ZEITGEIST
SPIRIT OF THE TIMES

PROCEEDINGS OF THE NATIONAL MEETING
ASSOCIATION OF COLLEGE PROFESSORS
OF
TEXTILES AND CLOTHING

DALLAS HILTON HOTEL
DALLAS, TEXAS
OCTOBER 12-15, 1977
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NATIONAL MEETING
ASSOCIATION OF COLLEGE PROFESSORS OF TEXTILES AND CLOTHING
DALLAS HILTON HOTEL, DALLAS, TEXAS
OCTOBER 12-15, 1977

Program
Theme: Zeitgeist--Spirit of the Times

Wednesday, October 12
9:00 a.m. - 12:00 p.m. National Executive Board
1:30 p.m. - 4:30 p.m. National Executive Board
6:00 p.m. - 8:00 p.m. Regional Council Meetings
6:30 - 10:00 p.m. Registration
8:00 p.m. - 9:30 p.m. Hospitality

Thursday, October 13
8:00 a.m. - 9:00 a.m. Registration
9:00 a.m. - 9:15 a.m. Welcome - Presiding: Barbara Stowe, ACPTC President
9:15 a.m. - 10:15 a.m. Mr. Stanley Marcus--The Leigh Bureau
10:15 a.m. - 10:30 a.m. Announcements
10:30 a.m. - 4:30 p.m. Tours
12:00 p.m. - 5:00 p.m. Tours
5:00 p.m. - 8:00 p.m. Dinner
8:00 p.m. - 10:00 p.m. Presiding: Lois Gurel, Eastern Region President; Audrey Gieseking-
Williams, Western Region President
Speaker:

Kay Caddell, Texas Tech University
Speaker:

Kathryn M. Greenwood, Oklahoma State University
Speaker:

Carole Rinard, Emporia Kansas State University
Speaker:

Melba Pruitt, St. Louis Community College
Speaker:

Ruth K. Shelton, University of Louisville
Speaker:

M. Dolores Quinn, Nesbitt College of Drexel University
Speaker:

Anne Kernaleguen, University of Alberta

Friday, October 14

8:30 a.m. - 9:30 a.m. Registration
8:30 a.m. - 9:30 a.m. Regional Business Meetings
9:30 a.m. - 10:00 a.m. Coffee Break
10:00 a.m. - 11:30 a.m. General Business Meeting
Presiding: Barbara Stowe, ACPTC President

11:00 a.m. - 11:45 a.m. Linda Thiel, Oregon State University
12:00 p.m. - 1:30 p.m. Luncheon--Presiding: Charlene Lind, ACPTC Secretary
Speaker:

Kim Dawson, Dallas Apparel Mart

2:00 a.m. - 5:00 p.m. Research Reports--Presiding: Group A--Lois Dickey
Speaker:

Elizabeth Ann Rhodes, Georgia College

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Speaker: Linda Langseth Manikowske, North Dakota State University
Speaker: Kaye Crippen, University of Houston
Speaker: Martha C. Jenkins, Western Kentucky University; Lois E. Dickey, The Ohio State University
Speaker: Kay Sanders Grise, Western Kentucky University
Speaker: Carol Warfield, University of Illinois at Urbana-Champaign
Speaker: Barbara Scruggs, The Ohio State University
Speaker: Betty Nolting Kelly, University of Iowa
Presiding: Group B--Marcia Metcalf
Speaker: Michael Bogle, Syracuse University
Speaker: Barbara K. Nordquist, Howard University
Speaker: Margaret T. Ordonez, Kansas State University
Speaker: Linda Jonason, North Dakota State University
Speaker: Mary Ann Littrell, North Dakota State University
Speaker: Lillian B. Matthews, Northern Illinois University
Speaker: Mary Fran Miller, University of Tennessee
Speaker: Diane L. Vachon, University of Kentucky

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Speaker: Dorothy Behling, The Ohio State University

Presiding: Group C--Ruth Weibel

Speaker: Anita J. Whisney, Iowa State University

Speaker: Nancy L. Thompson, Michigan State University

Speaker: Robert Hillestad, University of Nebraska-Lincoln

Speaker: Ernestine Reeder, Middle Tennessee State University

Speaker: Elizabeth D. Lowe, University of Illinois

Speaker: Lois Gurel, Virginia Polytechnic Institute and State University

Speaker: Kathleen H. Marra, Iowa State University

Speaker: Lynn O. Wenige, Mars Hill College

Speaker: Helen K. Lafferty, and Lois E. Dickey, The Ohio State University

Presiding: Group D--Mary Jean Wylie

Speaker: Shirley Friend, Southern Illinois University

Speaker: Betty L. Feather, University of Missouri-Columbia

Speaker: Rosalie Jane Bivin, Louisiana State University

Speaker: LaVera Roemhildt, Wayne State University; Anne Parkhurst, University of Nebraska-Lincoln

Speaker: Charlene G. Callison, Western Illinois University
Speaker: Miriam H. Cross, University of Oklahoma

Speaker: Barbara Schreier; Jessie Warden, The Florida State University

Speaker: Helen I. Douty, Auburn University

6:30 p.m. - 7:30 p.m. Hospitality Hour

7:30 p.m. - 9:00 p.m. Dinner--Presiding: Maureen Webb Brooks, Central Region President

Speaker: Barbara Hackman Franklin, Consumer Product Safety Commission

Saturday, October 15

9:00 a.m. - 9:45 a.m. Presiding: Mary Ellen Roach Higgins--ACPTC President-elect

Speaker: Nancy Bergman, Houghton Mifflin Company

9:45 a.m. - 10:30 a.m. Jane Graham Thomas, Kim Dawson Agency

10:30 a.m. - 10:45 a.m. Coffee Break

10:45 a.m. - 11:45 a.m. Anne C. Clapp, North Carolina State University

1:00 p.m. - 2:30 p.m. Regional Council Meetings

2:30 p.m. - 4:00 p.m. National Executive Board
Good morning. I feel distinctly honored over being asked to talk to you this morning, and I very much hope my remarks will provide an overview of different points to consider in connection with writing.

"Writing for classroom use" usually implies either preparing handouts of one kind or another or writing a textbook. Since I've never taught in a college classroom, I decided it would be presumptuous of me to talk about preparing handouts. My particular expertise is in helping authors develop good manuscripts for college textbooks and prudence tells me to stick to that subject.

Most textbooks are written by people who have worked out better ways to convey information to students. Others are written either because the available book or books don't do the job, or because there isn't any book at all.

In the first case, the author may have used a book in class, at first, but in some different way. Perhaps a different sequence of chapters was worked out, or a different emphasis. Over time, feedback from students has led to rearrangements and refinements and the ends up with a body of material that has proved its effectiveness. It becomes obvious that a new book should be developed from that material.

In the last two cases, the author has had to assemble material for a course and prepare it for classroom use. After use, the material is altered and improved, perhaps resequenced. Turning that body of material into a textbook is the next logical step, particularly if the course is growing around the country.

Either way, the content of the resulting textbook is very carefully planned--for the course as it is offered nationally, and for the students who use the book in the classroom. By and large, we feel that the most successful texts are those that are planned from the very beginning.

We've found that it's best to plan on including all the basic topics that are covered in a specific course. For
example, in textiles we know that some departments want to cover testing in some depth, while others do not put as much emphasis on that aspect. In order to meet the need of the departments who emphasize testing, a book should have a good chapter on testing, to avoid criticism by those who use it. Those who don't want it can skip it or use only part. I should say that the amount of detail given on each topic varies, and no matter how much detail may be included, we know that some professors will want to add supplementary material on particular topics.

Along with the textual content, the successful book has the right kinds and varieties of illustrations, which are planned as the text is written, not after it's all done. Even though students today aren't as adept readers as those of earlier generations, illustrations shouldn't be used for "eye appeal" alone. In every instance, an illustration should convey information that's significant in some way. It should convey specific points that extend or amplify the words in the text.

**Prospectus**

In order to plan a successful book from the very beginning, most publishers ask the potential author to prepare a prospectus. There are several good reasons for the request.

First, writing the prospectus obliges the author to plan the book and get the plan down on paper, clearly and logically. I send a potential author a list of questions about the course the book is to be used for, the number of chapters or units in the book, the number and kind of illustrations, and the competing books. At first, the questions look a little simple-minded. But having to send me the answers makes the author sit down and do some heavy thinking. By the time the answers are worked out, the book is pretty well planned.

For Houghton Mifflin, a prospectus includes a rough Preface, a Contents listing, several chapters in rough draft, and the answers to the questions. There's a reason for including each type of material.

The Preface gives the rationale for the book—its purpose and potential users. Contents shows the range of subject matter. The chapters show scope and depth of the presentation. The answers to the questions fill in the details on illustrations and end matter—appendices, glossary, index, and so on.

The question about competing textbooks is important. Our first advice to a potential author is "Study each competing book
long and carefully. Figure out the strengths and weaknesses of each and write them down. Note your own criticisms of each book and the criticisms others have made of it. Then plan your book to be strong in all ways, so that it will be the best book available." There is always room on the market for a better book, one that does a better job for the student. A better book may have a more logical sequencing of its contents, or a different approach. Perhaps the author has a knack for better explanations, clearer examples, or smoother development from idea to idea. Whatever the particular asset may be, if the book makes its contents more accessible to students, it will be accepted because it will fill a real need.

I'm often asked "Which chapters should I rough out for the prospectus?" The answers depends on the nature of the book. In some books, the first chapter—perhaps the first two—are background material that gives the framework or skeleton to develop the book from. Then, the first chapters are important for the prospectus.

