, many, many amusing letters starting way back in 1896. One definitely true story was the father who wrote Sears catalogue saying, “My daughter has run away with a traveling salesman. When they send in their first order would you please write me and let me know their address because I don’t know where they are.” That literally was the faith that many people have had in the Sears catalogue. They also say, of course, before the day of Playboy Magazine that it was from these catalogues that little boys on the farm, or growing-up boys on the farm, learned what
women looked like. We would frequently have a man write in and say, “I would like to have the model on page 32 in the upper left hand corner as my bride. Is she available?” The catalogue has always been a bellweather of buying habits. One author wrote, “The catalogue goes further than to portray the social scene from 1895 on. It comes close to being the scene itself. It is a reference work without equal. Keep in mind that nothing has gone into the catalogue unless the demand for it has been reasonably assured in advance, and nothing has stayed in the catalogue longer than there was a sale for it.” Sometimes the sale for an item carries on long past it’s style or apparent usefulness. This letter from a rather old fashion gentleman expressed his gratitude to Sears for procuring some out-of-date wearing apparel for him. I quote, “This is to thank you for the unusual trouble to which you went in procuring the linen cuffs I wanted. I suppose I ought to fall in line with the customs of the current period, but as I feel uncomfortable and undressed in the absence of cuffs, and have not yet been convinced that such a sacrifice of my own comfort would be justified by my duty to society, I shall continue to wear cuffs until my reformation is more advanced than at present. Having drifted into an age when homes are merely sleeping places, and even ladies wear pants, I feel I am still out of place, but there is nothing I can do about it except regret. I suppose this is what they meant when they promised me that women’s suffrage would cure all the ills of society.” Thank you.
I really want to share some thoughts with you on the subject of Merchandising Strategies. Actually, your prior speaker Mazie Hale and I share a lot in common in our strategies because we are both mass merchants. I'll hit many areas, and I hope that you will either ask me questions during the course of this conversation or at the very end. Business has been very good. Just for reference our volume is 14 billion.

Let me tell you a little about our company structure so that you will understand, when we talk about merchandise strategy, how we operate. The buying office is in New York, and there are a good many other buying offices around the world. The dress buyers are broken down into various categories, not just by women's dresses, misses dresses, or junior dresses but also by price. So you might be talking to the buyer who buys just $12.75 dresses, or the one who buys just evening, or the one who buys just maternity clothes. When you are talking to that buyer, male or female, you are talking to him on the one hand as the catalogue buyer and also as the retail buyer. The retail part of his or her head means that he is dealing with merchandise selections and deliveries that are maybe six weeks out because we operate as fast as any department store does. They go out to the open market and file and ship immediately.

When you talk to that same person in terms of catalogue, you will be talking in depth on individual promotions, etc. So you are always talking to a two-headed buyer who is talking both retail and catalogue, immediately, as well as in the future.

We might say we have different systems of buying. Now we will get into how we approach them. We do buy, and perhaps here's where we're a little bit different, more like a department store in the open market. Whether it's 7th Avenue or a source in Miami or wherever it happens to be, we buy what the other department stores are buying. If they like it, they buy it and have it shipped into a distribution center in New York. Our merchandise for retail is shipped out of the distribution center in a place called Cecaugas, a most unlikely, unfashionable name, but that's a good point for distribution. That system itself is really fascinating because, first of all, we'll buy whatever it is in 100's of a given dress and it's to arrive at that distribution point not only on Tuesday the 14th of November, but at a specific hour like 1:30. That merchandise arrives, you see, by truck at the distribution depot and they're all organized to have it come in and be processed. The merchandise goes on a rack and all the way through the mill. If the trucker misses that appointment at the gate, so to speak, then he has to get a whole new appointment date. Well, of course, three things happen: (1) the distribution center is furious because they interrupted the flow; (2) the buyer is livid because it means the merchandise might not get back at a port appointment for another week or possibly two weeks; and, (3) the stores at the other end are penalized because it means the merchandise is getting there late. But that is a typical way of doing it. It's a fast moving track and it gets in and out maybe within 24 hours.

The other system of buying is a contractual system and that's the way most of our buying is done. For example, the buyers will go in and place an order on a contract for x number of 100's or 1,000's. Unlike a department store buyer, when one of the buyers says yes, I will contract to buy this sweater...
or this blouse or shoe or whatever it is, it's a firm commitment, and the buyer cannot get out of it. The company honors it. The buyer's word is his bond and they know if they are going to produce 10,000 of the given item for this particular buyer at Ward's, they can depend upon that flow of goods in the contract. That makes a big difference because they can get their piece goods commitment all organized. Also, the program is written, or the contractual agreement is written, so we know it's not only this piece of acrylic fabric but whose it is and what it's price is. All the specifications are there, and they cannot deviate from that. That does not mean that they're styling the garment for us. It simply means that we elect to buy this particular sweater. We like the features, we like that yarn, etc. They must adhere to it, no substitutions and no qualifications other than that.

Then there is another system of buying, which again accounts for much of the great value that you find in the mass merchants and that's called "Known Cost Buying." In that case, our buyer would select a very top resource that has excellent management, facilities, and machinery. Then they send our procurement people out to really survey the factories again, double check, not only the credentials and the financial capabilities of the company, but the kind of management and factory supervision right down the line. Then they decide that this is the guy who can make our men's shirts. Then what we do is say: "We think you are qualified to make our men's shirts. We want to produce the best shirt at a very reasonable price. We want you to make money, Joe. We want to make money, too, but you have the guarantee that you will have 20 million dollars worth of business." Next they sit down and say O.K., whose fabric are we going to use. Then we negotiate with the textile firm and say we'll use somebody's particular cotton blend fabric. Where are the buttons going to come from? Where is the thread coming from, and all the other elements? So what does this whole thing cost? We put down all the elements together so it's an open book operation, and maybe it come to $3.25 or so. They say O.K., you make a profit of 50 cents, we'll make a profit of 50 cents, and we'll put the shirt at $6.00, something of that kind. A contractual agreement allows you to get the extraordinary values that come from merchandising on a known cost basis. That is done mostly on fairly basic, classic merchandise, not on the volatile fashion goods, it simply doesn't work.

The step beyond that, which probably is going through your mind is, "Do you own any factories outright?" I'd say in general, no, like 99.9 percent NO, but there is a hosiery mill we own. We'd work more deeply into that but we find we'd rather be out in the open market getting whatever is hot and letting the resources turn themselves upside down to get it right; not have our factory say, "Well, we've got 100 machines to keep busy, what are we going to think of?" As you know, fashions come and go, things die, and you simply cannot afford, all of a sudden, to be saddled by a whole labor situation. So we do not own any factories nor do we style for ourselves. We buy on the open market and buy the best brands existing. That way we are more flexible and can actually move around.

Our philosophy for our buyer or for the student of the fashion office is to go out with the thought of fashion, quality, and value. I defined fashion as that which is wanted by the majority. It is not our role at Wards as a mass merchandiser, necessarily to be first. I say that even when I am talking to a career class of students. Perhaps if I worked for Bergdorf's or Neiman's, then the corporate objective would be to be out there first ahead of Bonwit or Henri Bendell. You would discover new little artisans and you would want to bring them to prominence. But that is not our role. We are mass merchants to 80 percent of the people in the country who are our potential customers. Therefore, our job is to have what 80 percent of the people want where they want it. Timing is the key and the essence.

Frequently fashion people such as myself are accused of pushing buyers or of wanting to be too quick on a given idea, therefore making the company suffer because the sale has not been realized at that particular point. I'll tell you a little story about myself where I learned that lesson in a very dramatic way. I've been going to Europe for Wards since 1957, and in those days it was the line for line originals which made the big news. We had just taken over the Fair stores in Chicago and they
had had a very prominent location right on State Street. I said I would show all of Chicago, Marshall Fields, and everybody else, that we could do it as fast as they could. Well, we did. We went in there and we brought the originals. The very same week that Marshall Fields and Carson, Pirie, Scott, and Company were back in New York showing their line, we had out line there. They were simply stupendous examples and were all extremely well priced, but, by golly, they hardly sold—like three pieces—or some disastrous kind of sales record like that. Why? Because, we did it at the end of August or beginning of September, which was miraculous timing as far as getting it done. But, absolutely, that is not the time to sell coats and suits in Chicago. It was absolutely not the time to merchandise them. It was a very costly lesson to the company. Then I certainly realized that it was not my role, and not our objective, to beat Orbachs or to beat Marshall Fields. However, if there was a trend that came out of that July collection, then we jolly well better have it in October or November whenever our coat sales were really good; or maybe I had to wait for six months until the country digested this new shape, if it was so radically new. Generally the tendency was just to take one feature, not to take the whole body, but just add a new collar, add a new sleeve or some little signature of the season. At any rate, it was something that one learned.

Our objectives are fashion, quality and value. It must be at the peak, at the crest of the wave, but not necessarily too far in advance. Now, that is still very tricky if you wonder how quickly trends do run, let's say from New York to the West Coast or the Mid-West. That is a very difficult and very sensitive situation. In our company the buyer is king. The buyer really determines the timing. For example, I've just returned from Europe and will show my slides and samples next week that I brought back to our company. I will give the buyers my research, my reporting, and will recommend and say: "I think that part of the news is the return of pants in a new way, the shorter pants, the new skinner pants, the new leather pants." I will mention a time schedule and maybe make the time schedule different for juniors and for women, different for the West Coast and the East Coast, different in one kind of fabric than another. I may be right, 10 percent, 50 percent, 90 percent of the time. I will give it and I will state it in writing, etc. It's a highly measurable thing, but the ultimate decision rests with the buyers who say either we agree with you, we don't agree with you, we agree with you in part, or we'll try it or whatever—but it's their decision. They are paid on sales and profit and they are the final decision makers.

No one, not the president, the chairman of the board, the vice-president, or the whole New York office will tell a buyer: "Joe, skirts are in and you better have skirts in your stock, otherwise, you will not be a good buyer and otherwise may be penalized." No, that's not the way we work at all. If, for example, the buyers say, "Look I am selling pants, the regular pull-on pants and polyester double knits. You can talk all day long about woven fashion pants with style features; but, look, I am showing you my sales in polyester double knits and I am going to ship them, I don't care what she says." No one will tell him not to. As long as his profit performance, the bottom line, shows he's making money for the company, he can sell his polyester double knit pants until the cows come home.

Now we're trying, in the mean time, to push him into something new; but he knows that his bread is buttered there. When the records show that the sales are declining, that's when the buyer will switch. Now, it doesn't mean to say he's not going to try something new. He will do that, but as far as the greater part of his open to buy and his investment, he will go along with what he knows is a sure bet. That's why many of these trends hang on for a long time. They are actually wanted by the people. So that's really the way decisions are made. I am telling you the practical, honest way it really does happen. Other buyers are very new or not very new but very adventuresome, and because the junior market is easier, they'll try and jump on something new. The likelihood is that their customer will react favorably. So, it's not that they're so much braver, it's that their market has a greater opportunity and is more receptive to that kind of thing. So you get different degrees of receptivity in all these areas and trends.
I want you to know that the Southeastern Region is relatively new to Wards. Our strength has not been in this area at all. It’s been to some degree in Florida, but more in the Southwest, West Coast, and Mid-West. But for those who are in this general area, we will be opening four new stores in the next ten months: Charleston, Durham, Greensboro, and Tampa. We have made additions to the Baton Rouge store and to the Daytona Beach store. For this whole Southeastern Region we have 38 stores in nine states. Obviously we are making great inroads in this area, but we are not as strong here as we might be or as we are in other areas of the country. I do hope that if you are in Clearwater or Altamonte, which is one of our very newest stores, you will see that they look like department stores. It’s a totally different kind of look than some of the stores you know of wherever you come from or some of the older stores. The new prototypes are being built every single day and again the tendency is to zero in on segments of the market. Again it narrows down to segments of the business so that you do identify the lifestyle of the customer and they are happy shopping in an environment to which they can relate. So in that sense, we look like department stores and act like department stores. As you know, most of the chains are competitively involved in shopping centers with, perhaps, another chain. It could be a Penney’s or a Sears in the same shopping center with us. Then there is always a major department store, a Broadway, a Bullocks, a Rich’s or whatever, and then lots and lots of specialty shops. That’s a very exciting and healthy and marvelous thing and it’s very interesting, we think.

In some ways we are a “residual legacy” of the business that comes from a part of the department store or from some of the other stores, maybe the discount houses with which customers are disillusioned. We are not discounters at all. Customers are looking for value and are now beginning to come to the mass merchants. We are picking up both the customer who is not going back to the discount store and the one who is not finding quite the values in the budget departments of the department store. We’re reaping all that gravy, so to speak. The current consumer spending in the market is quite good with us, and, in general, I think the future outlook will be improved consumer spending. We’ve had pretty good trends throughout; and we’re not alone in this. We think we are going to have a very good Christmas, and we feel very happy about that. We do see, however, not a rapid growth but a very slow growth due to inflationary increases that we absolutely know will continue to be with us. It will be a continued growth, but at a very, very slow rate and a low level. All the mass merchants, we think, will be showing better earnings than most because the customers are looking for real value. They are really price and value oriented so they will come more and more to the chains and to the mass merchants. Therefore, we think that our profits and earnings will continue to be as good as, if not better than, many department stores because the customer actually recognizes these enormous values.

This trend to better business probably started in May when all those tax credits and refunds came through and ever since that time gradually has been picking up. We also think you can probably look at your own financial situation and say that you are putting your own consumer house in order. Whether it’s the mortgage payment, or the high food bills, or whatever, you will be redistributing your funds. You are kind of organizing yourself to know that you are coping with higher cost in clothing, but you are going to arrange it so that perhaps we will be able to measure sales trends a little more accurately or have a little closer feeling of what might be happening.

Now some very positive postures on the part of the consumer: (1) We absolutely know that they are price conscious. So that when the buyer looks at something or buys something he must consider if this is the price that will move the goods. Now obviously we must assume that the fashion is there, but it must be fashion at a price. (2) It must not only be a good price, but it must have built-in value. Now, this seems to defeat the first point but I don’t mean to say that the consumer is buying things at $10.00 and $12.00 and $15.00. No, we sell high price merchandise. Whether they’re catalogue or retail; real leather coats, for example, that are $100.00 and over sell extremely well.
Really they sell like hotcakes. It's not that customers are spending just low ticket money, a $10.00 dress or $25.00 dress, they're spending money in the $100's of dollars, but they want it to represent value. They will look at the garment in terms of the mileage they will get out of it. Will it be something they can put their money into as a fashion, perhaps a good classic-looking garment, that they can wear with some degree of confidence and it won't go out of style and be obsolete immediately? So they're value oriented and then again price conscious. Is it the best value for this particular fashion? In many cases we find customers are spending defensively, anticipating higher prices. That might be true on furs or diamonds or things that have a sort of long-range potential. They think they might better buy it now because it's going to go higher than this. That could be true of a leather coat, of a cashmere coat, of a good classic looking sweater. They say this probably will be higher if wool is getting higher or whatever and so they are buying defensively, spending defensively in that particular sense.

I mentioned to you before that many consumers are discovering mass merchants for the first time. Where they might have been going into the May company, all of a sudden they say, "I think maybe I'll try and go down the street and see what they are doing at Wards." Then, of course, they are absolutely amazed to see that we are buying from the same resources and actually giving a much, much better value. They are thinking quite differently. You know consumers these days really haven't got any loyalty in terms of retailers. There was a time when certainly our tendency was to say, "I love this store, I love that store, I wouldn't go anywhere else." That's no longer true. I think maybe young people started that by the boutiquing, picking it up wherever they could, Army surplus, or whatever. It didn't matter what the label said. Even though they knew the integrity of fine retail emporiums, never the less they were flinging about and casting their lot with other people. We must be there constantly, reminding them that we have what they want and at the price they want to pay. Therefore, if you ask us what kind of promotional program we have, whether it's radio, T.V., newspaper, or circulars, it is a highly aggressive promotional program, extremely so. Again, it is motivated by all the points I just made. You will see evidence of this sharp, bold pricing, so that the consumer absolutely knows what we're talking about. We're setting them straight while talking fashion.

You will also notice that there is more and more tendency towards item merchandising. You point out an item, say, the jumpsuit. We're not just talking about all pants. Yes, there's news in the total pant category, but more than that, it's the jumpsuit that's the hot item. Then, we might say, let's promote the jumpsuit; let's bring it down to an item. They may offer one at $20.00, $25.00, and $35.00, and one for evening, day time, and one that looks like a mechanic overall. Nevertheless, it boils down to identifying what the customer wants because no one can afford the inventory or the risks. Not even the sort of smart or unsmart way of approaching it by saying, "We'll show you everything, Madam. We'll show you the whole water front and let you pick." No, the astute merchant today is the one who can foresee and foretell before you even know what you want through testing. He knows that you really want that particular kind of jumpsuit with the four pockets and the adjustable draw string or whatever. You will really see that item merchandising is the key. You'll also see the tendency is for smartsness, shrewdness, and safety. I am sure you meet this all the time.

"Why can't I buy bathing suits in July? Why do I have to buy my sweaters in the hot months of August and September?" Well, the merchants find it much more agreeable and profitable, now which is the end of October or right in the beginning of November, to show what we call resort and forward into spring merchandise, particularly in this whole southern belt, Texas all the way to California. We call this our A timing. We divide the country into bands and this is the low band right across. Convert and look forward so that you can always tempt the customer into buying the new forward look. It's marvelous to come in on a gloomy November or December day and see a beautiful bright pink or a heavenly blue or whatever. Again, the tendency is to have forward, fresh merchandise that's just one step ahead of the season and it will be profitable.
Along with that is very tight inventory control and operating expense. The buyer, hopefully along with the help of a fashion office, is charged with the responsibility of identifying these hot trends. Then he says: “This is what I am going to ship, this is what I believe in, but I am not going to be swamped up to here. I will put it out and if it’s good I’ll go back and reorder and get more.” That’s why I call merchandise agility the ability to get back into business quickly. Yes, the jumpsuit could be a big success but it could also be a dud; or it could be of the dozen styles they ship, only one is the big success. Maybe they don’t like the one with the straight pants, or they want the one with the softest fabric, or they want the one with the adjustable waist line or whatever it is that will be the magic that will make it sell. So there will be a lot of testing. When you have this big change, you ask, is it pants, is it dresses, is it skirts, what is the degree, what is the proportion, what is the length, who wants it short, who wants it long, or a different fabric? There are 101 questions.

In my naive growing up days I thought anyone could be a buyer. All you have to do is have good taste and like pretty things and just buy things that were lovely. Why couldn’t you be a salesman? The fashion business doesn’t operate that way. You have to know a lot more than just something you like or something that’s attractive. There are always very, very complicated reasons for making decisions: timing, price, fabric, and detail that makes a winner, or that give it a win place, or a show place in your sales trend. Tight inventory control is very, very important. Now really what I am saying is that all of us merchants and all kinds of stores have to get back to good merchandising practices. We got very sloppy and there was a lot of over-buying. We weren’t being quite as professional perhaps about our buying habits. So we really are going back to astute merchandising practices, and it really will be the separating of the men from the boys.

I can give you this non-merchandising example; it was an example of a very, very big investment. Maybe eight years ago, I lose track of time, there was a trend away from using mannequins for display and to just kind of putting things on and changing them around, the whole boutique look. I went on a vicious campaign to get rid of mannequins in our stores. I’d go through our stores and say: “Burn them, and all the floor and corner displays that used to be part of the technique of showing merchandise.” It was apparent that it was costly to have mannequins, changing the wigs, the posture, the stance. The hands were falling off and it took a big staff of display people to keep them refurbished. They never looked right. Also, people wanted to pick up the merchandise and feel it and throw it down, the whole boutique approach. Well, I was not very popular. A lot of people were buying the mannequins and there were a lot of resources selling the mannequins and that accounted for many, many job, and many looks. I said I was sorry but it’s finished and we’ve got to get away from using mannequins. Well, when you make a decision like that, it’s not only for one store, not just 24 mannequins. You are talking about 500 stores and hundreds and thousands of mannequins. When you are making a decision, a merchandiser’s decision, to buy a new hanger or whatever, you do it in terms of hundreds and thousands and frequently millions of dollars or units. So that really is the thrill. You can’t afford to be sloppy. Much more research and thoughtfulness must go into these decisions. I think that is also one of the reasons why the mass merchants are more frequently right. They have to do their homework, otherwise they simply don’t last. There is always somebody else who will come in who will do a better job and who will be smarter. So they are constantly monitoring sales trends, monitoring every single day with the help of mechanization.

We also know, of course, if we don’t feed into the computer or don’t ship the new jumpsuit, we’ll never know whether it’s selling because it will not appear to be in our records. So while we must monitor existing things in the store, we must also be feeding in very new things on an experimental basis in order to get some feedback. Again one of the big questions will be the proportion of dresses vs. skirts vs. pants and then what kind and then what fabric. I’ll get into that in a moment.

The stores are charged, of course, with sales. They mind their sales and their inventory plans, so they
must be productive. They must get more productivity per square foot and that’s absolutely incumbent upon them. That’s also true in the catalogue. Again you don’t arbitrarily say “Wouldn’t we love a lovely big figure on the page. It would be beautiful. She looks prettier when you see a close-up image of the buttons or the collar or the stitching or whatever. Isn’t it so much better to see than all those five or six figures?” Well, that’s O.K. but one page in the catalogue must generate one quarter of a million dollars worth of business to take care of the publicity, to take care of the investment. Therefore, if the buyer says, “Yes I want page 10 and I want one figure on the page and I am going to run maybe two colors,” he means he knows this garment is so good that all of America will want to give him a quarter of a million dollars worth of business. Well, that’s pretty tough. If you see another page where there are three or four figures, they play the numbers accordingly. They might say, if there is a 3-figure page, that this figure is going to give maybe a hundred thousand dollars and the rest will be divided among the other two. Sometimes they run only one color, so you see how sure they must be about what they are doing.

Buyers are charged with productivity and they are also charged with the responsibility for no omissions. Let’s say a buyer puts something in the catalogue and it’s a big success. The statisticians predict this is going to sell 50,000, or 10,000, or whatever. For them to run out of fabric or have any kind of production problems at all is a disaster. If the customer is told: “So sorry, the shipment is delayed or we’re substituting a little polka-dot for that little flower you saw, or the pink dye lot didn’t come out so we’re sending you blue and brown or a choice instead,” that buyer is not around very long. An omission is a cardinal sin. Now it happens. Factories do burn down and it’s true that sometimes there are all kinds of problems. If it’s an import, the boats sink or get stuck or the plane doesn’t fly in or whatever. Nevertheless, it’s a very, very vital thing. The strategy is to be sure that you are set on piece goods and that your production facilities are in order to get it there on time. What I am really saying is that disciplined merchandising is the key. That is a vital part of strategy, of buying, promoting, selling, and organizing your buying and merchandising plan. One of the kinds of things we are all coping with in the total fashion business is not so much the silhouette, the detail, or even the color, or the things that normally concern us, but the fabrication.

I was in Miami about six months ago talking to a Textile Association. When they invited me down to address them I said really I was not a technician; I was not in the fiber business; I was a fashion person. I really couldn’t talk to all these people who are heads of all these various mills around the country because I have no expertise in that area at all. They said they wanted a strictly fashion viewpoint. When it was time for me to go on I said to the person who was going to introduce me: “Are you serious, are they really serious about hearing sort of hard facts, or do they simply want me to give them a little fashion talk and go off and play golf.” They said, no, they are serious about this. So, I said to them that I had recently visited a lot of stores. The store manager tells me, and I get a lot of consumer letters (my picture appears on the front page on the inside cover of the catalogue, and I get a lot of letters directly from consumers) telling me that they are sick to death of polyester double knit and what are we going to do about it. What are we going to do about it? I challenged them. Well, they were very furious and very upset. I told them that polyester used to sell for four or five dollars a yard over the counter and now it was down to $2.00 a yard. In some places you couldn’t really give it away because they had saturated the market and had no sense of responsibility about coming up with something new. They just got too fat for too long, about eight to twelve years.

The whole world was in polyester double knits. What has happened, as you know now, we’re really on a cotton trail, a cotton come-back. Not only that but we’re on the road back to woven. Between both, we’re really back into all natural fibers. I am going to read part of a little piece: “Cotton is king, and it’s never been truer than it is now and it’s going to continue, not only through ’76, but really in the foreseeable future.” After almost eight years of inroads by synthetic knits, both single and double, cotton and cotton
blends, cotton products, have made a dramatic turn around in 1975. Now I unofficially attribute this to the young people who were weaned in jeans and literally grew up in jeans. They just love cotton, love the toughness, the simplicity, and whatever, and never wore polyester double knits. Now they are in their 20's and 30's, and they gravitated toward the whole natural look, everything natural. Maybe they even wear woolen things, the whole natural craze. Also, the industry didn't do anything to keep pace with the newness that could be part of the polyester double knit or single knits.

The thing that we're so happy about is that no other nation has the capacity, the ability, or the productivity in woven goods and cotton blends that we do right here in the woven textile industry, right here in the United States. This revival then of cotton and cotton blends will be a tremendous economic boom to the cotton grower and to the textile industry and the whole U.S. economy. We couldn't be in a more favorable position because we don't have to depend upon anybody else for cotton. The American consumer moved away from cotton over the past 10 years but now they're moving back in droves to such an extent that the mills are really sold up to the early part of 1976. Even the couture houses and the ready-to-wear houses in Paris are giving their fashion blessing not only to cottons and cotton blends, but to all the other naturals, the pure silks and the wools and the mohair. It's really a return to everything natural. This whole cotton craze will be, by the way, year round cottons, quilted cottons, winter cotton, not just cotton for summertime. The way we approach fashion these days is a non-seasonal approach to textiles and that makes a big difference. It certainly points to great economic activity right here in both Georgia and South Carolina, two of the biggest textile states in the country or the world.

Now let me give you one more minute on imports and then I want to open it up to questions because I am sure that there are so many questions in your mind about imports. Yes, we do use imports. I should have checked the precise percentage. I really don't know what it is, but I do know it is considerably less than what it has been for many reasons: (1) inflation; (2) the very erratic economies in various countries; and, (3) the fact that we are going to item merchandising and therefore cannot afford to have eight months delivery time. That might be very risky where the whole fashion might change or the color or the fabric or whatever. So for all of these reasons we have cut back our imports really quite drastically and we're depending more on domestic goods. However, we still have a very strong import program. But we've moved around. Taiwan is a major country where they have a very stable kind of economy. We do a lot of fashion buying out of Taiwan. It's a very large textile area for us. Hong Kong still remains very, very strong and I am putting these even before Japan. Japan used to be very good but, again, their whole price structure has gone so that it's extremely out of order. The other new one on the horizon that that is quite good with all kinds of going things is Brazil, mostly in leather goods, coats and shoes, etc. However, they have a lot to learn on how to make the goods, ship the goods and about all the specifications that we must demand. They really do not quite know how to do business on the American basis yet, but we're all helping them. Italy is on the comeback trail. Italy has been out of the picture for a very, very long time except for a very out-priced category. Actually our imports come out of Japan first, Taiwan, Hong Kong, England, Korea, Austria, all the way down the line to Mexico, and what-have-you. One of our men reported to us at a meeting that they were buying goods in South Africa. What in the world were they getting there? Franklin Stoves. Isn't that silly. You never know where there's going to be a good labor market. All the markets are being switched around and it's exciting and different yet very, very challenging. Now I'd like to open it up to questions. We can try to answer questions or perhaps something I didn't cover.

(Questions are not included for the following answers.)

Answer: You simply write a contract. You really don't know when I am going to go out and buy your blouse. I look at it and if I think it's a good value, I will decide to buy it. Say I want to get 10,000 pieces of that blouse at this particular price
but you haven't divulged to me what it really cost you. I really don't know that the blouse I am paying $7.00 for, you are making a $3.00 profit on. I don't know your profit margin. I really don't know if there is some way we could save, that if I bought the fabric directly that maybe it would come out less. You really go in and buy off the line except you commit yourself. It's not something for cancellation. They know that I am buying 10,000 of that blouse and that it's an honored contract. In the case of Known Cost I say: "I like that blouse, but I'd like to know how much it is really costing you? You want to sell it to me for $7.00, but how much does it really cost you?" You say, "Well, I get my fabric from Joe Blow, I do this, I do that." I'll say, "Well, if you let us buy the fabric we will get it for you cheaper perhaps because we buy from this textile firm, in huge quantities. Instead of buying it at $1.00 a yard maybe we can get it for $.80 a yard." We economize every single element. Instead of bringing the blouse in at his cost of $5.00 we can lower the cost to maybe $4.00 or $3.50 and then bring the total cost down. He's still making his profit and we're making our profit, but we've saved money on the purchase of the raw materials.

We very often will do that. We'll bring in gingham from one country and ship it to another country to be manufactured or we'll have it cut in one country and ship it to another country to be sewed up. All these are techniques and ways of saving money. No one is hurt. The consumer is the beneficiary but each guy makes a just profit. You simply do it in a more economical manner that the individual can't cope with because he doesn't have the money or the resources or the expertise. Because we are knowledgeable and big, we can do that.

Answer: This is a page in a catalogue we talked about that really shows every feature of the garment. Here, we take one page for a garment. Obviously there is such confidence in the garment that they build up all the features so that a customer would know what he's getting, why he's getting it and all the individual features that went into making the garment that made it extremely worthwhile. Another strategy is the emphasis on price and value so that you get the price orientation.

This one is a "Wards best buy selection" and it tells you why it's the best buy. Again they've selected the three best selling numbers. It really billboards it so that you don't have to browse and look through to know that this is a super value. Everything in the catalogue is a good value but this is a super-duper value. And maybe instead of taking one kind of mark up, they are willing to take a low mark up and sell more merchandise if we think it might generate additional sales.

This technique has one fabric in three different length of shorts, maybe a selection of three colors. These are classic and basic. One idea can generate multiple sales. If they like the garment maybe they will buy more than one color or more than one length.

This is a wardrober that sells for $28. You have the multiple wardrobe—the jacket, the pants, the skirt and the top so that again you do get a value approach but with a fashion approach, particularly during the period of transition. Do they want pants, do they want skirts? We found that they would buy a skirt if it was part of the package, part of the wardrobe, but they wouldn't necessarily buy a skirt by itself. This is another way of approaching price and fashion and giving a little wardrobe approach to the merchandise.

This is strictly a fashion approach—the sweater look, the twin sweater, and the two most wanted colors, the sweater coat, the new outer wear looking sweaters with it's own matching scarf and sometimes a hat. This is a straightforward fashion because there is no attempt to say this is a sensational value, a good value but not necessarily a low value.

Or with this one, a customer can buy this top or this skirt or a pair of pants and hopefully other things in the catalogue or in the retail stores that blend and go together with this. It is a color coordinated separate, each one standing totally on it's own so that a customer can let it become part of a wardrobe that she already owns but wear it looking marvelous as a total outfit.

The young junior look is a totally different change of pace. The tendency is to have the grooviest
looking pants, or the grooviest looking sweater. Because it has a totally different customer, it is a different point of view, different models, different merchandise, different attitudes, stance, etc.

Then, a page from the men's wear—this shows the California look in both coloration and the leisure wear suit which is a whole new area of great fashion interest and sales interest in men's wear and also color coordinate separates in men's wear. This is a straight fashion approach and also a regional kind of fashion that comes from a particular part of the country.

This is one of the coats, made in Taiwan, on the cover of the catalogue. This is a butter-soft, real honest-to-goodness leather and is extraordinarily beautiful. Inside this is the way it was shown; the short coat and longer coat version. Our finest. Again it really generated fantastic sales.

This spread and the next spread also show design merchandise for the Pan-American games and the Olympic Games. We did three collections for the Olympic team. The games took place in Mexico City. When the collection was worn it met with great success. That has all kinds of stories to be told about fitting, just like fitting an army, all different kinds of shapes and sizes, different weights, great big muscles and chests, etc. Very few of them are average in size. All had to be fitted on the spot within a couple of days. Those are some of the merchandising strategies. It's pure fashion, straight fashion, prestige fashion as well as all the other strategies of specification buying, or price approach or the multiple package approach.

Answer: They are doing some business now in the Republic of China but not, as far as I know, any of the fashion goods. I don't know the line but I do know that other retailers have been in there and they're doing some. A lot of this, of course, is done through Hong Kong right now. Even though Hong Kong's lease is up in about 26 years, and they don't know what will really happen there, it has enormous potential and business is being done there right now.

Answer: We do have outlets and clearance bargain rooms strategically placed in the various houses around the country. They just keep marking catalogue items down to the very end of these various clearances until it's marked down to zero and that's it. There is always a value point at which it will sell. If it was damaged goods, they burn it, or they dispose of it, or at the very end give it away.

Answer: The only difference is that what you put in the catalogue has a six-month life. When we cover the spring, you will have early spring goods right to dead summer goods. In the meantime, we have additional books, summer sale books, back to school books, Christmas books, all kinds of interim books. The techniques, the value, everything is the same and, as I stated, it's the same buyer. Some of the main things also go into the retail stores except they stay very, very briefly, then they are marked down and out. The merchandise in the store is always current and seasonal. The catalogue is a trend season in the sense that it is total spring and summer or total fall and winter. That makes the difference.

Answer: There is another problem aside from that of producing enough of natural fiber. How fast can they gear up production in wool? When all of this knit wear came into being they jumped to other machinery. It's going to be very tough to get back into the swing and make it available. I know that sheep growers are doing something to speed up production. You probably know more about that than I do. I know that the whole world industry is doing something to make more wool yarn available so by the time the machinery is back in action the yarn will be there. The consumer, as you know, wants everything to be care-free; so it has to be washable wools which they are going to call super wools. Fortunately, right now the trend is all to the crinkle cotton and Indian gauzes and things that have a fashion of looking wrinkled and uncared for and unpressed. Probably perma-press is going to suffer for a while but everything absolutely must be carefree. No one is going to start sending things back to the dry cleaners or really start pressing to any great degree. There is a
very small portion of the public that will be willing to do that. So it's got to perform. It's got to have integrity, honesty, and performance.

**Answer:** No, as a matter of fact, the chains worked very closely in this connection. I'll never forget the morning Dick Abbott said to the buyer, "I will not allow you to buy one piece of merchandise (and he gave a date six months or eight months out) that does not have company affixed care instructions. Permanent care instructions came before legislation was applied. We took the leadership in that. We made the labels and did a great piece of research on that. Then when he went and appeared before government he said we are already doing that. That is true of flammability and many other things that we know are desired and wanted. We need a reasonable time to convert and to get resources and to get the buyers and everyone on that wave length. We still have a long way to go as far as flammability is concerned. Part of it's price and all different kinds of reasons, but we have a great sense of responsibility and awareness in that area. All three chains could work together because we buy from many of the same resources of fiber and fabrication.

**Answer:** I think the fashion industry has such ingenuity that as soon as they see there is something that is wanted, for example, polyester double knits, they could go on with that forever. All of a sudden they see a decline in interest and sales, then they turn around and change it. For a while there is a struggle when you convert from one thing to another and certain limitations, but as far as limiting it in silhouette or limiting it in fabrication, no, because remember they're always working three to five years out. Our buyers are working with DuPont and all their raw material people with things that are in the incubator stage. They don't wait until they are going to buy it for next spring or next fall. It's very far out into our program and that's why we have people who are researchers who are involved with the procurement of goods. They're not buyers. They simply are the ones who are researching fiber and fabrication to know when it's going to be used. It's almost a commodities market. We couldn't afford not to be in the proper fiber or treatment of fiber if we knew it was going to be a necessity. Awareness and working toward that end are always there.

**Answer:** The Paris collections are always interesting but this time there was really a major change. We knew about the fabric change, so we weren't too surprised about that. There's an enormous amount of pure silk from the very beautiful chiffons and the sheer fabrics to the raw silk that looks like cotton. However, the real big change comes in the silhouette, the whole new shaping of the dress. First of all we tried to get our consumer to wear the very full looking silhouette. That really did not make history in our sales records. Some of it sold but most of it to young people. What Paris was showing was the tube which is essentially a straight dress, slightly below the knees with slits on the sides. Sometimes the slits go all the way up the sides like a tabard. This tabard has two strings and it ties and wraps front and back and then underneath it is worn another dress or sweater, or pullover. More likely the tube or tunic is worn over pants. That's the newest look—the tunic or the tube worn over pants.
Good afternoon. May I add my welcome to Atlanta and to Rich's. We are delighted to have you as our guests. Quite frankly I am flattered to death to have been asked to participate in your meeting. I am still wondering why. Mary Ann Zentner asked me to speak to you on visual techniques, obviously, in terms of fabrics and apparel. That’s a very broad subject, for within the spectrum of merchandise classifications perhaps 80 percent are involved in fabric alone. I have to talk in terms of the department service because it’s really all I know. If you omit house wear, china, glass, decorative accessories, a few fashion areas, jewelry for example, virtually everything else is in part, if not totally, concerned with fabric. That covers all apparel: men’s, women’s, and children’s; linens; drapery, upholstery, dressmaker fabric; furniture, even carpeting. Yes, our job of merchandise presentation becomes a preoccupational road to fabric. Not alone how it looks, what color, what pattern, it’s performance standards, it’s feel, but right now it’s news making characteristics. The fabrics this year we think are real news makers.

For after years of proclaiming the wonders, and they are wonders, of man-made fibers, after years of names we all take for granted now, like Cellanese, Orlon, acrylic, acetate, nylon, Herculon, polyester, Dacron, and triacetates, it’s almost a forgotten joy to be able to say cotton, 100 percent cotton, or 100 percent wool, or linen or silk, those four beautiful versatile God-given natural fibers. We think we have come the full cycle and we are glad. Of course, no one will ever be able to abandon care-free polyester double knits, no-iron kid’s clothes, pre-washed, pre-shrunk, no care denim or no-iron sheets. Why should they? But isn’t it great, ladies, to be able to indulge yourselves again in silk, or if your budget permits cashmere. They haven’t been around much. But fashion today, we think, is enjoying a return to refined elegance, not dated, not stuffy. For while the fabrics are old familiar friends, we think their use is very upbeat. Very strong in this upbeat tide is the opportunity for self expression. An opportunity made possible by an awakening on the part of the designers to a multiplicity of life styles due to the fact that the consumer, you and I, dislike dictated molds into which we are expected to fit. The result: no longer is there a good little all-purpose dress. Don’t forget your pearls, ladies. But instead, so many exciting parts and pieces for all ages, male and female, that we think wardrobe building is limited only by the individual’s imagination or her budget.

Now that is where individual merchandising steps in. This is the technique that explains the fashion game as you have seen it encountered today: this shirt, this skirt, with this sweater, this jacket. By the time you add jewelry, handbag, shoes, scarf, we believe we have gently suggested a costume, this look, not this item. That is a technique that we employ for men and children, as well. Rarely do we display one item alone. Someone recently acclaimed the return of the manikin as the very best piece of equipment for provoking the “I wish I could look like that” attitude.

We at Rich’s are firm believers in fashion shows at all of our stores, from small shows like today, to informal showings during luncheons, to our once a year Broadway like production “Fashionata” that plays to almost 5,000 fashionable people at the Atlanta Symphony Hall. It’s fashion on the move.
in action, for so much of the excitement in the news of fashion and of fabric, we think, is its movement. Our dedication for presenting what goes with what isn’t limited to wearables, however. What is more exciting or offers better designs, for example, than bed covers and linens? The challenge to mix or scramble or for that matter to use sheets for just about everything but covering a mattress, we think, is pretty exciting. So we show sheets in use, in creative settings, crammed with ideas for our customers to quite frankly, swipe, because we hope in swiping them they will have to buy the parts to make the idea come true. In home furnishing there is no substitutes for a complete room, any more than for a complete costume. In a complete room all the parts and pieces work together to make a very positive statement. Fabrics of course are the most dictating statement.
My topic today is about evolution through revolution. Located about 100 miles from where you are sitting is the birthplace of the tufted carpet industry, Dalton, Georgia. We are at the foothills of the Appalachian mountains and in a very beautiful section of Georgia which I hope many of you will visit if you haven’t already. After 30 years, Dalton is still the center of the tufting industry. An Indian friend of ours from the Far East says that he thinks we have been so busy growing as an industry that we don’t know we’ve been born, which is more or less true. The oldest known carpet is in the Hermitage Museum in Leningrad. It was made about 500 B.C. and was found in a frozen tomb of horses in the northern part of Russia. It’s a Scythian tomb. The Scythians made mostly jewelry and small things. It was from this civilization that this 8 foot by 8 foot hand-knotted carpet came. Now we know if they had that much expertise in 500 B.C., then there were carpets made long before this. They just don’t hang around, you know, they deteriorate. It’s believed that the first floor covering that was not dirt or whatever, was formed in the beds of animals as they shed their hair. The hair compacted under them as they made circles to lie down and sleep. After a while, that becomes a felted carpet, so to speak, and can be picked up and moved.

Very old carpets are either felted or hand-knotted or handwoven. The fibers were wool or other animal and vegetable fibers until the 20th century. In 1930, in the hills of north Georgia a woman, naturally, made a bedspread and sold it for $2.50. This got the attention of other women and they got interested. They started to make bedspreads. The men saw the women making money and what do you think they did? They went into it, too. It was more lucrative than being a telegraph operator for the railroad, or a grocery store owner or clerk or whatever. As soon as the men got into it, of course, they started taking as much work out of it as they could. They made machinery which would produce the same effect as the hand tufting does. In a very short period of time there were machines that worked the same way as your sewing machines, only instead of having one needle that sews a row of stitching and holds two or more things together, now there are up to two or three thousand needles in a row. You can imagine how much noise that makes running. It will tuft a carpet up to 15 feet wide. Most of the carpets we make are 12 feet, for screen printing especially, but we can tuft 15 feet, for the Axminster, Brussels, Wilton, Velvet, Tapestry, and Chenille kinds of construction. Now we’re talking primarily about tufting and I will dwell on that because this is really what we are into.

You’ll see on the wall behind me some very fine heavy quality contract carpets that are screen printed. They have all the beautiful qualities of woven carpets with which you are quite familiar without the cost, or the slow delivery, or the many other things that have got to come along with the acquisition of woven carpets. Tufting now dominates the carpet market, about 90 percent of all carpet made.

The real mechanized version of tufting started in about 1948. We are 90 percent of the carpet industry and there are several reasons for this. For one thing the price; you can run a tufting machine
so very much faster and better than you can weave. You can't get people to run looms. They are very difficult to run and they require long apprenticeships and a lot of fixing all the time. The tufted carpets are durable. They retain their appearance after wear; they are available quickly.

We say that we operate an emergency curb service design group because we work so quickly.

Tufting is the most revolutionary single development in the history of carpets and it happened 90 miles from here. In 1946, in the United States, there were 52 million square yards tufted and in 1974 there were 793 million square yards. There are 15 times more tufted carpets made now than were made in 1946. For those of you who like statistics, I think that's pretty interesting. The wholesale value of the carpets is now three billion dollars a year. Tufting is home grown. It started as a cottage industry. It is done by a giant automated machine and it uses four elements: yarns, backing, latex and secondary back. In 1975 there were 400 manufacturers of carpeting, just 30 years ago there were 15. You can see why its available for so many more people. It's a much bigger market. I have bought it at 75 cents a square yard, if you can believe it, and you can go up to $500 a square yard.

Most of the tufted carpet is nylon. In 1975 tufting accounted for 93 percent of all carpet made. At the beginning, everything was solid. We were so glad to get it cheaper we didn't care. Now we have a loop, cut loop, high and low pile, and screen and roller printing for patterning. There are knitted carpets, braided and hooked, blocked, needle punched, bonded, and hand crafted carpets. Each of these categories represents some percentage of the industry but the tufted is the 93 percent figure, so you see the importance of it. One of the carpet manufacturers likes to say we were making plain vanilla until 1965 when the first real patterning started. We had had some high low patterns before that, but screen printing came into being about then. Europeans say they make the machinery and we make it run and that's just about what the truth is. There are about 30 screen printers in the United States now and probably not that many in all of Europe put together, but they make the machines in Europe. We had a matrix break down on a machine the other day and they had to fly one from Austria. I mean that's just an example of how we depend on them for machinery.

As I said to those of you whom I talked with before today, what we're really missing in the carpet industry is education. That's why I am here today. They told me I had an audience of people on the eastern seaboard of the United States who were interested in developing students in the textile design art area for a good profession with a good future with a good salary. I can promise you that.

There is one college in the world where you can get a degree in carpet design. It's in Kidderminster, England. I have been there several times; in fact, I was working there last year. They have just changed it from a two-year to a four-year course. They have new buildings, new facilities, and they will now have a four-year program in carpet design, but they do not have screen printing. So I am extremely interested as Chairman of Styling and Designing Advisory Council for CRI, in encouraging colleges, or if not the college at least the professors of the area, to tell people that we have the need. We would like you to get interested enough to put bits of information that we can furnish you into your program, and then from that, possibly, to tie into a program like Georgia State College will be introducing next September. This is new information for those of you I have talked to before. It just happened recently. They will be tailoring a program for the next year where a student can come in and work between Georgia Tech and Georgia State in Atlanta for a four-year college degree program and apprentice in the industry with accredited companies. There will be printed materials and the program will be tailored so your college, if it wanted to offer even one quarter or part of a quarter, one week, one day, could communicate with the University of Georgia System and receive materials that will be accurate and very usable.

There is not a stylist or a designer in the industry that I know of, and I know most of them, who is trained as a stylist and designer for screen printed carpet or for carpet even. You are trained in a
I have been apprenticing people for 25 years in my studio; we work three studios now. I've had many very good artists but I have never had a person trained to work in screen printing carpet. I've found out there is just not a place to be trained. You get your basic education but then you are not nearly ready to produce. You need at least six months actually of apprenticeship in the industry. Right now 20 percent of patterned carpet is screen printed. It's projected that in 1980 40 percent will be. So we've estimated, by polling the industry designers and stylists, that we will need 30 designers a year for the next 10 years.

Of course, we're figuring about half dropout. Do you know why? This is a very tender subject. I can't tell you why and I don't point any fingers, but I have spoken at a good many colleges and I've worked with a lot of apprentices and designers and I have never found one who wanted to work for industry. This is true. They are there because they couldn't maintain themselves in a studio, or they have to make a living, or they were divorced and they are no longer supported by other means. There are many reasons they come to work in industry, but not willingly. I want to challenge you all to begin letting students know that industry is pretty neat. You have to learn to like it. I am not kidding. You have to learn to like almost anything. Did you like okra the first time you tasted it? You really didn't, but a teacher can affect a student's attitude in a moment about whether they like industry or not.

In Interior Design, which is a field I am active in, I find many of the teachers are what we in industry call "drop-outs" from industry. They hate industry. Without meaning to they say, "Oh, I wouldn't do that," or "I wouldn't go into industry, I would go into something else. You just bleed and die. It's just not worth what you go through emotionally." I am not saying this about everybody but it's a very over all common thing. So I want to say to you that nothing is all that bad. You even have to learn to live with your husband, you know. Nothing is perfect and you've got to make a living. This is a very good way to make a living. You have to center yourself and keep things in balance, of course. The machines can get the best of you many times but it's very exciting when you get the best of the machine. It is. It's so thrilling, you know, once a year when you make the machine do what you wanted it to.

When I was introduced to the screen printed carpet area, it was because the company I was working close to wanted to put a screen printed carpet in a hospital I was working in. I said I wouldn't even put that in a basement, you know, where you close the door, it looked so bad. This was about seven years ago and it was pretty bad then. It still is not as good as it's going to be as you will see from the samples. Some are beautiful, some are not so beautiful, but they sell. You know there are some concessions you make. My point is that when you tell a machine that runs at 10 to 30 feet a minute what to do, you really are affecting the lives of a lot of people. You have an opportunity to do very beautiful things. You learn the machine's language. You know you don't go to Italy, where many of these slides were made and understand what everybody says. The first thing you do is try to understand the machine. I can't read any of the technical things about machinery, but I have watched it long enough that I can almost predict what's going to come out on the other end. And one of my very good friends from Germany, who makes machinery said to me, "For Heaven sakes don't learn any of that technical stuff, it will ruin you. You will think you can't do things that you can do if you don't know the technology." It's like the engineers say, "The bumble bee doesn't know that he can't fly, so he flies any way." And this is one of the great things about being in the area I am in. You're always doing something that can't be done and now and then it works.

There is a tremendous opportunity. What we need is a blending of art and design, machinery, manpower, materials, money, management, and as I said understanding of the machinery and making it work. We are working with beauty. The favorite thing of one of the people I work closely with is to say that I am an idealist. He thinks that's a real put down. That's about the worst thing he can say about me because in industry if you are an idealist you're sort of far-out in left field. He does it just to get my dandruff up and we make a discussion
screen printed industry at a price for everybody and reasonably. We're creating, we're recognizing, stimulating, and popularizing creative excellence in industry. You can do that if you have enough patience and if your life lasts long enough.

I go to a lot of career days for colleges and high schools and one of the first questions they ask is how much can you make. You can make, as an apprentice, $8,000; to $50,000 as a stylist designer. Some make more than that on a commission basis. Usually, the guaranteed salary is $8,050 a year. The stylist and designers are different. But the real criterion is that there are lots of people in the world and there are so few stylists and designers. They are needed so critically that it doesn’t matter too much whether you like it or not if it sells. Right now the screen printing is selling very well.

One of the things that I want you to realize and to ask about is a Smithsonian Exhibit in 1976–77 which will be traveling America. It's called "America Underfoot." If you want to know about it write: Ms. Quinton Hoglund, who is the Exhibitions Coordinator for sites, Smithsonian Institution Traveling Exhibition Service, in Washington, D.C., 20560. This is coming together now and will start traveling next March or April. We hope you will request it in your school. The catalogue, we hope, will become a sort of a textbook for the industry.
I will give you a brief rundown of what we're doing at West Point Pepperel. We have five printing machines built in Switzerland, three rotary and two flats. We're printing in the area of 1,030,000 to 1,000,200 yards a week ranging from 42 to 108 inches wide. We run from 50 to 80 yards a minute on these machines.

I came into Auburn about 18 months ago. Gary saw the need to get his students out of the classroom. We wanted to bring them over to the plant environment to see what it was all about. We gave them a general idea what goes on. We're receiving our designs from New York. We do not create the art work that is done in the studios. Materials are gathered from European companies, from Japanese companies, from all over the world. The design people in New York go ahead and choose the designs that they think will be commercial, then they sell them to the customers: Penney's, Sears, Sax's 5th Avenue, Macy's, all of these larger stores. When they have a sufficient number of yards ordered, they will send the design down to Opelika.

On the table is one of our newer creations. It's a Betsy Clarke juvenile print, or it will be when we've finished it, the Holly Hobbie type thing. I am sure you've all seen. This particular pattern consists of 10 screens which is rather a lot. We try not to go that many. Six is an average on screen printing. However, this particular time they came up with this design and they felt that it had to have 10 colors to do justice to the pattern.

We have color separation artists who will draw on acetate for each color. What I am showing the students here is the layout of the design that came to us in sections. We will montage it back together. These things were created in Oklahoma where this Betsy Clarke person does all of this type work. It was mailed into us like this. We're explaining to the students what procedures we're going to take to get the best results, the quickest way, the most economical way.

Here again we're still in the art room. Trained color separation artists are just not readily available. They just are not available. These people come in and they really don't know what it takes to get the design onto cloth or onto carpet. We have to take these designs and modify them so that they will be practical. They have over-printing colors that will contaminate and give an awful mess when they print up, impossible to keep in register. We have to advise them and in a way give them some training too. They work pretty well with us, but they're limited. There aren't enough of them. Certainly there's a real opening in the textile business for good, stylist designers. Bear that in mind if you feel that that's what you want to do. There are openings.

The industry is growing and within the next five years they're projecting that the sheeting business will double itself. Last fiscal year, we printed 45 million yards of cloth. They project by 1980 we will be printing 90 million yards. We're talking about a doubling of production. The openings are there, not only in the styling field but also in the merchandising field. We need more people to get into this field. We feel in the case of Suzanne here that when she returns to her homeland the information she's been able to gain at the school and through the plant will stand her in good stead. With the experience she now has she should,
hopefully, be able to come up with a pretty decent position.

This is what we're trying to do for these students. We want to bring them in and let them see what industry is all about. Here they are stomping all over the floor and they're rolling in this dye and making a big mess. They are not really equipped to go out into the world, as it were, and make it in the rat race. It's tough. So they can come and see our mess and see how we roll around in the dye and it works very well. It's a fantastic situation and we Pepperell people are so excited to be doing this.

In order to expedite this particular pattern, which has eight colors, eight screens, we were able to put the design in our process camera and color separate it using color filters. This saves a lot of time and gives you a more accurate reproduction. With this design, to sit down and draw these eight colors would take about 40 hours. We put it on the process camera and we can separate the thing in four hours. We've saved a lot of time, a lot of expense, and this is the name of the game. Hurry up and take your time. We need it yesterday. Everything is a big rush to get on the market. You've got to have it meet the deadline. These stylists mess around in New York for three months deciding what they are going to put in the line. Then a week before market week they hit you with a design like that. We need it next week. Here is a positive that is being photographed. One of our retouchers is filling in with the speed-opaque.

Here we got away from the natural position separation and we've made a negative. We're pinholing this negative prior to taking it to our step and repeat machine where we will make a multiple of repeats. We have to cover a piece of film that measures 110 inches long and 36 inches wide. When we get the design it may only measure 12 inches square, so we have to repeat like a block printer until it covers the whole film.

Here we've moved on. We're in the dark room now and this piece of equipment is the step and repeat machine. We take these negatives, place them in this copy holder. On the bed of the table is a rubber blanket. We will repeat the motifs out to the predetermined setting that we want and we will cover the whole film. Again, if we've got eight colors, we will have eight screens. This is the type of thing that the students found particularly interesting. They're limited to one sketch and they have to repeat it themselves. We've been able to help them in this by using our photographic equipment. As Gary pointed out, it saves weeks of laborious drawing time. That's where it's all at. You waste most of your time in your separation and so any way you can speed that operation up is good.

This is the lens end of the camera. Steve, our camera operator, is setting it up. You'll see the other end of it in a moment. That's what the copy board looks like. We are taking a design and we're going to resize it. The designs, when they come to the plant, are usually not the right circumference to fit around our screens. The screens measure 92.4 centimeters. For the most part, we work on the metric system. That's something to bear in mind as you get into the textile business. They are switching over and using the metric methods in weighing dyes and in measuring screens and so on.

This particular design was about two centimeters short of the size we wanted. We placed it on the copy board and we were able to enlarge it and color separate it at the same time.

This time we come to the screen itself. We're going to photograph the film that we have now made. We are going to transfer the image from the film to a perforated nickel screen that is about 115 inches. We will take this film to the screen and these lights in back will be turned on. The machine will rotate and transfer the image from the film to the screen. The areas of the screen that are not blacked out by the film will become hard and will not separate. The areas which are being covered up with the black image on the film will remain water soluble. They will wash out in a tank of water.

We expose the screen about five minutes and take it out and immerse it in a tank. The yellow looking areas of the emulsion have not become hard to the light. We use mostly 60 mesh screen in our
operation. That means 60 small holes to an inch. On the inspection stand, there is a close examination of the screen to check for imperfections, to see if all the emulsion is out of the holes and everything is set before we polymerize it. We take the screen after it's dried and place it in an oven (we refer to as the polymerization chamber) and heat cure it for two hours at 350 degrees. This heat sets the emulsion onto the screen. Under normal conditions it will not separate. It can be removed using phosphoric acid, but it's highly dangerous and not recommended.

We also, as I mentioned earlier, have two flat print machines. They serve a very useful purpose in the operation, mainly for cross-bordered type prints where you have a sheet that will be printed only on one end. This you're not able to do on a rotary print machine because you're limited to the repeats. A 92.4 centimeters screen will repeat every 36¼ inches and the 64 centimeter screens will repeat every 25¼ inches. We're not able to put these particular patterns onto the rotary so we go with the flats. Here one of our people is ruling out the area of the screen that we want to print. We use what we refer to as the reversal method, the same as they do in Dalton. We take the screen and expose it using negatives rather than positives. The emulsion separates from the screen after exposure and we lacquer over it with a two-part lacquer that comes out that green looking color. Then we have to let it set. We remove it, usually, with regular household bleach, sodium hypochloride, and with a high powered gun that will blow out the emulsion from the working surface. That screen will stand up and we can print in excess of 100 thousand yards of cloth. With the other method, the European method as it is called, you would be lucky to get 5,000 yards. It would break down. The pigment dyes, the grit that's in it, the constant friction will cause the screen to wear and the emulsion will break away. It was found to be expensive and very inconvenient, so they came up with this system and it's really a good system. It prints from now on if you can look after it.

Here are some of our swatche's types of prints that we've been doing. We've moved away now and moved into the print operation. The students found this to be very interesting because now they see these beautiful designs put onto the screens. Now they are able to see them come to life on the cloth. This is really something of a highlight, really it is. They just love to see this happening. It comes to life right before your eyes.

What we've got here is one of our color mixers in the color kitchen. He's getting a formulation ready and he's showing the ladies what's in this formula to get this particular dye. We mix them up in 55 gallon drums and if we don't have heavy coverage it may last all day. Some other patterns last 45 minutes. We're constantly running back and forth to the machines with such heavy users.

Here's one of the Boozier rotary machines from a different angle. It has five screens to it. You can see the screens to the left and the finished cloth, which in this particular case is 42-inch cloth to be used for pillow cases, running into the pre-dryer. It will come out at the other end of the machine which goes to a temperature of about 350 degrees and it's heat set. When it comes off the print machine we will take it over to the finishing operation. It will be finished and sent in rolls to Abbeville near Dothan, Alabama. It will be cut and packaged and shipped out to the warehousing people all over the country. We have warehouses in the West Coast, we have them in Texas, we have them in Chicago, and we have a large one in Abbeville.

We have one of the flat printers now. This particular design is what we refer to as a "King Pillow." It's for a King size bed and the repeat on that is 45 inches. Again we do not have screens, rotary screens, that size, so we have to put these on the flat bed printers.

That, briefly, is what we're doing at West Point Pepperell and how we're trying to help the students to find themselves something as they get out of school and get into industry. There are many potential areas that they can get into other than designing. As I said before, there's a market in merchandising. They are hungry for people. My top people at West Point Pepperell say to me all the time, "Do you see anything good coming up on the horizon for Pepperell?" and I say "Yea, they
got plenty of good talent, they really do. A world of talent over there and we've got to tap that reserve, get them, not necessarily into our operation, but into an operation." That's where it's at. These people can go a long way. Some of them, no doubt, will leave the business. Others we hope will stay in it and become the background for the future.

Mr. Gary Trentham, Assistant Professor
Department of Consumer Affairs, Auburn University, Auburn, Alabama

I was trained with a Fine Arts background. Industry was a very bad word and you didn't really talk about it. Those people, strangely enough, now are writing me their envious letters. I am sure they would like to change places with me but I don't want to leave. Anyway, I knew nothing of industry until I came down here. One of my students encouraged me to come over and see what it was like. I didn't know what it was going to be like. It was such an amazing thing; I had no idea what to expect. I had to go and lie down in the car later just to recuperate from this mad house of things I saw. It all has been just as new to me as to the students. I think this relationship that we are getting together with the industry is something wonderful to work with.

It's been a little bit difficult to organize what to tell you. We do so many things everyday, running back and forth, that when I get ready to write down things I want to tell you, they might seem very mediocre to you, or very unimportant, but they all fit together in sort of a pattern. Now, the most impressive thing is how much time West Point Pepperell wants to spend with us. Even though we're very small and we think of them as so big, they are constantly doing anything for us they can. We are raiding their garbage cans constantly, getting things that they throw away that we can live on. They so willingly give of their supplies and their time and everything.

Today we'll try to organize some of the things we've done. Certainly it's not the end of what we're doing, it's just sort of breaking in. I'll show you a few home made movies of what we're doing at the University and of the students' work (which we have on these two racks here). Mr. Duffy will give his industry response about this venture, the cooperative kind of thing, and then the students will hopefully, say what they think about it.

We really have two areas in Textile Design. One is in Weaving and Constructing and one is in Printing and Dying with which I have my experience. That's what I deal with and, of course, the one we're dealing with today. I see it really as three kinds of things. I don't think we can separate one from the other. I am, of course, very interested in a fine art product where there are fabrics designed, one of a kind really, to use as art objects. With these students who really fit in, we do a lot of exhibiting and, fortunately, have had very, very good luck so far. These things are not a craft anymore but they are considered art objects and as much a part of your life as a painting. Then of course we have the functional viewpoint where people doing construction, clothing construction, will want to make the fabrics they learn to print or dye into functional garments, which I think is very, very valuable. In the last two years or year and a half, we've also been into learning more about industry and working more with it. I don't think
you should say that one is better than the other particularly. The wonderful thing that we have is that we aren't just one approach. We're not snobbing ourselves away saying we only do fine art kinds of things. We are really interested in other areas. That is essentially what we've done.

Our students don't really work in industries yet but Mr. Duffy will explain to you all the things they have done for us. At least when they get out they have seen as much as industry is doing at this point. We are allowed to go in and see everything changing. They get to see a design when it's unpacked from New York. They get to see it change to acetates, then to the screens themselves, and then being printed, the whole point of the whole procedure here. I think this has made us a more unique kind of place to be. Hopefully, these students, even though they're not really working in the industries just yet, will see what works for industry, where they have problems with the designers. Sometimes the designer has ideas and they don't know how they are done. Hopefully we can get that kind of thing together, to understand the whole process, not just do a beautiful design and forget it. They will know how to control everything.

STUDENTS

Suzanne

I guess I can talk a little about why I came to the States. In Argentina, there are no courses offered for textile design as such. You can be a textile designer by getting scholarships, going over to England, Switzerland, any place in Europe and also the United States to go ahead and get a career as a textile designer. I am doing this now. That doesn't mean that in Argentina we don't have places where you can work. There are many, many companies as big as West Point Pepperel that covers almost everything in textile matters, from the threads and yarns and afterwards the fabrics and also the printing processes. There are also some smaller ones that buy cloth like silk and print scarves and ties. There is a wide range of big companies and smaller ones where people can work. People interested in getting into textile design can get a job very easily.

Also, there is a possibility of organizing courses for textile design and that was the main reason why I came here. I want to go back to the school where I studied and then build up a textile design department. But I don't think I am going to do that. The government changed in Argentina and so I lost my job. Afterwards came another one.

My experience here in Auburn has been really wonderful. I have learned not only textile design but so many other things that happen when you go to another country to study. Probably I am going back home with a lot to offer. Working at Auburn University has also been wonderful. From all the courses I took, I have learned many, many things. With the proximity of the West Point Pepperel screen printing plant, we have been over there several times since Mr. Duffy has been working over there. Each time I go over, I learn something different. It's an experience to go over to West Point Pepperel. There are so many things that we can learn from them. If we are interested in getting into industry as textile designers, we learn what the design is supposed to be to be suitable for printing, how many colors are suitable if we need complicated designs, or how can we do the color separation. Also by learning their methods, we can also design the drawings for those purposes.
Last year, early in spring, we had a luncheon with Mr. Duffy and we learned about available jobs, what we can do, where we can go. There is also an opportunity for me to get a job over in my country because I have been trained here and also because I know how a plant works in the States. I consider the training I got from Auburn University to be highly valuable together with what I learned from my frequent visits to West Point Pepperell. I believe these things have opened and broadened my horizons for me.

Lucy

The part that I am going to talk about is the importance of having feedback from industry as far as the student goes. After rolling in the dye for several weeks or several months you like to show your work. You want to let the industry, as well as the public, see what the school system is doing in the way of fine arts as well as in the way of consumer-oriented products. The Consumer Affairs Department of the Auburn school has the apparel arts show which includes textile design as well as garment design. That's really the area that I am in as far as what textile design has to do with the garment and how it enhances it or detracts from it. We also have a very good selection of judges for the different areas. Mr. Duffy was a judge this year along with Mr. Angle, manager of an exclusive shop in Birmingham. Through this, the school shows industry that it's open to the public as well as to people in the industry and it gives us a feedback from the judges. They can tell us what things to do and to continue with, and what things we need to delete for a consumer-oriented product.

There's a million more shows that the student can enter and they're all judged or exhibited on a professional basis. It's a really good experience to be able to be in a situation where you can do that. The Alabama Craftman's Council has a travel exhibition, and they choose garments. The dress that I'm wearing, that I did in class, is the first garment they have chosen as far as I know. Most of the projects are either woven, constructed or painted. By constructed, I mean it would go into pottery and things like that as well. This one was one of the purchase awards that won and it will travel around the state and, I believe, to some of the exhibitions around the country.

There are also exhibitions and things in other parts of the country. There's a big one called Screen Print One and this will be at the University of Kansas. Things like this really help the student get contacts with people from the outside the university. It makes it more interesting.

The student who will later go out into the industry has a better idea what to expect, the things to do and the things not to do. I think it's really a valuable thing. Different organizations and industries have made this available to us.

Mr. Trentham always goes into a lot about inspiration. When you think about design, you think you just sit in a little room and you draw some things and it all comes from inside your head. It really doesn't. It comes from everywhere in the world. I think that course really taught me more about that than anything else. I had no idea, you see, when he was talking about garbage, what you can see in rotten food. It sounds awful, but if you really look at it, everything is beautiful.

One of the other things that we do is go to the architectural library. They have a great collection of books that we don't have in the main library. This design came from an architectural journal and it was an Art Deco motif on a building that was done in New York City in the 1920's. All it was, was a little black drawing. The black is the line of the motif, kind of a scale drawing. It was one little pyramid thing like this. All the black was the drawing. I filled it in and made it three dimensional to fit the human form. I didn't really know what to do at first and I kept drawing. I went to see several other teachers and I came up with this. Each one of these is separate, but the only design on the building was just the black.

Thomas McKnight

If we take the title of this program, A Cooperative Adventure, it immediately brings to mind a give and take situation. Here we have it giving the best
of both worlds. On one hand the fine arts approach from Auburn University and then, on the other, the technical commercial aspect that we get from West Point Pepperel. Let me just take a moment to summarize this program for you. Many things come from West Point Pepperel in the way of technical assistance. I think Mr. Duffy has made light of the free goodies that they give us to work with. We raid their garbage bin. Making positives is a tremendous assistance. They make available the creative lab situation, as you saw in the slides, for us to go over and see how it’s really done. Mr. Duffy’s guidance in formulating courses will be a very important step for us as an educational institution. We can offer courses that have not only a fine arts approach, but bring in the commercial, industrial aspects as well. We learn what makes a good design profitable as well as artistically sound. He also gives freely of his advice and personal time when he comes over to the apparel arts show and judges that, or gives ideas as far as career possibilities at the luncheon that Suzanne mentioned.

We also have something from Auburn University. We are able to help students with a fine arts approach to textile design broaden their horizons as Suzanne would say, to expand their concepts of what creative textile design is and how it can be done commercially. What are we going to do with this background? We can sit at home and draw and that’s just fine, but as Mrs. Rhodes said, for $6,000 a year you cannot live. This is what we offer to West Point Pepperel in this area.

Now if we think of this program, it’s sort of a cake, a very lovely cake. We have the ingredients, the things from West Point Pepperel and those from Auburn. Mixed together we have one over-riding aroma, shall we say, that comes from this. Beside all the things you can list, the good things, the positive points that come from this, there is the spirit of this venture that we are two institutions working together for the betterment of the students, for the future textile designers of the world. So often, I think, we see big business as hard and cold, unfeeling, only caring for the dollar. Here we have the essence of corporate responsibility. Not only does West Point Pepperel glean from the community around it resources such as the labor force but they return to the community something like this program that we have at Auburn. They are taking part of the responsibility for training textile designers that can produce, go out into the world and produce a product that is printable, practical, and profitable. I would like to take this opportunity on behalf of the students to thank the great help this has been to us, the spirit of it. That they care enough about us, our own University and big, business West Point Pepperel, represented by Mr. Duffy, to go to all this trouble for us, is truly a great spirit and a cooperative venture. Thank you very much.
The Research and Development of Protective Clothing for Ice Hockey

Susan M. Watkins

The purpose of this research was to gather information to set up design specifications for athletic equipment, and from these specifications to develop new forms of protection for the athlete. Men's ice hockey was chosen as the specific sport to study because of its diverse functional problems and because the forms of ice hockey equipment have undergone few changes during the past several decades.

There were four sections to the research. The first two, the impact and movement studies, focused on user needs. The final two, the suspension and jointing studies, were aimed at stimulating new forms to meet those needs.

The purpose of the impact study was to provide a means whereby a layperson with relatively little, if any knowledge of hockey, could compile information about the types of blows a hockey player receives. Using a coded observation system, impact data was collected during regular season hockey games. Information on the body area impacted, the source of the blow (puck, ice, elbow, etc.), and its severity was collected. This data was collated for the different positions played (offense, defense) and for the different levels (high school, college) to see if any of the groups had different needs for impact protection. The data was then related to medical literature on injuries which could be produced by a direct blow. Design recommendations were made based on the frequency and severity of the impacts observed and the potential seriousness of the injury to the athlete.

The purpose of the movement study was to identify body movement needs with regard to the demands of a number of specific activities on a hockey player. The ultimate goal was to set ideal elongation/contraction specifications for equipment covering various body areas. Training and game films were used for the initial observations of body motion in hockey. Each joint movement was studied separately by means of stop-action analysis. Often the angle of bending could not be checked precisely due to the orientation of a body part to the observer. In those cases, an artist's model was used to simulate the position observed, and then rotated to check the precise angle of movement.

An additional section of the movement study looked at the stretch or flexibility which was needed across a total body area during movement. A non-stretch bodysuit was constructed to fit a model closely. The model then took positions that reflected the findings of the movement study. Wrinkles indicated the line of pull across the garment. Using these wrinkles, base points were marked on the body, and the percent elongation across a number of key body areas was calculated. This would indicate the amount and direction of stretch needed for a clothing item which supported padding.

The purpose of the suspension study was to develop a systematic way of projecting possible means for attaching rigid equipment to the body. Items from a variety of fields were studied and their means of suspension analyzed. Based on these analyses, a classification system was developed. This began with the broad categories such as friction and gravity and narrowed down to specific means, such as gluing the rigid item to the body. Once this "taxonomy" was completed, it was reviewed for each body area which required a rigid pad, and all possible means of suspension were listed and explored.
The purpose of the jointing study was to develop concepts for joint configurations in rigid materials which would be compatible with a variety of body joint movements. A wide variety of joints were observed and described. From these descriptions, a classifications system was drawn. The objective was to move from analysis of all the many factors affecting the character of a joint to synthesis of some of these factors into joint systems compatible with body movement.

Once the four sections of the research were completed, they were used as the bases for development of prototypes for ice hockey equipment.

Clothing Use by Women at Middle Age as Related to Self Process

Nell Marie Ollinger

The investigation was undertaken to explore the self process of women over a period of adult years and to examine whether their use of clothing was expressive of their self process. Self process was understood in the perspective of the symbolic interaction approach to social psychology and the social concepts of G. H. Mead, that is, self as the ongoing cognitive organization of one's experience in social interaction. Self presentation, including clothed appearance, was understood to have communicative significance in social interaction.

Exploratory interviewing was the method employed to obtain the data for eighteen case studies. The subjects were women aged 40 to 60 years who had re-entered undergraduate higher education. The data consisted of the subjects' statements concerning themselves and their use of clothing during the last twenty years, that is, reinterpreted biographies of their adult lives from the perspective of the present.

A content analysis was made of the transcriptions of three tape recorded interviews of each participant; the initial step was to identify references pertaining to self, social context, and use of clothing. Further qualitative analysis resulted in two sets of emergent categories and inferred structural patterns between them. In analysis of the statements on self two dominant types of self process were found: continuous adjustment and abrupt change. Self process by continuous adjustment occurred through adjustment to social constraints in a continuous self approving pattern. Self process through abrupt change occurred in a dominant reorientation of one's life views or as a disruption in the relationship of an important social context, such as marriage. From the analysis of statements relating to clothing use seventeen categories emerged which could be placed in four groups: (1) realms of activity—dressy occasions, home and leisure, work setting, other outside affairs; (2) identity roles—daughter, wife, mother, age status; (3) personal inclinations—neatness and cleanliness, relative importance of fashion, comfort, inconspicuous conforming, fit and design, garment style, color choice, individuality; and (4) economic factors.

Both the self process and clothing use categories were examined in relation to social context frames of reference including social class, female roles of wife and mother, and the public and private
life-worlds. Results indicated patterns of interdependence or circular influences among social context, self process, and use of clothing. A number of inferences were drawn stating some apparent relationships and influences.

All respondents had made some change in behavior related to clothing and had some change in self conception. Some self changes and some changes in use of clothing were related to change in age, family cycle, employment, and to general societal changes. Some respondents who had abrupt changes in self process did not make abrupt changes in their use of clothing.

Inferences derived from the exploratory study, which may be considered tentative hypotheses, include the following:

1. Distinctive types of clothing or dress are used for each activity category: dress-up, home and leisure, work setting, and other outside activities; however, some individuals make a greater distinction than others among appropriate dress for each category.

2. Social class, extent of involvement in the work force, and occupation affect selection of clothes for activities. Selection of clothing for activities is affected by the individual's particular frames of reference (public and private life-world others), personal inclinations, and economic factors.

3. Individuals may use clothing symbolically to identify or disidentify with significant others or situations.

4. Middle-aged women want to be presentable, especially in the public sphere; their self presentation is important to their social ease, and to their work.

5. Comfort, both psychological and physical, is an important attribute for clothing of women at middle age.

6. Clothing may be used to express change or continuity in a person when many other aspects of life are changing.

Slave Clothing in the Old South with Emphasis on
Tallahassee, Leon County, Florida

Margaret T. Hardison

The purpose of this research was to investigate slave clothing from 1800 to 1860 for a more thorough analysis of the Negro's response to enslavement in the South. The study involved an examination of information about slave clothing published by major historians, such as U. B. Phillips, Kenneth M. Stampp, Clement Eaton, and John W. Blassingame.