That kind of chapter, incidentally, can give an author a terrible time. The range of content is clear but the ideas refuse to be organized. The whole chapter seems wrong, no matter how one tries to assemble it. In such cases, we always tell the author to do only a very rough draft, then set it aside. That draft can be finished and polished up after the rest of the manuscript is done. At that point, the content and emphasis of the whole book is clear and the first chapter is comparatively easy to do.

The other chapters for the prospectus should be those from the center of the book, the body of the work. They show typical content, the range and depth of the presentation, reading level, and vocabulary. Sometimes the author has ideas for a certain chapter and wants to do that one, to test feedback from the reviewers.

Another question I frequently hear is "Why do a prospectus? It's a lot of work." It is, but the reasons for using that procedure are sound. No editor can know exactly what's wanted in a given textbook. As I said at the beginning, an editor's job is to help the author develop the manuscript to be the best it can be. Teachers who give the course, on the other hand, know the contents students need. They know the areas students have trouble with, whether it's in concepts, vocabulary, or in interrelating ideas. We think they're the experts on those points, because they're dealing with students all the time. They can study through a prospectus with those students in the back of their minds. They know the books that
are used for the course and their strong and weak points. They are always interested in finding a book that is better in the classroom.

Professional Reviews

We send copies of a prospectus to qualified people who teach the course the book's intended for, for specific feedback. We ask the reviewers for their reactions to content, organization, and reading level. We ask how they think their students would react to the presentation, how the proposed book stacks up with the competition. Other typical questions are "What's your own reaction to this plan? Can you suggest ways to improve it, or topics that should be added?"

In effect, the reviewing process is a test to check reactions from the author's peers. Author and reviewers are anonymous, so no embarrassment can follow. The proposal can be judged on its own merits and the author can find out whether the plan is solid or whether it needs strengthening. These reactions, furthermore, are free to the author, since the publisher pays for the reviews

Procedures After Professional Reviews

Different publishers follow slightly different procedures once they have the professional reviews. At Houghton Mifflin, there are two possible courses.

1. Sometimes it happens that the professional reviews indicate that the author has a good thing going but the plan hasn't quite jelled. In that case, copies of the reviews are sent on, and the author is encouraged to rethink and replan the work, and to submit a revised prospectus for our further consideration. I don’t believe I've ever seen a set of reviews that didn't include quite a lot of helpful, constructive comments and they can be exactly the kind of information an author needs to pull the whole plan into shape. I suspect that the reinforcement implicit in the suggestions indicates a degree of personal interest that comes across to the author, as indirect moral support. I've noticed, too, that many home economics reviewers send a direct message of encouragement at the end of their comments, to reinforce the author's determination to write the book. Reviewers in my other disciplines don't seem to do that, and I think it's one of the very nice fringe benefits I accumulate, seeing the support home economics professors extend to each other.
2. The other possibility, of course, is that the reviews indicate the project is solid and should be developed into a book. In that case, we do a lot of thinking about all aspects of the planned book at that time, not just content. We think about scheduling, marketing points, and projected production costs. Accordingly, the editor talks with our market research people, and after that, works up production costs with the business crew. If the project continues to look feasible, the editor starts working out all the figures on the computer. At this point, not before, a royalty is developed for the project. We don't use "standard" royalties that are the same for all books of a certain type. We plan a royalty that will be fair to the author, in line with each individual book. This financial "balancing" is more complicated than it may appear, since it is based on estimates of costs and market figures at some time in the future, not current figures. On a large, complicated book, these projections may have to be made two-and-one-half years or even three years ahead.

Presuming that the project looks sound after costing, a royalty suggestion is made to the author, with full details of the book as the editor has planned it, based on the prospectus. We urge the author to think over the plan and the royalty. If there are questions on particular points, we're anxious to clear them up, right then. I myself definitely prefer to have an author ask for clarification at that stage of the negotiations, so no doubts remain. I always feel the best results can be expected when both parties see the project in the same way, without any unresolved points.

Presuming that the author finds the royalty arrangement satisfactory, contracts are prepared and executed. The proposed book then is formally "in the words," and author and editor proceed to make specific plans for getting on with the work.

Incidentally, if more than one author is involved on a proposal, the authors themselves determine the way the royalty will be divided between or among them. We do not enter into that decision in any way, beyond suggesting that the division be in line with the amount of work each author will do. It also can happen that an author will decide to ask another person to join him or her on the project, as co-author. Again, we are not involved in this process unless the original author specifically asks for our suggestions. We feel that co-authors must be congenial and share similar views, and the original author is in the best position to know persons qualified for the task.
Occasionally I meet a teacher who intends to write a complete manuscript and then contact a publisher. Frankly, that makes my heart sink. Any author naturally thinks in terms of his or her students and the way the course is taught in that department. The fact is that students do vary somewhat from department to department and NO course is taught exactly the same way everywhere. A manuscript written for a particular body of students in one department probably is going to need a great deal of rethinking, replanning, and rewriting. Being told that is a heavy jolt for any author. Sometimes the person is so discouraged the manuscript is abandoned, which is a great pity, academically as well as personally.

I cannot encourage an author to write the whole thing and then send it to a publisher. My advice always is to contact a publisher after you decided--definitely decided--that you intend to write a book. That way, you can find out whether the publisher is interested in that kind of book and if so, you gain the advantage of the editor's advice during planning. Lots of questions come up as a book is planned. An editor can save time by answering them right away. A good editor knows the general trends around the country and can keep the author headed in the right direction. And last, but far from least, a good editor is a source of unlimited moral support. That can be very important, I assure you!

Helping the Author

At Houghton Mifflin, we are very much into helping the author at all stages--and that happens to be the part I thoroughly enjoy. We work up a detailed physical plan for the book--number of pages, number and kind of illustrations, end matter, and all the other details. When we send an author the countersigned contract, the covering letter is very long. It includes all the details of the whole plan for the book--the subject, the course level it's intended for, the type of student who'll use the book (majors or non-majors), the estimated number of manuscript pages and printed pages, the plans for further professional reviewing of chapters--the whole thing. It makes for a monumentally long letter but it gives both parties an opportunity to doublecheck and be sure that editor and author have the same plan in mind. If there are any confusions or misunderstandings, we clear them up then. The editor and the author know what they're about from the start.

The date the complete manuscript is due in Boston depends entirely on the author. Naturally, an editor hopes to have it soon, but the realities of the author's schedule is the deciding factor. I always ask the author to think very carefully
and give me the date that's realistic, not a guess or a hope.

We also know that acts of God can prevent an author from keeping the date. We pray they won't happen--personally and professionally--but we grin and bear it when they do.

We send the author very specific information on all the aspects of the work. One item is our Guide for Authors which gives both general and specific information and advice on all manner of points, including writing style. Editors don't hope for beautifully written manuscripts because we know that very, very few people are accomplished writers. We hope for the best and we know that the in-house editorial surveys will catch problems early in the work. No matter how hard an author tries to prevent them, some grammatical slips and misspellings sneak into any manuscript. These are minor matters which the copyeditor deals with as a matter of course.

We do have to have from the author coherent, complete factual content--we cannot provide content that is omitted. Further, we should not even try to do so, since publishing staff do not teach. Here again the professional reviewers are invaluable, pointing out omissions and oversights.

At all stages of manuscript development, our editors are available to help, whatever question or problem comes up. Our feeling is that the sooner the answer is supplied or problem resolved, the less delay there is on the manuscript. We much prefer to deal with points as they present themselves, not wait until we have a complete manuscript with unresolved snags hanging.

We send the author written guidelines on how to think of the book as a specific teaching tool. We spell out how to shape the contents and suggest various pedagogical possibilities. If the book is going to have a lab manual or an instructor's manual, we send specific suggestions and tips on preparing those.

We've also prepared a facsimile chapter for an author to give to the typist who's doing the manuscript. Each different type of material--heads, footnotes, extracts, everything--is typed in the position it should have in the manuscript. It shows margin width, paragraph indentations, spacing between types of material--everything. All the typist has to do is look it over carefully and set her machine accordingly or remember. If she's in any doubt, all she has to do is check the facsimile.
Manuscript Development

To keep the manuscript on the right course, we ask the author to work up perhaps four or five chapters and let us have them for another round of professional reviews. That step takes time but it can save an enormous amount of work. The reviewers--again with students in mind--can tell us whether or not everything is being developed properly, point out missing topics, suggest tactics that'll make the book better. If the vocabulary is running too high or terminology not being sufficiently explained, they'll catch it. The sooner any weaknesses are spotted, the easier it is for the author to correct it and avoid those problems in the rest of the manuscript.

At the same time, a copy of the chapters go through an editorial survey and an art survey in our office. The editorial check involves looking at the organization of the material, checking for logical, orderly development of content. Length of chapters are checked, in line with the overall planned length of the book. The general writing style and tone of the exposition are considered, with the academic level of the course in mind.

The art survey covers the illustrations planned for the chapters. Each illustration is considered for suitability with the text material and for its usefulness. Diagrams are checked for clarity and ease of understanding. Photos are inspected one by one, to be sure they're sharp and clear enough for press reproduction.

The editorial survey also covers physical preparation of the manuscript itself--margins, page numbering, lines to a page and so on. Requirements for book manuscripts are a little different from those for a thesis, mostly because a lot of instructions to the typesetter have to be written on the pages. The art survey deals with preparing the illustrations, whether they're rough line drawings or actual photographs.

The people who do these surveys in our office in Boston write detailed, specific reports and the author gets Xeroxes of both. If any problems were found, the reports suggest ways to deal with them. The author isn't just told that the manuscript has troubles--advice, clues, and suggestions are included, to help.