Primary source materials were searched for references to slave dress in Leon County, Florida. These included plantation records, reports of travelers, slave narratives, books by local contemporary writers, newspapers, merchants' account books, probate records, and advertisements for runaway slaves.
Much of slave history has been written from the standpoint of the slaveholder, not what slavery meant to the Negro or to his social and psychological adjustment. Many references only include management information on clothing allowances, amounts of yarn and fabric produced on the plantations, or expenses for garments, cloth, and shoes. However, some sources do yield clues about the slaves existing within their environment. They dyed colorless cloth, sewed their own clothes, worked for extra money to purchase clothes and accessories, developed their own distinctive dress, imitated their owners, or improvised items such as grapevine hoops.

Figure Attractiveness and Social Ideals

Helen I. Douty

Figure attractiveness, a major variable of the person assessment phenomenon, was isolated from other variables for this study of a college population at Auburn University. Twenty men from fraternities and 20 women (Ss) sororities were used as subject-judges who assessed 29 feminine figures to observe whether there was agreement along (1) men, (2) women, and (3) men and women on attractiveness ratings and to identify features and variances that affected the ratings.

Somatographs, silhouette photographs taken under specified conditions, were selected from a bank of approximately 1,000 figures to be used as stimuli for eliciting responses. Guided by a planned distribution pattern, they covered a wide range of body build and posture combinations and general body types. A pretested interview schedule included classes of responses to the global view, the back view, the side view, posture, features and shape. The back and side view provided numerical ratings, while posture, and features and shape allowed free responses. Galvanic Skin Responses provided data for observing the relationship between involuntary and verbal responses.

The data were collected in individual interviews. The stimuli photographs were presented to each S in a randomized pattern by the interviewer who used a tape recorder to collect ratings and comments while a technician controlled the physiograph and indicated time of response.

All ratings were made on a scale from 1 (very unattractive) to 3 (average) to 5 (very attractive). All classes of these ratings were significantly correlated (p = 0.001) for (1) male Ss, (2) female Ss, and (3) male and female Ss. Although correlations were high, indicating good general agreement, significant differences were also found between the global ratings for male Ss (p = 0.001), the global ratings for female Ss (p = 0.001), and for male Ss and female Ss (p = 0.01). Differences between pictures (the figures) were significant although there was almost perfect agreement between the male and female Ss on the five figures that were rated highest and lowest. The highest were slim or very slim and generally had smooth contours. Four of the five figures ranked lowest were heavy to fat with irregular to lumpy contours.
All raters seemed to be more willing to make low ratings than to make high ones. Males rated consistently higher than females. Male and female Ss were in closer agreement with each other than with the criterion ratings of the researchers. Relations between GSRs and ratings were not clear although the female GSRs were consistently higher than those of the males.

Since the three hypotheses of no relationships had to be rejected these results give added support to the common assumption that society does provide a set of generalized social ideals and expectations concerning figure attractiveness, thus serving to guide personal judgements. The most important factor influencing ratings was weight which indicated an ideal of slimmness that was more important than posture in affecting ratings.

A Comparison of Schizophrenics, Non-Schizophrenic Psychiatric Patients and A Normal Group on Body Image, Sensory Perception, and Color

Tom C. Peterson

The purpose of this study was to determine if any differences exist between schizophrenic, non-schizophrenic psychiatric controls, and a normal control group on Barrier, Penetration, reduction-augmentation of stimuli, the perception of a color stimulus, and relationships among the above. The theoretical framework for this study is based on Fisher and Cleveland's concept of body image, within which is embodied the construct that stimulation could aid in the development of an adequate supportive body image, considering color as a positive source of stimulation. It is hypothesized that schizophrenics would have a vague or indefinite body image as compared to the normal subjects.

The sample consisted of the following: twelve male and twelve female schizophrenics and non-schizophrenic psychiatries were selected from the Wyoming State Hospital. Each subject was first tested for color blindness, then administered the Reducer-Augmenter Scale, the Holtzman Inkblot Technique and the Color Pyramid Test.

The analysis indicated: (1) Sex differences on the Pretty, Constant Sum, the Pretty, Drive Syndrome, the Pretty Achromatic Syndrome, the Ugly, Sum of Minimal Change, the Ugly, Avoidance Sum, the Ugly, Achromatic Syndrome, the Difference, Normal Syndrome, the Difference, Drive Syndrome, and the Difference, Achromatic Syndrome. (2) Group differences on the Pretty, Constant Sum, the Ugly, Stimulation Syndrome, and Penetration.

The correlations indicated relationships for normals between: (1) The Reducer-Augmenter Scale and (a) Pretty, Constant Sum, (b) Pretty, Avoidance Sum, and (c) Ugly, Achromatic Syndrome. (2) Barrier and Pretty, Achromatic Syndrome. The correlations indicated relationships for schizophrenics between: (1) The Reducer-Augmenter Scale and (a) the Ugly, Sum of Minimal Change, (b) the Difference, Sum of Minimal Change. (2) Barrier and (a) the Pretty, Normal and Syndrome, (b) the Pretty, Achromatic Syndrome. (3) Penetration and (a) the Ugly, Avoidance Sum, (b) the Difference, Sum of Maximal Change.
Crease Setting in Recurable Durable Press Fabrics
Under Home Ironing Conditions

Elaine Coots Riddle

The effects of creasing temperature and laundering under home conditions on crease quality and durability of 100 percent cotton and 50/50 cotton/polyester sheetings treated with DMDHEU and an internal acid catalyst system were studied. Two iron settings were used to establish a minimum temperature range necessary to set satisfactory creases.

Satisfactory creases were set in treated 100 percent cotton fabric under home ironing conditions when a COTTON setting was used with adequate precautions to avoid scorching. Five launderings adversely affected crease durability but ratings of approximately 4.0 units were obtained for the treated fabrics; sufficient durability for creases set under home ironing conditions. A variation in the crease sharpness did occur along creases set in a length of the treated cotton fabric or garment unless ironing was carefully controlled. An increase in the ironing time could produce sharper creases if scorching could be prevented and adequate tear strength retained.

Some light scorching did occur along a few creases in all fabrics except treated cotton/polyester. This was observed most often on treated cotton. Tears along the crease after laundering were also observed in the treated cotton specimens.

The polyester component in the cotton/polyester blend fabric did contribute to sharper creases, but the higher temperature necessary to produce a durable crease in this fabric also produced undesirable shrinkage along the crease. Shrinkage did not occur when creases were set at the POLYESTER setting but the creases were much less durable. Heat setting near the recurring temperature should solve the problem of puckers along the crease in cotton/polyester blend fabrics.

Homesewers are likely to welcome the versatility of internally catalyzed durable press fabrics providing they receive adequate information for their use. Before wide spread marketing of these fabrics the scorching and tear strength problems should be reduced, particularly in 100 percent cotton applications.

Homesewers should receive special instructions not to wash the fabric prior to garment construction to avoid removing the activating catalyst. The term "recure" should be avoided as it might lead consumers to believe that creases or hems could be removed or reset. Clear instructions detailing iron setting temperature, length of pressing time, and the use of a presscloth would be required if the consumer were to obtain sharp, uniform, durable creases without scorching of the fabric.
Comparison of the Fit of Dresses Constructed by the
Traditional Method from Basic Fitting Patterns and Dresses
Constructed from Computerized Patterns

Peyton Hudson Clark

The purposes of this study were (a) to explore and compare two methods for obtaining individualized fit in patterns which might be used as individualized slopers for flat pattern design courses, and (b) to assess whether a better fit could be achieved with the use of a computerized pattern rather than a basic fitting pattern adjusted to individual measurements. The latter is designated as the traditional method for obtaining an individualized sloper.

Data were obtained from a comparison of the fit of garments made from the two types of patterns. Students assigned to two sections of the Dress Design and Construction I course offered during the spring semester, 1974, at the University of North Carolina at Greensboro participated in the study.

A control group of 15 students used basic fitting patterns and the method commonly used at the University of North Carolina at Greensboro for obtaining an individualized sloper. This method consisted of selecting a basic fitting pattern in the type and size corresponding to the actual body measurements, by comparing body measurements with those published in standardized size charts of pattern companies. The basic fitting patterns so selected were adjusted in circumferences at bust, waist, hip, and biceps, and in-length of bodice and shoulder seam when comparison of body and chart measurements revealed a discrepancy. No more than three of these adjustments were indicated for any single pattern. An experimental group of 16 students used computerized patterns developed from 17 individual body measurements obtained by a company-trained home economist. No adjustments were made to these patterns prior to their use.

The same structural details could be observed in all of the patterns used in the study—jewel neckline, A-line shifts with tailored short set-in sleeves. Consisting of three main pieces, the patterns had a dart emanating from the underarm seam in the front and from the shoulder seam in the back. A second dart in the back was located vertically between the shoulder and hip areas.

The dresses made from these patterns were constructed of grain perfect suiting weight plaid fabric of polyester and cotton by students in a supervised laboratory setting. Completed garments were modeled for a panel of 12 judges, six of whom were professional (experience or degree in clothing) and six of whom were non-professional (no experience or degree in clothing). Using a checklist developed for the study, each judge evaluated 93 items for each dress during four evaluation sessions. A preliminary session was used to familiarize all judges with the terminology of the checklist.

The evaluations by all judges for each garment on each item were tallied. Judge agreement scores (percent of judge agreement) were obtained for each item over all dresses combined and for each dress over all items combined. The judge agreement scores were computed for the entire group of 12 judges. Complete agreement among all judges on a single dress or item was represented by a score of 1.00. Less than complete judge agreement was represented by a score of less than 1.00, reflecting the percent of judges who gave the same evaluation to the dress or item. The 50 items on which judge agreement was 75 percent or above for the total group of 12 judges were selected as "consensus" items. They were the basis for determination of differences in fit between the two groups of dresses.
The percent of judge agreement for all judges on each of the "consensus" items was computed for each dress. A numerical average for the "consensus" items was computed for each dress. The average obtained provided the score which indicated the excellence of the judged fit of each dress. The scores for the dresses were used to perform a t-test for the comparison of fit of each of the two groups of dresses. The results of this test led to the rejection of the hypothesis that there would be no statistically significant difference between the fit of basic dresses made by the traditional method from a basic fitting pattern and the fit of dresses made from computerized patterns.

Directions in Textiles and Clothing Research in Universities Nationwide

Mary Ann Zentner

During the 1974–75 academic year I had the honor of serving as visiting scientist in home economics at the Cooperative Research Service of the United States Department of Agriculture in Washington, D. C. The Cooperative State Research Service has the responsibility of administering the acts which provide funding for research in agriculture and forestry through the State Agricultural Experiment Stations at Land-grant Universities. Home economics receives some support for research through agriculture. The opportunity to work with the administration of home economics research funding offered a unique vantage point to access the current situation in home economics research, specifically that in textiles and clothing.

Perhaps you are familiar with scientific inventory systems such as the Smithsonian Science Information Exchange or others. The United States Department of Agriculture maintains its own scientific inventory system, the Current Research Information System (CRIS). In 1970 provision was made to include research conducted in home economics units at state universities and colleges, Land-grant universities, private institutions and home economics oriented research in other departments. The substance of this report is based on the information gained from a retrieval of information on textiles and clothing research from the CRIS system during summer 1975 supplemented by my personal experience.

What is the scope of funded textiles and clothing research in this country? A total of 57 different scientists are engaged in 60 active projects primarily funded through the State Agricultural Experiment Stations in 31 states. Forty-four or 73 percent of these projects were funded through the State Agricultural Experiment Stations with resources from federal sources. These projects are sometimes referred to as Hatch projects. Twelve or 20 percent were also financed through the Experiment Stations from monies provided by the states themselves and four or 7 percent were funded through contracts or grants.

Of the 50 projects those in textiles substantially outnumber those in clothing. More specifically, there are 42 projects in textiles and 18 in clothing and consumer related areas.

Certain universities predominate in the total research effort. California and New York have five
projects each. California concentrates on textiles, and New York has more of a consumer emphasis. Alabama, Louisiana, and Tennessee each have four active projects. Alabama and Tennessee focus on textiles whereas Louisiana has both clothing and textiles projects. Indiana, Iowa, North Carolina, and Nebraska are responsible for three projects each. These eight states account for 57 percent or 34 of the textiles and clothing projects. The remaining 23 states conducting studies have 26 projects.

Prior to the termination of any research project the scientist has the obligation to publish the results. Professionals in the field and others representing the general public are interested in the fruits of the researcher's labor. During these days a great deal of emphasis is placed on publication in regard to tenure and promotion policies in many universities. Since these issues are of concern to those of us in academia, a simple publication productivity estimate was calculated which may be of interest. The 42 textiles projects had 22 publications including theses and dissertations. This is approximately .5 publications per project during the time period of one year. The figure does not take into consideration the year of the project. The picture is somewhat brighter for the clothing studies. The average publication productivity was one publication per project.

Cooperative regional research projects exist in three sections of the nation, the Northeast, South, and West. Each will be reviewed very briefly. The western project, Relationship of Environment to Utilization of Textiles and Clothing, officially terminated June 30, 1975. Participating in this endeavor were scientists from Hawaii, California, Nevada, Oregon, and Utah. Persons active in this project and those from other states met earlier this month to discuss the feasibility of writing another proposal.

Both the southern and northeastern projects deal with selected aspects of fabric flammability. The southern project, Performance of Selected Fabrics Treated with Flame Retardant Finishes, is approved through June 30, 1976. This group has practically completed their efforts and has met to formulate several new objectives for an extension or second phase of the study. States having representatives on this project include Alabama, North Carolina, Louisiana, Tennessee and California. Individuals from other states who are working in the flammability area also attend the technical committee meetings.

The northeast project, Consumer, Market, and Laboratory Studies of Flame Resistant Textile Items, has been revised and funding approved through June 30, 1978. Individuals from Maine, Vermont, Rhode Island, New York, Pennsylvania, Maryland, Delaware and Virginia cooperate in this project.

A total of 17 or 23 percent of the previously mentioned 60 projects serve as contributions to the three regional research efforts. Scientists resolve, by team effort, problems too large for a single school to attack and are stimulated by the exchange of ideas and research approaches.

Many in this audience are familiar with the scope of textiles and clothing research across the country. For those of you whose primary responsibility is full-time teaching and have little or no opportunity to participate in research perhaps a glimpse of some projects will give clues to current trends. Finley, from Louisiana, is working on the Contamination of Cotton Inspector's Clothing by Methyl Parathion Residues. Rhodes, Perenich, and Munson at Kansas State University have a project entitled Optimization of Thermal Environment for Sleeping. An earlier project on the Thermal Protective Influence of Clothing preceded the above project. Stowe, at Auburn University, is working on the Effect of Near Ultraviolet and Visible Radiation on Selected Non-Linear Polyamides. Winakor, at Iowa State University, is finishing a project concerned with Clothing Condition, Inactivity and Ciscard. Roach, from the University of Wisconsin, is completing a project on Effect of Social Change on Family Roles and Role Symbols and has a new project on Clothing, Values, Attitudes, and Behavior. Morris, at the University of California at Davis, has just begun a new study of Consumer Satisfaction and Performance of Colored Textiles Exposed to Various Environmental Conditions.
Other academic units in addition to home economics in some universities are responsible for related research on textiles. For example, the Department of Agricultural Economics and Rural Sociology at Clemson University in South Carolina is concerned with A Study of Demand and Utilization of Cotton by Textile Mills. The Animal Science Department at the University of Wyoming is working on Wool Batting and Their Potential Use as well as Wool Fiber Character (Felting) Measurements for Specification Marketing. Individuals in environmental science at Rutgers University are engaged in a study of the effect of air pollution on various products including textiles. That project is titled Air Pollution: Fate and Effects.

Directly tied to the research project situation is the capability of well-qualified personnel to direct research. A report was recently completed on the Home Economics Research Personnel Needs in Land-grant Universities (Zentner and Davis, 1975) from data collected from administrators of home economics in the summer of 1974. Highlighted are findings relative to the field of textiles and clothing.

Administrators from the 1862 and 1890 Land-grant universities indicated that 82 individuals are now conducting research in textiles and clothing, 54 having the doctoral degree and 28 with at least a master's degree. Geographically speaking, 29 are located in the North Central region, 14 in the Northeast, 29 in the South and 10 in the West. Of the 54 individuals holding terminal degrees who are conducting research, 32 have some funding through their respective State Agricultural Experiment Stations. Eleven of the 28 individuals with master's degrees also have some Experiment Station financing.

It was reported that an additional 44 persons, 23 with doctoral degrees and 21 with master's degrees, are conducting research without financial support. A question was asked concerning other competent researchers. Respondents indicated that another 10 individuals with doctoral degrees and 23 with master's degrees were competent to conduct, but are not conducting research at the present time.

Looking five years into the future, administrators project that about 38 individuals with doctoral degrees and five with master's degrees would be needed for new research positions. These figures reflect the demand for trained researchers in addition to replacement positions.

In closing, perhaps the research situation should be reviewed. A wide variety of research interests and diversity of research expertise are reflected in current projects. At the same time, only 31 (62 percent) of the 50 states have active research projects. Most projects receive some funding through the State Agricultural Experiment Stations.

Cooperative regional projects play a major role in the overall research effort. Slightly more than a quarter of all reported projects serve as contributions to regional research.

The overall publication record seems to indicate that not as much information is being disseminated as might be expected.

There is continuing need for well-qualified researchers in textiles and clothing and may I add that this appears to be true in all areas of home economics.
Chairperson Zentner convened the business meeting at 8:40 a.m.

Minutes from the National ACPTC meeting of June, 1974 were summarized and acceptance moved by secretary Johnson. Second, Mildred Jamison. Motion carried.

Treasurer Gaydos moved acceptance of the treasurer's report as circulated.

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$2,871.60

Balance                                          $1,728.59

Second, Enid Tozier. Motion carried.

* These minutes are reproduced as submitted.
Chairperson Zentner reported on the National ACPTC meeting in San Antonio.

1. Officers are as follows:
   - Charlotte Bennett, President
   - Virginia Carpenter, President-elect
   - Carlene Rose, Secretary
   - Joe Ellen Uptegraft, Treasurer

2. ACPTC-AHEA affiliation was discussed. Each region will discuss the possibility of becoming independent and report back to President Bennett who will then meet with the AHEA board to communicate these views. To further communication Mignon Perry, past president of ACPTC, has sat in on College and University section meetings of AHEA this year. Agatha Huepenbecker, Chairperson of the Textiles and Clothing Subject Matter Section of AHEA, sat in on part of the Executive Board meeting of ACPTC.

3. The 1976 meeting will be in Minneapolis.

4. Mary Ann Zentner was asked to serve as chairperson of the Publications Committee. This year there will be a joint proceedings published through the Georgia Center for Continuing Education. National ACPTC will pay part and the regions will pay part based on a proportional cost.

5. The ER Newsletter was announced and the concept favorably received. Single copies were mailed to each member of the ACPTC Executive Board and the remaining copies were sent to the chairpersons of the other regions for distribution at the annual meetings.

6. Membership drop in the year of the national meeting was 26%. Possibilities such as a centrally located meeting place and regional meetings in addition to the National were discussed.

7. The new ER letterhead was shown and the response was most favorable. It is likely to be adopted nationally.

Carole Johnson reported on the 1974 election that was conducted by mail. Lois Gurel and Barbara Nordquist were elected to the ER Council (1975-78). Ruth Veibel (1974-77) and Barbara Stowe (1975-78) were elected to the National Executive Board, and Peyton Clark was elected to the Springs Mills Advisory Board.

Carole Johnson gave a progress report on the ER “Newsletter.” The committee that was appointed to launch the publication in the year of the National meeting decided that a Newsletter that came out more frequently, than every third year would better meet the members’ needs. The fund drive brought in a total of $469 to initiate the first issue, $200 of that amount was from AATCC. The costs of the first issue include 2 planning meetings:

- first planning meeting ........................................... $392.90
- second planning meeting ........................................... 209.73
- questionnaire ...................................................... 46.40
- newsletter printing/mailing ..................................... 123.22

Total ................................................................. $772.25

The “Newsletter” elicited 2 inquiries for further information, and 5 requests for subscriptions. 500 copies were mailed to members, industry and governmental agencies.
Carole Johnson moved that ER publish a second issue of the "Newsletter" in Spring 1976 at which time a formal evaluation of the effectiveness of the newsletter will be instituted. Phyllis Tortora second.

Discussion centered around the mailing list. Enid Tozier recommended that it be sent to the Association of Administrators of Home Economics.

Members are encouraged to submit articles, papers, letters to the editor. Motion carried.

A regional representative was requested to work on the AHEA Committee on Professional Development and New Careers which would include representatives from the other regions. Mary Barry volunteered provided she had support. The following members volunteered: Enid Tozier, Dianne Gifford, Mildred Jamison, Jessie Warden, and Betty Smith. The committee has 5 charges over the next 3 years:

a. Obtain reactions of regional members to plans and activities initiated by AHEA Issues Committee.

b. Disseminate information to regional officers and members pertaining to Professional Development and New Careers.

c. Encourage the inclusion of various aspects of Professional Development and New Careers in planning programs at the regional meeting in the next three years.

d. Report activities of Regional ACPTC which relate to Professional Development and New Careers.

e. Make suggestions of ideas and actions to textiles and clothing chairman of AHEA Issues Committee for Professional Development and New Careers.

Several Committee reports were presented:

1. Springs Mills—Enid Tozier reported on the history of the advisory panel: The group first met in May 1972. At the second meeting called by Springs; ACPTC members summarized consumer research. New members were added to the panel who had direct contact with consumers. Springs intends to continue to invite members of ACPTC as individuals but not as representatives of the regions.

2. Registration—Jane Harvey reported 96 registered for the conference. Mary Ann Zentner reported 84 members, 2 associate, 3 graduate, and 1 retired member as of July 31.

3. Evaluation—Phyllis Tortora requested that suggestions for the meeting place for 1978 and 1979 be added to the evaluation form to be turned in following the last session.

4. Proceedings—Carol Avery requested papers. She has taped the presentations.

5. Local arrangements—Dianne Gifford extended thanks to the committee and to Wanda Grogan, Georgia Center for Continuing Education.

6. Auditing—Jessie Warden, Chairperson of the Auditing Committee, approved the treasurer's report.
7. By-Laws—Lois Gurel drew attention to major changes in method of electing national officers, category for extension membership, and the frequency of national meetings. The deadline for voting has been extended to December 15.

8. Liaison and Research Expertise Committees—as there is an AHEA Research Committee that is currently drawing up a "who's who" and a National Liaison Committee, Enid Tozier moved that the ER Committees with overlapping purposes be terminated. Second Eileen Francis. Motion carried.

9. Nominations—Geneva Yadav reported the results of the election: Dianne Gifford and Nancy Sears were elected to the ER Council (1975–78). Nancy Saltford is the first alternate.

Mary Ann Zentner led a discussion on the pros and cons of continued affiliation with AHEA. Dues for AHEA will be increased to $40, Research Journal $10 and Regional Dues $15 for a total of $65. Chairperson Zentner reported that the National Executive Board had mixed feelings. It was mentioned that in several departments faculty do not have Home Economics degrees and do not wish to join AHEA. The additional secretarial and bookkeeping costs would have to be born by the regions. It was pointed out that FIT staff would be interested in ACPTC but not AHEA. It was the sense of the body that Charlotte Bennett should communicate dissatisfaction with the services provided by AHEA.

Senator Mondale (D–Minn) and eight other senators have introduced S–2250 The Family Research Bill. The bill provides financial support to land grant universities for research "to identify, understand, measure, and to the extent practicable, develop knowledge essential to preventing and relieving pressures that families are experiencing in an increasingly complex and technological society." (Congressional Record—Senate, August 1, 1975.) The bill provides for an initial grant of $100,000 per Land-grant university for a total of $7,100,000. Supplemental monies are to be appropriated through fiscal year beginning October 1, 1979.

Betty Smith moved that it would be appropriate for the chairperson to send a letter indicating our interest and support of the passage of this bill. Second Mary Barry. Mary Jolley at AHEA is also marshalling support. Tom Peterson urged the group to write as individuals. Motion carried.

Enid Tozier reported that AHEA may stop publishing research abstracts by subject matter areas as they have had only about 50 requests for copies. E. Tozier moved that ER is in favor of AHEA's continuing that service. Second Barbara Densmore. Motion carried.

Nell Oltinger noted that she would like more time devoted to research reports and discussion. Lois Gurel reported that 11 abstracts were received before the deadline and 5 or 6 after.

Meeting was adjourned at 10:40.

Respectfully submitted,

Carole C. Johnson
Secretary
### REPORT OF AUDITING COMMITTEE

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Respectfully submitted,

Jessie Warden
Kaye Oman
SPRINGS MILLS CONSUMER ADVISORY PANEL*

Springs Mills, Inc. wanted to know how today's textile industry was perceived by moderate, well-informed consumer advocates. College professors of textiles and clothing had said repeatedly that they would like to have direct communication with the textile industry.

A match was made when Springs President Peter Scotessa suggested, at the Fourth National Meeting of ACPTC, that a Springs Consumer Advisory Panel be formed. He invited ACPTC to select representatives from its membership to serve on the panel which would provide a forum for a free exchange of ideas, attitudes, and information, and develop bridges of communication between consumers and manufacturers. Springs would bear all expenses of the panel meetings.

The ACPTC executive committee of 1971 approved the proposal and developed a criteria for Association members to use in selecting the two individuals from each Region who would represent the Association on the panel. That standard included, among other things: experience in and understanding of the business world and how it operates; ability to organize ideas and information and to communicate them orally; willingness to do pre- and post-panel meeting "homework," and ability to make a favorable impression on business for ACPTC. No procedure or mechanism for replacement of the home economists on the panel was established because, as the confirming correspondence stated, Springs Mills, Inc. was inviting ACPTC to join it in an exploratory effort to bridge the communication gap with consumers. The effectiveness and practicality of the first meeting would be assessed; and, if it were found to be mutually productive and profitable, the panel would be continued. Thus, no commitments beyond the first session were made.

Western Region elected Marjory Joseph and Marilyn Horn. Central chose Lois Dickey and Nancy Harries. Ruth Hovermale and Enid Tozier represented the Eastern Region.

The first Springs Consumer Advisory Panel meeting was held in May, 1972, with more than half of the time spent in educating the college professors about the organizational structure and products manufactured by Springs Mills. The time planned for interaction and communication turned out to be ACPTC members and Springs personnel talking at each other. However, the evaluation of the meeting completed by the six ACPTC members and 18 people from Springs, indicated that the Panel probably has potential value and should be continued as a project of Springs Mills, Inc., for at least one more meeting. No date was established.

In the summer of 1972, Marshall Doswell, Springs Mills Vice President for Corporate Communication, requested approval of Winona Brooks and Mary Gerlach, immediate Past President and President respectively, to continue the Consumer Advisory Panel for 1973 with the same panel members. Time and lack of a scheduled meeting prevented discussion of the topic by the Executive Board, but the two officers supported the suggestion. President Gerlach asked Enid Tozier to serve as Chairman of the panel group, and as liaison between ACPTC and panel members; she also requested that each panelist be a current member of AHEA and ACPTC which had always been done.

* Reproduced as submitted.
So, in February, 1973, Springs invited the same ACPTC members to a second meeting of the Panel when we all felt better acquainted and were better prepared. The home economists had systematically divided reports of research completed in academic institutions so that I, for example, spent only one long weekend of intensive study preparing for the meeting. The data we reported did not seem particularly new or surprising to Springs executives. They had their own way of learning about consumer attitudes, practices, satisfactions, etc. It's rather difficult for businessmen to mis-read the bottom line on an annual report, and that's much faster than academic research.

Thus, in 1972 and 1973 Springs Mills, Inc. invited the same ACPTC members to serve on its Consumer Advisory Panel. The home economists never knew for sure whether there would be a meeting or not; about two months before one was tentatively scheduled they were consulted about possible dates and topics but the initiative always came from Springs and ACPTC members waited to be invited.

On the basis of these first two experiences, Springs and the ACPTC members agreed, in 1973, that discussions should be broadened to include the entire area of consumer affairs and a greater variety of viewpoints than had been heard previously. As a result, when Springs invited the ACPTC members to a third meeting of the panel in March, 1975, the subject matter was geared to such topics as: "Does Business Really Respond to Consumers?", "Textiles and the Consumer in a Period of Inflation and Recession," and "Is the Consumer Movement Losing Steam, or Is It Just Shifting Gears for the Long Haul?" It was also learned that Central Region had voted to replace Nancy Harries as a panelist with Fern Rennebohm. Nancy was no longer eligible for membership in ACPTC or the panel because she was now doing research in clothing and textiles for USDA-CFEI in Washington. To provide a diversity of views and experiences, new panelists were added: Aileen Gorman, Executive Director, National Consumer Congress; Charlotte Montgomery, Columnist, *Good Housekeeping Magazine*; Barbara Rice, Extension Home Economist, Milwaukee; Ricki Stochaj, President, Consumers League of New Jersey; Francis Pollock, Editor, *Media and Consumer Magazine*; Willie Mae Rogers, Director of The Institute, *Good Housekeeping Magazine*; Susan Kraljevic, Press Editor, *Glamour Magazine*; Woodrow Wirszig, President, Better Business Bureau, Metropolitan New York; and others.

Evaluation of the third meeting of Springs Consumer Advisory Panel clearly indicated that it was the most stimulating and productive session of all. Discussions were open and wide-ranging. Guest panelists knew about and represented a different kind of consumer than the ACPTC members. Their daily work was concerned with direct communication between families and business.

Springs Mills, Inc. has changed since 1971 when it originally invited ACPTC to its first Consumer Advisory Panel meeting. It is still one of the largest textile manufacturers in the world according to *Fortune Magazine*. It has 20 plants, 17,000 employees and textile sales, in 1974, of $489 million. It has discontinued production of tufted carpets, terry bath products and kitchen fashions, and withdrawn from the woven bedspread business; in 1973, it acquired Seabrook Foods, Inc., an important and growing factor in frozen foods. It now has a better grasp of its future direction. It is beginning to identify its specific needs and the system by which it can best satisfy those requirements.

Communication between Springs and the ACPTC, which meets only every third year, has become unwieldy. Regions apparently have assumed the relationship between ACPTC and Springs was to continue indefinitely; discussions have not been held with the firm about the background and experience it desired for its panel members; and official notification of ACPTC's panel members have often not been sent; to ACPTC's president, Springs Mills or the former ACPTC participants. Guest panelists with different profession orientations and experiences have proven that their input to the meetings is extremely valuable.

As a result, it is cumbersome and sometimes embarrassing to organize a meeting of the panel and send invitations to the appropriate people. Springs originally hoped and actively worked for three years to get other textile manufacturers or ATMI to cooperate in supporting the concept of a consumer advisory panel but they have not appeared to be interested.
For the future, President Scotese and the other executives at Springs Mills, Inc. are convinced that it is important for the corporation to continue and expand its efforts in the broad field of consumer affairs. They have appreciated their association with this organization and plan to continue inviting people who are members of ACPTC to function as individuals, not as representatives of the Association, on Springs Consumer Advisory Panel. Their viewpoints are still needed, along with those of people from other fields. If tentative plans for a fourth meeting of the Springs Consumer Advisory Panel in the first quarter of 1976 develop as anticipated, Springs will be sending invitations and other information to their selected participants at least a month in advance of the date.

During the three meetings of the panel, ACPTC and Springs Mills members have increased their understanding of factors influencing business' and consumers' attitudes. The evaluation of the panel's membership and the subjects discussed suggests that at least one large textile manufacturer has really heard some of the issues which concern society. It also indicates that consumers sometimes lack vital bits of information essential to developing informed opinions and decisions. The communication gap between consumers and the textile apparel industry is a source of misunderstanding and dissatisfaction which ACPTC can and must continue its efforts to bridge.
November 17, 1975

MEMORANDUM TO: RA 75—Correlation of Laboratory Tests with End-Use Performance
American Association of Textile Chemists and Colorists
Joy Schrage, Chairman

FROM: Association of College Professors of Textiles and Clothing Eastern Region
Barbara S. Stowe, Chairman

At its committee meeting in New York, November 20, 1974, RA 75 awarded $200 to the Association of College Professors of Textiles and Clothing, Eastern Region, (ACPTC—ER), toward the development of a newsletter to be circulated among ACPTC—ER members and members of related industries, retail organizations, agencies, and institutions.

A first issue of 500 copies was published in June, 1975. (A copy is attached to this report.) Approximately 140 copies went to ACPTC—ER members and the balance to individuals in business, industry, and government; to publishers, universities, etc. The other two regions of ACPTC requested a second printing for circulation to their memberships. That request was not honored by Eastern Region due to printing costs. Four requests for subscriptions were received from persons outside the ACPTC organization.

Recorded accounts for publication of the first issue of the newsletter are as follows:

<table>
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<tr>
<td>1st Planning Meeting</td>
<td>$392.90</td>
</tr>
<tr>
<td>2nd Planning Meeting</td>
<td>209.73</td>
</tr>
<tr>
<td>Questionnaire</td>
<td>46.40</td>
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$872.25

Unrecorded expenditures of secretarial time, telephoning, and correspondence were borne by the universities where the editors are employed.

At its October 1975 meeting, the Regional Council of ACPTC established an editorial board with a system of membership rotation. A second issue of the Newsletter was planned for publication in April 1976. At its annual meeting in October 1976, ACPTC—ER will evaluate the publication. At that time decisions will be made on continuation, publication schedule, etc.

ACPTC—ER is grateful to Committee RA 75 of AATCC for its generous assistance in development of this means of communication. Your suggestions are welcome.
RELATIONSHIP OF ACPTC TO AHEA

Eastern Region wishes to express concern over the current relationship between ACPTC and AHEA for the following reasons:

1. The ER is unique in the organization by virtue of its geographic location. It contains the bulk of the textile and apparel industries and a vast cultural resource in the form of fine museums.

2. As a result of the growth and development of the organization we are now relating more effectively to industries, agencies, and organizations as evidenced by:
   a. a change in the professional background of faculties, and
   b. the development of student internships and other liaison activities with industries and professional schools, and
   c. the sponsoring of a newsletter to increase communication and visibility of our organization with industry, professional organizations, and governmental agencies.

3. While there is no wish to sever completely all ties with AHEA, there is a real need to review the affiliation and perhaps revise it so it is more responsive to ACPTC—ER as it now exists. Further there is considerable frustration and disappointment with services provided by AHEA.

Specifically:

1. We wish to review the membership qualifications for ACPTC—ER as stipulated by AHEA. Ex: Explore other modes of affiliate membership with ACPTC which may not meet current AHEA criteria.

2. Review the early agreement for affiliation with AHEA particularly as it relates to services and cost of services. Ex: Membership lists need to reach Regional Council more quickly or on a regularly announced basis.
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CENTRAL REGION

ASSOCIATION OF COLLEGE PROFESSORS

OF

TEXTILES AND CLOTHING
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* Dr. Fred Luthans’ paper not available at time of printing.
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CENTRAL REGION
ASSOCIATION OF COLLEGE PROFESSORS OF TEXTILES AND CLOTHING
Thirtieth Annual Conference
Lincoln Hilton Hotel
Lincoln, Nebraska
October 29-31, 1975

PROGRAM

WEDNESDAY, OCTOBER 29

6:00 p.m. Executive Board, Planning Council, Advisory Council and Proceedings Committee
Presiding: Dr. Audrey Newton, President

7:00 Registration

8:00 Reception

THURSDAY, OCTOBER 30

7:00 a.m. Registration

8:30 Welcome: Dr. Adam Breckenridge, Interim Chancellor, University of Nebraska-Lincoln

8:45 Presiding: Dr. Audrey Newton
Nonverbal Communication
Dr. Randall Harrison, Department of Psychiatry, University of California, San Francisco

9:30 A Communication Segmentation Model
Dr. Patricia Sailor, Director, School of Home Economics, Louisiana State University
Dr. Wilma Crumley, School of Journalism University of Nebraska

10:15 Coffee

11:00 Presiding: Dr. Lois Dickey
Clothing as Communication
Dr. Marilyn Horn, Associate Dean, School of Home Economics, University of Nevada

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11:45  Luncheon, Grand Ballroom, West  
Presiding: Mrs. Maureen Webb Brooks  
Amplifying the Fashion Message  
Mrs. Elaine Jabenis, Corporate Fashion Director, J. L. Brandeis and Sons, Inc., Omaha, Nebraska 

1:00 p.m.  
Presiding: Dr. Pauline Jarma  
The Medium of Male Fashion  
Mr. Max Evans, Fashion Director, Esquire Magazine, New York City 

1:45  
Presiding: Dr. Marcia Metcalf  
Business Meeting  
Research Reports:  
Texture Characteristics of Fabric Surfaces Communicated Via Visual and Tactile Perception  
Dr. Joan Laughlin, University of Nebraska  
Clothing as a Symbolic Indicator  
Dr. Ann Reed, University of Texas  
Computer Software: An Application in Dress Pattern Alterations  
Ms. Brenda Henderson, University of Tennessee  
Development of An Instrument Relating Clothing Perception to Self-Concept  
Dr. Virginia Atkins, Western Kentucky University 

3:45  
Walk to Sheldon Gallery, University of Nebraska, Lincoln City Campus 

4:00  
Tea and Gallery Tour 

7:00  
Banquet  
Presiding: Miss Emma Jordre  
Theories of Behavior Reflected in Fashion: A Showing  
Students and Faculty, Department of Textiles, Clothing and Design, University of Nebraska 

FRIDAY, OCTOBER 31 

8:15 a.m.  
Presiding: Dr. Audrey Newton  
Welcome: Dr. John Woodward, Associate Dean, College of Home Economics, University of Nebraska 
Impact of Changing Values  
Dr. Fred Luthans, Professor, College of Business Administration, University of Nebraska 

9:45  
Teaching Reports and Tour of Home Economics Facility
12:00 Noon  
Transfer—East Campus to Lincoln Hilton

12:30 p.m.  
Luncheon, Grand Ballroom, East  
Presiding: Miss Ardis Rewerts  
Visually Speaking  
Dr. Janet Poley, Assistant Extension Editor and Associate Professor, Agricultural Communication, University of Nebraska

1:45  
Presiding: Dr. Marcia Metcalf, President  
Fashion: A Communicator of Life Style  
Miss Pamela Schall, Senior Fashion Features Editor, Women’s Wear Daily, New York City

Program Coordinator: Dr. Robert Hillestad, University of Nebraska
CENTRAL REGIONAL CONFERENCE
COMMITTEES

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Carol Rmard

Nominating

Maureen Webb
Joan Lefler
Emily Reynolds

Proceedings

Thelma Berry
Lois Jett
Joan Laughlin
Rose Padgett, Chairman
We will be talking today about nonverbal communication for professional people; your role as professional communicators in the very challenging business of communicating what you know to a very diverse and complex audience.