Depending on the size and complexity of the manuscript, we may go thru the professional review and in-house surveys again, to doublecheck. In some cases, some authors prefer to
complete a full rough draft after the first set of reviews, so the second round of reviews give a lot of feedback for the second draft. Other authors prefer to rework the first group of chapters in line with reviewers' comments, then prepare a second group of chapters. Both groups then can be reviewed. Sometimes an author will have questions or doubts about particular chapters and have specific questions to ask the reviewers. Generally, after the first group of chapters is reviewed, we plan the other reviews individually, considering each manuscript by itself.

When we have the complete manuscript, whichever draft it may be, we get a last batch of professional reviews and in-house surveys, to be sure everything is in order. Copies of the reviews and the surveys go back to the author with the whole manuscript. The author has time to read all the comments and think them over, whatever they say. That is the time for making any small alterations that are needed and generally polishing up the whole work.

Accompanying Publications

If a lab manual or student workbook or IM is to be released with the textbook, it should be written chapter by chapter with the text. When a text chapter is finished, its content is clear in the author's mind. The manual chapter can be put together with comparative ease. If work on the manual is let go until later, it will take at least twice as long to do. The author must go back, reread the text manuscript to refresh memory, then reconstruct the ideas for manual content.

We always want to send the corresponding manual or workbook chapters with the text chapters for professional reviews, so the reviewers can check correlation between the two. Our editorial and art surveys are done in the same way on manuals and workbooks, to diagnose any incipient troubles and help the author.

How Do I Start to Write?

This question arises, I think, because teachers are trained to teach, not to write. Writing for them is a side development, for term papers first, then for other coursework and projects, and finally for theses, which are a very specialized form of writing intended for a very limited audience. After a person begins teaching, writing often is a secondary matter.

I recommend making an old fashioned outline, down to at least the third level, for each and every chapter. I don't know
It can happen that a person isn't ready, at first, to make the outlines. For some authors, the place to begin is with making a list of the big general subjects to be covered in the book. The chances are those subjects are the chapters. After that, it's a matter of making a list, for each chapter, of all the topics or aspects that must be included. This step can take quite a bit of time because different groupings or sequencings may be possible and the best arrangement must be thought out.

I recommend a list for each chapter so they can be checked for duplication and repetition. Sometimes some repetition is unavoidable but it usually isn't advisable unless it reinforces learning in some way.

The next step is to take a chapter list and arrange the entries in the order in which they should be explained to the student. Much of the chapter content may be brand new to a student, so the ideas should develop logically, building knowledge easily, for clear understanding. Usually, a person plans a book for a course he or she has taught, and the topic sequence follows the order used in class. In that case, the author knows from experience which concepts or details give students the most trouble. It's a good idea to make a check mark by those entries, as a reminder for later, during the actual writing. Those topics then are given specific attention and thorough explanations given.

As the list is re-arranged, some thought should be given to the entries that stand for large sections of information. In a chapter on natural fibers, for example, the words "cotton," "silk," and "wool" would indicate big general sections of the chapter. Each of those sections would be subdivided into smaller sections, with entries on the list to cover their topics.

Re-arranging these lists never should be rushed. They become the skeleton of the written text and the solider they are in list form, the solider the text will be. Rushing through them almost always leads to a confused sequence and the need for later reworking.

When these lists are thoroughly worked out they probably can be made into the three-level outline I mentioned. The entries that indicate the main sections become the first level outline entries, each with second and third level entries beneath them. These entries in the outline provide the dividers
or "heads" in the manuscript. Their function is to divide the
text into manageable chunks of information for the reader, as
well as to announce the content of each section as the reader
gets to it.

Nobody pays much attention to these divider heads until
they plan to write, and they can make some trouble. The eas­
est way to grasp the way they're used is to inspect a text­
book. You'll find the chapter title at the beginning, and the
chapter usually begins with some plain text. Then, at some
point, there's a group of three or four words, set in a space
all by itself, often in the middle of the column of type.
That's a main divider, announcing a chapter section. After
that there'll be some text, then another few words in a dif­
ferent type, perhaps lined up at the left hand side of the type
column. That's a second-level divider, announcing a division
of the main section. There may be several subdivisions of
equal importance, and if so, the words announcing them will all
be in the same place, set in the same type. If it's long, or
complicated, the chances are it will be broken up into smaller
chunks by the third level divider, which is set in a third type
face to distinguish it from the first two.

A good three-level outline is an extra help here, because
the entries provide the dividers. Sometimes the wording has
to be changed a little, but the entries indicate the locations.

I make a point of explaining this business of the divisions
of the text to an author at the beginning of the work. If the
first chapters that come in show trouble with the dividers, I
know the author hasn't understood how to do it or has forgotten
to do it. My solution then is to list the different levels of
dividers in a chapter of an available text I know the author
has. With the list in one hand and the book in the other, the
author can see how it works, and know where to place them in
the manuscript.

You will realize by now that my advice is, don't begin to
write until after the outlines are well worked out. If you do
that, you'll find the text has a clear, logical, understandable
development, which is three-quarters of the battle.

You may be interested--or-even amused--to know that in
preparing these remarks I attempted to follow my own advice
and work out an outline. I had a terrible time of it. All
the points I thought I should talk about seemed circular, each
leading me back to something I'd already put down, or bringing
up a topic I wasn't ready for yet. I finally realized it's one
thing to hand out smooth advice, but quite another to follow it
exactly. I've had a lesson that was overdue, and one that will increase my comprehension of one very basic problem connected to writing. Even though I struggled with the sequence of the topics I wanted to cover, I STILL think there's a certain circularity about the remarks. I very much hope it hasn't been as apparent to you!

In closing, I'd like to say it seems possible that I may not have spoken to particular points some of you may have in mind. If that's the case, any questions you might wish to send me in Boston will be answered as promptly as possible.
Problems of clothing designs and fabrics relate directly to the daily activities of the disabled and/or elderly. It also depends on whether the person requires the use of prostheses, upper and lower extremity, or the combination of the two. The disability may range from one extreme to another, such as a quadruple amputee to the simple aging process of shrinking in height.

Basically, standard measurements have sufficed in designing clothing. This, of course, works if the person in question has standard measurements. On the other hand, the situation may be like one brought to my attention recently by the occupational therapist at Texas Tech University School of Medicine concerning a ten year old boy, a congenital quadruple amputee, who did not fit into the standard mold.

The first logical step in designing for a person is to take body measurements, so the measurements were taken to determine his growth pattern and stature. A jumpsuit was designed to meet the special requirements. The fabric selection was 100% cotton denim. This particular fabric was selected because of its inherent characteristics of durability and fashionability. The garment was fitted at various stages and found to be too small in some areas and too large in others, even though the garment was designed according to the body measurements. Although the measurements were necessary, this did not provide enough information to create a correctly fitted garment design. To aid in fitting, schematic drawings were obtained by using a large sheet of paper with lines indicating the distribution of height for an outline made of his body, both front and profile views. The distribution was taken from a growth chart for an average ten year old. The drawings shown here were based on a six inch scale model with 1" representing one head and six heads representing 54". 54" represents the total height of a ten year old. The crotch length was 29" and the leg length was 25". To determine the base of the neck and the bottom of the rib cage, the division between the top of the head to the crotch line was divided into thirds. To find the knee level the division between the crotch line and the bottom of the feet was divided into half.
In checking the schematic drawing, it was found that the head joined the shoulders with very little neck. The left shoulder was higher than the right, but the right side was thicker. The trunk of the body was somewhat longer than average. The right hip was bigger and more rounded. There was no break or crease at the crotch line. Another area was the Phocomelia Foot, which extended out to the left, rather than to the front of the short leg. This profile view also revealed how the head joined the shoulders with little or no neck and a protruding abdomen.

To determine the body conformation, John Croney's book on Anthropometrics For Designers was consulted. Comparison charts were devised to explain the difference between Patrick's weight, height, arm length, chest, waist and hip to that of an average ten year old body. A decided difference was detected in height, arm length, chest, waist and hip. To show the body conformation, a percentage was assigned to each body part, consisting of a head, trunk, legs, feet, arms and hands. These percentage figures were used to develop still another chart which indicated the distribution of weight for the average ten year old and for Patrick. The average was figured first by using 7% for the head, 43% for the trunk, 33% for the legs, 4% for the feet, 11% for the arms and 2% for the hands. If Patrick had complete limbs, hands and feet the division of his weight should be like column two of the figures and would be close to average, but column three shows what the percentage should be minus the hands, one foot and a portion of the limbs. This indicated that Patrick was about 28 pounds overweight with the extra weight of his body in the trunk and head. According to his history, the weight had been gained in the past two years and was beginning to create difficulty in dressing and bathroom use as well as in purchasing clothing.

Taking a different approach than the regular method helped to create a successful garment. Special attention was given to movements needed to achieve fine and gross motor skills with and without upper extremity prostheses such as writing, typing, turning pages, eating, throwing a ball, combing hair, dressing and getting in and out of a wheelchair.

Added details such as action pleats with elastic strips, extra long pulls at the zipper and inside waistline, one leg shorter than the other and knit panels at the crotch and under-arm seams made for a successful garment for a ten year old congenital quadruple amputee.

In working with the elderly, the same approach can be used, although it may be a little more difficult for them to
have their body traced. Use a large sheet of paper with lines drawn to indicate the average height, crotch line and leg length of their age and sex. Make sure the body is centered over the line representing the height so any abnormalities will show on the schematic drawing. Make a tracing of both front and profile views. The front or back view will show any deformity, the distribution of the body parts and the slant of the shoulders. The profile view will show how much the spine has bent, the chest or bustline has fallen and the abdomen increased. This particular slide shows the posture against the line of gravity. For the purpose of designing, the line needs to be moved back. The line should extend from the heel through the shoulder, then it will show how much the spine has bent in comparison to the normal posture position. Not only is that helpful in terms of designing, it also helps the individual see how their body looks and the changes that have taken place over the years.

When the schematic drawing is completed, it will be the actual size of the individual so measurements can be taken directly from the tracing to determine how low the bustline needs to be, or how much the shoulders have pulled forward or how long the sleeves need to be.

This chart shows the possible decline in stature in inches of males and females over a given number of years. The decline in females actually begins first, but the male catches up and if he lives to be 80, he then passes her. Over a 60 year span of time, it is possible for a male to shrink 2.5 inches in height and a female to shrink 2.2 inches. No wonder we have phrases like "the little old lady from Pasadena."

Not only is the height different, but also the weight. A person's weight reaches its peak in the fifties and then decreases during the seventies and eighties. Of course, this depends on the state of their health.

More painstaking methods may be required to design for the disabled and elderly whose bodies are not standard or average. DO NOT eliminate measurements as bodies do have a circumference, although some may seem flat. We may be like the country-western singer who said, "not only did she sing flat on occasion, she was flat." She didn't realize until the other day she had been wearing her bra backward until she saw Dolly Parton dressing. Seriously, though, newer methods are needed, even if it is on a trial and error basis, so why not try the utilization of anthropometrics in designing clothing for the disabled and the elderly.
An overview of the textile industry in 1977 must start with an indication of the current status of the industry. Statistics collected by the American Textile Manufacturers Institute indicate:

Textile (from fiber production through retail sales to the consumer) will contribute at least $180 billion to the Gross National Product estimated to be $1,799 billion by the Department of Commerce, i.e., $1 of every $10 spent for goods and services in the United States will be spent for textile products. This $180 billion covers only textile products identified and sold as textile products. It does not include such industrial products as abrasives, automotive products, machinery belts, book bindings, luggage, hose, thread, tape, shoes or wall coverings which accounted for almost 2 billion pounds of fiber last year.

We employed 3.1 million people in 1976: textile mill products, 1,042,700: apparel, 1,358,800: textile machinery, 32,700: manmade fiber production, 95,300: cotton production, 481,804: wool, 91,000. If you add the 1,963,952 people employed in the retail apparel sales, we provide jobs for 5,066,446. Only seven states, Alaska, Idaho, Montana, Nevada, North Dakota, South Dakota and Wyoming, have neither an apparel nor a textile plant. As for minority employment, we provide 12% of the manufacturing employment in this country, provided 27% of the manufacturing jobs held by women and 19% of the jobs for racial minorities.

We provide a payroll of $11.7 billion a year in textiles and $10.57 billion in apparel for a total payroll of $22.27 billion a year.

Let's agree then that we are an important industry in the United States today. How did we develop and where do we go from here?

Those of you who have studied history have read the accounts of the industrial revolution—the development of factories and machinery to replace cottage industries.
Textiles played an important role as we developed spinning frames, power looms, the cotton gin and the sewing machine and as we built the factories in England and the United States to house them. Then we provided the impetus for child labor laws and regulations for the employment of women. You have also read of the plight of New England mill towns as the textile industry moved south in search of cheaper labor, more water, and tax incentives to build new plants.

Some say we are seeing the same developments in the industry today—a revolution in production techniques, a search for cheaper labor and a move to the south, this time to Mexico, Puerto Rico and South America.

If you have not looked at copies of some of the older home economics textile books recently, you might wish to review some of them. Their table of contents will show you another revolution—the fiber revolution. In Dooley's 1910 book entitled Textiles for Commercial, Industrial, Evening and Domestic Arts Schools, 43% with cotton; 7% with silk; 3% with flax; and 1% with artificial fibers which included spun glass, artificial silk and slag wool. By the time of his second edition in 1943, we had become home economists but the fibers had changed very little, wool, cotton, linen, silk and 3% miscellaneous fibers.

The 1958 edition of Hess's Textile Fibers and Their Use devotes 205 pages to fibers: 21% man-made, 18% wool, 14% cotton, 12% silk, 11% linen. The 1977 edition of Marjory Joseph's book used 160 pages to discuss fibers and delegated 56% to man-made fibers, 15% to cotton, 15% to wool and silk and 9% to rayon.

Similar changes have been noticed in fabric production, finishing techniques, product end-use and textile legislation. In the 1910 text, no mention was made of standards or legislation. By 1943, we had two pages on the 1941 products labeling law and FTC rules on seconds. In 1957 we had 1/2 page on the Wool Products Labeling Act. By 1977 our cup runneth over with a seven page discussion which included the Textile Fiber Products Identification Act, the Flammable Fabrics Act, and the Care Labeling Act.

How does the course outline of your beginning textile course compare?

If we look at the fiber revolution using the fiber consumption data from 1961 to 1976 (which just happen to coincide with the years I have been employed in the textile
industry) we see that U.S. mill consumption of fibers has grown from 6,589 million pounds in 1961 to 11,617 million pounds in 1976. We quote mill consumption figures to reflect our U.S. production which includes fiber imported from other countries.

Table 1. Mill consumption of fiber from 1961-1976 in billions of pounds

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Fiber</th>
<th>Cotton</th>
<th>Wool</th>
<th>Silk</th>
<th>Man-Made Fiber</th>
</tr>
</thead>
<tbody>
<tr>
<td>1961</td>
<td>6.6</td>
<td>4.1</td>
<td>.48</td>
<td>.0067</td>
<td>2.1</td>
</tr>
<tr>
<td>1966</td>
<td>9.0</td>
<td>4.6</td>
<td>.42</td>
<td>.0046</td>
<td>3.6</td>
</tr>
<tr>
<td>1971</td>
<td>10.7</td>
<td>3.8</td>
<td>.27</td>
<td>.0017</td>
<td>6.5</td>
</tr>
<tr>
<td>1976</td>
<td>11.6</td>
<td>3.4</td>
<td>.15</td>
<td>.0025</td>
<td>8.1</td>
</tr>
</tbody>
</table>

Our total fiber consumed is increasing at a slower rate, cotton usage is decreasing and the use of man-made fibers is increasing. The March issues of Textile Organon each year have discussed some of the reasons for the changes and I suggest that you consult their articles if you are interested in changing patterns of fiber consumption.

In these same years, we have seen changes in the import levels which have direct bearing on some of the problems being faced by our domestic textile and apparel industries.

Table 2. Wholesale prices of textile/apparel imports from 1961-1976

<table>
<thead>
<tr>
<th>Year</th>
<th>Price in Millions of Dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1961</td>
<td>1,236</td>
</tr>
<tr>
<td>1966</td>
<td>2,425</td>
</tr>
<tr>
<td>1971</td>
<td>4,660 (2,097 textile, 2,563 apparel)</td>
</tr>
<tr>
<td>1976</td>
<td>8,430 (2,267 textile, 6,163 apparel)</td>
</tr>
</tbody>
</table>
In effect, our U.S. foreign policy is directly affecting our industry. In the past, the government has adopted a paternalistic attitude toward the textile industry because the industry employed large numbers of unskilled laborers--80% of our jobs are classified as unskilled or semi-skilled. Other governments are now taking the same attitude as they attempt to generate funds to buy goods and services from the United States. They are developing their own relatively low skilled, low investment, labor intensive textile and apparel industries--often with direct government subsidies. Some U.S. textile executives feel that we have sacrificed our textile industry to create a favorable balance of payments with the developing nations.

Our output per man-hour is competitive with the rest of the world: our hourly wage is not, so the resulting cost per unit is high. Our wage structure will continue to be high as we increase the minimum wage and more skilled industries move to the south. North Carolina textile mills cannot continue to hire skilled textile workers for $6.40 an hour when the new brewery in town offers $8.00 to sweepers.

We have seen a loss of 45,700 apparel industry jobs between 1965 and 1975. Some feel this is a direct result of foreign competition. It is estimated that 2/3 of those are still unemployed because they lack the skills to find other employment. In addition, we have lost $221 million in profits which could have gone into capital investment for new plants and equipment.

In a recent National Science Foundation sponsored Workshop on Textile Productivity held at NCSU, it was stated that the major task facing the textile industry was to increase productivity so that we might compete with low wage countries. A major capital outlay is needed to perform the task.

This year it is estimated that approximately $1 billion will be spent in textile plant modernization and $4.5 million for apparel plant modernization. Neither industry is planning major expansion of existing plants or anticipating increased productivity as a result of their expenditure. The major expenditures are being made for nonproductive facilities and equipment to meet proscribed environmental, health and safety standards. While these expenditures are necessary and accepted by the industry, they will not provide the increased productivity needed to compete with imported textiles.

The regulations most often cited as causing major capital
expenditures have been the children's sleepwear standard and the resulting tris (2,3-dibromopropyl phosphate) recall, which has cost the apparel industry a conservative $80 million, the clean air and clean water acts, and OSHA standards for worker safety.

The EPA effluent guidelines which require best practical treatment by 1977 and best technology economically achievable by 1983 are conservatively thought to cost the primary textile industry $1-1.5 billion dollars in initial capital expenditures and an annual operating expense in excess of $50 million. In this instance, the federal government and the major textile trade associations are conducting extensive pilot studies to determine the best available technology and to prepare an economic impact study for its implementation. Thus, it is hoped that all parties will understand the technologies and cost of the 1983 guideline when issued.

OSHA standards must be considered. The noise and dust standards are perhaps the best known to you, so let us look at them. If we use a maximum 90 decibel (dBA) noise level, and that is considerably lower than the noise level in the local discoteque, the textile industry can meet the standard in all areas except the weave room. We are still dependent on 270,000 flying shuttle looms which produce a noise level of 100-105 dBA. The other 25,000 shuttleless looms in use are not capable of producing the variety of fabrics demanded by the American consumer. The looms could be replaced at a cost of $5.4 billion or noise damping ear protectors, a solution not acceptable to OSHA, could be provided.