Let me begin our discussion by introducing some nonverbal gestures. For example, please raise your hand if you don’t understand what I’m saying; I’ll try to recap it. If I run overtime, you can use the sign of radio and television directors for: “Wrap it up.” (Dr. Harrison made a circular motion with his index finger. He also noted that the same motion performed beside the head has a sharply different meaning.) You can see, there are many nonverbal symbols that we use, many modes of communication, in our clothing, in our presentations of self.

Nonverbal communication has been a growing area of interest and intense research in the last couple of decades. Some of you have read popular books such as *Body Language*, *Body Talk*, *How To Read a Person Like A Book*, and so on. While books such as these have stimulated interest in the field, they unfortunately are somewhat superficial and occasionally in error.

Let me introduce our topic further by drawing a verbal/nonverbal picture for you. (At this point Dr. Harrison drew a picture somewhat like the one which appears in his book, *Beyond Words: An Introduction to Nonverbal Communication*, Prentice-Hall, 1974, p. 6. In drawing for this audience, however, he used the words: beautiful/BEAUTIFUL.)

When we put a particular word such as beautiful on the blackboard there are fairly specific meanings. But it also could be said sarcastically (beautiful?) which will reverse connotations. It could be said twice (beautiful, BEAUTIFUL), one with more emphasis. At this point we begin to move into the realm of “para-linguistics.” It’s not only *what* you say but it’s *how* you say it, the emphasis, the rhythm, the punctuation. Similarly, in clothing, it’s not only the vocabulary of your clothes, the individual items, it’s also how you wear them, how you put them together, how you present them.

What is the difference between these two words (beautiful, BEAUTIFUL)? People say, “One has greater emphasis.” But why? The reply: “One is bigger.” We do associate size with importance. Size itself, and the way an object is displayed, has some meaning for us.

If I draw another little symbol (a cartoon balloon), it means that these two words are being spoken. This is a symbol we all learned when we were youngsters reading comic books. Now, these comic book symbols are known around the world.

Let’s see what else. (Dr. Harrison drew the tops of the heads.) What predictions can we make now? It’s a person? One person? Two persons? Not rocks? Not two turtles? No, it’s two people.

Let’s go on from here. What do you know about that individual? Boy or girl? That’s a boy. What do you know about this person? “Angry person.” “Sad person.” Why does one seem angry and one sad?
Let's see what type of clothing these chaps are wearing. What do we know about him? A white collar worker? A dapper fellow! Now, this fellow over here. He also has a collar and tie. Same profession? (Laughter.) One seems better dressed than the other. That must be a "leisure suit."

Now let me give you one more item. This fellow's fingers are crossed like this, behind his back. It gives us one final message about this two-person situation.

Today we find more and more nonverbal communication around us. For example, in our mass media, we have gone from gray print to color television in a few short years. In modern society there is an enormous range of nonverbal communication. People who have been researching this area tend to think nonverbal communication is perhaps more important than we have ever realized. Traditionally, the United States was an agrarian society and quite verbally oriented. Today, we tend to live our lives increasingly in man-made environments, interacting with many people and frequently people we don't know very well. We make fast impressions; we make quick judgments often on the basis of very fleeting nonverbal cues. Sometimes judgments are about very important matters. We may choose "partners, products, and Presidents" as much on nonverbal cues as on verbal statements.

The area of nonverbal communication has been studied by many different disciplines. The anthropologists became aware of this area in their cross-cultural studies. They see people with many different customs, different clothing styles, different uses of time and space. They note different body movements and gestures. Ray Birdwhistell was one of the early pioneers in this area, a field he calls "kinesthetics." He has argued that, in a two-person conversation, perhaps less than 35 percent of the social meaning is exchanged in the verbal band. Actually, perhaps 65 percent or more is nonverbal. Of course, you need to know a little about what Professor Birdwhistell includes in the "social meaning" of the situation. It includes the specific messages that we might pass; but also our whole relationship to other human beings, our statements about our status, the kind of relationship we want, the degree of formality or informality, how close or distant that relationship is going to be. All of these dimensions are a part of the total communication system that we operate in. These factors are frequently transmitted in the nonverbal band.

The nonverbal area, unlike the verbal field, tends to operate at a very low level of awareness. Often we are not aware of the messages that we are transmitting or receiving. In spite of that fact, we are receiving them, processing them, and changing our behavior and our responses on the basis of these messages.

Also, it is often difficult to retrieve and comment upon our nonverbal communication. If your husband or wife can't understand something you say, or disagrees with it, or thinks he or she has misunderstood it, they can say, "What do you mean by such and such or tell me again about that." Usually you will remember what was said. You can replicate that, discuss it, and comment upon the verbal discussion that has taken place. Unfortunately in the nonverbal area, your wife or husband may say, "What do you mean by that look?" Your spouse will say, "What look?" They won't be able to remember or retrieve the fact that they had a particular facial expression.

To some extent, it may be the same with clothing. You have mirrors around. But many people go through the day not realizing the appearance they are presenting to the world.

In the nonverbal area it has been very difficult to sort out the types of cues or messages that we use. Much of the work in the last decade has been devoted to determining areas of cues that may be important in transmitting nonverbal messages. One of the key areas is what one does with the body itself, with facial expressions, gestures, body posture.

A second area is the "artificial" codes of dress, furnishings, homes, public monuments. In other words, there are objects we use and display for some functional purpose, but also for some communicative purpose. For example, we wear clothing to keep out the rain and cold. But what
we wear also ends up being a statement about ourselves, our self image, how we hope other people will take us. Of course, clothing or artifacts can enhance certain parts of the body or make certain kinds of performances, movements, and gestures easier, such as with formal clothing or sports clothing.

The third area is in the use of time and space. This is often overlooked as being communication, but it is really a backdrop to all other communication going on around us. We often don’t realize we can use that backdrop of time and space to create messages.

Perhaps the anthropologists first realized that as you go from one culture to another, you find that there are quite different uses of time and space. In many parts of the world, for example, people stand much closer to each other when they talk than in America. People in most Latin American countries will greet each other by shaking hands; they will slap each other on the back giving each other an “embrasso” (embrace); then they will drop their hands and remain close to each other. They will proceed to talk at this close range.

That close to someone, you can tell what he had for breakfast and what type of soap he uses, or doesn’t use. To North Americans this is usually very distressing. Most North Americans tend to back away in situations like that. But for Latin Americans this, in turn, is very mystifying. “What is it about those Yankees? You give them a friendly greeting and they are so reserved.” There are a few societies that are even more stand-offish than we are, but Americans tend to conduct conversations at about an arm’s length apart. If you are closer than that, you are probably involved in a secret, or with a special friend.

Use of time and space was first noticed in the international area. Now we are beginning to observe this within our own society. There are regional differences and sub-cultural differences. Americans tend to be very punctual. Everybody was in here this morning at 8:30, right on the dot. In many cultures of the world, this is bizarre behavior, these people running around with these timers on, and their whole life regulated by this funny little machine they wear. Like a robot. Very, very bizarre behavior to many people of the world.

We have regional differences and very frequently age differences. Sometimes young people are not completely socialized and don’t realize how important it is to be functional. They don’t realize the insults that can be communicated by being late or by using time in an inappropriate way. It’s one of those areas in which messages often are exchanged without the realization that there are messages. Again, they are hard to retrieve. It’s like asking your husband, “What do you mean by that look?” It’s often hard to talk about “What did you mean by keeping me waiting ten minutes?”, although sometimes we do make that kind of statement.

We have talked about nonverbal cues in the use of body, facial expression, gesture, posture; the use of artifacts such as clothing and furnishings; the use of time and space. The fourth major area of nonverbal cues is the use of the medium itself. We have here a cartoon as opposed to an entirely verbal message. “Beautiful, BEAUTIFUL” (referring to the picture). We could, of course, use a motion picture; we could have two, three-dimensional dummies. Each way of representation is in itself a medium of communication. Each has nonverbal vocabularies that we can use. Most of us who use multimedia or models in our teaching are delving into the nonverbal language of those media. Many of us had to learn these. Many of us grew up with reading and writing as the main way to deal with communication. To make these other presentations, it takes some learning and thought, often very careful analysis.

In these four areas (performance, artifact, time-space, media), we find that there are communications which take place at many levels. When we want to predict the behavior of someone, or when we want to understand someone, we often have to take into account, first of all, the broad cultural level. In addition, we take into account the social role. For example, the clothing he wears or the way he behaves may tell us something about his social role, or about how he
perceives himself, or about his social contacts. Finally, we frequently get into a psychological level where we find individual differences. Of course, the more we know about the individual, the more we may be able to make a precise prediction about what he means by a certain behavior or by certain nonverbal performances.

In recent years, we have begun to sort out the nonverbal cues in terms of those that are related to different levels. We've asked, for example, which relate to culture, and which are pan-human or universal. There has been a long controversy over whether there are really any universal nonverbal cues. Some investigators argue that there are some nonverbal messages which communicate around the world. Other people have taken almost the opposition position, that there are no universals, nothing you can be sure of. You have to really know the verbal and nonverbal language of any group or culture and it changes from one group to another.

I think that the current evidence suggests there are at least a few pan-human cues, particularly in the area of facial expression and the expression of emotion. We now believe that there are at least a handful of basic emotions. When these are strongly felt by individuals, you will see a particular facial expression. That facial expression will be the same around the world. No matter what the culture is, the racial background, the age of the individual, there are at least a handful of basic emotions which will look the same.

This is discussed in a new book by two of my colleagues in San Francisco called "Unmasking the Face." It's quite instructive for those interested in facial expressions. In the fashion world, of course, we often see interesting expressions or nonexpressions as models present clothing.

The emotions now seem to be one of the areas which are quite universal. But that does not mean that there are no differences in the way people show their feelings. There are some very important cultural differences. For instance, research indicates that if a person is all by himself and having a very strong emotion, you will see a particular expression on his or her face. However, as soon as you put the person in a social context with another person present, even if the second person is not communicating with the first person, or even particularly observing that person, you will begin to get a social performance. He will begin to lock in some of the cultural display rules and the personality display rules.

So far, most people are not aware of the differences among cultures. We observe in our own culture that there are certain situations in which it is appropriate to intensify the emotion that you are expressing. For example, you get a gift from your favorite niece or nephew. Usually you manage to magnify whatever joy you are feeling and you manage to say, "Isn't that really great. I'll wear that at the office tomorrow; it will really startle everybody." Similarly, there are cases where you de-intensify. For example, you have just heard that you won the Miss America contest. Usually you cry a little. You don't gloat. You don't turn to the other girls and say, "Wow, poor slobs, I'm sure your luck will change." Then too, there are occasions when you simply mask, put on a totally different feeling. You find this with youngsters when they see the bully coming down the street. They are terrified. They put on either a very friendly appearance, "How good to see you," or a very angry expression, covering up the other fear expression that might be there.

In addition, there are sex differences. For example, in our culture it's not very appropriate yet for women to show extreme anger. In some consciousness-raising groups, this is one of the things being discussed for the first time.

In an experiment a few years ago in San Francisco, researchers were video-taping people making facial expressions. The first to be taped were nursing students. The setup was such that each student had control over a still camera. They were given instructions to express happiness, sadness, and so on. Then when they got a good expression, they were to take still camera shots. Unknown to them, the whole process was being video-taped. They were later told what was going on. What this allowed the investigator to see was how people work into these facial expressions.
There were some people who were Stanislavsky-Method actors. They would obviously be thinking about a sad experience, and they would work into these sad expressions and then they would look at the camera and click it. Others were kind of muscle-movers who would manipulate their brows until they got a good sad expression, then manipulate the rest of the face, finally when they got it all together, they'd click the camera. With the emotion of anger, the young ladies would work themselves into a nice angry expression and then, just before they snapped the picture, they would soften the expression. This did not happen in any of the other expressions. It was really anger that people withdrew from. It may be something that operates in our culture generally.

Similarly, it’s very difficult for men to show extreme grief, particularly in public. It’s inappropriate for men to cry in public. In some societies, of course, men do the ceremonial weeping while women stand around looking very unemotional. There are very distinct cultural differences that lie over the expression of emotion.

I suspect we also do a good deal of expressing emotions and personality with our clothes. There are very specific cues. I recently saw a man whose father had died wearing a black armband. It was rather startling to see these days although that is a traditional way of “talking” about your emotions. You are in mourning and are not yet ready to engage in normal interaction with other people.

In our society, we have been brought up with great emphasis on a rational, linear mode of thought and discourse. The study of nonverbal communication frequently gets you back into things that are less linear, more mosaic, more analogous. You look at things like emotion, how important that is, and how important some of these other nonverbal cues can be.

At the other end of the continuum from emotion displays are those symbols which are very specific to a group and which change meaning from subculture to subculture. In the area of body movement and gesture, we call these “emblems.” (There is a long tradition as to why that word is used, but it was started by David Efron.) Emblems in hand gestures represent things like the A-OK sign, or the hitch-hiker’s thumbing. These are gestures which have quite specific meanings. Usually, when a person performs such a gesture, he knows what he is doing, he takes responsibility for it. He can repeat it. We can say, “What do you mean by that gesture?” And he can say, “Oh, you mean this gesture.” There is a good deal of awareness about the communication taking place.

I suspect there are many analogues in the clothing area. The important thing about emblems is that there is a very sharp difference as you move across cultural groups. One group will know very definitely what they mean by a particular emblem whereas another group will not know its meaning. In fact, sometimes the emblem is used to keep one group in the dark.

I think we do this with clothing. I think people have a whole language of wear; it’s very meaningful to them but it may be very mysterious to others. Different generations do not see what’s going on. The same with different social groups. There are very important differences, distinctions are being made. But the uninitiated does not understand.

In the area of emblems, you can run into some very basic problems. You may assume, mistakenly, that the emblem you know will communicate to other people. A classic example is our American A-OK sign which to us means “O.K., everything’s fine, everything is great, wonderful.” But in many societies that is quite an obscene gesture, and you can get into difficulty using it. There are other emblems, such as the way Soviet leaders clasp their hands above their heads, roughly meaning, “Thank you, I shake your hand.” To us, however, it looks like what a boxer does when he means, “I won.”

Perhaps the important thing is that there are many ways in which we communicate nonverbally. It is a realm which most of us are just beginning to tap in terms of things that can be communicated as well as the importance of the communication that takes place. It’s a challenge to communicate, verbally and nonverbally, with students, citizens, consumers. We are now in a fast-changing world. Some of the assumptions we have had about how people could or should communicate with each other are going to be very seriously challenged in the years ahead. You, our lead communicators, are going to have to face that difficult challenge. I wish you well in your communication effort today and in your communication efforts as you go back to your homes. Thank you very much.
Increasingly in mass communication research and particularly in advertising, emphasis is being placed on sophistication of audience segmentation procedures. Psychographics, with its reliance on life style and perception of product attributes, is illustrative of this development.

Less attention has been given to segmentation of audiences where information for the public is the goal. Such information must fit within the general orientation and self-interest of the individual if communication is to take place. What these self-interests and orientations toward an area of concern may be varies within general audiences. The modeling of such segmentation is the subject of this presentation.

A three-part study involving the modeling of orientations toward handling of clothing resources during a period of economic uncertainty will be illustrative. The audiences segmented included: young married women, county Extension home economists, and educators in areas of textiles, clothing and design.

Q-methodology was used because of its value for small sample exploratory studies. During March of this year as a first step, young married women were interviewed about their clothing decisions in a time of economic uncertainty.

Drawing from these interviews, 46 statements relating to feelings, considerations and views about buying, sewing and using clothing were selected.

Each of another sample of young married women was asked to rank the 46 opinions according to her position or view of the statement. Respondents were asked for comments on the statements, particularly with those they most agreed and most disagreed.

Scores for each Q-sort were coded and the data processed using a Q-Mode Factor Analysis Program. It is important to note that the factor analysis performed in Q-methodology differs from the more traditional form of factor analysis in that it groups people, not statements.

In another phase of the study county Extension home economists and faculty had been asked to give advice using the same statements taken from interviews with the sample of young married women. The advice thus was in the language of the potential audience. Q-methodology allows for input of such theoretically interesting orientations as those samples of Extension agents and faculty advice provided.

Our first step was analysis of the data from the faculty sample which resulted in the faculty placing themselves into three groups, one of which accounted for 79 percent of the variance. Only that factor was considered in this study. A second step was analysis of the data from the Extension home economists. Again one factor resulted.

A third analysis combined each of the Q sorts of young married women with the model of the
advice given by the faculty which was from our step one analysis, and county Extension home economists which was from step two. This data analysis resulted in three factors we called A, B, C, accounting for 75 percent of variance. Other factors, D through F, were less well defined. Interpretation of the Factors A, B, and C, provides orientations at issue in making clothing decisions in a period of economic uncertainty and provides a segmentation model for communicators.

The most clearly defined factor has been called the "Functional Factor," Factor B. While its primary identification comes from faculty, respondents from the young married women and county agent samples are represented.

This factor encourages using coordinates and saving money by sewing. "Functionalism" is the theme. Advice which endorses recycling, sewing, and crafts as budget stretchers is not unexpected from such a group.

The emphasis upon Q-statements such as:

With times the way they are, we need to buy more practical, functional clothing. I know that's what I'm looking for.

is well explained by the interview material from one professor.

Practicality and function usually become important during hard times. Usually, these kinds of clothes have good basic design, and the individual discovers it. Fads can always be passed by without too much harm, but the practical can go on for years as the basis of a wardrobe.

A county Extension home economist says:

Practical and functional clothing can be as attractive, and many times more so, as faddish garments. Accessories can add a needed and personal touch to practical outfits.

The Q-statement that "We've got to start thinking about reusing and recycling clothes we already have, instead of always buying new ones" is strongly endorsed.

One faculty member comments:

We have been and are to a degree in a period of time when we always think of throwing away the used and having the new. Many persons, regardless of income, do recycle garments or pass on favorite outfits to relatives or friends. Some young mothers form co-ops to exchange children's clothing. This provides variety and needed garments at a low cost. Recycled clothing can be fun and satisfying.

The young married woman on the factor endorse this position by their comments. "Recycling isn't that hard, I tear my clothes up to make my daughter's."

Use of fashion magazines as sources of information is endorsed. As one young married woman explains, "I read the fashion magazines and lately they have articles on how to save money on clothes you buy."

The factor called A is well identified from the young married women sample. In addition, it also partially accounts for the advice of county Extension home economists.

"Not buying" is the approach taken. Put off buying clothes now, patching and repairing things is the orientation. A few functional items are being sewn. The use of cheap accessories is a way to stretch clothing resources. Everything has risen in price so the pleasure of shopping is gone.

The women explain these views in their comments.

"Can't afford to buy anything new."

"I don't believe in a spending spree . . . because things are going to get worse. I believe in conserving and saving money . . . getting by with less."

"As long as I can wear clothes . . . they still fit . . . I fix them and repair them."

"We have dropped clothes out of our budget. We've had to completely rearrange our budget . . . and new clothing was the first to go."
"People are just spending their money on other things. Up until now, I've always had clothes . . . but now I'm running out. I need some clothes. So I go shopping and get depressed."

The factor we have called C is identified only by young married women and is less well defined than A and B.

Quality in clothing appears to be a central concern for this factor. Additionally, clothes are seen as aids in helping young people look nice.

One Ms. "C" elaborates:

"Quality means a lot to me. One really nice thing that I feel good in and look good in does a whole lot more for me than a closet full of clothes. And, if it's real good style . . . well made . . . and you can accent it in different ways . . . people won't even notice it's the same outfit. I just can't stand cheap clothes, I feel ill-dressed if the outfit looks cheap. Better quality. Wash well. Put more money into a few clothes . . . kids need more clothes than I do.

There appears to be little interest in the reusing, recycling approaches which involve sewing.

Factor C women are hurting economically, but appear not to be depressed. They endorse the use of credit and lay-away and feel things will get worse. One respondent says, "Lay-away . . . no doubt about it . . . we use it a lot. We need it for the children. That's the only way a family of five can get the clothes they need."

Another says, "Credit's all right for clothing because clothing's a necessity. If you need it . . . credit helps sometimes."

There is strong disagreement with the statement that the economic crisis really has not made most people do anything different. Quotations from women on factors less well defined suggest a contrast of orientations present.

Seemingly untouched by the economic downswing a young married woman of Factor F comments, "It's not hard tomatoes, hard times for us. We haven't cut back like everybody else. Jim's done with school and now we're living on two salaries, where before we were living on just mine. We haven't gone hog wild in our spending, but we aren't doing anything different either."

The activist nature of Factor G is illustrated in the following comment from the interview material; "I don't think we should get used to paying higher prices. There are other ways to adjust . . . there's legislation . . . dealing with the problem at the agriculture route. I don't think we should let the consumer gods tell us we have to accept the economy the way it is and learn to live with higher prices. And one of the ways we can voice our opinion against this is just by not consuming and not buying as much . . . ."

Discussion

A communication model using this illustrative segmentation would suggest taking the moderate view expressed by Factor B, "Functional Factor," keeping in mind that the factor is identified by faculty and county agent advice and young married women respondents. It is not only the advice of "experts" but women who have facilitated these approaches.

Only three statements in the ranking of the Factor B model are similar in direction and intensity for Factors A and C. This limited area of agreement theoretically forms the base from which a message expected to reach all three audiences should emerge.

In this illustration consensus that one can save money by sewing one's clothes logically fits with the major concerns of Factors B and C—functionalism, recycling and quality. It is possible that women identifying with Factor A also may respond to such a message.

This simple illustration has not incorporated all the segments. One gets clear indications of the differing values of clothing to individuals. It may not be possible to reach all factors.
It is important to note the views of women on Factor B. They are the ones who will probably be asked for advice as opinion leaders. The importance of the mix of mass media and personal influence is well documented in diffusion literature.

It is apparent that economic change may alter the segmentation, the saliency of opinions held as well as the overt behavior. Basically, however, one suspects these are not transitory orientations. One would not expect women identifying Factor B to shift from an emphasis on functionalism—regardless of economic conditions.

While communications modeling of the type illustrated in this study generally would be helpful in constructing information programs, it becomes more essential during periods when individuals are being forced to make rapid changes. Particularly in times of confusion such as that brought about by rapid changes in the economy, or available resources. There is a need to mesh the expertise of mass communication with those who have the best advice to transmit. An understanding of the processes of mass communication is needed if county Extension home economists who are charged with conveying necessary information to citizens are to make the needed impact on their audiences.

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CLOTHING AS COMMUNICATION

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The basic idea for this presentation came from Ruth Gates. When I mentioned this assignment to her, she suggested that I build the analogy between language and dress, particularly in regard to the similarity in the structural elements between the two. The basic theme that I would like to present this morning is that language and dress both function to compose images, and both employ a complex system of symbols to convey messages.

Dress as Visual Communication

People constantly make unique and varied statements through dress. Often this symbolic conduct or behavior is more intensely emotional than the written or spoken word. A person can make the decision not to write, or not to speak, and thereby refrain from communicating any message whatsoever, but this is not possible with dress. We cannot avoid the message that is conveyed through appearance.

The makers of printed T-shirts advertise their product as "the clothing with a message." All clothes carry a message; the symbols may be more subtle, but the impact is no less significant.

The Structural Linguistics of Dress

Every language has a vocabulary and a syntax. The basic elements of a vocabulary are words with relatively fixed meanings. Out of these, one may construct any number of composite symbols with a wide range of resultant meanings. At the phonemic level, we are substituting basic visual units for basic sounds or written units. Instead of the 26 letters of the alphabet, we use the raw materials of dress—the colors, the lines, and the textures. By varying the combinations of colors and textures, we can order and reorder them to generate a vast number of different fabrics. Blue hopsacking becomes vastly different in meaning from blue velvet, and white satin means something entirely different from black satin. Such combinations of color and texture might be classified as the morphemes of the language of dress.

From these distinguishable units, we build the "word" vocabulary—the shirts, the pants, the shoes, the belts, etc.—an infinite arrangement of parts with diverse appearance, character and value. A whole collection of such objects constitute one's entire vocabulary, or one's wardrobe. Some people have very limited vocabularies, some very extensive. Some may acquire a few choice words, while others make an excessive use of words.

In every language there are alternative words with the same meaning. Two pairs of comic swim jams are synonymous in the same way that the words "comical" and "funny" are synonymous. Two pairs of sandals may be alternative expressions with the same meaning, while at the same time they constitute the antonyms of a completely different kind of foot covering. There are also homonyms of dress; there are jeans and there are jeans, and though they're spelled the same, they have different meanings. When are bib overalls not bib overalls? When they are made of purple satin. These are the "puns" of clothing language.

Words are then combined into phrases, just as articles of dress are combined into meaningful subsets. A pair of polished loafers beneath a pair of well pressed slacks, though not a complete
statement, is a phrase that carries symbolic meaning in and of itself. Scuffed brogues with heavy soles, worn over wrinkled socks is a similar kind of structural phrase with a totally different message. A single word, bowtie, used in a phrase with black homburg and chesterfield, builds a different concept when combined with a snap-brimmed fedora. When such phrases are combined, we finally arrive at a complete statement. The sentence is the costume. The costume is the message.

Language, however, is not merely a collection of words. Unless they are tied together in some kind of logical pattern, we end up with something that is not language but gibberish. One or two phrases that may be entirely understandable in themselves may make no sense at all when combined without regard to syntax. The structure of language is not something put together out of parts that were previously separate. In language as well as in dress, some ideas belong together more logically than others. Syntax is merely the orderly arrangement of words and phrases into a pattern that can be understood by others in the same social environment. Even if a person were to memorize a whole dictionary of words, he could not form a simple sentence without certain principles of grammar.

Grammatical social forms, the etiquette of speech and behavior, are the norms of conduct; acceptable fashions in clothing, the standard pattern or the mode. It is the pattern that is understood by the vast majority of people in a society. People depend on each other to behave appropriately because this makes for an orderly, predictable, and understandable communication system within a social unit.

Wherever there are rules, however, there is the potential for breaking them. The events of the past decade have made it difficult for the grammarians to dictate the rights and wrongs of language. There are still those who regard statements such as “between you and I,” or “him and I were invited to a party,” as high crimes against proper English usage, but there are also growing numbers of people with more liberal attitudes who regard the strict adherence to proper speech (and proper dress) as a snobbish affectation.

In addition to proper, conventional, fashionable dress, there is also dress in the vernacular, the fads that are characteristic of dress within a particular subgroup of society. There are also the vulgarities and the obscenities that can be demonstrated so insidiously through dress.

Beyond syntax and grammar, we attempt through writing and speech to develop some kind of literary form or style. Dress may be said to have “form” or “style” if it exhibits an orderliness or internal consistency.

**Symbolic Content of Dress**

An understanding of structure is a necessary building block to an understanding of the symbolic content or meaning of dress, i.e., the kind of message that is communicated through clothing cues. I use the word “cue” here, but various writers have used such terms as “stimulus,” “sign vehicle,” “signal,” or “marker.” Whatever the label, I am referring to a factual, tangible object that can be observed or perceived in the social environment.

At this point it may be useful to distinguish between what we might call a “sign” and a “symbol.” A sign is a manifestation of an event or condition. Calloused hands are a sign of hard work. Wrinkled skin and gnarled fingers are signs of old age. A symbol, on the other hand, is not something that is a logical or natural outgrowth of a condition, but rather something which implies or suggests a meaning. Young men may wear a sign of their membership in a street gang, but their black leather jackets have become a symbol of social deviation and delinquency. A hard hat denotes that its wearer engages in some type of dangerous work, but the connotation of hard hats, even just the verbal label, goes far beyond functional utility. The hard hat has become the symbol of anti-liberal thinking, a kind of fanatic patriotism.

Many such clothing symbols are so commonplace that our response is automatic. The widow’s weeds are a universal symbol of mourning. Think of the large dose of information that is instantaneously communicated through dress. The sheer efficiency of the communication medium makes it possible
to absorb volumes of psychological material with little effort on the part of the perceiver. The old cliché that one picture is worth a thousand words is nowhere more visible or more obvious than it is in dress. Given all at once to a discerning eye, an incredible wealth of information is conveyed through clothing objects, and we do not even have to take the time to translate it into verbal meaning. The elements represented by a dress are a thousand times more numerous than the elements represented by language.

One function of dress in the whole system of social communication is sheer economy of effort. Societies can operate much more efficiently when a person's clothing offers some idea about his social identity. As our social space expands, total strangers come into contact more and more frequently, and clothing becomes a quick method of identification. It enables us to categorize an individual, at least tentatively, and set the stage for further interaction.

Clothes broadcast our sex, our status, our values, our various roles in life, and in general, where we stand in social space. Every actor knows the value of the costume in portraying a role successfully. Just as his speech must utilize appropriate accent and intonation, so must his clothing be a convincing representation of the character or the role. In real life the "props" of dress can help us carry out a role successfully.

In order to be skillful in the matter of role portrayal, we have to know the meanings that are generally associated with specific symbols of clothing. We have to be able to speak the language; we have to know the jargon; we have to have some understanding of the semantics of dress.

Nearly everyone, in or out of the academic world, understands the symbolism of the mortarboard and robe, but the refinements of academic dress are less intelligible, even to those of us who wear it year after year. We are quick to recognize the distinction between the masters and the doctors (the "haves" and the "have-nots"). Those of us who hold a degree in philosophy know the symbolism of the color blue, but we are less apt to know the colors for science, or medicine, or law.

The only school colors that we recognize for sure are those of the institution from which we graduated.

Some symbols are more universal than others. Some symbols are understood only within the culture from which they emanate. Still others have a vague and somewhat limited meaning unless we have had prior experience with their use. The dress of the American cowboy is surely one of the most universal symbols in the world today. His dress is simulated in New York, Paris, London, Teheran and Tokyo. But it takes one to know one—a real one, that is. To the experienced eye, a cowboy's hat tells a good deal about a man—its style, color, crease, angle, degree of dirtiness, and how it is doffed. His Stetson will have accumulated fingerprints on a certain spot on the front of the brim, for he always takes his hat off with the same fingers, in the same place. Once the hat is removed, there is always the telltale line between a white forehead and the sunweathered face beneath it.

If we refuse to acknowledge the kinds of messages conveyed through dress, we are overlooking one of the most useful tools we have at our disposal. Good courtroom lawyers, for example, have long practiced the art of tailoring their client's mode of dress as well as their own so they present the most appealing image to the judge and jury. As a matter of fact, a New York management consultant by the name of John Molloy has spent nearly 15 years advising professional people how to project a positive appearance. In the courtroom, Molloy says, a racially-mixed jury is the most difficult to dress for. For a white attorney, he counsels against the conservative establishment look. Instead, Molloy advises a modish suit, a slightly flashy tie and a stylish haircut. For black attorneys, on the other hand, the rules are reversed. The pinstriped suit that might cause trouble for a white lawyer is just the thing for his black counterpart. To white jurors the message is that he is not a radical, while to the black jurors, the conservative suit says, "Here's one of ours who has made it."

Molloy cites a number of studies he has done to back up his contentions about the importance of clothes in determining a person's business or
professional success. In one test he hired an actor to visit 100 secretaries on the job. With the cooperation of the employers, the actor was instructed to ask the secretary to retrieve a piece of information from the files. For half the visits he was dressed in what Molloy called a “lower-middle-class” outfit. For the remaining half of the visits, the actor wore “upper-middle-class” attire. Of the 50 secretaries approached by the actor in the lower-middle-class outfit, only 12 retrieved the information. Of the 50 visited in the upper-middle-class outfit, 42 complied with request. Incidentally, Molloy also found that students work harder for teachers who dress formally than for teachers who dress informally.

In the spring of 1974, there was a controversy over the length of hair deemed appropriate for our local policemen. The police chief argued that long hair detracted from the image of a law enforcement officer, and he suspended several young men who refused to trim their hair. The Reno newspapers played up the story, and it was about the same time that the University took the campus patrolmen out of their regulation uniforms and put them into blue blazers. At the height of the dispute, we photographed one young policeman with short hair, and then outfitted him with a wig from a local tonsorial parlor. We then drew a random sample from the voter registration lists, 50 of whom were shown the picture of the short-haired policeman; 50, the long hair. A significantly greater number of subjects perceived the short-haired policeman to be more efficient in his job.

Interpretations, of course, are always made through the eyes of the perceiver in light of his own values and experiences. We sampled another group, college students on campus. For this experiment we photographed a policeman in uniform and again in a blazer with an insignia on the pocket. Students rather consistently perceived the officer in the blazer to be more approachable and more intelligent than the man in the uniform.

Whether these kinds of interpretations are true or accurate representations of the symbol depends upon a number of factors. The first factor is whether a person’s dress is an honest expression of his role, character, lifestyle, or values. In the case of the policemen, the uniform functions to obscure individual characteristics and focuses primarily on the role. If a message is to be interpreted correctly, the wearer must be able to encode the message properly. He must use the words and phrases to make statements that really mean what he has in mind.

For most people, clothing makes an honest statement because they dress the way they feel. However, sometimes the message-encoder expects the perceiver to misinterpret the cues. His statement is a deliberate attempt to defraud the beholder. Most of us are not that deceitful in what we say with clothes, but sometimes we do use clothing to cover up something we’re ashamed of. Sometimes we don’t know what it is we want to say with our dress, or maybe we don’t know how to say it because we don’t really understand the language. Sometimes we say things we don’t really mean. Ask ten people why they wear platform shoes, and nine of them will tell you it’s because they’re the most comfortable shoes they’ve ever had! That isn’t deliberate deception, it’s self-deception; the message is still a fraudulent one. Often the verbal statement is more fraudulent than the visual one.

The first step in the communication process, then, is the veracity of the statement. The second part of the communication process is controlled by the perceiver. The observer must receive the message and process the information that it carries. If a verbal statement is not heard, there is no message. If a clothing cue is not noticed, there is no message either. People differ in their perceptual styles; they differ in what they pay attention to. Some individuals may be quite sensitive to details of dress, while others are more conscious of facial expression, or gesture, or manner of speaking. Some writers have called this “selective awareness,” or “perceptual selectivity.” Whatever the term, we all screen the cues that we see and use in our interpretation of meaning.

Some people are quite oblivious to the very minute cues that may be extremely important to members of a particular subgroup or clique. Some years ago, after my first exposure to
Charles Reich’s philosophy regarding “New Generation” clothes, I thought about his explanation of why such clothes were not “uniform” as “most older people think.” You remember his statement that every pair of jeans “was extremely expressive of the human body inside them, and each body is different and unique.” I sat on campus watching the jeans go by, trying to sensitize myself to “the uniqueness inside them,” and I could hardly tell male from female; yet teenagers seem to perceive wide differences between themselves and others in dress.

Many people will say they don’t notice how people dress, or that they shouldn’t judge others by appearances. However, what we think we ought to do, or not do, isn’t often consistent with what we do do. Molloy, the clothing consultant whom I quoted earlier, finds that many employers say they don’t pay attention to clothing, yet they consistently hire the applicants with the appropriate dress.

Clothing cues are more often perceived than missed, and we usually communicate more things than we realize or intend to reveal about ourselves. Sometimes the recipient gets the message more accurately than we think. In any case, once the visual message is received, the information that it contains is normally sifted and classified. We look for a kind of “pattern goodness” to see if everything “hangs together.” Inconsistencies tend to alert us to the possibility of deliberate manipulation. If the sender transmits an ambiguous message, the receiver is usually quick to sense part of it as misleading.

Ultimately we sort the most salient cues into categories, and the way we label these categories demonstrates the way in which other associated meanings are attached to clothing symbols (e.g., “radical,” “conservative,” “long-haired freak,” “hippies,” “loose,” “uptight,” etc.). For the most part, however, clothing speaks the truth. Most people dress like what they really are; they dress in the clothing in which they feel psychologically comfortable. Whether or not we make a conscious approach to matters of dress and appearance, our choices and preferences are usually truthful manifestations of our values. The outer shell reflects our inner feelings.

Many young people today, disillusioned with the affluent and materialistic society in which they were raised, have retreated to wilderness areas, seeking a return to the ways of a simpler past. There are rather striking parallels that exist between the rejection of status clothes in American society and rebellion against old regime values in countries that have been torn by political revolution. In Communist countries it is interesting to note, however, the gradual renewal of interest in fashionable clothes once the major crises have passed.

The Development of Clothing Language

One might ask how connections develop between a particular clothing symbol and its meaning. Just as in language, every word has a history and every article of dress has a history; its meaning depends upon its past associations. Our symbols of dress have been rooted in social conventions, and every article carries a certain trace of every meaning it has ever had.

Words like “beatnik” and “hippie” did not exist in the English language prior to the 1950s and 1960s, but they became the arbitrary labels for a particular type of deviant individual. Their style of dress, which was then a deliberate antithesis to the established norms of society became the symbol of social protest. Even though this kind of association may now be obsolete, the connotation remains.

Learning the symbolic meaning of particular forms of dress begins very early in life. Symbolic function is the very gradual result of social conditioning, and connotations begin to develop at a very early age. We build up a set of clothing conventions that are woven into a logical life pattern. A life that does not incorporate some degree of ritual or habit has no psychological anchor.

Cultures change in spite of this, and as new symbols become familiar symbols, they gradually lose their shock value. They become incorporated into society’s conventions in the same way that words like “ain’t” and “damn,” and “hell” are gradually being incorporated into conventional language. Such adaptation takes time but
ultimately results in the formation of new traditions.

**Dress as a Universal Language**

Some people regard dress as "a trivial matter at best" and that the symbolic use of dress is a "cop out" from learning how to express one's self verbally. Like international road signs, however, dress is a far more universal means of communication than language itself — any language.

The country of Iran is exactly halfway around the world. When it's noon in Reno, it's midnight in Teheran. Iran's ancient culture has been preserved intact in most of the small villages, and it is as different from ours as night is from day. But in the cities where television antennas sprout out of rooftops, the old and the new exist side by side. In hotel lobbies people gather to watch Lucille Ball and Archie Bunker and Cher, even though they may not understand a single word being said.

The thing that impressed me was that in a fashion period when platform shoes had barely been introduced in the American market, they were already a popular fashion in Teheran. Wherever you went, a fashionable foot emerged from beneath the enveloping and traditional chuddar. Whenever changes occur in the fundamental pattern of a society, old symbolic patterns are out of step with the new order. In such a case, the symbols change before the practices themselves change. As Laver once said, clothing is like a weathervane——it tells the way the wind is blowing.

As new technologies replace old technologies, new forms of social dress will emerge. Never before have so many people in so many places shared so much of a common system of communication. Television today performs the functions previously performed by families and by religions. It passes on the myths and the rituals of modern life.

It has been said that television is the only mass information medium that does not disfranchise the rural and urban poor. The last census indicated that in this country 96 percent of all households now have TV. It spreads messages quickly and pervasively across the boundaries of time, country and class. It cultivates the images and tastes of a gigantic mass culture in which visual symbols convey most of the messages.

Language presents the greater element of choice. We can choose to speak or to remain silent. When we are dealing with the symbolic language of dress, we have no such choice. Whether we are in New York, London, Paris, Teheran, or Tokyo, we are transmitting messages constantly, whether we want to or not.
AMPLIFYING THE FASHION MESSAGE

Mrs. Elaine Jabenis, Corporate Fashion Director
Brandeis, Omaha, Nebraska

Some time ago a famous movie producer said, in defense of his philosophy of making motion pictures that were totally entertaining, amusing, relaxing, as opposed to making movies with the heavy kind of stuff with social comment or a serious message, "If I want to deliver a message I'll send a telegram." Well, the opposite of that is true in fashion. To project the fashion message we use every conceivable means possible except the telegram. I would have to say, however, if we thought the telegram would help we would sure use that too. The point is that we cannot do enough, and the number of methods available is absolutely mind-boggling. If I were asked to line up all those methods in a row and then asked to select one or two or maybe three which would be the most important or the most effective, I would be very hard pressed to do so. In truth it is the composite of all those things that we do that helps us to amplify the fashion story.

Now, I mentioned a movie producer at the outset. I have always felt that fashion and show business were pretty much synonymous. I would like to use the technique of film, only figuratively speaking, to give you an example of what I mean about amplifying the fashion story. Please imagine that we have a woman on film now; let's call her Connie Consumer. She is approaching a fashion department store. She's going through the revolving door, she is making her way up the escalator, and she is about to step off the escalator onto the fashion floor. Let's just hold the film right there.

Why did she come into the store? What is she looking for, and how is she going to find it? Well another technique that is used in motion pictures is the flashback, so I'd like to use that too. We flash back a day in the life of Connie Consumer. She's on the telephone to a friend and she is saying, "You know, Betty, lately I have heard they will be showing a lot of longer lengths in skirts. What do you think of them?" Her friend says, "Not me, I'm not going to wear that stuff, terrible, makes me look too dumpy, I'm too fat." Connie Consumer says she's too thin, she's too short, definitely never. Then she goes to the beauty shop and while under the dryer she's thumbing through the latest fashion magazines including Women's Wear Daily. Everything she sees and reads leads her to say, "Everything's going to be longer, clothing going to be cut fuller, looser, more big-top looks. All the models on editorial pages and in ads support the trend. Sure, it will look good on them; they are fashion models, but that's not for me."

Perhaps that night while watching television she sees that Mary Tyler Moore is beginning to dress like that. Mary Tyler Moore is one of her favorite people, but she's still not sure that this is for her. Then the Johnny Carson Show comes on and all the guests on the show are wearing the new look, and what do you know, there's even a lady in a strapless dress. "Don't tell me those things are coming back." It's really a subliminal kind of influence she's getting. She's more interested in what the guests are saying but, nevertheless, she did see and she did know. She watches Dinah Shore's show. Dinah Shore very often has fashion shows and important designers on her show. They too are saying long is in, short is out, and they talk about black being the ultimate color for a holiday. She notices, along with this very elegant display of fashion, that many of the guests are coming on the
show in denim. The denim look is not a grubby kind of denim at all. It is very well put together and very handsomely decorated, or a denim combined with velvet and worn with boots. She's beginning to see a whole new picture.

Connie Consumer wonders if she shouldn't open her mind a little. When she's reading the paper at breakfast that morning, she notices that the ads of store where she shops are showing the longer length in their sketches. She also sees the famous designer visiting the store in question with his collection and pictures. In his interview he says the mini was in for about nine years; the longer length is here to stay. You can count on it being here at least that long. So she says "It's really beginning to come into focus." Then she sees editorials written by the fashion editor of the paper. The editor, just back from Press Week in New York, reinforces all the things that Connie Consumer has thus far seen.

Now she decides that maybe she ought to take a look at her last year's wardrobe since the fall season is approaching. One should be able to carry some things over from season to season. We all must do that. No one can afford to throw away complete wardrobes. So she takes out her clothes and she looks them over, especially that green dress that was way too long last year. She knows that one is going to be all right. She tries on the green dress and she looks at herself in the mirror. It says to her, "My goodness, it looks so tight and so short. In fact it looks like it got caught in the rain and shrank." She realizes now that the eye is beginning to get trained to what's happening in fashion.

She decides she must go to the store to see if there is something in this new look that she could possibly utilize. She gets into her car and during the drive to the store she hears a call-in talk show on radio. They have one of those Fashion Discussions that always starts out this way: "Do women dress for men or women?" This is an old and worn subject. The discussion ends by talking about the new looks and longer lengths. "Do men like them? Not like them?" You hear pros and cons. Some say, "It's about time." So there is feedback of the American public.

She gets to the store and sees store windows in which there are manequins dressed in what the store believes to be new fall looks. She notices in these windows a little sign that says "the new vested suits" or "the suitables." In another window she sees a suit look, the blazer and skirt with a flare that is pretty and soft; it's long or longer than what she is accustomed to, but she likes this. She says to herself, "There's something to which I can relate."

She goes through the revolving door, up the escalator, and there she is. We've got her held there in film, remember? Now we know why she came into the store and what she's looking for; it's time to help her find it. It's time to roll the film.

Connie Consumer starts to move through the store. She is looking at the interior displays. At the side of an aisle is a manequin dressed in something very much like the one she saw in the window, only this one has a matching vest with the suit. Across the aisle is a suit that is very similar to the one she just saw except this one has pants. She says, "That's nice. There are alternatives." The message is coming across. She can wear a suit with a skirt or pants. That idea does not frighten her. It makes her feel that perhaps there are good choices.

She heads into the department where she will find the suit she saw in the window. She sees a little boutique area that's called "Best Investment." It's the Vest Shop. My goodness, there are all kinds of vests in there: velvet vests, corduroy vests, sweater vests, some of them placed over blouses, some over sweaters, some even over dresses. She says to herself, "Looks like the vest is supposed to be pretty good." She sees a saleslady who is wearing a blouse and skirt. She looks at the hemline and she says, "Yes, it is longer."

She asks to look at a suit she saw in the window. She tries on a blazer and skirt and loves them. The only thing, the skirt feels so long. Terrible. But she thinks, "I really love the fabric, it's camel and I can wear it with so many different colors. I think I will take it because I can always shorten the skirt." So, she buys the suit, puts it in her box and hurries off. Looking at her watch she says, "My goodness, I'm late." She's on her way to a luncheon and fashion show.
Connie Consumer meets her friends at the luncheon and she looks around the room. She sees most everyone wearing shorter length dresses and pants; one or two are wearing the longer length, but not many. She feels very much at home and comfortable in the shorter length skirt she has on, but wait a minute, here comes the show.

The fashion director who is commentating the show states that the biggest change in fashion to come along in ten years is now taking place. It will be a great influence in fashion for years to come. Of course our Connie Consumer knows exactly what she means because she’s already been exposed through all the ways I’ve mentioned. The models coming down the ramp are all wearing the longer length. They are wearing looser-fitting things with the exception of some slinks or pencil lines (a new trend coming in which is a beautiful way to confuse the consumer). You must remember it is a woman’s prerogative, we have never let go of that, and never will. But wait a minute, here comes a two-piece suit. If it isn’t the exact one she just bought, it’s a dead ringer for it. The way it’s put together really turns her on. Here is this marvelous camel suit worn with beautiful brown boots, handsome velvet vest, and a marvelous blouse that is in a contrasting pattern to the scarf around the neck. “That is interesting,” she thought; “two different patterns. I like that.” The suit is also coordinated with a marvelous felt fedora that’s tailored enough to have the suit look but still soft enough to be feminine. She thinks, “Now that really makes it all go together.” Smart lady, this consumer.

She does not spend much time visiting with her friends after lunch. If she hurries back to the store before it’s time to go home for dinner, she will be able to pick up the accessories which she knows are going to make her suit look really divine. So she goes to the Vest Shop, gets the vest, goes to the shoe department, and she gets the boots. She already has a blouse at home that will be just right for the suit so she does not need that. She’d love to get that scarf that would really make it all happen.

She can hardly wait until the day when she can wear it for a special event that comes up a few days later. She was really uncomfortable but she looked so chic that the compliments were very gratifying. Now she’s really into today and she’s a now woman. Not a yesterday woman. I would dare say that her outfit will certainly influence at least one or two women who saw her. It begins to happen through national fashion publications and the electronic media of radio and television, newspapers and window displays, interior store displays, fashion shows, and just plain exposure to each other. It takes all of this to help to amplify the fashion message and more. That is just the beginning. That’s just one part of how the fashion message gets told.

All the foregoing is what the consumer hears and sees. What happens behind the scenes is what makes it all happen. There has to be someone who brings the fashion story to the manufacturer, then eventually to the retailer. In my case it’s the fashion director. Before the fashion director can bring her message to her management, she has to do a lot of research; before a single piece of merchandise comes into her store, she has to do an awful lot of leg-work.

With a new season it’s time for a new look. I’d like to say right here that the fashion industry seldom really decides it’s time for a new look. The consumer really decides. When she says there is nothing to buy, then it’s time for a change. As someone once said, women want something new, but they don’t want to try it until everybody else is trying it, and then when everybody else has it they don’t want it anymore. So you see what we are up against.

We found that there is a new woman around. We found this out when we changed from the mini to the midi. That was a total disaster because it was done too suddenly with a dictator implication. Women will no longer be dictated to, they are no longer sheep; the omnipotent voice of the American consumer said no, I will not wear it, I will not buy it. Consequently Paris fell from its pedestal as the leader and dictator of fashion. Hundreds of manufacturers went out of business and we found that we have to listen very carefully to the consumer because she is the one who decides.
We have to listen to the wishes, the life styles, the needs of that consumer; all of these influence every single fashion decision. There definitely has to be careful research before we decide what we bring to you, the consumer. The fashion director becomes first of all a researcher. She goes to market, which is New York in this country. She visits the fabric and fiber companies to find out what fabrics are available, what is being made. She goes to designers and manufacturers to find out what is being cut, what they are projecting. She covers all the fashion magazines to see what they are projecting in advance issues, what they believe in. Covering the market also means going to Europe, covering the couture or prêt-à-porter. Of late it is not just Europe. There are a lot of other markets developing, the Far East, India, South America. Wherever there happens to be a trend that is developing, that is where the research is being done.

Perhaps some of the most important research being done is the studying of life styles. A really good fashion director or merchant must pay special attention, must be very alert to what's going on around her. You have to know about the stock market because that's where the economy is. If the economy is dropping, who's going to buy gimmicks, who's going to buy frivolous things? Better watch the front page for what is happening with the activist. The 60s are a beautiful example of that. The anti-fashion era came along, which really helped develop the denim scene. However, the street people, who began to wear the rubbies and began to bring out all the things from grandma's attic, started it all as a put on. All of this street fashion began to reach the designer. Instead of fashion starting from the top, where it always had, with Paris being the leader for almost 600 years, we were getting direction from the bottom, from the street people. Designers were picking up these influences and including them in fashion.

Music had a great influence on fashion. Because groups were using outrageous costumes to draw attention to their particular style, the costume look began to happen. It was a fun and frivolous time. Music broke down a lot of barriers that might not yet have been broken down.

In politics, a former President makes a trip to China and the oriental influence begins to happen. We have a beautiful example of it this past season. The oriental influence has been very prevalent.

Theatre has always been a very important influence on fashion. Look at the revival of "No, No, Nannette," "Irene," and the "Boy Friend." Certainly all these had a great influence on fashion and fashion designers. Believe me, when the Mickey Mouse Club comes back on TV we'd better have Mickey Mouse shirts in the store or we are really not on our toes.

Books too have had an influence. You are all aware of the revival of F. Scott Fitzgerald and The Great Gatsby. My goodness, Great Gatsby suits for men and the twenties look for women were tremendous. It all happened because of what was happening in the arts.

It is wise to keep a good ear to the ground and listen very carefully. There's no second guessing in what we do. We take a calculated risk. The fashion director evaluates all the information on what the leading trends are, the leading colors, the leading fabrics, then tabulates it. Now she must edit all of this material and decide which of these trends will be best for her store and her customer because what is good for Miami is not good for Nebraska. It is most important to know which is best because when she is asking her management to put its money on the line, she had better know what she is talking about (she or he, because there are a lot of male fashion directors).

Now the fashion director becomes a teacher. She makes a presentation to top management. She presents her recommendations before the buyers go into market as well as to the merchandisers. The work is not done yet. When the merchandise comes into the store, she has a job of training the store managers, the area and department managers, the fashion sellers, the display people, and the advertising people. She will acquaint them with the new fashion story, introduce them to the new terminology. After all this is done we are ready for Ms. Consumer. It is very important for our industry, the fashion community, and certainly for the consumer, who's so well informed, to know
that fashion is the very lifeline of the industry. We know this to be a fact because, when the economy got into trouble, it was the discounters and the chains that were having real trouble. Fashion stores found that their business was good because they had something special to offer, fashion. When people are going to lay down their hard-earned dollars for merchandise, they want to be sure the merchandise has authenticity and longevity if possible. That's good wardrobe planning and it makes good sense. In other words, investment dressing as against throw-away dressing. In the 60s we had clothes good for one season and outdated the next.

It is my belief that students who would like to get into fashion merchandising be well prepared to really understand fashion coordination. Even if they may not become fashion directors, they must know the source and direction of fashion trends. If a student is desirous of becoming a buyer, for example, she must learn about open-to-buy, mark-ups, mark-downs, gross margin, merchandise turn-overs. Most of this is paper work. The consumer is not interested in paper work. She is interested in the fashion hanging on the rack. A good background in fashion coordination will be especially helpful for merchandising students going into small stores and small communities because there are more of those than there are of the giants. In some cases the buyer is the window trimmer and the fashion director all put together, so it's important to know fashion coordination.

When interviewed for the Dick Cavett show in connection with my book (Dick Cavett has little interest in fashion) the first question he asked me was, "Is fashion really relevant?" I thought for a bit and I said, "Compared to what? Compared to our political problems, to our social problems, health problems? No. But, friend, man cannot live by problems alone. No way. We need ice cream and football and the funny papers and music and fashion. If we did not have these marvelous things to soften the edges, we'd all be climbing the wall." Is fashion relevant? You bet it is, for all the reasons I have mentioned and for one other. Fashion is a reflection of our times. It's the mirror. It's an art form. Like all art, it is the only thing that really endures. It tells us what we were and perhaps it will tell what we are yet to be.
The first two questions put to someone in the men's fashion business today are (1) What's new in men's fashions?, and (2) Why the change in attitude and interest in men's fashions? The first question can be answered if you keep your eyes and ears open, have a good nose for news and trends, and some experience in pulling it all together. The second question requires a little wider perspective. You have to be aware and interested and "open to" what's going on, other than in a strictly fashion sense.

The world, living habits and attitudes, has changed rapidly in the last few years. Emphasis and importance have shifted; longevity and experience are no longer thought to be the answers to everything. Those attributes, as venerable as they may be, are often reexamined, even questioned.

If there is one thing the fashion press has learned in the last ten years, ten years in which attitudes towards fashion have changed radically, it is that the consumer, that man or woman who buys and wears the product, is the boss! We can manufacture and promote all of the Nehru jackets and midi-skirts we want, but if he or she doesn't want them, no sale!

Super simplified, that merely says that fashion has become a commodity which must relate to man and the way he lives.

Fashion has been through some suffering of its own in the last decade. Once the Beatles let out their first wail, nothing seemed to be the same. Fashion reflected the general mood of the 60s, unpredictable, revolutionary, upsetting, defiant, sometimes confused and vulgar, sometimes disarmingly simple and direct. But the message was clear. It was time to reexamine our roles and reevaluate the points-of-view. We started the decade like a piece of tepid taffy. Technology was yanking parts of us forward at mind-boggling speed, while the rest of us were stuck to attitudes long outdated. With startling release, fashion followed the mood. Much that was new was tried, much that was old was discarded. Out of it all came a completely fresh attitude toward clothes. Although at times the attitude had been negative and anti-fashion (as we thought of fashion) it was never unaware. Even that negative attitude resulted in a kind of fashion. Clothes began to be a definite reflection of a life style, a way of living, not just a cookie-cutter covering.

In 1975 fashion means wearable, comfortable, expressive, hopefully tasteful, and worn with style and a degree of elegance. It means being correct and comfortable for one's own life style. It has nothing to do with a rigid set of rules.

Why should we concern ourselves with fashion in a year of caution and uncertainty? Why rock the boat? Sounds familiar, doesn't it. Sounds like a good percentage of the menswear industry's thinking a supposedly sophisticated industry. A few years ago, while moving their showrooms and offices into fifty-story glass buildings, plugging in pushbutton telephones, flying to their meetings on super-jets, watching events around the world and on the moon as they were happening, cooking their food in microwave ovens, watching their kids

* Slides were used in presenting this paper.
gyrate to totally new sounds, the industry was still cutting the same gray suits to restock retailers' racks and shelves. The industry was unaware or was trying to ignore those “crazy” fashion customers who had their fingers on the pulse and were nudging retailers from every direction.

Ladies and gentlemen, it is 1975. Fashion is a part of life, it is a part of man's thinking and buying habits. It promises to be a year of careful spending, value received for dollar spent. 1975 promises to be a year of investment clothing, clothing that will serve a man well, fit into his way of life, give him a certain security—a security that his clothes will work for him, will be a plus in his life.

It is Basic Psych I that in rough times a man naturally reevaluates himself and tries to improve himself to meet the stiffer competition. The way he looks and the way he presents himself takes on a new importance. He can't afford not to be noticed. What he invests in himself and how he expresses it can mean the difference between success and being lost in the shuffle. Everyone wants to be on the winning team.

For the newly emerging consumer, clothes do make the man. The vast majority of consumers do need guidance because they attempt to overreach in their dress. The adage that people buy clothes that are an expression of themselves is only half true. The newly emerging consumer buys to express an identity of not only the self that exists, but also the self that he would like to exist. The consumer needs the overreach.

Many successful manufacturers recognize that lines are created to camouflage what our society has decided are physical defects. The fat man doesn't want to look fat. The skinny man doesn't want to look skinny. The boy next door doesn't want to look like the boy next door. Yet each of these individuals, if they wanted their fashion to be an expression of self, would purchase apparel that made them look fat, look skinny, or look like the boy next door.

It is nice to believe that the American consumer is too sophisticated to be swayed by television toothpaste commercials that promise instant love and beauty from just a little dab of creamy white substance. While the consumer knows that neither toothpaste nor shampoo is going to cause dramatic change, there is a longing for that which they can never really have. This marketing philosophy is the foundation for the multi-million dollar cosmetic industry. It is also the cornerstone for everyone selling anything from soap to gardening tools. But nowhere is the premise more evident than in the apparel industry.

Everyone occasionally laughs at Fredericks of Hollywood catalogs, but many a girl who laughs would secretly like to try out some of the devices offered by that very smart retailer. The reason: here is a chance to obtain artificially a certain look which has always seemed to escape the grasp. Translated into a mass merchandising theory, the newly emerging consumer is looking to the manufacturer to create an illusion and make that illusion believable.

During the late 60s, it was decided by someone on a hill that the ugly look was in. Once decided the parade of uglies seemed unending. But this alleged trend ended as quickly as it began. People didn't want to look ugly. They wanted to look good. They wanted to look sexy. They wanted to enjoy apparel and feel good by looking good.

Comfort has been tied too much to touch, wearability and washability. The single most important factor in comfort is not the ease of care or the soft feeling, it is an intangible feeling from the inside that says "you look good in this." There is no way to put on paper and explain exactly what this feeling is, except that it has something to do with overreach. Something to do with looking like the way we want to look rather than the way we do look. This attitude on the part of the newly emerging consumers is greatly responsible for the changed attitude in the men's clothing business.

Stability is hardly the word that jumps to mind when you size up 1975. So, in January of this year when I wrote Esquire's 1975 Fashion Forecast and titled it "The Stabilization of Fashion Currency," not a few people thought I was bananas.
As it turned out, probably the single most striking fact about men’s fashion for fall and winter ’75 is its stability. The fashions themselves in many cases bear a striking resemblance to their predecessors of the 1930s and 40s—a major trend that will probably be attributed either to our national nostalgia for an era we hardly knew, or to a bear market in a time of recession. Both ideas have a bit of truth in them. This stability of cut and styling has been creeping up on us for the past few seasons.

There is balance, choice, ease and distinction in the clothes. There is style, taste, even a nattiness about them. They demand being put-together well. They are the kind of clothes that make a man look unselfconscious about what he is wearing, but give the unmistakeable impression that he knows what he is doing. They are classic in the sense that the fabrics, cut, patterns, and colors are drawn from the best and most attractive periods of menswear.

**INVESTMENT FASHIONS**

**Consumer Rationale**

Fall ’75 is unquestionably the time to invest in a suit. What with all the sportswear excitement of the past couple of seasons, it stands to reason that the average consumer will have broadened and expanded that section of his wardrobe. The suit, with vest (and the key word is vest), looks fresh and exciting again and has, in addition, the kind of quality of fabric, styling and detail that will give it fashion longevity. The wisely selected suit can double for different occasions with proper accessories and components mixed with other parts of a man’s wardrobe to give it variety and added interest.

**The Suit: Multiple-Choice Answer to Inflation**

The fashion suits for fall ’75 are as varied as the men who will buy them. The major silhouette change will be a perceptible swing to the double-breasted suit. Even these will be shown with vests, and it’s particularly a super look in blazer suits. The pinch-waisted look is out, but the subtle shaping of a jacket continues to give definition and an attractive look. Peaked lapels are making a strong comeback this fall. They are, of course, a natural for the D/B, but, they’ll be turning up on single-breasted models as well. The European cut, with its higher armholes, roped shoulders and ventless jackets will continue strong in “dressier” clothing, but the semi-natural shoulder and easier construction will be evident in the more relaxed models, some of them with slightly shorter jackets and pleated backs. Something to keep in mind is that the newer suits will not necessarily have three matching components. Vest and pants may match, paired with a coordinating jacket, or matching jacket and vest with coordinated trousers. The sleeveless, V-neck cardigan or sweater-vest will add still another dimension to the overall look. But the suit is the smart way to stretch a man’s wardrobe, both fashionably and financially.

**Deepening Color Outlook**

Suiting colors will be darker, smokier, and more formal in feeling, with stripes the newest look. Fabrics with softer finishes will be favored, rich and luxurious to the hand.

**Sport Suit Innovations**

In sport suits, solid colors and subtle plaids will be strong. Look for lots of leather elbow patches plus leather buttons and trim on jackets, allowing them to double as weekend sport jackets combined with contrasting corduroy or flannel trousers. Some unconstructed models will be seen again this season. Colors will include deeper, muted greens, rust tones, and neutral grays and tans, while the fabrics will have a more solid, beefy look including twills, tweeds, shetlands, saxonies, flannels, camel-hair, even cashmere and velvets.
The Voluminous, Volume Coat

The full-cut outercoat, knee-length (except for coats with a clear European influence), is the fashion coat for fall and winter '75. It might be a belted trench style or a free-swinging big coat with a deep, shoulder-high inverted pleat in the back; it might have raglan sleeves or a capped yoke; but it's generously cut, no matter what. Coated fabrics with shiny, "sateen" finishes will carry over into fall rainwear.

The Lineup in Leisure Wear

The thigh-length jacket will be the biggest news in leisure outerwear; often belted or gathered or shaped at the waist, it can double as a sports or leisure jacket. Some will be shown with contrasting or matching pants. The wide range of fabrics, from traditional corduroys, suedes and leathers to the newer looks of tweed, flannel, melton and loden cloth, give them a newer approach to the leisure look than the now-classic safari suit. The shorter, waist-length outerjacket will be cut fuller through the body, with knitted or gathered waistbands; some will sport raglan sleeves, some will be reversible for added fashion flexibility. In slacks, forget about the noticeably flared bottom. Straight leg slacks are now firmly entrenched, some with pleats and cuffs, depending on the other components of the outfit.

Shirts and Shirting News

Muted stripes and small checks will rival solids in dress-shirt popularity, and the printed dress shirt is definitely a comer. As far as sport shirts are concerned, it's prints all the way! Many sport shirts will lead a double life as dress shirts, and vice versa this season. New miracle fibers and newer blends of synthetics and natural fibers will find wider acceptance in both shirt categories.

Expanded Role for Accessories

As might be more than a bit obvious, with all this double-role playing in the star parts, accessories will be more important than ever in changing and stretching the basic look and mood of a man's wardrobe. Watch the ascot—it's coming back big—along with scarves that are tied like ascots. The 1940s effect of a shirt collar worn open over the jacket collar and filled in with an ascot will be one of the great looks for fall. Later on the big, long muffler, worn in a variety of ways with coats, jackets, or even sweaters, will again be a must.

Return Engagement for Footwear

Shoes will be strongly in the nostalgia slot, with cap-toes and wing-tips in the vanguard, both in laced models and slip-ons. Don't be surprised to see the return of the classic "loafer." And, for the first time in several decades, oxblood is the comeback color for footwear of all kinds.

CONCLUSION

There is no doubt in my mind that today the American man is the best-dressed man in the world. In general, he is much more aware, much more interested in what he wears than ever before. For some, it is still painful to admit that they care, a particularly peculiar American hang-up. The truth is, they do care, more and more all of the time. And after all, no one wants a man to be constantly concerned about his clothes. Fashion is, and should be, only one facet of his life. To eliminate it, or dwell on it, makes him a limited person.

I would like to quote from Arnold Gingrich, Editor in Chief of Esquire, something he wrote in the very first issue of the magazine 42 years ago, when he was its founding editor:

Esquire aims to be, among other things, a fashion guide for men. But it never intends to become, by any possible stretch of the imagination, a primer for fops. We have been studying men, and men's clothes, for many years, and we have come to the conclusion that the average American male has too much inherent horsemanship to be bothered very much by a lot of dress rules that nobody but a gigi lo could possibly find either time or inclination to observe. On the other hand, we feel that men have long since ceased to believe that there is anything effeminate or essentially unbusinesslike about devoting a little care and thought and study to the selection of clothes.

If you will permit me a short commercial, that is the attitude that I hope is still reflected in Esquire. To me, that sums up the meaning of fashion.
The objective of the original research project was to determine comfort, as well as aesthetics and refurbishment consideration, for fabrics which serve man in the proximal environment—that is, in clothing and household furnishings. Of particular concern were the somewhat neglected segments of the population, the elderly and/or the handicapped. Needless to say, as we began exploring this global objective the necessity of limiting it became apparent.

Exploration of the comfort or discomfort of fabrics revealed terms such as scratchy, stiff, harsh, brittle, cold, hot, or clammy. Many of these are texture terms. Fabric parameters can be defined and determined in the laboratory, but how does the consumer react to fabric as a stimulus object? Use of supplied words presupposes a response. Additionally, only one texture term has been theoretically identified, the roughness-smoothness of texture used by Compton and others.

The possibility of defining or identifying the range of qualities or components of texture of fabrics was exciting and challenging. The major obstacle was the "how-to" hurdle. Interest and guidance of environmental psychologists contributed to the development of a means of identifying the dimensions or characteristics of textural fabric surfaces as perceived via the sense modalities of sight and touch.

Multidimensional scaling is a statistical tool of comparatively recent development. Multidimensional scaling allows for the identification of characteristics and number of characteristics which are unknown. Traditional methods of psychophysical scaling presuppose knowledge of the dimensions of the stimulus objects being investigated. However, in the study of perception-communication of textural fabric surfaces the dimensions themselves are not known. Further studies of texture are difficult until it is understood what is the yardstick by which the textural surfaces are evaluated or measured.

Multidimensional scaling involves judgments of similarity or substitutability on pairs of stimuli, varying in two or more ways at once. Thus, a scale of comparative distances between all pairs of stimuli is obtained. The dimensionality of the space corresponds to the unknown number and location of the attributes. Individual stimulus dimensions are represented by points in space, and these points project on axes of the space. Thus the two stimuli that are the most similar should be separated by the smallest distance and so on. The number representing the closeness of similarity between the stimuli is the proximity measure for that pair. Subsequent analysis is the analysis of proximities.

Or, present to several individuals a bowl of fruit. Imagine the attributes of the fruit to be unknown. What are the characteristics or dimensions, the things to which people attend? Implementation of multidimensional scaling means that individuals must rate similarity of every fruit paired with every other fruit, or n(n−1)/2 pairs. Subjects may make such ratings on a scale from one to ten, or one to seven, or one to five, and so on, insuring that the whole continuum is employed throughout the experience.
Mean responses of similarity judgments are the input data for multidimensional scaling analyses. Interstimulus distances result from the similarity judgments of the stimulus-objects. The most dissimilar stimuli are separated by the greatest distances, and identical stimuli are separated by no distance at all. Given the distance measures the matrix \( B_{ij} \) may be constructed. Each element of \( B_{ij} \) is a function of the distance existing between one stimulus, \( i \), and two of the others. Elements \( b_{jk} \) of \( B_{ij} \) are defined:

\[
b_{jk} = (d_{ij}^2 + d_{ik}^2 - d_{jk}^2) [i, j, k = 1, 2, \ldots, n]
\]

Multidimensional scaling programs such as M-D-SCAL5M places \( n \) points in a space of \( x \) dimensions, so as to minimize stress or, badness of fit between the configuration of points and data. It finds the minimum space configuration by starting with some random configuration, and moving all points a bit to decrease stress, then reiterating this procedure until the stopping criterion is reached.

Study of the plotting of points in space, with special attention to the arrangement along the axes and the perimeters of the geometric configuration enable one to identify the dimensions or characteristics that remained unnamed to this point.

In the original exploratory study, 240 participants supplied similarity ratings for two groups of fabrics. The 15 fabrics in each group were chosen to be representative of a wide range of textural surfaces and so that the fabrics in Group I were somewhat equivalent to the fabrics in Group II for purposes of replication. Five fabrics in Group I were duplicated in Group II for cross-validation. The range of surfaces included such fabrics as satins to corduroys, novelty wools, terry cloth and burlap.

Participants were male and female undergraduates between the ages of 17 and 25. Similarity ratings were obtained under three conditions: visual presentation only, tactile presentation only, and combined visual and tactile presentation. Thus the study in reality was 12 subgroups or 12 substudies.

During the data analysis stress was calculated by Stress formula 2.

\[
\text{Stress} = \sqrt{\frac{\sum_{m=1}^{m} (\text{DIST}(M) - \text{DHAT}(M))^2}{\sum_{m=1}^{m} (\text{DIST}(M) - \text{DBAR})^2}}
\]

The interpretation of stress values can be difficult, since stress is affected by such parameters as number of stimuli and number of dimensions. For the classical mode, and the usual range of values of \( n \), and the usual range of dimensionality from 2 to 5, the stress levels of 10 to 20 percent fall in the "good" to "fair" range of acceptability. Scrutiny of stress levels indicated that three dimensions were the most acceptable solutions.

Dimension 1 or Axis 1 accounts for the widest range of variability throughout the Euclidean Space. After scrutiny of the three-dimensional plotting of points in Euclidean Space, a second plotting of points in space was secured by rotation of the coordinate systems to the principal axes.

Equations of transformation:

\[
\begin{align*}
X' &= X \cos \theta + Y \sin \theta \\
Y' &= -X \sin \theta + Y \cos \theta
\end{align*}
\]

were used to compute the coordinate systems and alternate plottings.

A descriptive index:

\[
\rho = \sqrt{\frac{\sum_{i=1}^{n} a_i b_i \left( \frac{\sum a_i^2}{\sum b_i^2} \right)}{\sum b_i^2}}
\]

of the extent of similarity or dissimilarity between two sets of coordinates for a given axis was calculated to assist in summarizing the comparisons between sexes and among perceptual tasks. It was recognized that the coefficient of congruence was efficacious only in describing or summarizing the similarities between specified axes.
Dimensions of fabrics were identified that contribute to knowledge of visual and tactile perception of textural fabric surfaces. Dimensions identified visually included: visually complex to visually simple structures, light weight to heavy weight, shiny to matte, fine to coarse, flatness to depth, roughness to smoothness, openness to compactness. Tactile perception included plain with roughness or harshness to pile with smoothness or softness, flatness to denseness, irregular friction to downy softness, compact and light weight to open and heavy weight, and slippery to soft.

The conclusions that resulted from the findings of the first study were:

1. The multidimensional scaling technique is an effective means of identifying dimensions of texture perceived through visual senses, through tactile senses, and through the combination of visual and tactile senses.

2. There remains a yet unidentified global dimension to fabric surfaces when these fabric surfaces are perceived through the visual senses.

3. Male subjects and female subjects perceive textural fabric surfaces differently along these unidentified dimensions through the visual senses.

4. Male subjects and female subjects rely most on visual cues to judge textural fabric surfaces when permitted to combine visual and tactile perception of these surfaces.

5. Male subjects and female subjects do not differ in the characteristics used to identify or perceive the textural fabric surfaces through the tactile senses.

6. Auditory cues may be attended to in the tactual perception of texture.

7. There was little effect of color of fabric swatches on the similarity judgments that produced the dimensions identified.

8. The assumption that Group I fabrics and Group II fabrics were equivalent was invalidated. The fabrics may be somewhat visually equivalent, but when perceived tactualy, differences in subjects' judgments were noted.

9. The duplicated textural fabric surfaces in Group I and Group II were perceived in consistent ways, except for the burlap fabric, which was tactualy perceived differently by male subjects and female subjects.

10. With further study, it may be possible to construct a paradigm or schematic representation of the textural qualities of fabrics as perceived through the various senses. The findings of this study indicate perimeters and axes for such a paradigm.

A follow up study was undertaken during summer 1975. The selected group of subjects participating in this study were 120 women between the ages of 25 and 45, and those 60 and over. The possible relationship between comfort associated with fabrics, and characteristics or dimensions of fabrics communicated via visual and tactile perception were explored. Twelve of the fabric surfaces from the initial study were used for purposes of replication. In addition twelve fabric surfaces that were white or near white in color were selected. The white fabrics included pique, moire and pile fabrics.