The dust level in textile mills became an urgent problem with the discovery that cotton dust was associated with the respiratory ailment known as brown lung or byssinosis. OSHA has suggested a dust level limit of .2mg dust/cubic meter of air. Current research efforts are being directed to the identification of the substance in cotton dust responsible for the ailment and the development of equipment to control the dust levels in the atmosphere. ATMI has indicated that the proposed cotton dust standard will cost the industry close to $1 billion.

For those of you interested in more details on the impact of these regulations on the consumer, I suggest two articles for further study. One by L. Aubrey Goodson entitled "Are We Legislating Ourselves Out of Business?" in the July 1975 issue of Textile Chemist and Colorist; the second, "A Special Study on America's Textile Industry" which appeared in the
September, 1977 issue of America's Textiles.

If we accept their figures on the cost of government regulations, how will this affect the expenditure of capital? It is suggested that total after-tax earnings of the primary textile industry may reach $1 billion this year. The total cost of regulations could cost the industry $7.6 billion—or their profits for the next seven years. Such regulations are also expected to close 30% of the marginally operating textile firms for a loss of some 300,000 jobs.

It should be pointed out that our textile industry is made up of many small, weakly capitalized firms. In the past, technological improvements have been gradual and non-disruptive to the structure of the industry. The changes being required today are immediate ones requiring capital outlays these small firms cannot make. Larger firms can abide by the standards and pass the resulting costs to the consumer. It remains to be seen whether the American Consumer is willing to pay the social cost incurred or whether they will choose to purchase the lower priced imported goods which are produced either without "social legislation" or by firms subsidized by their government.

Well, where do we go from here? What changes do we anticipate? What will be included in our 2000 edition of General Textiles?

Four workshop groups were formed at the NSF Productivity Conference—government impact on the industry, needed production technology, the capital/labor mix, and managerial control. What do they recommend for study?

In managerial control, they are concerned with computer process control, ergonomics, a study of consumer buying habits, better financial controls, reducing the fragmentation in the industry (i.e., mergers) and improving the communication between educators and the industry.

The capital/labor mix group recommends studies on improving the return on investment (our retained earnings are not adequate to support the required growth of our asset base), the impact of OSHA and EPA standards on productivity, the lack of machinery development in the United States, the development of accounting procedures for determining replacement costs in terms of inflated dollars, and on the role that unionization can play in increasing productivity.

The technology group indicated we should study the
retraining of personnel, the use of government funds to support mill trials of new equipment, direct polymer to fabric conversion, extruded woven structures, recycling raw materials, new sources for existing fibers, dry or vapor phase finishing, energy and water conservation, increasing the flexibility of plants and equipment to meet the cyclical nature of the industry, a quiet loom, and automated inspection systems.

The government impact committee suggested more cost/benefit studies of regulations, studying the FTC guidelines on mergers, and a more concise foreign trade policy. They were concerned that lack of knowledge of proposed government regulations prevents wise decisions on capital investments.

In all groups, there was an indication of concern for increasing productivity—and how this will affect the marketing mix; how do we predict what the consumer will want (market forecasting); where is the talent coming from to run our plants; how should the industry be structured and what personnel practices should be implemented?

Thus, the concern for personnel, machinery, marketing knowledge, profitability and societal problems will determine where research capital will be spent. We will think of improving existing fibers, not developing new ones; improving the application of finishes, not developing new ones; simplifying fabric formation to reduce labor cost; and satisfying fashion demands with a limited product mix.

We are currently making decisions which will be reflected in our future textbooks. I hope we will make the decision to retain a viable, strong textile industry in the United States to provide the types of products that our consumers want. If we can increase our productivity, develop a reasonable attitude toward government regulations and learn to predict consumer behavior, we can anticipate a textbook which will contain a few pages on the luxury fibers, cotton and wool, with 95% of its fiber information based on the man-made fiber polymers available today—almost a complete reversal of our 1910 book. The historic section will discuss ring spinning and the flying shuttle loom, but the current emphasis will be on direct systems which eliminate the time consuming, labor intensive processing steps required in the 1970's. We will color fabrics with heat transfer to reduce water and energy use and reduce inventories. Soil release and other special finishes will be applied by vapor processes and the pages devoted to legislation and its importance to the industry will be more than doubled.
On the other hand, we may decide to sacrifice our domestic textile production as we did our shoe production, in which case our text would contain vivid descriptions of the textile products of South America, the Far East, African nations and Oceana. The fibers and processes will be the same as those we know today and there will be many discussions of the shortages of textile products available to U.S. consumers. The newspapers will discuss recycling clothing, the conservation of household textiles and the development of a massive research program to develop a textile technology in the United States. It almost sounds like our reaction to the energy shortage today, doesn't it?

As college professors of textiles and clothing, we have a stake in the future of the textile industry. Most of you are working in one of the areas of concern--how can we predict what the consumer will buy? How large a product mix is necessary? How important are nonflammable fabrics and care labeling to the consumer? Will consumers pay the social cost of textile products? Who is responsible for retraining industry personnel? What do we have to do to get consumers to "Buy American?"

Do you, individually, communicate with industry and government representatives to determine the skills needed by your students? That was one of the major criticisms leveled at educators during the NSF workshop. How many of you have talked to your recent graduates employed in the industry--and really listened when they told you what kind of information was needed in industry?

The spirit of the times in the textile industry is uncertainty--but with a real desire for survival in an environment that is somewhat hostile to its health. Let me enlist your aid in helping it survive. Get involved in current research on consumer problems and needs, learn about consumer impact studies and learn to react to the rapid changes in the industry. A study of the consumer acceptance of tris treated children's sleepwear published in 1977 is of historic interest; the immediacy of the problem is over. Remember that we are faced with problems of an immediate nature--and we must learn to produce accurate, reliable and timely research studies in a relatively short period of time.

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FASHION DIRECTIVES--FALL/WINTER '77

SCRIPT

Kim Dawson, Fashion Director
Apparel Mart/Dallas

Slide Narration

The imports are not coming, they have arrived! The first import show previewed Fall.

1 From the fabulous collection of Emmanuelle Knanh, found . . . the attic fur. Almost moth-eaten, but terribly chic. Additive: Mocha cuff trousers and, of course, the French beret.

2 Tunics are in. The dress over pants. Ombre-shaded brown and copper scarf. The jewelry restating the coloration.

3 Dresses, and the new way they look. Mixtures of deep colors plus muted shadow colors--and easy shapes, apron skirts, a strong fashion directive. In all fabrications. Or, the vest over dress.

4 Floral prints in challis. Here the skirt and scarf are the same print. The shirt a twin mini-floral print. The aubergine leg and shoe pull the color up.

5 The importance of embroidery seen throughout the market. On wool, here it frames the capelet and hem of a sheer wool crepe ensemble.

6 A finalist in the B.A.M.B.I. awards--BEGED-OR of Israel. An incredible over-all in leather with a three-quarter length jacket lined in curly lamb. Super cowl sweater. Pull-down cap. The news in fall accessories--pale!

7 Patches of fawn suede, shaped by crocheted seaming.
In skirt and vest over an oatmeal ribbed cowl neck. The head cover, a sweater cap. Also a must for fall.

Whammo coloration! Peasant blouse in STOP red in the sheerest, most supple of suede, over black tiered skirt. Matching headscarf.


From England, MARY FARRIN's wool collection. Wonderful coloration. Copper and natural in a wool knit v-neck sweater over a flared skirt. Crochet hip-banded. Add: a muffler, textured leg, burnished walking ghillie to complete the total look. . . . The easy jumper in grey henna tweed, worn over a henna turtleneck. Important--the folded front leather duffle bag.

Hand knitting in a natural and black full-length dress. Inset fringed panel--trumpet sleeves. Worn with high-heel black boots.

Winter white. A super sleeper. Here, the magni cowl tunic sweater with pant, pull-down cap, ankle boots. Hooded blouson sweater over pleated wool skirt. An absolute must--the textured leg.

Sheer pale wool batwinged overshirt. Drawstring suavi pant. Russet boot. Or, white sheer wool caftan hung on a yoke and front belted. A focal point for a gold swirl dome pendant.

White--light--double-layered chiffon harem pant. gold--the chic-est, slickest accessory note.

Watch for soft sensuous jersey. The full jersey pant . . . what else tucks into boots and gathers around the ankle easier? The berber pant . . . shirred from an extended yoke and at the waistband.

Honey coloration to every shade of beige and camel. Here a cire wrap hooded raincoat with deep squared pockets. Classy!
Shades of beige—the pale scene continues. In a jersey dolman-sleeve dress. Tunnel waisted. Duo copper bracelets. Fabulous!

Emmanuelle Khanh understands color. Crystal-pleated skirt in bright royal, reverses to the shock of cerise, worn with a cerise peasant on-or-off-the-shoulder blouse.

The European designers have arrived at the Dallas Apparel Mart. Voila!

FASHION DIRECTIVE: ENERGIZERS.
From this moment on, energy, and the conservation of, will be a factor. As it is in fashion. Layering of apparel—not just for fantasy or style—but warmth.

Bulk is in—winter survival quilts. Mahogany corduroy in the pant. Partridge pocketed, over flannel plaid shirt with rust cord pants.

Warmest way to be warm. Layers of thick and thin. Drawstring jackets. Most pants tucked into boots. Here, a cream fleecy front jacket. Thermal socks. Shearling lined shoes. Winter . . . no threat!

Bulky tweed sweaters. Note: mock layering on the sleeves. Mahogany corduroy in the pant. All weights—all wales of corduroy—most important.

Layering in a grey canvas sleeveless coat that buttons on an oatmeal tweed hooded lumberjack. Wide-track winter white corduroy, the straight-leg pant.