Preliminary examination of the data indicated several important trends. As high as 93 percent of the women in the upper age bracket reported acquisition of clothing with which they have expressed dissatisfaction due to fabric comfort. Surprisingly as many as 73 percent of the young adult women expressed similar dissatisfaction. Most frequently used terms were hot, heavy, stiff and scratchy. However, most participants reported that factors such as cost, style and color were more important than comfort in selecting daytime wear.
Dimensions similar to the first study were identified. When the perceptual task was visual, the first dimension was again global in nature, theorized to be the complexity of characteristics to which subjects attended. Identification of dimensions attributable to women 60 years of age and over were somewhat different than those dimensions perceived by the young adult women and the college men and women students. This may suggest differences in perception due to physiological needs or other considerations. Mrs. Sandra Wiley, graduate student in Textiles, Clothing, and Design is currently undertaking further study including identification of dimensions of comfort as well as those of texture.
CLOTHING AS A SYMBOLIC INDICATOR

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ABSTRACT—This study investigated clothing styles as symbolic indicators of the self within the perspective of symbolic interaction theory by identifying those traits which are useful in discriminating among wearers of different clothing styles. An instrument was developed to divide a female, college student population into four clothing style groups: high-fashion, low-fashion, non-fashion, and counter-fashion. Multiple discriminant analyses indicated that wearers of four clothing styles can be differentiated by their identity, attitudes, values, and personality.

The precise relationship between clothing and communication is still unknown. Clothing and general appearance are nonverbal stimuli within the total system of interpersonal communication. While research findings indicate that persons perceive clothing as a symbol of identity, attitudes, values, and moods, the validity of clothing as an indicator needs further investigation.

The exact role of clothing as a communicator is not easily ascertained. Not only must particular social and psychological traits be identified, but the degree to which they are symbolized by clothing must be determined. The clothing seen on a football field separates the referees from the players and the players of one team from those of the other team. In the same manner, but on a more subtle level, blue jeans may communicate the identity of the wearer. When clothing is hidden an important source of information in the communication process is lost.

Is the communication provided by clothing actually valid? The question remains. This study investigated clothing styles as symbolic indicators of the self by identifying those traits which are useful in discriminating the identity of wearers of different clothing styles. A random sample of 400 young women enrolled at a large state university was selected. They were separated into four categories of clothing styles. These categories were determined and defined in pilot studies of the population. The styles were labeled as predominately high-fashion, low-fashion, non-fashion, and counter-fashion.

Subjects grouped as high-fashion predominately wore clothing following the very latest fashion trends. The category may be referred to as establishment fashion since the styles were prescribed by the fashion media and designers. The low-fashion clothing style was basically neat jean-style slacks combined with a fashionable top. It was a more casual approach to clothing style. Low-fashion was the normative fashion for the population. The non-fashion clothing style lagged behind current fashion trends. They are sometimes referred to as classic clothing styles. Subjects grouped in the counter-fashion clothing style category generally wore blue jeans and T-shirts or work-shirts. This clothing style was an alternative to establishment-prescribed fashion.

Pilot studies were conducted to determine the clothing styles considered fashionable for the population. In one study, 100 pictures cut from pattern books and magazines were judges on a fashionable-non-fashionable continuum by students from the population. From the data
collected in the pilot studies the four clothing style categories were defined both visually and verbally. Subjects indicated which general category they would choose to wear in different circumstances. Their answers were used to divide them into four clothing style groups.

The researcher then investigated whether the actual clothing style of the subject could be accurately determined by just knowing her partial identity, attitudes, values, and personality. Forty-nine potentially discriminating social and psychological variables were selected. Within the perspective of symbolic interaction theory the variables were divided into four variable sets: identity, attitude, value, and personality.

A multiple discriminant analysis was applied to all variables and to each set of variables. A total of 72.4 percent of the subjects were correctly classified into the four clothing style groups when all 49 variables were used as discriminators. The high-fashion and counter-fashion clothing style groups were the most accurately classified. Over 76 percent of the high-fashion group and 87 percent of the counter-fashion group were correctly classified. The variables used together were powerful discriminators among high-fashion, low-fashion, non-fashion, and counter-fashion clothing style wearers indicating that clothing is a valid symbol indicator of the self.

This study examined clothing as a symbolic indicator of identities, attitudes, and personality factors, as well as values. The set of value variables was especially powerful in explaining style differences among wearers of clothing. Additional variables and more varied populations need to be studied. Also, the four clothing style groups used for a student population may not be appropriate for other populations. However, no one variable alone could discriminate among the four groups. Basic questions about the relationship of clothing and communication remain, but this study does imply that clothing style is a crucial parameter to be considered when examining a person's communication of his total self.
In 1972, a study was made by staff from land-grant universities and the USDA on the use of the computer as a tool in decision making. A subcommittee report on computer use in household and family decision making showed that in the area of textiles and clothing no computer applications for classroom and home were reported in the United States. A computer program to assist in costume selection was in use in Japan (Firebaugh, Johnson, and Magrabi, 1972). Since 1972, studies have been conducted at Oklahoma State in computerized testing in connection with programmed instruction in beginning clothing construction (Good and Sisler, 1975).

Computer usage has continually increased in the garment and textile industries as aids in the manufacturing and marketing processes. Most recently a computerized measurement system for made-to-order men's suits has been developed by a company in Tokyo (Furukawa, 1974).

The objective of the initial research, which began as a Master's thesis at Purdue in 1974 under the direction of Barbara Schlinkert, was to analyze a current problem faced by consumers and to assess the practicality of solving the problem by using the computer. A computer program was written to determine the amount and location of dress pattern alterations. As an input to the program, the program user supplies an accurate set of specified body measurements. Basic dress pattern measurements in the various pattern sizes and ease requirements for the body measurements are stored within the computer. The program, by use of mathematical formulas, compares body measurements to a corresponding number of pattern measurements, computes the location and amount of required pattern alterations, and provides the user with a print-out of the results. Originally, 32 body measurements were required. The program has been revised and presently requires 22 body measurements.

In the initial research the soundness of the method and the program was checked by using the program on six subjects ranging in Misses' sizes 8 to 18. The body measurements of the subjects were taken and read into the program. Following the computed results, basic dress patterns were altered and fitting shells were constructed.

A panel of three judges evaluated the fit of the garments. A detailed evaluation instrument containing 24 questions was used by the judges. The judges discussed the fit of the garment with each other and with the researcher in order to give helpful feedback. The purpose of the evaluation was to determine how effective the procedure was in revealing alterations that are best determined before cutting out the garment. Prior to the evaluation no additional alterations were made on the fitting shells other than those indicated on the computer print-out.

Four variables determined the success or failure of the procedure: (1) correct body measurements; (2) adequate ease requirements; (3) correct computer formulations; (4) effective alteration instructions. Thus, it was important to be able to discuss with the judges the cause of an unacceptable fit in an area of the garment and to
determining which variable or variables caused the poor fit.

As may be expected, in the final analysis of the panel’s evaluation, incorrect body measurements most often caused an area to be judged unacceptable, with the majority of the incorrect measurements being at the neck and shoulder. The amount of ease was not sufficient in the full hip area and in one instance the alteration method was determined to be a cause for the misalignment of the side seamline. The computer formulations were sound.

Since the initial research a mini grant from the Learning Research Center at the University of Tennessee enabled the program to be pretested in the classroom to determine additional ways to revise and simplify the program for use in a classroom setting. Another grant from the Graduate School Faculty Research Fund made it possible to revise and enlarge the pattern sizes stored in the program to include all adult pattern sizes, and statistically test the effectiveness of the program in the classroom.

Three groups, a control group and two experimental groups, are being compared this quarter. Both experimental groups are using the computer program. In one group the students are measuring one another and in the other group a trained instructor is measuring the students. Comparisons of the garment fit of all groups will be made at the first fitting by a panel of judges who will not collaborate.

The completed alterations can be applied directly to any design pattern produced by the four major pattern producers without constructing the basic dress shell and is thus being used in the present testing. A useful benefit of the program is that it can be used to determine pattern size.

Potential use of the program appears feasible for beginning and advanced clothing construction courses in college, high school and adult education. The estimated computer job cost after key punching is ten cents per subject. The cost is based on a computer computation time of .436 second on CDC 6500 computer (Control Data Corporation, 1974). As presently written, the program uses cards to read in the data. A revision of the program could enable the consumer to use a teletype terminal. Since some county extension offices are equipped with computer teletype terminals this revision could be timely. As computer facilities become available to the average consumer, computer software will be needed. This program is only one example of numerous possibilities which exist in home economics for using the computer to directly solve consumer oriented problems.
REFERENCES


DEVELOPMENT OF AN INSTRUMENT FOR
RELATING CLOTHING PERCEPTION TO SELF-CONCEPT

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For several years, I have been interested in the part clothing plays as a medium of communication. Stone (1965) introduced the terms “program” and “review” to describe the communicative aspects of clothing. One’s program is made of responses to one’s own appearance and reflects perception of the self. One’s review is made of responses to one’s appearance and reflects perception of persons other than the self.

The purpose of my initial investigation was to examine the relationship of clothing perception and self-concept. The result was the development of an instrument which is useful in the analysis of clothing and its relation to self-concept. The Perception Measure was developed to test the theory that the communicative aspects of clothing generate both programs and reviews. The Perception Measure had two parts: (1) the Personal Clothing Program used to determine the perception of the individual’s own clothing, and (2) the Personal Clothing Review designed to evaluate the individual's perception of others' clothing.

Likert-type summed rating scales were the form selected for the Personal Clothing Program. The instrument was used to measure the individual’s perception of personal clothing. The preliminary form consisted of 74 positive and negative statements. The positive statements were given a value of four while the negative statements were rated one. On the basis of item analysis, revisions were made in the initial form. The final form of the instrument was composed of 44 items. The four-point Likert scale runs from completely true to completely false.

Reliability of the instrument was achieved with test-retest and split-half procedures. The Tennessee Self-Concept Scale was selected as a criterion measure to test validity of the instrument when measuring clothing perception and self-concept.

Stimulus drawings rated on a semantic differential were the basis for the second part of the instrument. The Personal Clothing Review was designed to evaluate the individual's perception of others' clothing. The sketches were black and white line drawings of clothing styles. Criteria for preparing the 11 line drawings were: (1) all sketches of models should be similar; (2) stance, hair, and shoes should be simple and classic in feeling; (3) clothing styles should be varied to reflect different traits expressed in clothing selection, and; (4) clothing styles should be as timeless as possible.

The semantic differential used to rate the line drawings consisted of 15 contrasting personal characteristics on a six-point continuum. The drawings were rated by each individual using the 15 adjectives of the bipolar scale. Reliability of the instrument was attained with rank-order correlations. No decision was made concerning the validity of the instrument.

A separate endeavor was to examine the part clothing played in communicating programs and reviews using the instrument designed by the author. The Tennessee Self-Concept Scale was used to assess self-concept.

The subjects were females from 16 to 30 years of age from Bowling Green, Kentucky. The sample
included 100 high school students, 100 college students, and 100 career women. Responses were obtained from high school and college classes, FHA meetings, business women's clubs, and women's service sororities. The high school group was made up of girls from grades 11 and 12. The college students included freshmen, sophomores, juniors, and seniors. The career group came from diverse educational backgrounds ranging from high school graduates to post graduates. Statistical analysis included the use of simple correlations, analysis of variance and Newman-Keuls' Range Test.

One of the findings was that responses relative to the perception of the individual's own clothing were positively related to the individual's self-concept. Analysis of variance was used to compare the clothing programs of the sample. A significant difference was found in the perception of the individual's personal clothing for the three groups. Perception of personal clothing was different for the high school students and college students. The personal clothing programs of the high school group were lower than the programs of the college group.

When self-concept and perception of others' clothing was examined, a significant relationships existed for the career women only. There was no relationship between the clothing reviews and self-concept for the college or high school students. The clothing reviews for the three groups were investigated. Perception of others' clothing was significantly different for the high school students when compared to the college students and career women. There was no difference in perception of others' clothing for the college women and career women.

In conclusion, a reliable and valid instrument was developed for measuring self-concept and perception of the individual's own clothing for the sample of the study. A reliable instrument was designed for measuring perception of others' clothing. Clothing was found to be an effective cue in communicating perception of the individual and others. Communication was more effective when perceptual congruency existed between programs and reviews.

REFERENCE

Reflections of Human Behavior in Fashion

Human beings have often been described as social animals who must live in groups in order to survive. We need the company of other human beings. We are often sensitive to the presence and behavior of others. In addition to communicating verbally, they also exchange a great deal of information nonverbally.

Considerable information can be communicated when human beings are in the physical presence of one another. The face and hands are the most socially expressive parts of the anatomy. Beyond these factors, what we primarily see and react to are not the bodies, but the clothes of those about us. As stuffs are arranged about the body, networks of communication are set up to communicate various aspects of human behavior. We will be examining some of those aspects to observe how they are reflected in clothing.

Communicating Role and Status

The first group of clothing we will be viewing relates to roles and status. The activities of human beings are often described in terms of roles. There are roles associated with being a mother, husband, career girl, businessman, college professor and many others. Clothing provides clues for perceiving various roles. Clothing helps us project roles in order that they might be communicated more vividly. Take for instance our roles as fashion commentators. Our garments are designed by Rob Hillestad. Do they reflect our roles? We'll let you be the judge. And now—our models.

Carol Esch Beran. It is not difficult to determine the role of our first model. The role of a bride is often communicated in western culture through the abundant use of white materials arranged about the body and head. The role of the bride is a specialized one. Through her costume she communicates beauty, majesty, radiance, dignity and romance—all characteristics which are associated with the role of the bride. This design was created last July by the model to communicate a change in role and status to family and friends.

Alex Baillie. Clothing is often used to communicate various roles carried out in making a living. Although the business suit may not tell the viewer the exact involvement the wearer has in the working world, it does make a strong statement. The man who wears a business suit tells his audience something about his affiliation with tradition, degree of seriousness, organizational ability, and emphasis on efficiency as a value. This suit was tailored by Shele Baillie to communicate a clear and concise statement about the American male image.

Sandy Wiley. The apron was once associated with the humble role of preparing food in the kitchen or serving it in the dining room. It served a functional purpose. The easy care qualities of fabrics that are available today have just about sent the apron into extinction. Ironically, we are now seeing the apron come back as a fashion item in elegant fabrics to be worn during roles carried out while entertaining. The design by Sandy Wiley provides a visual technique for communicating hospitality.
Bob Trautwein. Increased amounts of leisure time have influenced the roles of men today. The contemporary man is apt to be seen in garments that communicate his ability to enjoy leisure time in a variety of ways. Sweaters are convenient for playing roles which involve the use of leisure time because they move with the body. This ensemble was designed by Rob Hillestad to permit leisure role playing through body language.

Rita Kean. Although roles often bring about the need for specialized types of clothing some garments prompt the wearer to play roles or exhibit behavior related to roles. This garment designed by Rob Hillestad allows the wearer to perform without actually being on stage. The fabric and style provide structural characteristics to which the wearer can add gestures, head and eye movement as well as body motion to communicate varying effects. This costume says: "I am an actress. I like to perform. You are my audience."

Antigone Sutton. Roles change with the times and those changes are often reflected in fashion. Women's roles have changed in particular during the past few years. Antigone Sutton designed this costume to communicate the idea that the wearer has taken the option of being free from heavily structured traditional clothing. By wearing this costume at home for leisure or during the evening for social events the wearer makes an additional statement about her flexibility to play roles.

Betty Tweten and Don Sutton. The pantsuit has become a vehicle for making one of the strongest statements concerning the changing roles of women. This particular costume communicates a great deal about its wearer. It says: "I am 'with it.' I am active, and adaptable. I am willing to break a few traditions. I have a mind of my own."

Marv Graff. The use of varying types of clothing as symbols of status change from time to time. Clothing made from blue denim has undergone a particularly interesting evolution. In the pioneer days it was used for functional purposes because of its sturdy qualities. Today clothing items of denim have become high status items for both men and women. This jacket modeled by the designer, Marv Graff, recently won the first prize for a contest sponsored by a local men's wear store. Marv received $500 in merchandise as his reward.

Karen Mossblad. Fur has long been a symbol of status because of the expertise involved in raising animals with beautiful fur. Techniques for fashioning it in unusual ways have provided both men and women with a device for distinguishing themselves from others. This costume created by Karen Mossblad consists of pelts fashioned into a garment. Also, the hides of entire animals, which have been tanned for decorative purposes make a clear and concise statement about the wearer.

Gale Warren. Detail work is quickly becoming a status factor of the contemporary fashion scene. The prevailing economic conditions in the fashion industry have resulted in placing particular value on detail. This draped costume with handpainted floral detail designed by Gale Warren provides the model with an added measure of status.

Elva Berryman. Up until a few years ago the names of leading designers only appeared on beautifully woven labels on the inside of garments. Today, the names of designers have become high status items. This gigantic designer label was created by Elva Berryman as a status symbol to be ostentatiously wrapped around the neck. It is a convenient item for "dropping a name" at a moment's notice.

The second group of clothing you will see relates to communicating conformity and individuality. Conformity enables a person to fit more easily into his social role. Individuality helps him to express independent thought and creativity.

Sandy Wiley. This suit was designed with upper middle class conformity in mind. The style was designed initially under the name of Anne Klein and made available in the form of a commercial designer pattern. This pattern was translated into fabric by Sandy Wiley to communicate a desire to conform to the elegant look of an established name in design.

Paula Christenson. Conforming to the looks of Parisian designers is a frequent practice among
fashion minded women. This coat, which conforms to a look created by Marc Bohan of Christian Dior, was created by Paula Christenson. It communicates a message in conformity about fine workmanship, detail and fabric.

Carol Esch Beran. This design created by Carol Esch Beran smacks of individuality. It is based on an idea of Erte, a designer known for his pen and ink drawings for *Harper's Bazaar* during the nineteen twenties and thirties. The person who wears this costume says: “Look me over. I'm different. Perhaps you'll find me to be interesting.”

Kathy Moore. One method of expressing individuality is through exaggeration of different parts of the body. The message communicated by this costume could hardly be considered subtle. The dress permits sending out a violent “S.O.S.” for attention. “Rescue me with a response,” it shouts.

Rita Kean. This design expresses individuality through emphasis on sleeve treatment. The designer, Rita Kean, started with the idea of an endomorph and worked to develop individuality from there. Notice the way the chevron pattern stifles conformity. And, that fluffy yarn just begs for attention. “Look at my creativity,” it says.

Diane Schmeltzer. This design communicates individuality through tubular emphasis of the torso. The designer, Rob Hillestad, borrowed the idea from a soda straw and fashioned it into a garment for the nonconformist who wants to communicate a major statement against group pressure.

Norm De Groot. This striped shaving robe has been tested for its individuality in the population. The standard deviation is great. Neither rates near the mode nor the median in a normal distribution. Its bright colors rank it high on the chart of brilliance. The study of this design could also be replicated on the beach or during intimate “at home” parties. Certainly one way of conducting research according to the designer, Rob Hillestad.

Antigone and Don Sutton. Sometimes both conformity and individuality are used in projecting a single message. In this case Antigone and Don Sutton collectively make a statement for an after-six delivery. For Don the message is said in a traditional manner of conformity based on an accepted expression of formality. A far less conventional statement is made by Antigone who designed her gown to communicate individuality with a more dramatic statement.

Communicating History and Culture

Four Marines. The impact of history and culture on apparel will be communicated in the group of clothing we are about to see. It has often been said that the characteristics of any particular time are reflected in the clothing of that period. By looking at clothing of the past we have an opportunity to observe a significant form of nonverbal communication. The United States Marines 200 years ago were spirited young men full of pride, determination, adventure, and patriotism. Those qualities were expressed in the uniforms of the times; here in costumes created by Sandy and Jim Wiley. The costumes, which are the only certified authentic uniforms in the U.S., are modeled by four marine cadets of the University of Nebraska Navy R.O.T.C. program, under the direction of Captain Evans. As the Marine cadets re-enact a brief routine, we can observe some of the types of behavior associated with military men of 1776.

In addition to history, culture is an important source for communicating through clothing. Travelers to lands both near and far have been intrigued by the way others cover and decorate themselves. Much can be learned from the clothing of others. A few examples will point that out.

Gale Warren. Culture of the American Indian is a rich source of inspiration for clothing. This costume designed by Marv Graff draws upon the rustic materials of the great plains Indians. Marv has translated those materials into a variety of techniques including work with leather, feathers.
and macramé to create a thoroughly contemporary look with a cultural influence.

**Dorcas Odu.** This costume shifts our thoughts geographically to Nigeria. As an artistic expression, the costume communicates a deep understanding of feminine beauty. It visually translates into dynamic color relationships, intricate patterns, and dazzling textures. The long, lean body and the wrapped head send messages about contrasting forms.

**Kathleen Moore.** Eastern cultures have long had an impact on clothing in the west. The ancient Chinese mandarin was a deeply respected person who could easily be identified by a special type of stand-up collar. Today, that basic type of collar has been modified in a variety of ways to provide a subtle Chinese influence currently referred to as "Chinoiserie."

**Sandra Conrad.** Aside from the structural influence of oriental costumes, contemporary fashion is also influenced by the patterning of oriental prints. The communicative effect of this costume may be the greater understanding of the history and culture of an ancient civilization.

**Bruce Hahn.** The caftan is a long, loose garment which was first worn in a number of areas around the Mediterranean Sea. It was designed to keep heat out in summer and warmth in in winter. The same idea is good today. This translation by Marv Graff is in a combination of bargello, burlap, and suede.

**Gale Warren.** Another cultural influence is found in the clothing worn for karate, the ancient sport of self-defense. This contemporary costume designed by Marv Graff draws inspiration from an activity where freedom and ease in movement are important factors. The design in needlepoint and macramé threatens the viewers and dares them to attack.

**Sandra Wiley.** White Oriental.

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**Masquerade, Mystery, and Intrigue**

Imagine yourself in another place, at another time, as another person. Escape from reality into the world of mystery and intrigue. We all do this from time to time, either in the form of daydreaming or as a masquerade. Some examples of our masquerades are the youthful celebrations of Halloween and Mardi Gras. Children as well as adults are anxious to get into the act of being someone or something else. Our clothing props for such occasions may be dramatic, silly, risqué or frivolous. Part of the enjoyment of our props is the change in character which takes place within us. The change of character is particularly easy and theatrical when the wearer’s identity is camouflaged and the viewer must “search for identity.” We present you with a cast of imposters, some from the world of make-believe, who have chosen to take on the characteristics and whims of more mysterious and intriguing personalities. We may never really know who they are, what they represent, or whether they are escaping from their true identities or are trying to find themselves.

**Elva Berryman.** The masquerade parade begins with the historic masked man inspiration of the Lone Ranger. With all persons seeking equality in today’s society, we had to have a more feminine version of the famous masked rider. Our ranger also believes in using silver, but as a more peaceful nature. The tiny silver pieces pick up the light and tend to amplify the movements of the body. (Related to HI-HO-Silver?)

**Nanci Stephenson.** Mystery and intrigue often involve a cover-up. This one was designed by Rob Hillestad to conceal conformity. On the other hand, it reveals an ability to handle large amounts of color. It tells us that the model can deal effectively with bold structure and continual movements.

**Karen Mossblad.** We don’t exactly think of clothing as being schizoid, but a basic black gown can reflect the image of evil or a gracious bit of
glamour. This gown, modeled by designer Karen Mossblad, is undoubtedly the latter. As with any great mystery the dress creates suspense, and the climax of the plot develops in the unexpected arm treatment. The silver threading entwines the arms and all pieces are captured at the neckline.

Don and Ann Sutton. At any time or in any setting you may encounter a character who arouses your curiosity. Because facial expressions are so vital in our interaction with others, concealment of the eyes may make us uneasy. Our spies are coming in from the cold equipped with one-way vision lenses enabling them to case out any situation discreetly. Their harmonizing color stories identify them as a “dynamic duo” and like Batman and Robin, they sometimes find it necessary to conceal their true identify.

Sandy Conrad. With the mention of mystery you may conjure up mental images of haunted houses, creaking stairways, and spider webs. This mental image was possibly the inspiration for this dress designed by Antigone Sutton. The 173 pieces lead the eye to focal points in front and back while the radiating lines hold the body in a web of intrigue.

Janesse Olsson. When the total figure is wrapped in a cocoon, the imagination is allowed to roam and dream of the beauty which remains to be revealed. The wrap is a complete circle which contains two small circles from which the arms project. As the arms extend, the figure emerges, and the identifying characteristics of the creature are revealed. Our model confesses that this caper was “pulled off” by Rob Hillestad—but she says she’ll take the wrap.

Fran Fiala. The unexpected. The unusual. The uninhibited. The designer Karen Mossblad wrapped them into one in this great plot to cover-up the figure with liquid mercury for evening. Yards and yards of fluid fabric were poured over the figure and allowed to solidify to create form. A few bubbles were held in suspension about the head and were allowed to cascade down the back for a decorative effect. The eccentric and the theatrical adore such masquerades while surveillant parties find themselves falling victim to the model’s spell.

Communicating Art and Media

In the next group of clothing we will be viewing how art and media are communicated through dress. Marshall McLuhan said, “The medium is the message.” Media are extensions of ourselves. And the message of any medium is the change of pace or pattern that it introduces into human affairs. It is the medium that shapes and controls the form of human association. McLuhan looks at the medium of clothing as an extension of the skin—the castle of our skin that has a world all its own. So let’s examine the art and media communicated through this next series of garments.

Susan Harker. Orange Beads.

Gale Warren. The message of this medium is a subtle one. Soft textures in harmonious value relationships combine to make a quiet statement. The design by Gale Warren is intended to speak in low tones about the techniques of embroidery, trapunto, appliqué and fringe.

Sandy Wiley. Soft, cuddly, a tactile pleasure both for the wearer and the observer. That’s the woven word communicated by this blanket coat designed by Sandy Wiley. It becomes a warm, enveloping extension of the skin. It allows for casual participation of the senses. It does not speak loudly; it’s quiet. Its message is warm, not cold. It is a touchable medium. This blanket coat extends to those who view it a feeling of security, warmth and natural beauty.

Joyce Monson. Medium, hot or cold? In this case, the medium is definitely a hot one. The firebird—a garment that provides a hot, explosive interaction of light and color. Just like fire itself, this garment communicates a feeling of warmth, but also one of restlessness and action. It says touch me, but not too much or you may get hurt.

Nanci Stephenson. It is said that art is a graphic translation of a culture. It is shaped by the way space is perceived. This purpose caftan designed by Elve Berryman translates a cultural, as well as an artistic message. The line is reminiscent of ancient cultures. But the slick, shirly textures of foil and
fabric speak loudly of today. The modern day media can be over-powering and over-shadowing. They say look at today, not yesterday.

Gale Warren. The media of fashion take many forms. This fashion statement is made through an unusual blend of textures and colors in the form of rectangular units. It's a delightful way to make conversation. The sweater designed by Marv Graff allows the wearer to speak the first word as well as the last.

Diane Schmelzer. This dress is to fashion what tambourines are to music. It provides a total experience for the senses. Although tin is not ordinarily considered as a medium for fashion, it can be used when a specific kind of visual and auditory statement is required. It's one of those situations where you hear the channel as well as the message, according to the designer, Rob Hillestad.

Fran Fiala. Fashion, like art, often involves media which ask to be touched . . . to be handled . . . not just looked at. Marv Graff has designed this surprising, delightful, and innovative gown from a combination of feathers, fabric and macramé. The result is a newly discovered tactile definition of space.

Suzanne Harker. Chiffon and Dorcis and Platinum.

Sheila Baillie. The clanging of chains may make shivers run up your spine but this clanging creation may just make you shake with laughter. The roofing discs are definitely not for the timid, the quiet or the frail. The fullness of the cape and reflective tendency of the discs fulfill a dramatic nature.

To Mystery and Intrigue

Sandy Wiley. Black tends to be mysterious and evil while white reflects purity and goodness. Yet, we find this lade in white to be rather intriguing, no doubt, because of the concealment of the head and body. The sweeping motion of the cape, and delicate feathers at the neckline and arms, emphasize the art of creating curiosity without being a suspicious character.

Diane Schmelzer. Copper Tubing.

Gail Warren. White Macramé.

Finale: All models come out and disperse in crowd.
WELCOME

Dr. John Woodward, Associate Dean
College of Home Economics, University of Nebraska

It's a real pleasure to welcome you to the University of Nebraska-Lincoln and to the College of Home Economics. I am especially pleased to welcome you to this new and beautiful facility that we call the Home Economics Building. I've noticed throughout this year the theme "We've Come A Long Way," has been used.

Well, Home Economics at the University of Nebraska-Lincoln has come a long way. Home Economics, or domestic science, first appeared in the catalog in 1898. Classes were held in the basement of Mechanical Arts Hall. The only faculty member, Miss Rosa Bouten, who was a young Chemistry teacher, was encouraged to train the mind, develop character in the kitchen, as well as in the laboratory. By 1899, 11 students were enrolled. In 1907 the name was changed from Domestic Science to Home Economics. In 1909, the first Home Economics building was constructed as a women's building, which served as a dormitory for forty girls and was also used for classrooms and laboratories. In 1918-1919 Home Management practice houses were added for the purpose of receiving practical instruction; the study of young children became part of the curriculum. In 1929, a nursery school building was completed. It was one of the first in the nation to be constructed for that purpose. The Food and Nutrition Building, which is next door to this building, was completed in 1943 and was used for several years by the Army, before it was needed as a classroom.

In 1962, Home Economics became a school. New Home Management houses were completed in 1966 and in 1969, a new Child Development Laboratory was added. In 1970 we became a College of Home Economics with an enrollment of 936.

In 1972, the old Home Economics Building was demolished and construction started on this building. One and one-half million dollars were appropriated along with additional funds, bringing the total cost to approximately 1.7 million. This building was dedicated in 1974 and reflects the goals and directions of the faculty and students. It is a model for teaching persons to work with the handicapped. As we look at Home Economics today, we find growth in course offerings, facilities, number of students and faculty and costs. Enrollment—we have 1,060 undergraduates, and 180 graduate students. We have over 160 courses offered in 18 options in the 4 departments. In addition to this building, we have a Food and Nutrition Building, which is being remodeled and will house all of the Food and Nutrition Department and part of the Human Development and the Family Department. We have 2 Home Management Labs, the Ruth Staples Child Development Laboratory, the Teaching Center on city campus and facilities for Home Economics at the University of Nebraska-Omaha.

We have a total of 64 individuals on the faculty. Twenty-six have Ph.D.'s or 42 percent. A national study in 1972 indicated a 25 percent average nationally. We have 10 extension specialists and 23 graduate assistants.

As you tour this building, there are several things I would like to have you notice. As this building was designed to be barrier-free for the handicapped, we have braille on the elevators so that the blind may tell which button to push, we have electrically
controlled closing of some doors like restroom and auditorium doors. These doors stay open for a designated period of time before closing. We have electrically controlled opening of exterior doors, all you need to do is push a button and the doors open and stay open until a person in a wheelchair can get through. We have door handles instead of knobs, and some of the door handles have rough surfaces which indicate to the individual when he is entering into a danger area such as a stairwell or a machine area. Room numbers are all five feet from the floor and raised so that the blind can find them. Restrooms are designed so that they will accommodate wheelchairs. Water fountains are designed so that wheelchair patients can drink from them. Where we have public phones in the building, one is at a low level so that individuals confined to wheelchairs can use them. There is also a knob on the telephone so that the volume may be turned up for those who are hard-of-hearing. All electrical outlets are 18 inches from the floor so that they may be reached from a wheelchair. All doors in the building are at least 33 inches wide to accommodate wheelchairs. In the first half of the auditorium, there are outlets on the floor to plug in listening devices for the hard-of-hearing. The last row of the auditorium has no shelf so that there is knee space for those in wheelchairs. As you visit classroom and seminar rooms, you will notice that we have different kinds of chalkboards. We have white chalkboards so that special marking pens of different colors can be used. Faculty offices have different colors and furnishings. Where draperies are used, various treatments have been utilized. Outside windows are with solar glass; they are dark from the outside. We have many wall hangings in stairwells and rooms, and we have many areas with display cases and other display means.

I know that you have already had a very busy conference and again, I welcome you and hope you will enjoy a good stay at the University of Nebraska-Lincoln.
Tailor-Making Instructional Materials Fashion Adoption Theories
Miriam Cross, Kansas State

Making Current Societal Issues Relevant to Socio-Psychological and Economic Aspects of Clothing and Fashion Change
Norma Walker, Texas Tech

Close-up View of Textiles
Jean Spero, Ohio State

Photographs of Closed-Circuit T.V. Presentation in Fashion Promotion
Dee Wellan, Louisiana State University

Display Evaluation
Ellen Goldberry, Ohio

Multi-screen Presentation of Historic Costume
Mary Millican, Ohio State

Self-paced Instruction in Clothing
Lynn Sisler, Oklahoma State

Corrugated Cardboard Mannequin
Marv Graff, University of Nebraska

Videocassette Recording of Clothing Design Analysis
Ruth Marshall, Ohio State

Computerized Pattern Alteration
Brenda Henderson, University of Tennessee

HOMECPRO — Computer Programs
Ann Parkhurst, University of Nebraska

Tele-lecture
Kim Williams, Iowa State

Publication Information Economics of Textiles and Clothing, A Bibliography
Geitel Winakor, Iowa State

Publication Information Textiles of Scandinavia
Agatha Huepenbecker, Iowa State

Single Concept Film on Clothing
Bertha Shaw, Iowa State

Textile Care Labeling Slides-Tapes
Joan Laughlin, University of Nebraska

Video-tape Clothing and Culture
Carolyn Kundel, Iowa State

Extension Bulletins
University of Nebraska

Butterick Crafts Motivational filmstrips
Creating visuals to meet a particular course's needs can enhance the quality of presentation of the information. Of course, many media may be used: slides, filmstrips, transparencies, dry mounts, and others. Commercially developed materials may be excellent in quality, but not within the budgetary framework of a department to purchase or may not meet the needs of a particular program or course. (Editor's Note: The following provides a synopsis of the slides presented by Ms. Cross for conference participants.)

Fashion Adoption Theories

The "Fashion Adoption Theories" slide set was developed in 1974 and 1975 for use in Fashion Marketing, a sophomore level course that surveys the fashion business and fashion theory. The course is required for all Fashion Marketing option majors and is taken by prospective majors and others as an elective.

Trickle Down Theory

The trickle down theory of fashion adoption, espoused by Nineteenth and early Twentieth Century economists and sociologists such as Roe (9), Veblen (13), and Simmel (11), asserted that a style must first be accepted by persons at the top of a . . .

This Theory Presupposes a Well-Defined Pyramid Shaped Social Structure

. . . pyramid shaped social hierarchy, then filtered down through other social classes. This is the oldest fashion adoption theory and is the most
adequate when there is a well-defined hierarchy of social classes.

Jacqueline Bouvier Kennedy Onassis

Jacqueline Bouvier Kennedy Onassis serves as an example of a fashion leader under the framework of the trickle down theory. A fashion leader under any of the three theories is a person who is an early adopter of trends and who is prestigious enough to be emulated by others or sought out for fashion information. Jacqueline Onassis' activities as First Lady (6), and later as jet-setting wife and widow of one of the world's wealthiest men, are followed by legions of reporters. They chronicle what she does and especially what she wears, from coiffure on down, since a true fashion leader influences more than simply one style or particular item (12).

The Duchess of Windsor in a White Crepe Mainbocher Dress Made at the Time of Her Marriage to the Duke of Windsor

Now elderly and widowed, the Duchess of Windsor, pictured here in a white crepe dinner dress by Mainbocher made at the time of her marriage, also serves as an example of a fashion leader via the trickle down theory.

Duchess of Windsor and News Correspondents

John Fairchild called her "...impeccable, close to perfection in matters of fashion...elegant, well groomed...just never looks wrong, never overdoes anything and yet is never conventional." (5:131).

Princess Grace of Monaco

Madge Garland described Princess Grace of Monaco as a member of "...the international smart set...and...a beauty with a mind of her own..." (6:29) with the ability to "...stimulate the designer, for he knows she will show to their best advantage the models she chooses, and that everything she wears will be photographed and reported by the press, and so help to set a fashion signed by his name." (6:29).

Princess Caroline of Monaco

Princess Caroline seems sure to follow in her mother's footsteps as a focal point for fashion attention.

Ceezie Guest

Ceezie Guest, wife of Winston Guest, is known for understated dressing and is considered to be America's most elegant sportswoman (5).

Babe Paley

Barbara "Babe" Cushing Mortimer Paley, wife of William Paley, Chairman of the Board of CBS, was described in The Fashionable Savages: "Babe Paley gives the impression she doesn't care about fashion. She always looks right. She looks better than right...her look is completely aristocratic, yet gracious" (5:147).

Gloria Guinness

Wealthy Gloria Guinness is also a trickle down theory fashion leader. She provides her ideas about fashion: "I'm so tired of sterile, clinical clothes, I want to feel my hips. I went my legs to show. I want to be a woman. When women walk down the street...in tough, mannish clothes, men don't even bother to look" (5:51).

Trickle Across Theory

The trickle across theory of fashion adoption recognizes that a fashion leader may function as personally prestigious within one particular group of people and may or may not be known outside that group.
This Theory Presupposes Horizontal Adoption of Fashion Within a Particular Group

The transfer of information is horizontal rather than vertical as in the trickle down theory. The trickle across theory, developed from the two-step flow of communication hypothesis, has as an intrinsic part the theory the “opinion leader” who gains information from mass media exposure and passes this information to those less active sections of the population who are his/her everyday associates. Much of the early research was not related to fashion leadership but developed some important concepts applying to it.

Farmer and Wife

Lionberger’s study of 279 Missouri farmers showed a strong tendency for farmers to look toward those who had outstanding technical competence. This perception of competency partially explains why opinion leaders typically function in one sphere but not another. The development of competency usually means specialization.

Modern Milking Parlor

...as farm operators when seeking information on agricultural practices. This perception of competency partially explains why opinion leaders typically function in one sphere but not another. The development of competency usually means specialization.

Golfer Johnny Miller

Our society readily perceives the competency of professional athletes, especially those who participate in sports heavily covered by the news media. Some have emerged as fashion leaders. Professional golfer Johnny Miller now has a line of clothes named after him.

Sears Roebuck and Company Ad for Johnny Miller Menswear

...Sears, Roebuck and Company, largest general merchandise retailer in the world, has developed Johnny Miller...
they "always" followed the advice and 40 percent indicated they "frequently" did so. No respondents "rarely" or "never" followed the advice provided (3:48).

Helen Crabtree

Helen Crabtree of Simpsonville, Kentucky, is one of the foremost saddle seat equitation trainers in the United States. She has trained several American Horse Shows Association Saddle Seat Medal Final winners (this is equivalent to a national championship), including Mary Anne O’Callaghan . . .

. . . of Louisville, Kentucky, 1960 American Horse Shows Medal Final winner. About Mary Anne, Mrs. Crabtree said, "Her most outstanding trait was an elegance in competition that few ever attain" (2:195). And clothing plays a role in elegance.

The opinion leader or fashion leader personifies values as well as exhibits competence in some specialized area. Competency in the show ring means winning ribbons and trophies. The values personified relate to success and achievement.

The leader also is in a socially accessible location and is relatively more gregarious than the non-leader. In Paul Lazarsfeld’s study of 800 women in Decatur, Illinois, it was shown that leaders (defined as those who provided marketing advice to others in the study) were significantly more gregarious than advice seekers (14).

Brandeis Fashion Board

Teen Board or High School Board members function as fashion leaders within their peer groups. They personify desired values and are socially active within the teen community. The High School Fashion Board of J. L. Brandeis in Omaha is shown here in their board uniforms at the Nebraska State Legislature asking for reforms to reduce pollution.

Bottom Up Theory

Newest of the three, the bottom up theory . . .

. . . Presupposes That a Fashion May Originate in the Lower Classes, and . . .

. . . Move to the Upper Classes Via a Gap Bridger.

Frequently a young person or one from a low income background can innovate fashion-wise unfettered by tradition. The wealthy young, secure in their own social position, pick up styles and make them into fashions.

The Middle Classes, Encircled in a Pincer-Like Effect, Adopt the Fashion

The Beatles

The gap bridgers frequently may be rock music stars such as the Beatles in the early and middle 1960’s.

English Boys

The Beatles were widely emulated by their fans. These boys can only dream of actually being rock stars, but the gap between them and the Beatles narrows when wearing similar clothing or hairstyles.

Cher Bono Allman

Cher Sarkisian Bono Allman’s biographical sketches frequently refer to the city where she grew up, El Centro, California, with the adjective "crummy." Via rock music she has become an international star with her own weekly television variety series and has been featured in fashion layouts in Vogue. She thus serves as an example of a gap bridger.
Bianca Jagger

Nicaraguan born Bianca Jagger is married to rock superstar Rolling Stone Mick Jagger of English working class origins. Many sociologists ascribe the social position of the husband also to the wife. Dressed as individuals or together, the Jaggers are striking. Bianca is shown here as photographed for Vogue.

Valdez

M. R. Valdez, age 93 in 1975, is pictured in 1912 in Reno, Nevada. Via a stint in a wild west show, he ended up in Los Angeles training show horses for movie stars such as Robert Taylor and Clark Gable. The wild west show served as a means of contact between cowboys and the wealthy or socially prominent in the first third of the Twentieth Century as well as the latter part of the Nineteenth Century. The clothes worn by Texas Valdez, characteristic of the cowboy of the period, have filtered into every class of American society even though . . .

Stock Horse Slide

. . . they may have been modified by the contemporary equestrian or worn by people who have never seen a horse or a cow.

Marlon Brando

Since 1954, when Marlon Brando appeared in "The Wild One," Americans have exhibited interest in clothing associated with motorcyclists and motorcycle groups, such as denim (motorcycle group norms specify blue, not black) and leather.

Levi Denim Art Contest Entry

We can see how this has evolved to the Seventies in this winning entry in the Levi Denim Art Contest in 1974.

None of the Theories Is Universally Applicable. What Might Be Another Theory?

The three theories, neither collectively nor individually, are applicable to all examples of fashion adoption or fashion leadership, but they do provide some framework for understanding certain aspects of fashion behavior. Can you see where gaps in the theories exist? Can you develop a theory to explain fashion leadership and fashion adoption which may fill in that gap?
REFERENCES


First of all I'm very pleased to be offered the opportunity to talk with you today. Second, I would say that this is a bit of a scary experience for me in that "visually speaking" is a terrific challenge, a challenge to find the words from my background and experiences that somehow reach out and touch your backgrounds and experiences. For as with all learning, what you take away from this conference or from this short presentation depends upon you. You control what you learn, what you perceive, and what you do or don't see.

Ideally we would have the opportunity for dialogue, for two-way communication which is nearly always more satisfactory than one-way. So what I will say this afternoon is going to be much more of me than it is me blended and transacted with you. I can only read your faces, your bodies, your non-verbal visual cues to make some assessment of what might be happening in your minds and hearts as I talk. But those cues will affect my presentation, perhaps what I say, certainly how I say it, and whether I become more or less comfortable as I continue to talk with you.

Certainly you've already affected what I have chosen to write upon these sheets of white paper from which I am speaking. I tried to form a mental picture of you as an audience as I prepared for today. What would you look like, individually and collectively? How could I generalize or classify you as a group?

You've also affected me by what I think I know about you as a professional group in the area of textiles and clothing. In my perception this area potentially includes individuals with the possibility of coming from quite different backgrounds. My guess would be that some of you are very much the artist with highly developed perceptual skills and sensitivity to visual stimuli. I would also guess that some of you come from a background in natural science with highly developed research skills in textile chemistry. I would guess that some of you are social scientists very much interested in relationships between clothing and human behavior. And I might surmise that some of you come to this group with a business, marketing and merchandising orientation. Then too I would assume that most of you are helping students to learn. Finally I would say that probably this classification system doesn't fit you all. In many of you, as individuals, I would find unique combinations of those various areas.

Why am I telling you this? Because visually speaking it is the way I saw you as I attempted to find words to share with you. The way I visualized you as a group in my mind affected what I chose to bring to you.

In addition, you've also affected me in another way. What does one choose to wear to speak to the Association of College Professors of Textiles and Clothing? I will admit that making that decision was probably nearly as difficult as deciding what to say. I would be interested if other speakers felt the same apprehension as they surveyed their wardrobes. Whenever I speak or perform at an event I consider to be important I dress **some for me** as I perceive myself; some from the view of what I think your perceptions of me will be.

You might conclude that I decided to play it safe today. This suit is like an old friend. We've been
through a lot together. It's old enough that perhaps you won't think that I'm trying overly hard to impress you, but to let you know that I wanted to wear what I consider to be among the better garments I have in my wardrobe. At least in the way I define better that's the "for you" part. For me everytime I put on this blue suit it stirs delicious memories of Rome where it was purchased. That's the "for me" part.

We might explore for just a moment dressing for you and dressing for others. To a degree society probably dresses all of us, but isn't it possible to retain some individuality and self-expression through clothing without offending others around us.

My husband frequently buys me rings as gifts. Recently he gave me an opal in a shadow-box setting. It occurred to both of us what a wearer's design the ring really is. No one has ever exclaimed over or even noticed the ring when I've worn it, but I get great amounts of pleasure watching the stone catch light and constantly change colors. While I have other beautiful rings, I find myself more and more often choosing this ring which can add a tiny bit of beauty to my day. I might ask you—what are you wearing today that's for you and what are you wearing that's for other people? I would hope each of you has on at least one thing that brings you pleasure because of the way it feels, looks, or stirs some special emotions or remembrances.

Having said what I did earlier about your different backgrounds, I'm going to tell you where I'm coming from. Since I can't speak to all your variations, strengths and experiences, I'm pulling from areas I've had at least some experience in: communication and human behavior, a little about creativity, and some Mama experiences related to my four and one-half year old bubble, visually speaking. Lisa has probably taught me more about communication, human behavior, and creativity than all my classes and other experiences in these areas. Certainly formal education has helped me to structure my perceptions of her, but how much I am learning from that tiny, blonde bubble.

Visually speaking it is so interesting to try to see through the eyes of a child. We bigger folks forget what the world looks like when you're only three feet tall. If you've forgotten try getting down to that level and really look; see how tall the trees seem and how big adults look. How beautiful the grass is and the mystery and magic of the crab apple tree that lets down its fruit. Visually speaking we can learn much from children.

It amazed me how early Lisa responded to her clothing and very definitely wanted to make her own choices. And I recognized in myself a tendency to want to dress her as one would a doll. I wanted her dressed, visually speaking, as I perceived society thought she should dress. Her criteria for choosing clothes were obviously different from mine.

If someone had given her a garment, I wanted her to wear that garment when we went to visit the person. While this might not have been her first choice, I've found as she's grown older that she now understands the pleasure this can give another and will often make this choice on her own.

She had difficulty understanding why I would care if she wore tennis shoes under a long dress for an important occasion... or her striped knee socks with a plaid dress.

I learned through her what a lot of clothing rules we really do have and I guess sometimes, like Lisa, I too ask "why?

She has a record that I'm sure you've all heard, or you've seen the TV program titled "Free to Be You and Me." While the record addresses itself to sex role stereotyping, one of its ditties I think has something to say to professors of textiles and clothing:

Don't dress your cat in an apron
Just cuz he's learning to bake

Don't put your horse in a nightgown
Just because he can't stay awake

Don't dress your snake in a mummy
Just cuz he's off on a cruise
Don't dress your whale in galoshes
If she really prefers overshoes
A person should wear what he wants to
And not just what others folks say
A person should do what she likes to
A person's a person that way.

I guess I would ask as you work with
students: "do you expect them upon completion
of certain classes to uniform themselves and others
according to the rule book?"

I often think about the clothing courses I took
more than 10 years ago. How might I have viewed
some of the "rules" if my skin had been black and
my hair curly? Or if my ethnic background had
been other than midwest Nebraskan farm girl.

I would suggest that as teachers you have an
opportunity much like my opportunity as a
mother, to learn from your students, to see
through their eyes, visually speaking. Check out
your theories and validate your impressions in
terms of clothing through the experiences,
impressions, and reactions of other people.

And speaking of learning from children, a couple of
years ago I heard a woman speak whom some of
you may have heard. Her name is Esther Warner Dendel, an artist and crafts-person.
She said we Americans are in danger of "boring
ourselves to extinction." Much of her philosophy
centered around learning to enjoy life . . . developing a sense of play, imagination
and empathy. She said that if these can be
managed, art will hatch of itself.

She said that children are one of our best sources
for learning about imagination and that attitude is
what separates work from play. Play she says, leads
to creative activity, blind habit doesn't. When a
habit is smashed to bits and we go about the
mosaic activity of reassembling the fragments, the
question becomes, "how do we allow them to
regroup?" She says this is the function of
imagination, the second sense to be developed.

Certainly rules and habits may make us more
comfortable. We do not have to think about what
choice to make, but I have to admit I am biased in
the direction of creative activity. I would ask
whether what we transmit about what people
should and shouldn't wear doesn't eliminate a
whole realm of play and creative activity. If we
uniform people from the crib (in pink and blue),
through old age and its conservative colors and
styles, perhaps we have eliminated a potentially
powerful realm of creative activity.

Visually speaking I think we are living in an age
that demands of us all more than ritualistic
performance according to the rule book. We live in
an age that seems to demand that we all look and
strive to understand what we are seeing, validate
those perceptions in as many ways and through as
many other people as possible; then go about
reassembling the fragments into new creative
mosaics.

In terms of creating realistic designs for today's
world, whether they be in clothing and fabric or
government and politics, I find food for thought in
the following quotes:

There is an old Balinese Proverb that says, "We
have no art, we just do things as well as we
can." And . . . "Our enemy is self-complacency, which must be eliminated
before we can really learn anything," said
Mao Tse-Tung. And the famous
Robert Kennedy quote, "Some men see things
as they are and say, Why? I dream things that
never were and say, Why Not?" And then, "One
cannot build life from refrigerators, politics,
credit statements and crossword puzzles. That
is impossible. Nor can one exist for any length
of time without poetry, without color, without
love."

Are you doing as well as you can?
How self-complacent are you?
Do you dream things that never were and strive to
make them real?
How deeply do you value poetry, color and love?
And finally where do these ideas fit into your
scheme of helping students to learn? You no
doubt recognize that what you do, what you model, the example you set, probably influences your students' behavior more than what you put in your lecture notes.

How sensitive are you to students’ needs both individually and collectively? I think so often we stereotype, group, and classify because it makes our lives so much easier and more comfortable.

In reading a recent article in a magazine called *The Futurist* it struck me how quickly and easily the human species can become desensitized to the conditions and needs of others around them. Quoted is a section from Arthur Koestler’s book *The Lotus and the Robot* that deals with the street dwellers of India. Koestler relates that late at night on the day of his arrival in Bombay he walked out on the balcony of his hotel.

My first impression of the deserted street was that a firing squad had passed through it, leaving the pavements strewn with corpses. The lifeless heaps of rags and bones, naked except for a loincloth, seemed to be lying in the position in which they had fallen when the bullets struck them. But the idea of the firing squad did not really fit, for there was no atmosphere of heroism in the street; it had a look of resignation, rather like etchings of medieval towns in the grip of the Plague. I had read that out of the total population of three and a half million in Bombay, seven hundred thousand slept on the pavements—but these were abstract figures, and statistics neither bleed nor smell.

One evening Koestler was going to see a friend and stumbled over one of the lifeless shapes in a dark hallway. The shape did not stir, so Koestler lit a match and saw that there were actually five persons with nearly black skins and ribs “sticking out like Christ’s on the Cross.”

Whenever, late at night, I tried to go for a stroll, I felt that I was walking over a battlefield combined with a refuse heap. Nobody in Bombay walks through the streets at night, except for some compelling reason.

Koestler says his Indian friends were puzzled by his obsession with the street-campers. It had always been like that, they said.

After a while I stopped harassing them with questions, and after another week, I took the huddled corpses for granted and actually no longer saw them—just as I was no longer aware of the beggars, cripples, and legless deformities dragging themselves on naked buttocks along the pavement amidst the milling crowds.

What does this say to professors of textiles, clothing and design? I would simply suggest that visually speaking it is so easy to stop seeing the condition and needs of others around us, be they needs of our students and colleagues, or of other groups without our society.

Since many of you deal with teaching textiles and clothing in the context of the family, it might be valuable for us to look down from our rung on the SES scale and try to really see what variations the family may take in our society. Perhaps that view might stir questions with respect to the role of textiles and clothing in various situations.

Our fantasy of the family is perhaps one of working father, homemaker mother and two or three children. But visually and realistically speaking, it just ain’t necessarily that way anymore. Estimates are that this type of family arrangement exists in only about one-third of the living situations in society today. Nearly 10 percent or 1 out of 10 of our families are single-parent households and most often headed by a woman. When this is coupled with what a woman is likely to be earning in this society (even with a college education which is similar to the earnings of a male 8th grade graduate) we often see the problems of poverty compounding the difficulties of raising children alone.

Then we find a large percentage of families with two wage earners. Traditional homemaking duties may be shared. But some of the research done at Cornell would still indicate that the woman in the labor force is still working many more hours a day than her spouse. This also relates to what society is or is not doing in the way of support services for
both the woman head of household and the married woman with children employed full time.

Then visually speaking, let's sketch in the single individuals comprising a family unit. The elderly account for many in this category. Many again are women. Many are poor. And many, according to Dr. Howard McCluskey's theory, have more load than power to deal with their life situations.

To return to my earlier quote about not being able to build life from refrigerators, politics, credit statements and crossword puzzles, one might conclude that for some in our society the business of refrigerators, and credit statements may leave little time or inclination for the poetry, color and love.

So visually speaking the family unit would appear to be in need of new and creative support systems. Breaking old habits and a new mosaic.

Then visually speaking, in my view it's time we took to heart both the visual and audio messages that tell us our natural and physical resources are limited. And I think this dimension most probably raises some questions for those of you involved in training students to design and sell clothing. We are without question a wasteful society. How much clothing does one person need?

Professor Lowell Culver of Governors State University in Park Forest, Illinois, says we will begin to question much of the waste and personal extravagance which characterize our present society. Because everyone's fate will be bound up in the actions of everyone else, there will be greater restraint on individual actions but also greater incentive for cooperative effort.

Without pretending to know all the research data in your field, I have a hunch that the amount of clothing required is a very sticky question. However, there is no question in my mind that in this society clothes do more than protect our bodies and preserve our modesty. For most of us in this room they are our second skin, and like the chameleon we can change that skin to fit our duties, fit our mood, and get recognition, response and reaction.

Visually speaking we depend on dress to help us judge and categorize. Just how significant a factor dress is in making judgments was crystallized for me in an experience not too long ago. I had just returned from a job interview that had come not too long after I had finished my Ph.D. While I'm sure there were additional reasons why I was not offered the position, in receiving feedback, it was said to me that I was too young and in the eyes of some had not dressed appropriately for the interview.

In other words, visually speaking, I wasn't what they were looking for. At first I was angry because I thought what a superficial thing to be so concerned about. But as I reflected upon the experience I decided that perhaps because of the way I dress (I said earlier dress is part of me, partially for me and partially for others, and I react negatively toward being uniformed) that the chances of my being happy and their being happy with me in that position were not very likely.

Another recent job interview experience was exactly an opposite kind of experience, visually speaking. I was told at the conclusion of the day's interview and at the time the job was offered by the Deputy Administrator that he thought from the minute I walked in that I was the person for the position.

In comparing and contrasting the two situations some of the variables I've identified may or may not be significant: both jobs were organizational and administrative in nature; both groups said they were looking for someone with a social-change orientation, initiative, and creative development. Obviously my qualifications were the same with respect to both positions. I think the nonverbal cues were read and analyzed differently in the two situations, but I have little doubt that my nonverbal communication, both in terms of clothing and behavior, were definite influences in what happened in both circumstances. I would see a tremendously fertile research area here. Obviously you do too, having chosen the theme you have for this conference.

I might ask you whether you have made important decisions on the basis of what someone did or did
not wear? I'm not saying that these are entirely inappropriate criteria. I would suggest that you analyze this type of visual decision making more deeply with respect to your own judgments and perhaps more broadly in the research sense. Also you might consider the possibility that the person being judged might also be judging you on the basis of the way in which you react to their choice of clothing and behavior patterns.

To that I would like to add a word about age in the visual sense. Visually speaking I am troubled by the tremendous emphasis I see in society today on youth as beauty and old as ugly. Dress young (even if you aren't), use our make-up, or detergent, or deodorant and you will give the visual impression of being younger than you are. We crown young women as beauty queens when they are between the magic ages of 18 and 25, and visually speaking women at least are perceived as going down hill beauty-wise for the rest of their lives.

Several years ago I was asked to judge a beauty contest for a professional women's sorority in the community. On the panel were three other people. The contestants were between 18 and 45 and we were to consider their accomplishments as well as physical beauty. After interviewing the candidates we voted. The vote was a two and two tie between a very attractive 18 year old and very attractive 45 year old. I suggested, as we talked about how to break the tie, that maybe part of the problem is what we have come to believe as beautiful. Is an attractive 18 year old woman really more beautiful than an attractive 45 year old? We voted again and awarded the prize to the older woman.

As I said earlier clothing and age appear closely linked in our society. When I look at the rule book I seem to see written, “When you grow old cover yourself with darks and drabs because you are worn out, you are no longer beautiful.”

How do you judge and define beauty?

What are you teaching your students verbally and nonverbally about beauty, good design and good taste.

A favorite quote of mine deals with good taste and I would like to share it with you:

Good taste is the most obvious resource of the insecure. People of good taste eagerly buy the Emperor's old clothes. Good taste is the first refuge of the noncreative. It is the last-ditch stand of the artist. Good taste is the anesthetic of the public.

Visually speaking it seems we are very pattern-oriented.

"Good taste is the most obvious resource of the insecure." Perhaps what the Emperor wears is right for the Emperor but wrong for you. In other words what was in good taste becomes bad taste or no taste at all. I am suggesting that blindly imitating and copying the patterns of others may keep you from being criticized but probably won't get you talked about.

As teachers of textiles and clothing do you find any inconsistency in instructing them in the rules of good taste and then expecting them to create new mosaics?

In summary, can we not come closer to accepting and delighting in different modes of dress? While we often hear it said "that anything goes" today, I don't think that's quite so, unless the person has decided to say I'm not going to give a hang about the way other people judge me. It appears to me that these nonverbal visual judgments we all make are terribly significant and so little discussed objectively. It is as though because they are not entirely quantifiable they just don't exist. Often I believe the nonverbal is more important than qualifications, applications, transcripts, and references in determining who gets what position. I am suggesting that we need to know a great deal more about this.

In my view this may be one of the most significant factors operating to potentially keep women and minorities out of certain positions. It may be operating to change women and minorities that have gotten into the system; to let go of some beautiful visual things in order to conform to the traditional male look in today's business world.
Witness the mass of plain polyester pantsuits in nearly every professional business woman's wardrobe, mine included. But quite frankly I find the conservative doubleknit dress with the jacket and the plain polyester leisure suit boring. And don't take this to mean I am anti-unisex in clothing. It disturbs me to see women give up some of the beautiful things that have developed in female culture and run head on into taking on the attitudes and traditional dress of the male world. I would prefer to see us more toward what is termed androgeny, where we try to select those things that are most positive from female culture in our society and those things most positive from male culture and move toward something more complete and hopefully more beautiful and productive.

I find it fascinating when trying to answer that question about how many garments does a person really need in a wardrobe to look at other cultures. One notices certainly fewer pieces of clothing, but more draping and flowing so that the same garment looks different in different lights and when the body moves into different positions.

In conclusion I would like to see you continue to examine the world, visually speaking, moving toward more research in this area, recognizing as I say this that it's not an easy thing to unlock. It requires examination of models from many other disciplines, and as Dendel has said, breaking some old habits and rearranging the pieces into a new mosaic.

I want to see you play with ideas, break some traditions, use imagination, worry less about what people ought to wear in the good taste sense. I want to see you help your colleagues in Colleges of Home Economics or Human Ecology discover, create, and perceive. I want to see you awaken your students to the myriad of shapes, forms, colors, and textures that the mosaic design for today's and tomorrow's real world could take.

Some of you may be familiar with a book written by Victor Papnek called *Design for the Real World*. He is Dean of the School of Design at the California Institute of the Arts. Among his accomplishments are the design of a nine-cent radio receiver for Indonesia, an irrigation pump made of cast-off rubber tires for Africa, and a cuddly cloth Peter Rabbit storybook for American children.

Visually speaking, can you and your students build me a design for the real world of tomorrow that is sensitive to the needs of people? Consider that world resources are limited but there are many, many possible designs for the mosaic. As a professor can you stoke the minds and hearts of your students full of raw materials and ideas but refrain from drawing them the patterns?

Help them learn to take risks rather than drape themselves in the Emperor's old clothes. Help stimulate their curiosity rather than live in self-complacency. Help them build life with poetry, color and love. Help them learn to do things as well as they can.

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First of all I don't think you can stress enough the value of communication in any field. The editor will say we don't want to miss that story because there is no communication between the news and fashion department. This does not happen as much as it used to because we communicate a lot better. It's just something that is important.

I know you are interested in finding out just how fashion serves in communicating life styles. I think you have to look first at the life style of people who create fashion, the designers themselves. I've brought some slides today of some of the designers of Paris and New York showing them in their homes. This I really think reflects their life style and how they communicate that in their fashion.

The designer creates with people in mind. They also have favorite clients. They think about them and their life style. They travel. That influences them as well.

This is Yves St. Laurent, one of the world's most influential designers. He lives in very tasteful, simple surroundings, but which also display a neat form of clutter. He dresses in a classic way. The suit is a bit flared, it's in a dark color, and on the conservative side. His fashions run from ultra conservative and very classic to clothes with a touch of fantasy. For spring, just shown in Paris, St. Laurent showed a classic, refined look. He says about fashion, "Whether its couture or ready to wear, fashion should follow the moral evolution of a society. For me there is no avant-garde. Today's avant-garde is tomorrow's classic and I am most interested in doing classics."

This is Marc Bohan who is the designer at Dior. He dresses in a very conservative way. When he's in his studio working he wears a white smock. When he's socializing in Paris he entertains in a rich setting: a fur throw rug on the couch, lots of pillows, oriental rug. A lot is going on in the apartment but it still remains tasteful. About fashion Marc Bohan says, "Ready-to-wear is part of the general democratization that is taking place everywhere."

This is Pierre Cardin, who is not dressed in a conservative suit but his sportswear is certainly not ultra flashy. Some of Cardin's clothes are somewhat space-like with black high boots. His apartment looks old, with antique touches. He shows a certain flair here. He says, "I see my role as a couture designer to provoke, to shock. Unless the couture offers something different why should we expect to attract and keep a clientele. Although the couture is very expensive it seems to get along."

This is Hubert de Givenchy. He is dressed in a casual way, but not sloppy. His apartment consists of a little bit of the old and a little bit of the new; rather conservative, as most of his fashions are.

Here we have Halston. This is what I would call Halston's uniform. The designer is wearing black pants, black shirt, and a creamy white Ultrasuede shirt jacket. In his office he wears nothing but black all the time. His office is very modern, completely surrounded by mirrors. He has a glass-like desk with a couple of modern objects on it. The models are wearing simple Ultrasuede dresses, his signature. They are uncluttered, show lack of accessories except for the belt, simple shoes. No dramatics.
These are Halston evening looks, still very simple, a little jazzy with a bare back and plunging neckline. The jewelry is by Elsa Peretti from Tiffany's. The jewelry is called "diamonds-by-the-yard" and hangs on a little gold string down the back of the dress to show off the bare back. The model in lavender is Louis Dell'Olio wearing the same necklace shown in the front. Here is a fall look from Anne Klein. In the center Donna Karan, on the right Louis Dell'Olio, co-designers for Anne Klein. Anne Klein died last year. The model wears a classic fall design. Donna is wearing a classic double-breasted coat. She likes simple classic clothes and she reflects this feeling in the clothes she designs for Anne Klein. The model is wearing simple black and white and that's it.

Here we have Bill Blass on his terrace outside his apartment in Manhattan. He is sitting casually. His model is dressier—in a tweed put-together with a luxury fur collar. Blass, who always keeps himself well put together, is considered one of the best-dressed male designers around. His casual dress is neat, simple: a pair of pants, a blazer, a shirt.

Those pictures appeared in "W," our consumer publication. We asked the designers to dress the models the way they see clothes being worn for fall. We said you could take them in your homes or anywhere you like. We also took some pictures inside. Also part of the feature for "W" was Calvin Klein, here in his brand new apartment. An incredible place, the back wall closes to cut off the room completely and opens to give a feeling of more space. Lauren Hutton, Revlon cover girl, is modeling the clothes. Klein's clothes are rather simple although there is a luxury feeling with crepe blouses and the use of other rich fabrics. I am quoting something he said that appeared in a recent Vogue: "I want things as simple and as clean as possible. Everything I am involved with is contemporary." You can certainly see that feeling reflected in his fashion and also in his apartment. This is another view of the apartment and of Calvin and Lauren Hutton. There you can see how the apartment is very clean, stark with black colors. Flowers give about the only color in the apartment.

This is taken in St. Laurent's home in Paris. The next picture is taken in his home in Marrakech where he vacations. You can see the difference. In Marrakech he is dressed more casually in blue jeans. He goes there, he says, to rest. He likes to bike there and to listen to classical music. His house in Marrakech is called "The Snake" in Arabic. The snake is his favorite sign, although he gets very nervous and runs away with a shriek when a local snake charmer tries to wrap a snake around his neck as a good luck gesture.

The next slide shows part of his 1976 spring collection shown in Paris. One sees the definite Moroccan influence coming through in different ways, not only the pattern of the stripes but the slit up the sides and the whole feeling of the roomy cover-up. Bright colors are coming through for next spring. One can see the bright red on the cut-out espadrilles. The accessories are done with bright colors again. These pictures appeared in "W" right at the time the collections were being shown in Paris. Here, another Moroccan feeling—the roomy shirt smock with a little slit up the side, worn very casually, open at the neck, sleeves rolled up and a turban on top.

This is Kenzo, a relatively new name on the Paris scene. He's from the Far East but came to Paris and made a big impact on the fashion scene. For spring he was also influenced by the Morrocan mood. His feeling is translated in a very different way from St. Laurent's. He's got a much brighter color sense. One can see the similarity in the shoes, the sandal feeling. The head is wrapped. The beads are chunky wooden ones. The model on the left looks more "Moroccan" in comparison to St. Laurent's designs with her smock toga, the slit up the side, and the gathering at the neck. St. Laurent shows more stripes, the same dress done in a different color, and gives a different mood. The sleeves are rolled up, belted on the blue dress. Kenzo's is a lot jazzier than St. Laurent's and more exaggerated and the colors are very bright. The thing about Kenzo's collection is it shows a great deal of imagination but not so much wearability, whereas St. Laurent's collection really is very wearable. You will see this influence in the fall and spring collections designed in New York. There is a binding of the lower waist section. In the paper we call that look "Fanny-Wrappers."
Binding across the front and back was a trend in the Paris Ready-to-Wear Collection. A great deal of binding was going on, also blousing of the shirt. Kenzo likes slits up the side, a strapless and a wrapped look. There is a jungle feeling with bare feet. Kenzo is the only one who showed his collection under a tent outside the main hall in Paris where everyone else showed their collections. Another Kenzo, with lots of things going on in the middle.

When people report fashion, they say this is the newest thing and go out and buy it. What is important for the editors as well as the buyers of the stores is to look at the collections and edit them. That’s really important. Get ideas from it and say, “There’s something to that middle, but the whole thing together is questionable. My customers would never buy it. I like the idea of the tank top. Maybe I like parts of it.”

Kenzo was also influenced by the South Pacific—bright colors. The whole look is really Polynesian with a wrapped skirt, bright prints, a basket for the native feeling, choker beads tied high around the neck, and even a flower in the hair.

The last slide of St. Laurent shows more Moroccan things but in contrast to his casual sportswear. The clothes shown here are mainly in white for a more dressy mood. These shorter pants with a touch of bright color show the trend that is part of the spring picture in Paris. Another look is the toga-like draping effect with touches of bright color around the waist and the neck and a little on the skirt, giving a Grecian look. St. Laurent showed many off-the-shoulder dresses, as did other designers. He did a whole series of pretty, delicate print dresses with elasticized waist skirts.

I’m also the fur editor which means I cover the fur market. Once a year in "W" we do a whole section on furs. I work alone when I go out. I select the furs and think of a theme. I select the ready-to-wear and put it together. I take the furs back and forth to the manufacturers; it is a form of delivery service on top of everything else.

This year the theme we used was “Fall Furs . . . Bank on These.” We were able to shoot inside a bank vault and it was very effective. Furs are definitely a luxury item and it is very important to convey a feeling of like surroundings, to convey the feeling that furs should be worn in this kind of setting. The long fur coat is in a “dawn” color, silvery tan is very popular this year. It can be worn in a casual way though it is a little expensive for casual wear.

The little celery green fur is done for Alixandre by Chloe. The fox was designed by Ben Thylan. It is coordinated with a rose-colored skirt and a turtle neck for a soft rich tone. The girls are photographed in front of an old fireplace in the recreation area of an old dining room in the Fraunces Tavern Museum, New York, to convey a soft rich feeling.

Here we are in the board room of Morgan Guaranty Trust Company on Wall Street. A pin-striped mink coat by Givenchy is shown. Pin stripe in fur is very popular this season.

We also do what we call life style stories in "W." We go to different countries and into the homes of people who live there, talk to them, and take pictures of their homes to find out how they live. These pictures were taken in Ireland in the family home of Desmond Fitzgerald. It is tea time, informal. The flowers and clothes are informal as well as the surroundings.

These are both castles. This one is very British and sums up the whole way of living there. Back in Ireland you can see the man is sitting very casually before the meal. He is wearing a patterned sweater, blue jeans, sneakers and he looks very comfortable in his life style and house. The other family reflects a formal home. At dinner, silverware, a dark formal table, dark surroundings and a coat and tie at the table. The clothes in each case reflect the different life styles.

You cannot be dictatorial about fashion. Nobody is going to be comfortable wearing something because they were told to wear it. They want to wear something they will be comfortable in and like.

I get many calls such as the following at the office: A lady will say, “I’m going to India with my
husband on a business trip. Is there protocol in India because I certainly do not want to embarrass him.” I really don’t know. I certainly have not been to India. The point is she should not wear a skirt length if she’s going to be uncomfortable with it.

That’s the advice I give. I’m certainly not an expert on fashion, only to the extent that I’m exposed to it and have more access to it. Fashion means life styles. More and more people are getting the feeling that how you live is very important, and it’s important to be comfortable.

I don’t wear pants a lot because I personally don’t feel comfortable in pants. I do wear jeans when I’m painting, but I don’t wear pants in the office. We do have people in the office who wear blue jeans. But personally I’m not comfortable in them.

I think, in summation, you should just wear something you will be comfortable in. It’s like one’s job. If you are not comfortable in your job, you’re not going to do your best or be as enthusiastic or as strong as you could be.
# CENTRAL REGION

## FINANCIAL STATEMENT — November 30, 1975

submitted by Ardis M. Rewerts, treasurer

### Balance on hand September 1, 1974

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### Balance on hand—November 30, 1975

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Rae Vernon
University of Otago, New Zealand
Dunedin, New Zealand
WESTERN REGION

ASSOCIATION OF COLLEGE PROFESSORS

OF

TEXTILES AND CLOTHING
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ASSOCIATION OF COLLEGE PROFESSORS OF TEXTILES AND CLOTHING—WESTERN REGION

October 15–18, 1975
Laramie, Wyoming

PROGRAM

WEDNESDAY, OCTOBER 15

6:30–8:00 p.m. Board meeting and dinner, Holiday Inn
7:00–8:00 Registration, Holiday Inn
8:00–10:00 Reception, Holiday Inn

THURSDAY, OCTOBER 16

8:30–9:30 a.m. Registration, Agriculture Building, UW campus
9:00–9:15 Opening Session, Agriculture Auditorium
9:20–10:45 LeRoy Johnson—“Wool from the Producers’ Standpoint (Problems and Opportunities)”
Neil Taylor—UW Sheepherder—Sheep Shearing Demonstration
11:00 Boardwalk—Indian Jewelry
11:45 Lunch—Wyo Livestock Farm—Summer Range
Neil Taylor—Sheep Dog, Jock, Herding Demonstration
1:00–1:30 p.m. Coe Library: Egyptian, Hebard and Johnson Rooms—Tour
1:30 Western Research Reports—Dr. Mignon Perry
Wyo Student Union, Room No. 231–33
3:30 Spinning and Weaving Demonstration—Brucie Adams and Carol Thilenius
Coffee Break
5:00–6:00 No host cocktail hour, Holiday Inn
5:15 First car departing motel for progressive dinner. Car leaves every 15 minutes on the quarter hour
FRIDAY, OCTOBER 17

9:00–10:00 a.m. Svend A. Larsen—"Wool—From Fleece to Fabric"
Agriculture Auditorium, UW Campus—Tour Wool Laboratory

10:15–10:45 Coffee Break

10:45– Noon Laramie Plains (Linson) Museum—Tour

1:30 Fine Arts Center—Tour Art Museum

2:00– 2:30 Fine Arts Auditorium—Dr. Arthur Birkby—Organist

2:30–3:30 Ann Hyde—"Learning in Paris at the Chambre Syndicale"

3:30–4:30 Research Reports—Dr. Mignon Perry

5:00–6:00 No host cocktail hour, Holiday Inn

6:00 Dinner—Business Meeting, Holiday Inn

SATURDAY, OCTOBER 18

9:00 a.m. Board Meeting, Holiday Inn
WOOL FROM THE PRODUCERS' STANDPOINT
(PROBLEMS AND OPPORTUNITIES)

C. LeRoy Johnson

Let's begin by definition: A sheep producer is a businessman. He is many other things too—veterinarian, animal geneticist, nutritionist, mechanic, range management specialist, usually a family man and so on. But his primary goal is to make a bit of profit from his business. He attempts to do this by marketing some form of feedstuff through sheep. He has two commodities to sell—lamb and wool.

In the days of the "Old West" many flocks of sheep were maintained for wool production only. This is no longer true. Our sheep flocks are expected to produce a crop of lambs and a crop of wool each year. These two crops have "relative" importance. A recent survey conducted in Wyoming indicated that for the average producer, wool represented 38 percent and sheep and lambs 62 percent of gross receipts. However, we all know that averages may be extremely misleading. We usually assume that within a given price structure for both commodities, the proportion of our income from wool is inversely related to efficiency of lamb production. For example, we expect our Wyoming sheep to shear 10 pounds of grease wool each year. For given flocks or even for individual sheep, wool production remains fairly constant from year to year, but lamb production is highly variable. We can find reports of lambs marketed per ewe in the flock that vary from 70 to 150 percent. To express this in monetary terms, we might expect both the high and low lamb producing flocks to grow about $7.50 worth of wool per ewe per year. If we assign a value of $30.00 to 80-pound feeder lambs, we find that for the flock that markets a 70 percent lamb crop, income from wool represents just under 27 percent of the total annual receipts of $28.50 per ewe. On the other hand, in the flock that markets 150 percent lamb crop, wool represents only 14 percent of an estimated annual return of $52.50 per ewe. In those flocks where reproductive performance is very good, wool becomes relatively less important than in flocks where lamb production is poor. I do not want to imply from these estimates that wool production is not important. I know of no businesses, and sheep businesses are no exception, that can ignore 14 percent or more gross receipts. I do want to point out that our producers must establish a balance of management priorities related to their two crops.