Blankets and the way they look. Here, a pale graduated border stripe over black pant tucked into red canvas boot. Accent: The red hooded cowl sweater and fake fur cuffed cap.
FASHION DIRECTIVE--COATS.
... are bulky, warm, unconstructed, unlined, reversible, functional.

25 Here, an army green wool trenchcoat over ample pant. Found ... the fringe scarf, tweed knit cap, and boot.

26 The mink protector. Not that minds never knew about bad weather ... but coat manufacturers have come up with a parachute hooded raincoat that easily goes over a full-length mink coat ... or converts to a lightweight, lighter-than-air, summer rain cover.


28 The excitement of HALSTON previewing in the Dallas market. Here, duo-faced wool wrap coat over the claret jersey v-necked empire dress. Slick hair, neat head, jersey callot. A multi-colored print in a larger scarf.


FASHION DIRECTIVE--ENGLISH COUNTRY ... rough and refined. The blazer, hacking jacket, soft workwear shirt, waistcoat, roomy trouser, and dirndl skirt.

31 Or ... the khaki hunter's jacket--navy wool skirt. Flannel plaid shirt worn with a hunting cap. The outdoorsy feeling in fashion. Fry boots--leg warmers and textured cuffed bootsocks.
Putty canvas roomy-pleated trouser, tucked into hunting sock and shearling lined boot. Worn with plaid shirt, navy corduroy jacket with putty elbow patches. Or . . . the canvas blazer, navy cord easy-diagonal panel skirt and vest piped in canvas.

The English sporting look in grey wool skirt, paprika tweed vest, hacking jacket, pulled together with a cream silk shirt. Heavy textured stockings. Additive: A different plaid in a large shawl.

English country refines to the importance of shawls. The bigness of shawls. A checked dirndl skirt, mohair jacket, with a knit shawl collar. Shawls as big as blankets, the dark stocking, the flat-heel shoe--a total look.

Get the riding habit. Body fitting vests and jackets inspired by haute ecole riding school in Vienna. Worn with fitted blazer, silk shirt.


Watch out for curves ahead! Waistlines return in an open waistcoat in velvets, rich brocades, or pattern silks for evening . . . tweeds, corduroys for daytime. Full skirts with curving shapes to the waistline make for the new look. Quite different from the square-cut peasant vests.

FASHION DIRECTIVE--TRUE AND FALSE.
Ultrasuede in every category remains popular.

Ultrasuede in the grape ensemble. Navy small-brimmed hat restating the coloration in the printed silk shirt. Envelope bag. Heads are covered for Fall '77.

But . . . real leather is what's news. Here, the glazed leather suit, taupe blazer, over cream front-pleated skirt.

Taupe--vented suede coat. The look of corduroy...bound in leather...worn over a split front skirt. Dark leg, lower heel. Soft-brim hat. Gloves return, fur cuffs a luxury.

Roughout leather, with sharpa lining. Focus on the split bell sleeve, leather-tied. When open, effects a cape. Shaded sunglasses for winter glare--oversized and super.

Leather dressing becomes almost fantasy or western. The paprika fringed longer jacket...worn over a divided skirt...same color boots. Or, the wrap leather skirt with curly lamb, chocolate brown vest. Mini-stripe super cowl. Pattern leg warmers. Shearling cuffed socks. Western boot. The American ethnic western look was never more important!

FASHION DIRECTIVE--EVOLUTION.
Fantasy remains intact...it is opulent, luxurious, full-length, or short.

Here, a reversible velvet vest over a satin paisley skirt and rust peasant blouse.

Fantasy evolving to the prairie look. Black ground, floral print. Flounced skirt with laced corselet. Watch for variations of ballet slippers...flat or on a tiny wedge.

Peasants remain on the scene in prints. No end of paisleys, carpet prints, border or scarf prints. The western prairie skirt in paisley or calico print worn with a rust blazer--traditional with fantasy. Here it becomes flair and imagination. Or...with the rust silk blouson shirt and tiered paisley challis skirt.

The quilting bee goes on...in jackets, vests, pants, coats, and parts of. From functional sportswear to evening. Braid trim, blue velvet quilted vest over grey, blue, and taupe paisley
challis peasant dress.

Paisley evolves to the brush-stroke challis prints. Solid bodice worn with a self-scarf or the brush-stroke challis dress. Self cord belt and neckline.

Reverse print on a beige ground. Challis, mini and magni pattern. Long skirt with a belted overblouse or low-cut yoked dress, mini print. Shawls worn tight in front, concierge-style or ponchos over one shoulder or around the hip. Shawls--very important.

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FASHION DIRECTIVE--WINTER PALES.
The surprise coloration for Fall--all pale. Misted neutrals, opalescent pastels, pearl, dove, and other pale greys. Soft... light.

Here in wide-track corduroy, the pant and jacket worn with the taupe super cowl T-neck with detachable sleeves.

Pale sheer wool in a dirndl skirted suit. Drawstring waisted jacket, silk tie blouse--or... the slim-legged pant worn with the easy drawstring blouson. Super drape of the super cashmere cowl.

Winter white cossack coat. Full skirted. Fashion directives: Paled boot, and/or fur hat and muff. What a flurry or fashion!

Classic sheer wool shirt dress, softened with tiny ruffles and glamored by gold mesh vest and gold dome bracelet.

Winter pales and glitter. The glitter thread that checks in a white wool shorter unfitted jacket over a long pleated skirt. Silk blouse with tiny pierrot collar and cuffs... or, the theatre suit--gold threaded once more. Fitted jacket. Gold leather shoulder-strap bag and evening pump.

Molten glitter. Pleated pant... soft-tie blouse. Restatement: The quilted vest.
All that glitters is not gold . . . but silver, bronze, anthracite, diamonte. Or, ombred lurex pleated skirt and smock top--super chic!

Woodrose the coloration in a cartridge-tucked full-length skirt. A bronze lurex blouse with tiny covered buttons, worn with a matching deeply fringed shawl.

Antracite, tweeded with gold. The classic shirt, full-length . . . an easy fit. Gold rope tie belt. The glamor of the slick head and hair ornamentation.

A molten gold and apricot grecian tied overblouse and full-length skirt. From a glittering, glamorous, great occasion collection of evening look --Fall '77.

FASHION DIRECTIVE--SOFT IS!
Soft is a feeling--a fabric--a fit. "Easy" and "comfortable" are the key words.

Tunics have led the way to chemise dressing. Here, grape wool crepe, pierrot collared and cuffed.

Soft is a fabrication. Mohair--lightweight and airy. Shades of blues, grapes, and fuchsia--in a multi-striped sweater coat over two-piece lapis blue knit blouson and dirndl skirt. Or . . . a brilliantly banded lacy grape mohair chemise over a hooded sweater and pant.

Light-as-air knits with the look of bulk. Blue grounded spaced floral wool two-piece dress. Mohair oversize double-breasted coat, knit shawl collar. The feeling of too big is all over and totally in.

Softness is unconstructed. No hard edges. Softened with gathers, frills, gentle shaping. Fabulous mohair, vested, and extended shoulder, over a plaid easy skirt. Or . . . a celedon mohair jacket, plait vest, taupe dirndl skirt. Booted. One-colored leg.

Ample silhouettes--amply layered. Soft and sweet baby colors or powdery colors. Mohair burlap
jacket and skirt worn with a pearl silk crepe de chine blouson. Pearl smock jacket over pale pink mohair cowl tabard. Straight-leg trouser.


Cafe au lait cashmere dressing. In pant, with the shirt-sweater over cream T-neck. Or . . . the pocketed sweater over pantskirt. Head covered, muffled in cashmere. Booted and capped.


Cashmere goes glamorous. In cinnamon eyelet embroidery, peasantry off-the-shoulder overblouse with pant.

FASHION DIRECTIVE--OFF-BEAT UPBEATS!

Knickers, at their most glamorous. Fashion at its most outrageous becomes a grey flannel mink knicker and vest, worn with a silk full-sleeved shirt and silver-heeled black silk boot.

Denim gets the treatment. Western-cut mink and denim jacket over jeans. Far out.

Denim news--a bankers stripe in silver. The skirt slashed high front and back. Add--a silver belt, brilliant silk shirt. Silver cord lariat the neck.

What ethnic influence can only get bigger? If you can refer to our American west as ethnic. This is it. Europe, London, and Paris especially mad about anything western. Jeans never more important. The gold cire jean with the mechanic's jacket. And the western-cut jean trimmed and jacketed in blue cire.
Off-beat incoming. The forecast in sweaters: the silhouettes go bold, cowls outclass turtles, batwings incoming. Here, clown dots over vinyl cigarette jeans . . . a stunner.

Watch for the balloon . . . the hobble . . . the baggy clown look. A taupe and cream super cowl blouson. Or, the navy and cream minicheck draw-string bubble dress. A definite fashion forecast: upbeat, on beat, incoming fashion.

FASHION DIRECTIVE--STARSHINE.
Shimmering sheen. Traditionally evening fabrics are exquisite chiffons, velvets, brocades, lames. This season, the excitement of lustered jerseys, hammered satins shine.

Handpainted satiny silk kimono with puffed roll around neck used to outline a grape jersey strapless dress. Qiana mauve ample blouson, pierrot collared.

The cut and draping of jersey in a claret reamed neckline. Circular sleeved full-length dress.

Halston's satiny duo features the body. No other embellishment necessary. Heavy cream satin shirt, self-sashed. Emerald satin bias paneled--a revealing covered dress.

Accentuate the positive--white sunburst accordian pleated halter-dress. Or, the black ripple of satin, deeply V-D front and back. The black sheer stocking and shoe complete the look.

Hammered satin--shining melon--waltz length--wrap waisted--pyramid spaghetti strapped.

Back to basics--first there is the body! Halston's fire engine body skimmer and full-length black silk coat.

FASHION DIRECTIVE--FALL/WINTER '77 . . . SPECTACULAR!