A recent survey conducted by Dr. Stevens of the Agricultural Economics Department has shown that many sheep production units in Wyoming are showing good returns on their investments, some are about breaking even and others are showing net losses. To this you might ask, and rightly so—what's the problem?

Sheep producers' problems are many. At this point in time, predators are foremost. The problem of "how" and even "if" Mr. Coyote should be controlled is one that is loaded with emotional reactions of many people concerned. I believe most of you know that President Nixon banned the use of toxicants for coyote control in 1972. We know that losses to predators are being experienced by sheep businessmen. Because of its complex nature, I am not going to attempt to discuss the predator problem in detail. However, in an attempt to help you understand the sheepman's situation, I would suggest that we might compare losses to predators experienced by sheep producers...
to shoplifting losses by retail merchants. It is highly variable from business to business, locality to locality and from day to day. Nevertheless, loss is loss in any business.

Another problem is labor. Capable people, willing to work with sheep, are hard to find. Apparently most of our young people find the working conditions unacceptable or perhaps they are finding other jobs more attractive. At any rate, we are not experiencing many young people looking for work with sheep.

Land use is a very real concern for most sheep businessmen. Many of the sheep outfits in the Intermountain States have depended on public lands as one of the feed sources for many years. Today, these lands are being looked at as places where increasing numbers of our people can go to "recreate." Sheep are competing with people for the use of public lands. How much coexistence we can expect remains to be seen. In the case of our more productive lands, our sheep are competing directly with human beings for the types of crops that can be grown. For example, much of this land is being used to grow barley for food (as well as for feed), sugar beets, wheat, corn and so on rather than for sheep feeds.

Another concern of ours is related to the wool fibers that we grow. "Uniformity" of fiber diameter is a major problem. We know that some of our sheep grow fleeces that are much more variable than others and we also know that in many of our flocks we are dealing with a great deal of sheep-to-sheep variation in average fiber diameter. The "grades," which mean average fiber diameters and lengths, are used to determine relative value of our wools when they are sold.

The breed of sheep that a producer chooses to raise establishes the grades of wool that he will be growing. Each sheep is as different as you and I and all sheep tend to grow finer wool on their shoulders than on their rear quarters. Our goal as producers is to raise sheep that have a minimum of shoulder to thigh as well as sheep to sheep variation in their wool. Our research tells us that these variations can be corrected to a large degree by well designed selection programs. Our problem is whether or not a highly selective breeding program aimed strictly at improving wool quality factors "pays."

The problems of our sheepmen are many, but I do not believe we are at the point where we need to resign ourselves to a future of "no wool fibers." There is a positive side to the wool production story.

First of all, our producers are encouraged by the recent release of one of the more effective coyote control devices. Also, a great deal of well-designed research is being conducted in an effort to find non-lethal methods of controlling coyotes. It may take a few years and some compromise of attitudes by the various groups of people concerned, but I am confident that an acceptable approach to the problem can be developed.

A second bright spot in the sheep production picture is the ability of our animals to convert forages (the stems and leaves of plants) into meat and wool. Cattle compete with sheep because they too have this ability. We know, or think we know, that as the number of people in the world increases, the demand for cereal grains increases. We expect that as our grain supplies become less abundant, sheep production will become more and more important in the food and fiber picture because they are more efficient than cattle in converting forage to meat. In Wyoming, our major crop is forage.

I would like to quote Dr. Clair Terrill of USDA's Beltsville Station:

The future of sheep in serving man looks encouraging. No doubt lamb will become the source of the lowest cost, high-quality food protein available to the people of the world because lamb meat can be produced almost entirely from low-cost forages, crop residues and wastes that people cannot consume. These low-cost feeds also do not compete with good crops. Plant proteins such as soybeans are sometimes used as substitutes for meat. The future trend may be to substitute lamb protein for plant protein. Certainly, lamb protein will be added to plant proteins to feed people better.
A very important positive side of the sheep production picture is the multiple birth potential of sheep. We have some breed variations involved but when conditions are favorable, the majority of our ewes tend to produce twin lambs. The natural twinning ability of sheep is one of the primary reasons that sheep are such efficient convertors of forages to food and fiber for human consumption.

Another positive aspect of sheep production is the research that is conducted by our Land Grant Universities, and the USDA's Agricultural Research Service. We would like to see more research going than we have, but the progress that is being made toward increasing the efficiency of producing wool and lamb is encouraging.

Finally, the producers themselves are key figures in the efficient production of wool and lamb. They are business people in the true sense. They are profit motivated and there is potential for profit in sheep production. It is my opinion that in spite of their problems, these people are going to demonstrate that sheep production is not a dying industry as some folks would lead us to believe. Rather, it will continue to be an important part of our nation's production of food and fiber.

WOOL—FROM FLEECE TO FABRIC

Svend A. Larsen

As an introduction to a tour of the wool laboratory, the structure of the wool fiber and the various steps in the conversion of raw wool to finished woolen and worsted fabrics were reviewed.
LEARNING IN PARIS AT THE CHAMBRE SYNDICALE

Ann Hyde

I am very flattered to be asked to share my sewing and design experience with academic professionals. I grew up in a family in which my sewing ability was considered—at best—limited; sometimes it was conceded that I might have a ‘flair’ but the interior of the garment remained a disaster. My early desire to be a dress designer was rendered unrealistic by many illnesses and, as you know, my first career took another direction. However, I never forgot my dream, so with the last child off to college my husband and I agreed that each person should have the opportunity to realize his dream—mine was to study in Paris! I had studied in Houston for six years with Mrs. Fred Dellone, Jr., the winner of the Vogue magazine award for the outstanding seamstress of the year. She told me that on the way to the contest—which she later was to win—she was putting the hem in the dress.

I had become fluent in French during the time that I lived first in West Africa and later in France, but I was rusty and spent the greater part of my year before leaving by brushing up on French and by readying my house, wardrobe, and husband for a year’s absence. I chose to study in France at the Chambre Syndicale rather than in New York because I prefer the French concept of couture. That is, simply stated, “The creation of a beautiful garment is an art expression,” in contrast to the attitude in New York, “Couture is business.” I grant you that the French haute couture business is in financial distress and if it were not supported by the French government would have gone under long ago . . . but what art form isn’t?

Le Cours Superieure which I contemplated was normally a two year course. I did not feel I wished to be away from my family for two years and so prepared myself as well as possible to pass the examination to go directly into the second year course. One of the things which was to prove extremely beneficial were my weeks spent at our own costume department of the Metropolitan Museum of Art in New York City. There is a library there, available to the public, which is far superior to anything else, any place in the world.

I was in New York during the presentation of the Balenciaga exhibit at the Met. After it was dismantled, I was graciously given permission to take down and minutely examine each garment—can you imagine being able to examine the hem of a dress which is 300 years old? This museum permits students and professionals to sketch or examine any of the 18,000 garments owned by the museum. There were modern dresses from the Kennedy era back through all periods of our history, as well as many foreign costumes. One dress I examined was attributed to Rose Bertin, designer for Marie Antoinette. Do encourage your students to visit this museum and spend vacation time there if possible. They operate on a limited budget and with a limited staff, so it is useful to make an advance arrangement with the museum to insure that they will be open.

Late September and early October are very chilly in Paris. However, landlords there do not turn on the heat by the temperature. Rather, it is turned on the 15th day of October and turned off the 15th of May, whether it is snowing or not. I lived two places in Paris, first in the home of a Russian countess and later in a true Left Bank apartment. My Russian countess was a delightful person, a true intellectual with literate skill in Russian, English, Italian, Hebrew, and French . . . but you must picture my situation. Student roomers
are a social caste a full plateau beneath other people, and as a student in Paris I found many rules by which I was to abide. Bathing privileges are limited. I was lucky since my countess permitted three per week. However, this proved adequate since if I smelled a little I didn't notice the other students at school quite so much. I could make coffee only for breakfast, and could make tea in the evening if the countess did not have guests. One surprising thing about French home design is that the toilet is never enclosed in the same room as the lavatory and tub. In this apartment, the door to the toilet was off the entrance hall... I sometimes found myself trapped there a while, while the countess bade a long farewell to a friend.

My second apartment was at a much less elegant address in the student quarter of Paris, a quaint three-floor walk-up not too far removed from a stage set for La Boheme, which I shared with another student. Without the countess to regulate my behavior, my life was much less complicated, but somewhat more primitive.

The school which I was to attend is pleased to claim Yves St. Laurent as a graduate, as well as many others whose designs are recognized but whose names are not as well-known. St. Laurent, like Pierre Cardin, has been able to combine business skill in couture in such a way that his boutique and accessories support and make possible the continuance of his haute couture line. In fact, most of the large haute couture houses, with the exception of Courreges, are owned by a big business of some other line. For example, Dior is owned by Boussac, a major fabric company, which in turn is owned partially by the French government and partially by other companies mostly owned by the French government. Dior once was owned by a man in Kentucky. The school is located in one of the loveliest quarters of Paris... off the Avenue de L'Opera near the Tuilleries and the Louvre. As students we often bought cheese and bread and sat in the gardens during our lunch hour.

I was not quite prepared for the physical plant in which we found ourselves. This was one place that my age was a distinct disadvantage. The school was on the fifth and sixth floors of a very old building with but one elevator, and that was reserved for teachers and staff. The classroom in which I spent the major part of my year was about 20 feet by 16 feet. In this room were confined 27 students, each one with a chair and a table about 18 by 30 inches, 27 mannequins, and the professor. At any given time one could hear the snatches of 14 different languages... like my trying to interpret what the professor had said in French to the student on my right who spoke only in Spanish—above the din of the Japanese conversation going on right behind us.

The ventilation left something to be desired. Just as in your classrooms, we had the open window group and the closed window group, and just like your students, the closed window group always sits near the windows. We also had the smokers and the non-smokers. Smoking was not permitted in class, so our one toilet was utilized as a smoker. The Europeans are more casual about that sort of thing... one time some friends were dining in a European restaurant and each decided to use the facilities. She entered by the women's door and he by the men's, only to find themselves inside facing each other.

There are hundreds of schools in France for potential designers or dressmakers. Le Chambre Syndicale de la Couture Parisienne was established in the early 30's, however, for one unique purpose... to train staff to feed into the couture houses. As the years progressed and the fashion business developed technically, employees were needed who had more than just sewing skills, and with each new technical need, the Chambre Syndicale developed additional courses and classes. Some were for the very young student who had successfully apprenticed in a couture house for a couple of years and the house had decided to sponsor her for additional training. Frequently these girls were trained without any monetary compensation, and their training might be from six months to several years. Some classes were refresher courses for professionals, people who had been in the business for several years as designers, or tailors. My particular class was a special two year program which had been set up for both foreign and French students. Our tuition was high.
and this was a private school, so few French students were in attendance.

As mentioned earlier, I had passed by exam the first year of this two year course. The first year was primarily perfection of technical sewing skills. The second year was devoted to design, cutting or draping, costume history, and technology. There were 97 students in the beginning. We came from 14 different countries. Skills and ages were widely varied; most of the students had several years of professional experience. Many had had their own shops in such widely diverse places as Australia, Mozambique, Johannesburg, Tokyo, Hong Kong, Norway, Germany, Italy, Turkey. Forty-four of us passed our final exams and graduated, receiving huge, beautiful, orange and tan diplomas personally signed by the Directress, Madame Grés.

Our classes began at 9:00 a.m. and continued until noon. We were then herded out of the door promptly, not to return until 2:00 p.m. Classes then continued until 5:00 p.m. In addition we were expected to do from two to four hours homework each evening, and even in Paris the weekends were made for homework.

As a former professor, I was appalled at the lack of freedom given to the teachers. They were well trained people. In addition to their academic training each professor must have spent a minimum of five to seven years in an haute couture house. For example, my professor told of spending hours on the floor putting in the tiny pleats required in a Grés gown. The Directress appeared to be a law unto herself. She alone made regulations, which she alone changed, sometimes contradictorily. For example, I was given permission to carry a tape recorder to class but I was not permitted to record the lectures. She frequently berated teachers or students before others and I am sorry to say I have heard her screaming at students or teachers in her office. At the same time, she sometimes gave rewards, such as a trip to the costume museum (which incidentally was closed to the public because of a lack of funds) or a trip to a famous house to see the collections. Being a female, I would have liked a day's warning so I could dress up a bit for these trips, but we were told only a few hours ahead on the theory that if you aren't in school you don't get to go. I'd visited some of these places as a tourist, but to be there as a fashion student and really be a part of it was something I shall never forget. Usually we arrived early, and I'm surprised we weren't hidden behind a curtain because we were such a scruffy-looking bunch. However, the French theory was that we fashion designers are artists and how we look ourselves is not important, it is how our creations look that is important.

Another contrast to the U.S.—here, fashion models are almost revered. In France, they are regarded as totally unimportant because they only walk, they do not create anything. We were generally seated where we had a fantastic view and we would arrive soon enough to see the dressmakers take a dress out of a collection and hastily change a hemline or tighten a waistline. Things were so pinned together that a shower of pins was liable to follow a model as she walked. Because we were from the school we were permitted to see the garments after the show and because we were fairly frequent visitors the models sometimes hammed up the show a bit and flirted with our male students.

The school was operated in what seemed to me a very negative atmosphere. Doors were locked until class time. The library was locked. When we protested that the brochure of the school had made mention of the library, they unlocked it but in a curious rationale they kept the book stacks locked. Here could be found real treasures such as original sketches made by Dior or Chanel or perhaps the 100 or so photos which were taken of a particular gown for the selection of the one which would appear in a magazine. I know that some students take things, but it seemed like a real crime to deny access to these fashion treasures.

In a French school there is not the free interchange between student and faculty. Teachers simply don't associate with students. Our design teacher sometimes took tea with us but only after she had carefully ascertained that no one would see her. This custom has come down through 400 years of history at the Sorbonne, and it is astounding to realize that it was not until the student revolt of 1968 did professors and students enter the lecture halls by the same doorway.
Exams and the threat of passing or not passing hung over us all the time. At first I had an objective and adult attitude that what I learned was important and whether I passed or not in this French school was irrelevant. As time went by I became as competitive as the others. This competition seems to be part of the system from kindergarten through university. One is rated according to his or her achievement on examinations, and if you score number one you go to the better university or secure the better position in industry. If you are on the bottom your chances are lost forever. Charles de Gaulle is a singular and glorious exception; he was in the lower one-third of his class.

Our academic year was divided into three month segments, each consisting of 2½ months of classwork and then two weeks of exams.

We are each a bit awed by the dress designers, so let me tell you something about what goes on inside their sacred walls. I am more familiar with Dior’s than any house so I’ll tell you about that. A former student from my school is now second only to Mark Bohen at Dior’s. He is one of about five designers there. For his services he receives 2,000 francs a month, or about $400. Each designer is expected to turn out up to 100 sketches a day. Of these only a very few are selected for further study. After a conference between modelists or designers maybe five sketches are selected, and these five become a group composite, a collar here, a sleeve there. The sketches are given to a toilest who makes them up in muslin. After more consultation between toilest and modelists the muslins are made up in fabric. They don’t just have a few yards of a certain kind of fabric, or a certain pattern, they have everything. And if they cannot find what they have in mind for fabric, then they have it made up for them. Imagine—what fun! Generally the fabrics are furnished to these houses without cost, the theory being that if the house chooses it and uses it then everyone will want to buy that fabric. No wonder that these houses can turn out something better than the home sewer who buys a piece of polyester.

Enough of Paris. I never worked so hard in my entire life. My professor there kept saying to me, “Continue, continue.” Not until I was back in the States did I realize it was a supreme compliment. I had thought I wasn’t working hard enough, yet her message was intended to be one of complimentary encouragement. Well, I did learn, and I did graduate.

While I was gone, my husband was transferred from Houston to Denver and so on my return I found my new home was to be in the beautiful Rocky Mountains. I went to Denver to decide how to best use my new knowledge, and voila! Ann Hyde Couture and Fabric Studio. Why am I doing it? Joanne Braydon of F.I.T. wrote, “The careful preparation of a self presentation to world shows a consideration for the enjoyment of others.”

My thinking is somewhat in the same vein—“To help women feel good about themselves.” A woman who feels good about herself spreads this sense of wellbeing to all with whom she comes in contact whether this is within the family or in business. “What a woman is touches many lives.” I want the women with whom I come into contact to feel good about themselves, whether they are lookers, buyers, students, or friends. Our school teaches a skill, of course, but we try to teach sewing from an art standpoint. We are interested not only that each student acquire technical knowledge but more importantly that she learn how to emphasize her positive points. Everybody has at least one—that reminds me of a friend whose niece was anything but a pleasant child. She was neither pretty nor graceful but since my friend felt that new aunts can establish themselves better with sugar than vinegar finally said in desperation, “What a lovely neck you have.”

Not only do we accentuate the positive, but we want our students to learn to minimize their less attractive points. This can be done by good fit, on grain, and with appropriate lines. I admit to a real prejudice for natural fibers. My students complain that I ruin them for the polyester merchandise of Cloth World and similar stores, for ready-to-wear off the racks, and for everything in their closets.
hope so. We can have quality merchandise if we first learn to recognize quality fabrics, and then force the manufacturers of cheap fabrics to give us better quality by refusing to buy inferior goods. I inquired of my friend who heads one of the largest producers of synthetic fabrics in the world, "Why do manufacturers not make better quality fabrics?" He replied, "We don't have to. We can sell it like it is."

In a recent WWD article, they stated that a garment that will eventually retail for $150 contains fabrics that wholesale to manufacturers for $1.59 a yard.

A sign on the bulletin board in my student workroom reads: "Haute couture fit is flow—looks like fabric just blew there by air—no strain." This sort of fit is not accidental. It requires good fabrics and a carefully draped construction, and the skills of careful construction are not easily learned.

Articles in the Wall Street Journal as well as WWD tell us that American women are turning back to home sewing, searching for both quality and price. This time let us make it an expression of art as well as a highly developed technical skill to meet our economic pressures.

For me, art means caring and loving because only in such an atmosphere can one create. In my shop I employ two former home economics graduates. I want them to be professionals. I want them technically skilled. I want them to have a developed eye to know the difference between what is "chic" and what is "fad." And most importantly I want them to be professionals from the personnel and personal point of view, to let their day to day experiences provide growth. I listen to my staff, for only in that way can their growth experiences be shared to become a growth experience for me, too. With due respect to Oscar Wilde, "It is important to be human, and it is important to be earnest," and all of this weaves into my concept of the design, construction, and wearing of beautiful clothes.

We hear many voices calling for betterment of the quality of our lives. It seems that the issue is not so much in defining the problem as it is in choosing a starting point. Thomas Carlyle warned that, "Speech that leads not to action, is a nuisance." What message, then, can I leave with you for action in the betterment in the quality of our lives in this particular narrow corridor which has captured my own interest, that of fabrics and of clothing?

In earlier times, clothing was essentially to keep warm, or protect oneself from the elements. We have passed through many eras since that time, and I hope we have now evolved to a period where clothing can achieve many things. It can be an expression of a personal identity. It can flatter strong points and mask weaker ones. It can be nice to wear, nice to touch, and yet an index of self-esteem. It can give its wearer a sense of comfort, of communion with the social situation. The designer of such clothing today is obliged to give her client more than just a good fit. Your students and your graduates who are aware of this obligation can fulfill the needs and hopes of today's American woman. She is ready for your students, and I trust that your students will be ready for her.
I have felt that meetings of college professors of Textiles and Clothing should provide a forum for the exploration of ideas in clothing construction. I have been disappointed in the amount of attention given this subject and came away feeling that most people felt there were weightier research matters to discuss.

It is not unusual to hear complaints of too much sewing construction at all levels in home economics programs. You've heard the stitching and stewing dialogue. Yet if we start where the students are (a good educational maxim) then we will be starting with sewing.

I feel that the trouble isn't that we have too much sewing, but rather that we have too much with the wrong emphasis—a how-to-do-it or follow-me approach. I feel that there is a place for clothing construction as a basis for decision making. I personally know of no better place to teach decision making and management principles. In a clothing construction class a student has invested her own money, and 15 to 30 hours of her time. She is expected to plan her laboratory experience; failures become "closet cases" which serve as daily reminders. This is contrasted, for example, with foods, where frequently the state pays for the food, the teacher plans the laboratory experience, 30 to 60 minutes is spent making the product, and failures can be easily washed down the garbage disposal and forgotten.

I sense a put down by administrators and leaders in the profession of clothing construction. Perhaps I am unduly sensitive since I became a home economics major as a result of my interest in sewing. I did feel from time to time that it lacked the intellectual stimulation I wanted. Over the years, however, I have found that the field presents lots of intellectual challenges. The real problem is that we are all prone to teach as we were taught. Thus, I see these meetings as an opportunity for exchanges which would enable college teachers to lead the way in exploiting the opportunities present in a clothing construction course, specifically in the laboratory. I would expect in due time that our discussions would make a difference and filter down into all levels of instruction.

When decision making is the basis for clothing construction, it behooves the teacher to re-evaluate the critical learnings and the levels of difficulty associated with required tasks. A wide variety of techniques are presented in books and audio-visual resources. The aspects of clothing construction which are inadequately covered in these media include: (1) interrelatedness of fabric choice and garment design for a unique person, (2) the necessity of fitting the body rather than simply making pattern alternations, (3) the utility of clothing construction concepts as opposed to construction techniques, and (4) the evaluation of garments which includes such categories as general appearance and level of difficulty as well as construction, fit and pressing.

My focus today is on concepts of clothing construction which I like to call CHALLENGES. These challenges identify the most critical problems to be mastered by the student:

(1) edge finish
(2) shape control
(3) surface control
In a clothing construction course the emphasis is on why some choices are more appropriate than others, taking into account the student's value priorities, fabric choice, garment design and analytical/manipulative skills. These six concepts provide a framework around which the student can crystallize certain experiences. For best retention and application to other situations it is desirable that each concept be understood at both the intellectual and manipulative skill level.

The student is asked to select garment designs which will give her experience with each of these challenges, bearing in mind that the garment design should reflect her life style and compliment her physical attributes as well as provide an optimal number of learning experiences.

Let me provide an example of what I might do with edge finishes. Illustrated lectures would discuss alternative ways to finish an edge starting with the use of the selvage edge and moving to the more complex procedure of adding a shaped pattern piece. Alternatives to putting right sides together, stitching and turning are also presented. Simple layer construction and using the facing on the outside of the garment are possibilities. The student is made aware that fabric and pattern choices are merely the first steps in a series of critical decisions required in the construction of a garment. The laboratory instructor becomes an important person when decision making is emphasized as a continuous process in clothing construction. "What should I do now?" questions become interesting discussions that involve all the students as they help to review the alternatives available to the question-asker. Teaching a student to follow directions then is not a primary goal. The emphasis is on helping the student to choose from among the many alternatives available.

Without the usual list of clothing construction requirements, it is possible that the student will choose to make a poncho, thus bypassing the usual course requirements such as a collar, waistline, set-in-sleeves, buttonholes and zipper. But all is not lost if the teacher exploits the decision making process to its maximum. Design decisions regarding type of fabric suitable for a garment which is visible from both inside and outside, as well as over-all length, are critical decisions. Pattern placement for fabric with a design is also important. Decisions about how to finish the edge are meaningful and fitting accuracy is significant if the pattern has no shoulder darts or the student has sloping or uneven shoulders. Thus it can be seen that the stimulation offered by the teacher as she outlines the decisions to be made is critical to the successful use of this theoretical framework.

It is not unusual for the beginning seamstress to feel that once she has decided to make a poncho, she is almost home—the remaining choices being which pattern company and what color fabric. Fiber content and fabric weight may be considered but the compatibility of trimmings and possible elimination of a lining thus necessitating the choice of a fabric with two attractive sides is seldom given a second thought.

A word about the importance of a laboratory. Although it is reasonable to assume that some techniques can be adequately understood by the semi-skilled seamstress through observation (ex: cross stitch), others, such as joining two dissimilar curves, need much practice. There are several places in which a seamstress might get experience in joining two dissimilar curves. For example, a round collar joining at neckline and the style lines of a princess bodice. But I suspect the best practice comes from setting a sleeve into an armhole. I have observed that students need to have repeated experiences performing this task with various figure guides and fabrics before mastery pervades. It is important that a student understand how to put in a sleeve. Similar experiences are helpful but not adequate.

A set-in-sleeve, however, is not a critical learning experience. It is possible to avoid garments with set-in-sleeves. The garment could be sleeveless or have raglan sleeves or kimono sleeves. Restricting garment designs to those the seamstress can successfully handle certainly reduces design
possibilities but so does restricting garment designs to those which increase the wearer's attractiveness. Both restrictions define limits which are tolerable. For me, the goal is a wearable garment.

So, if the seamstress emerges from a course without knowing how to make the basic shirtmaker dress, has the student's effort been in vain? If we are doing more than training a contented power sewer to perform the same task day-in and day-out, then definitely there is value in this different approach. The decision making approach establishes an atmosphere in which the seamstress sees the possibility of arriving at a more appropriate solution. Sewing failures result from solutions which were not right for the circumstances. It is not unusual in business for those on the firing line to find that the procedures and solutions coming from the main office just don't work. The success of the seamstress depends on her ability to see the plausible alternatives and then decide what to do.

Physiological Comfort Factors of Clothing Systems

Kay Crippen and Debbie Jose

The purpose of this presentation is to give an overview of clothing comfort, explain the systems variable approach, and to review research on moisture transport. The current research will include reports from Debbie Jose and Kaye Crippen on their research.

Overview

Comfort can be defined as a neutral state, between the two opposite poles of pleasure and pain. Some researchers have stated, however, that comfort can only be experienced after discomfort has been experienced, so that there is some means of comparison.

There is more to comfort than physical ease, since psychological ease must also be considered. A garment may be sufficiently comfortable under specific environmental conditions, but totally rejected because of psychological discomfort; the garment may be unfashionable or the wrong color for that season. In cases where there is psychological comfort, the effects of physiological discomfort may be negated. An example is the woman in the very fashionable low-cut evening gown, going out on a cold winter night. In this research, the authors have dealt only with the physiological aspects of comfort.

In the past, comfort has generally taken a backseat to fashion. Manufacturers routinely test aspects of maintenance and durability, but the testing of comfort has been limited in ready-to-wear garments. The majority of the work done in clothing comfort thus far has been financed by the military, in an attempt to better clothe the soldier living under extreme environmental conditions. The reason for their concern in this area is that the soldier's performance is directly influenced by his comfort.

Even today, when we are assured of such performance properties as easy care, comfort testing for the consumer remains a gray area, not often researched. One basic reason is that comfort is highly subjective. The American Society of
Heating, Refrigerating and Air Conditioning Engineers (ASHRAE), uses a logical approach to examine the subjective opinions of room comfort. ASHRAE's approach is to determine the environmental conditions which satisfy the largest number of people. They prefer to have 80 percent agreement.

It has been stated that anything that can be defined can be measured. Although comfort is a complex response, it can be broken into its component parts, the parts measured, then the interrelationships of these measurements examined.

Comfort can also be examined in terms of thermal and non-thermal aspects. The moisture related aspects of thermal comfort include the evaporation of perspiration and heat stress. The other aspects of thermal comfort are conduction, convection, radiation and moisture transport. The moisture related aspects of non-thermal comfort include the reabsorption of perspiration into the skin, which may cause a skin rash, and wet skin drag. Other non-thermal aspects are static electricity, allergenic reactions, stretch and freedom of movement.

Systems Variable Approach to Clothing Comfort

Clothing, man, and the environment function as a system to maintain body temperature and heat balance (Slide*). A systems variable approach has been used to examine factors related to comfort. Environmental factors include air currents, relative humidity, and temperature. There has been a trend towards the separation of the microenvironment and the macroenvironment.

Man is a complex heat producing machine where the heat taken into the body must equal the heat given off in order to maintain heat balance. The activity level, body temperature, metabolism perspiration factors, and surface area of man influence moisture transport.

The clothing system is composed of the textile and the various apparel items worn. The textile is examined by discussing the various component parts (fiber, yarn, fabric structure, and finishes) or by describing textile properties (moisture related properties or general properties such as air permeability, weight, and thickness). The clothing system includes such factors as the fit, style, and number of layers worn.

The four major transport mechanisms include the diffusion of vapor, absorption/desorption of vapor and liquid, migration of liquid along the surface of the fiber, and capillary transport of liquid.

Research—Historic and Current

Looking briefly at the history of comfort research, in the fifth century invisible perspiration, or insensible perspiration, was associated with skin breathing. Doctors in the seventeenth century stated the importance of allowing the unhampered escape of this insensible perspiration, and recommended the use of wool flannel to promote this escape. Court Rumford, in the eighteenth century, experimented with the weight gain of cotton and wool, exposed to very damp conditions. Coulier, in the nineteenth century, distinguished between the moisture held within the fibers and moisture held within the fabric structure itself. The role of fiber content and fabric structure in moisture transport was studied by Rubner in the twentieth century. Extensive research into clothing physiology began in the twentieth century when the military began their studies. Their research continued through World War II, and continues today in an attempt to develop clothing systems appropriate for man in space.

Today a good deal of the research into clothing comfort is being conducted by Dr. Goldman at the United States Research Institute of Environmental Medicine in Natick, Massachusetts, where testing is geared toward military use. Other extensive

* Slides accompanied parts of this presentation.
research is being conducted by Fourt and Hollies at the Gillette Research Institute in Rockville, Maryland. Fourt and Hollies are currently working on a method of detecting areas of high heat concentration on the skin surface, using infrared photography. ASHRAE has an environmental testing facility at Kansas State University. Extensive work is carried out in the area of room comfort.

Other groups, such as Cotton Incorporated, are quite interested in clothing comfort. Extensive marketing research into consumers' perceptions of comfort is being conducted so that future advertisements can use the consumers' knowledge of comfort-related terms to full advantage.

Current research in the area of clothing comfort includes the masters thesis presented to the graduate faculty of Cornell University by Debbie Jose, “Measurements of Physical Comfort: Laboratory and Wear Tests of Men's 100 percent Cotton, 50/50 Cotton/Polyester, and 75/25 Nylon/Cotton T-shirts.” Fifty men, between the ages of twenty and sixty-five, participated in the wear test, which was conducted under mild environmental conditions (average temperature 15 Celsius). The results of the wear test showed that the men ranked the nylon/cotton T-shirt as more comfortable than the 100 percent cotton, even though the results of the laboratory tests showed that the nylon/cotton rated very low on moisture-related characteristics. It was assumed that the comfort of the nylon/cotton could be attributed to its high air permeability. Under the mild environmental conditions of the wear test, outstanding differences in the comfort of the three T-shirts could not be detected, so other factors such as shape retention were determining factors in the mens' acceptance of the T-shirts.

The research entitled “Moisture Transport Properties of Selected Knit Fabrics” was performed by Kay Crippen under the direction of Dr. Victor Salvin at the University of North Carolina in Greensboro. The research examined two major textile components which influence moisture transport properties. The two textile variables included fiber content and fabric structure. The test fabrics included three fibers which were 100 percent cotton, 100 percent polyester, and 50/50 percent cotton/polyester blend. The test knit structures used included interlock and jersey.

No standard test method has been adopted to test moisture transport through fabric. Many tests used are too complex or too simplistic; the first are difficult to perform and the second are not necessarily indicators of moisture transport. It is hoped that more research will be done by the fabric producer and apparel manufacturer in the future which necessitates a standard test method. The research developed a test apparatus and a test series to measure the amount and rate of moisture transport through the fabric.

The two treatment variables examined in this research were air velocity (ambient and moderate) and moisture form (vapor and liquid). The apparatus used a water filled vessel attached to a capillary tube. The volumetric method measured the amount of transport which was converted to rate. The four tests performed using the basic apparatus were: (1) vapor form/ambient air, (2) vapor form/moderate air current, (3) liquid form/ambient air, and (4) liquid form/moderate air current. The test specimens were placed 1.5 cm from the liquid surface for the vapor tests. The tests using liquid form utilized a saturated wicking polyurethane foam in the mounting ring; the test specimen was placed over the assembly.

Four-way analysis of variance suggested that fabric structure, fiber content, and air velocity were significant at the .05 level. Several interaction effects were suggested; however, no interaction effect was suggested between the fiber content and the fabric structure.

The fabric with the highest overall transport rate was the 50/50 percent cotton/polyester interlock. The fastest transporter for the vapor/ambient test was the cotton/polyester jersey. The fastest transporter for the vapor/moderate air was the polyester jersey. The cotton/polyester interlock was the fastest transporter for the liquid/ambient and liquid/moderate air currents.
The second portion of the research examined the relationship between the four tests in the moisture transport test series developed by the researcher. No correlation was suggested between the individual tests in the researcher developed series.

The relationship between the researcher developed test series and the following basic fabric property tests were determined: vertical wicking, drop absorption, percent moisture regain, percent saturation regain, percent imbibition, air permeability, thickness, and weight. No one basic fabric property test or series of tests suggested a relationship with the researcher developed moisture transport tests.

Recommendations and Suggestions

Recommendations for future research and application in teaching include suggestions for incorporating comfort concepts into all textiles and clothing courses and encouraging comfort research. The objectives in teaching include the following: to develop an awareness of clothing comfort and function, to study the principles influencing clothing comfort, and to apply principles in designing comfortable clothing systems.

A project for apparel selection or construction would be to design or construct a clothing system for comfort. Properties related to clothing comfort as a serviceability concept can be introduced in textile courses. Examination of end products engineered for comfort such as active sportswear items could be examined. Cross-cultural comparisons of how various people use clothing to adapt to their environment and psychological aspects of comfort should be examined.

Suggestions for research include such topics as the study of end products such as hosiery including the comparison of the comfort of the new cotton crotch with the traditional hosiery. More research is needed on apparel which uses the new wicking finishes such as Visa, Zelcon TGF, and Cooliecloth.

Others

Charlene Lind discussed her research (under the direction of Mary Ellen Roach, University of Wisconsin) which is being prepared for publication elsewhere. Susan Carter and Belinda Sawyer reported on their experiences with research on Color Perception being conducted by Western Regional Coordinating Committee-9. A manuscript based on the data collected at the cooperating universities is being prepared for publication elsewhere. Ruth Gates summarized the meeting of the Western Regional Coordinating Committee-23 held at Denver, Colorado on October 13 and 14, 1975.
SUMMARY OF MINUTES OF THE BUSINESS MEETING

October 17, 1975
Laramie, Wyoming*

1. Minutes of the June 21, 1974 Business Meeting and the 1974–75 Treasurer’s Report were approved.

2. Appreciation was expressed to Marcella Martin for planning and coordinating the 1975 Western Regional Meeting of ACPTC.

3. New Regional Board members are: Kaye Crippen, Naomi Reich, Jean Rogers and Charlene Lind (Nat. Rep.). Retiring members are: Mildred Amis, Leila Old, Madeline Porter and Mignon Perry (Nat. Rep.).

4. Mildred Amis reported that "The Heritage of Western Dress" will be the theme for the 1976 Regional Meeting to be held in Reno on October 28, 29, 30, 1976.

5. Mignon Perry discussed the proposed revision of the By-laws of the National Association and urged members to return their ballots.

6. Janet Bubl noted that a revision of the regional by-laws would be proposed after results of voting on the revision of the national by-laws were announced.

7. After considerable discussion concerning the pros and cons of continued affiliation of ACPTC with AHEA, the members voted unanimously to continue the affiliation, with the stipulation that some improvements be made in the services ACPTC receives from AHEA. Specifically it was suggested that quarterly membership lists be issued during different months than they are presently issued so they would be of more use to the regions.

8. After much discussion, the members voted that ACPTC, Western Region participate in the combined, edited proceedings of the 1975 regional meetings (in addition to publishing our own proceedings) and that we support the combined proceedings with needed funds. Janet Bubl and Charlene Lind were to determine what material from the regional proceedings should be included in the combined publication.

9. A recommendation for a National Newsletter was approved unanimously.

10. In 1974–75, ACPTC had 342 members of which 89 were in the Eastern Region, 179 in the Central Region and 74 in the Western Region.

11. A motion was approved that the Western Regional President’s travel expenses for the national meeting be paid by the region on the same basis as the regional representatives’ travel expenses are paid by the national association. The maximum amount to be paid by the region is $300.00.

* These minutes are reproduced as submitted.
12. A resolution recommending that Canadian dissertations and thesis abstracts be included in the Clothing and Textile Thesis Abstracts was supported unanimously by the members.

13. Janet Bubl, 1975 President, introduced Linda Thiel, 1976 President, who noted that program priorities for 1976 would be: increasing Western Regional membership in ACPTC and revision of the Western Regional By-laws.

Mildred Amis, Secretary