Editor's Note: We were able only to include the commentary Ms. Dawson gave with the slides presented. We hope this will help you recall those slides especially pertinent to you.
REMARKS BEFORE THE NATIONAL ASSOCIATION OF COLLEGE
PROFESSORS OF TEXTILES AND CLOTHING CONVENTION

The Honorable Barbara Hackman Franklin,
Commissioner, Consumer Product Safety Commission

Last summer when I accepted the invitation to talk with you tonight, I decided to discuss some rather general concerns relating to textiles and consumer safety. However, in recent weeks, two controversial topics have become even more controversial, and I want to single them out for your attention in the immediate days ahead.

I am reminded of a columnist who, a year or so ago, put forth his list of the least credible sentences in the English language. The list begins with this one, "Your check is in the mail." It ends with another, "I'm from the government, and I'm here to help you."

True, I represent one government agency, the Consumer Product Safety Commission, but the different is that I hope to secure your help in answering two questions. The questions are simple; their implications profound.

First, how do we improve public protection from cancer-causing substances?

Second, how do we assure government regulations protect the public without imposing unnecessary and unreasonable burdens on business and consumers?

Two weeks ago at a press conference in Harrisburg, Pennsylvania, I called for White House leadership in the development and articulation of a national, coordinated effort toward control of possible cancer-causing substances, only one example being Tris, with which I am sure you are familiar. I said at that time that what is needed is open and frank discussion of the causes and control of cancer, the second leading cause of death in the U.S., the subject of growing governmental attention, and a source of great concern to the public and to those in business who face decisions about the manufacture and marketability of many chemical compounds in a variety of applications.

The consternation of the American people is understandable. Is nothing safe any more? Are we victims, they ask,
of overdramatization by the media? Regulatory overkill? Industrial conspiracies? Is this a necessary price we pay for living in a highly industrialized society? Or, are the dangers all too real and avoidable?

The stark reality, of course, in trying to answer these questions in any final way is that we find ourselves not knowing with certainty all the causes of cancer. And trying to find out is difficult, agonizing and can take years.

What we do know, however, is this. Advances in the basic scientific state of the art clearly indicate that nothing more surely will guarantee wrong answers in this area than neglect or complacency. In other words, we know enough to know that closer focus on carcinogenicity is not misdirected. In fact, we can expect more certainty as science becomes increasingly capable of identifying hazards where none were thought to exist before.

But Federal involvement spans many agencies—each with its own laws, priorities and budgetary limitations. What then constitutes adequate public protection? Are the answers to be found more in terms of the efforts of the individual agencies or the Federal response as a whole? Is attention to many chemical hazards required or a more detailed focus on a few?

There are other questions. Is there need for greater consistency on the ways agencies move from research results to regulation—or will this always boil down to decisions on a case-by-case basis within the parameters of each agency's laws? How do we minimize delay in the regulatory process yet assure an ethically and legally defensible basis for regulation, meaningful public participation and adequate due process? Do we scrap cost/benefit thinking altogether as some have suggested? Or do agencies have the obligation to assure that decisions do not go beyond the point when regulation—or reluctance to act—may be self-defeating?

As a nation, we need to better identify tests that are reliable, fast and cheap to screen substances for carcinogenicity. Some short-term testing is being used but no one in or out of government is sure just yet how conclusive a predictor it is or should be as a basis for regulation. And, animal tests to determine carcinogenicity can take years and cost up to $250,000 each. At the moment, each agency has or is formulating its own testing guidelines and criteria. So presumably are many companies.
One result, is that as companies try to evaluate new chemicals on the theory that safety should be tested in the lab and not in the environment—-they find no uniform Federal or scientific position on what tests should be conducted and how the results should be interpreted.

The latest example of the problems we face with the testing of toxic substances surfaced just yesterday—the CPSC held a public meeting with consumer interests, representatives from private industry and scientists in the testing field to discuss testing methods and results regarding the flame retardant, Fyrol PR-2, which has been used in some cases as a substitute for Tris in children's sleepwear. One consumer group advocated that garments treated with Fyrol be recalled from the marketplace based on a series of short-term tests done by several laboratories while those in the industry who manufacture Fyrol or clothing treated with the chemical claim that their tests, performed separately, and using different methods, did not indicate that a potential hazard exists. These kinds of discrepancies in testing methods and results make it difficult for regulators to know which chemicals may pose potential hazards to the public. Make no mistake, Fyrol and Tris are only two in a long list of chemicals that the Commission will be investigating in the future. And, I am certain that flame retardants will not be the only textile chemicals subjected to this kind of scrutiny.

Therefore all of us in government, in the private sector, and the general public must get our act together in terms of how suspected mutagens or carcinogens are to be tested and regulated in the future.

Can or should differences in testing be resolved? In my opinion, agreement at least with respect to a battery of short-term tests to be run, standardizing the test methodologies and what that test results mean is crucial. Critical also is a uniform definition of "carcinogen" and the standardizing methodologies for conducting the longer term tests. Adjustments, of course, should be made from time to time to stay in tune with developing scientific knowledge. Then there's the issue of threshold levels—whether or not regulatory agencies can determine levels below which carcinogenic compounds have no adverse effects on humans. If we knew for certain what these levels are for the compounds—or even if they exist, making decisions would be easier. But again certainty does not exist, forcing regulators to act on the basis of the best information available and in keeping with the laws they administer.
Recent efforts to deal with this problem were headlined when the Food and Drug Administration proposed a ban on saccharin in accordance with their Delaney Clause, which triggers an automatic ban. The laws administered by CPSC, on the other hand, do not contain a Delaney-type provision. At our agency, regulation must follow a Commission decision that a substance presents an "unreasonable risk" of injury, illness or death. Still other agencies have a different approach.

In light of the important public policies inherent in this whole issue, the most compelling need, as I see it, is to sharpen, broaden and unify the focus on carcinogens—to pull our act together, expand the cast and shift the spotlight onto arriving at some better answers.

We need more and better scientific information, yes. We need intelligent and informed agency-by-agency action, yes. We need continued close cooperation among the agencies, yes. But we also must move beyond this.

What is needed is a strong, sustained and coordinated national commitment and a plan of action to find better ways to bring the hazards down to size.

With strong leadership and support from the White House, candid dialogue should begin with the scientific, academic and medical communities, the private sector, the public and others. Together, we need to develop a coordinated approach and strategies which balance the need for more consistency in government policy with the need for flexibility for agencies to perform the jobs that Congress and the President intend.

If we don't move in this direction, I fear we run a great risk of uneven and unfair regulation that seriously shortchanges the public.

The same kind of risks are attached to the next issue I want to discuss—the burdens that unnecessary regulation can have on the health of our economy and on the consuming public who, ultimately, picks up the tab.

The point I am making should not be misunderstood. I am not attacking all forms of government regulation. Rather, what is at issue is that we cannot blithely continue to mandate requirements if the substantial costs and other adverse side-effects they produce far outweigh the benefits.
A particularly good example of this occurred last week at the Commission. The Commission voted that it is "essential" to propose for the second time in three years extensive recordkeeping requirements that would affect over one million companies.

I cast the sole dissenting vote because I believe they are a classic example of regulatory overkill.

If finalized, the rules would compel over a million companies to generate consumer complaint files, establish and maintain an extensive central filing and retrieval system with records of each and every safety-related communication readily accessible and available. The records would have to be kept for three years; knowing violators could be subject to penalties up to $500,000.

At first glance, some may consider this regulation harmless. But consider this: the Commission already can and does obtain this information simply by asking companies for it or if necessary, by issuing a special order, general order or even a subpoena. Beyond this, the Commission made no attempt to estimate the costs for companies in implementing the regulation—costs which, I believe, will be passed on to consumers in the form of higher prices without any corresponding gain in the safety of the products they buy and use. No exemptions for small businesses have been made in the text of the Commission's proposal. And, to make matters worse, the fact is that the Commission proposed substantially the same requirements three years ago, with public comment at that time being overwhelmingly negative.

As I see it, the Commission, in proposing these requirements, has ignored the repeated statements of President Carter and former President Ford that government should move away from paperwork that smothers business people and hands consumers the bill unless there are good reasons. It thwarts the intent of Congress—in this case an intent specifically written into the language and the legislative history of the law CPSC administers. Congress told the Commission that we could "reasonably" mandate requirements only after giving "due consideration" to the costs and benefits. But most onerously, the proposal shortchanges the public in the name of consumer safety when, in reality, about all they will get is another blow to the family budget.

The two issues I have outlined for you provide examples of the daily problems a regulatory agency and regulators face in interpreting the statutes that they are charged with
enforcing. As I have outlined, the issues are complex and I am sure, will become even more so in the future. As a regulator and public official, I look more and more to the public for their feelings and views on consumer product safety. I have recently established a new program consisting of a series of meetings with a large cross-section of the American public--homemakers, businessmen, women's groups, farmers, the elderly, consumer advocates--to provide me with a broad and diversified range of views on the crucial issues that face me as a decisionmaker. I am hopeful that these meetings on a regular basis will help me to make the best possible decisions I can.
Individualized learning materials were developed for a research project entitled "Instructional Materials for Adult Entrepreneurship of Apparel Shops." This project was funded by the U.S. Office of Education for the grant period of July 1, 1976 to December 31, 1977. An interdisciplinary approach to research was used in this project as indicated by the academic areas represented by the following list of project directors and graduate assistants: Project director Dr. Kathryn M. Greenwood (Clothing, Textiles and Merchandising), co-directors Dr. Margaret Callsen (Home Economics Education), and Dr. Dennis Mott (Administrative Sciences and Business Education): Graduate research assistants included Gene Rupe (Business Education), Raunda Robinson and Delilia Diggs (Home Economics Education), Jo Anne LeMay and Mary Howell Cremer (Clothing, Textiles and Merchandising). The research project is being carried out in three stages. First, five learning packages were developed to train potential apparel store entrepreneurs. Second, a school setting was selected to implement the open entry/exit pilot study. Third, the instructional materials and the procedures for the open entry/exit program were evaluated and revisions are being made at the date of this report.

The research team activities during those three stages are summarized below.

Research Team Activities

**Stage I**
Sept. 1976
Develop Instructional Materials
- Identify concepts and content for learning packages--questionnaire
- Consult with Merchant Business Experts--interviews
- Write learning packages--self-instructional, self-paced, self-evaluative
- Field test learning packages--15 students, 2 adults
- Select site for pilot study--open entry/exit

**Stage II**
Pilot Study
June, 1977  Recruit adult trainees (AT)--brochure, local news coverage in Oklahoma Journal and South Oklahoma City Junior College school newspaper

August, 1977  Orientation for adult trainees--set of instructional materials
Select consultants for adult trainees--Merchants, and Business Experts
Monitor 8 weeks--4 weeks enter, 4 weeks exit
Collect evaluation data--adult trainees and other participants

Stage III  Evaluation and Revision
Sept. 1977  Study data collected from participants--11 adult trainees, 27 merchants and business men
Dec. 1977  Revise instructional materials
Revise procedures for open entry/exit

Stage I

The learning packages were designed to be self-instructional, self-paced and self-evaluative. Concepts to be included in the five learning packages represented kinds of information small apparel merchants in Oklahoma consider to be essential for persons planning to open their own women's or men's apparel shops. The information is focused on the entrepreneurial competencies related to the following four retail functions:

1. Accounting and Control (A/C)
2. Buying and Merchandising (B/C)
3. Operations and Management (O/M)
4. Advertising and Promotion (A/P)

The research team selected the most pertinent facts from current textbooks and printed materials in the fields of retailing, marketing, and merchandising. Other sources of information used in developing the content were: The National Retail Merchants Association (NRMA), the Small Business Administration (SBA), the Bank of America and Men's Wear Retailers of America (MRA).

The content was reviewed by business experts representing the fields of banking, business law, and retail management. Among those consulted were members of the Oklahoma City Service Core of Retired Executives (SCORE) chapter of the Small Business Administration (SBA). The SBA sponsors
SCORE chapters which consist of retired business men and women who serve as consultants to small business owners and managers on a volunteer basis. During the developmental stage of the project, several sample modules included in the five learning packages were field tested by 15 students enrolled in a clothing, textiles and merchandising seminar. The open entry/exit procedures were also field tested using two adults with similar interests and backgrounds as the adults expected to participate in the pilot study.

Based on the comments and suggestions offered by the field test participants, the research team revised the modules and the procedures in order to facilitate self-instruction by adults using the learning packages. The goal of the research team was to develop individualized materials which adults could use in an independent manner to plan their own stores. Below are the titles of the five learning packages and the modules included in each learning package.

<table>
<thead>
<tr>
<th>Learning Packages (LP)</th>
<th>Modules (M)</th>
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| Introductory Profiles  | 1. Entrepreneurship  
                      | 2. Store Profile  
                      | 3. Store Budget |
| Accounting and Control | 1. Balance Sheet  
                       | 2. Income Statement  
                       | 3. Sales Slip  
                       | 4. Cash Flow and Control  
                       | 5. Credit and Insurance |
| Advertising and Promotion | 1. Advertising and Promotion Budget  
                              | 2. Selection of Media and Activities |
| Buying and Merchandising  | 1. Dollar Merchandise Plan  
                             | 2. Buying Plan |
| Operations and Management  | 1. Store Layout and Fixturing  
                             | 2. Management Decisions  
                             | 3. Store Employees |

Stage II

South Oklahoma City Junior College (SOCJC) cooperated with the research project to provide an open entry/exit setting for the eight week pilot study, June 14-August 4. Adults could begin the Apparel Shop Entrepreneurship program.
on any of the first four Tuesdays, work in a self-paced manner, and finish on any of the last four Tuesdays of the eight week period. Adults participating in the pilot study worked alone in the classroom or at home. Successful merchants and other business experts served as consultants and helped the adults to complete the plans for their own apparel shops. With the guidance of the teacher-coordinator and members of the research team, the trainees completed:

--Five Learning Packages (LP's)
--Five Conferences with Role Model Merchants (RMM's)
--Final presentation of individual store plans to a Panel of Business Experts (PBE)

Stage III

The research team evaluated the use of the instructional materials and procedures during the eight week open entry/exit pilot study at South Oklahoma City Junior College. The analysis was based on data obtained from the following evaluation instruments administered to the participants in the pilot study.

Evaluation Instruments Administered to Pilot Study Participants

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<thead>
<tr>
<th>Pilot Study Participant</th>
<th>Evaluation Instruments</th>
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<tbody>
<tr>
<td>Adult Trainees (AT's)</td>
<td>1. Application form</td>
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<td>2. Progress record</td>
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<td>3. Pretests</td>
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<td>4. Posttests</td>
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<td>5. Module evaluation</td>
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<td>6. AT Self-Evaluation of terminal objectives</td>
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<td>7. AT Evaluation of the program</td>
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<tr>
<td>Role Model Merchants (RMM)</td>
<td>8. RMM Profile</td>
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<td></td>
<td>9. RMM Evaluation of the program</td>
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<tr>
<td>Panel of Business Experts (PBE)</td>
<td>10. PBE Profile</td>
</tr>
<tr>
<td></td>
<td>11. PBE Evaluation of AT achievement of terminal objectives</td>
</tr>
<tr>
<td></td>
<td>12. PBE Evaluation of the program</td>
</tr>
<tr>
<td>Teacher-Coordinator (TC)</td>
<td>13. TC Profile</td>
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</table>
other needs and problems which the display items did not represent. In order to gain the widest feedback, this information was gathered through informal, largely unstructured discussions whenever feasible. An attempt was made to gather information concerning:

a) Design factors: The ability (actually experienced or perceived) of certain designs to meet comfort, safety, and attractiveness requirements.

b) Textiles: The comfort factor was stressed although consideration was also given to concerns for such things as flammability and static electricity.

c) Response: Would specifically designed clothing be appreciated and used if such actual garments or instructions to alter or construct them were available?

After many interviews and conferences, it was concluded that characteristics of clothing for the physically disabled should provide the following in order of priority:

--independence in that the individual will be able to take care of his own personal needs as much as possible.

--an appearance comparable to that of others with whom he interacts in his everyday activities in that the wearer will be dressed in clothing popular in style and will not cause the wearer to be regarded as different.

--concealment of the handicap as much as possible or at least not attract attention to it.

--physical comfort in that clothing will not restrict physical movement, cause undue pain, and will help maintain proper body temperature.

--psychological comfort in that clothing will contribute to a sense of well being for the wearer.

--safety in that it will not present undue accident hazards.

--easy upkeep in that it can be efficiently cared for.
CLOTHING FOR THE HANDICAPPED

A. Kernaleguen, Ph.D., University of Alberta

This research project has its inception in 1973 at the University of Alberta, Canada. The objectives delineated for the study were:

1. To gain information directly from physically disabled persons regarding:
   a) Problems encountered in the field of clothing and grooming.
   b) Solutions which have been tried or about which they are knowledgeable and which are seen as being potentially useful to other persons.

2. The development of possible solutions (by modification of ready to wear, special construction and/or original design) and evaluation of each through real life wear testing.

3. Collection of successful solutions and communication by way of publication, displays and talks, of these ideas to physically disabled persons, significant others and the general public.

Any deviation from the norm which renders success more difficult may be considered a handicap. A physical deviation in height and weight for example may be a handicap for some but not for others. Whether or not such a deviation becomes a handicap depends on one's perception of it. Hence, a disabling condition is not always a handicap and many able bodied people suffer from handicaps perceivable only to themselves while many disabled people cope so well that their disabled conditions pose no handicap to them. In this research project an attempt was made to deal with men, women and children suffering from a variety of handicaps.

I. Assessing Needs

Display material was developed and meetings were arranged with groups of handicapped persons, interested groups of the general public and with such organizations as the Multiple Sclerosis Association, Canadian Red Cross and various nursing homes and auxiliary hospitals. Responses to the actual display were solicited as well as information elicited on
The data compiled from the evaluation instruments were analyzed in terms of the effectiveness of the instructional materials and procedures with regard to trainee learning and the development of concepts included in the instructional materials.

Characteristics of the instructional material and procedures were identified as either contributing or hindering aspects. The development of concepts were indicated by evidences of achievement or lack of achievement of the instructional objectives included in the five learning packages. Based on these findings, the research team formulated suggestions for improving the instructional material and procedures. Suggestions for improvement were classified as either specific (regarding modules and learning packages) or general (regarding instructional materials and procedures).

The recommendations for specific and general changes were prioritized and reviewed by the research team. Final recommendations for program revision were based on the reactions of the pilot study participants, suggestions from the representatives of the Panel of Business Experts, and feasibility in terms of project time and money.

These revisions include changes in the instructional materials and procedures. Recommendations will be made for the future use of the revised learning packages in open entry/exit programs for apparel shop entrepreneurship.
II. Design Solutions and Wear Testing

This phase was carried out following interviews with the handicapped and a review of published material. The information gathered was compiled and assessed. The clothing needs of various disablements were identified. Designs were developed to cope with these problems and test garments were constructed in suitable fabrics. The design and fabric choices were evaluated through the reactions of disabled volunteers after they had worn the garments for a period of time. Evaluations were made in terms of such criteria as independence, comfort, durability and perceived attractiveness.

Most of the solutions for special clothing needs were limited to modifications of available ready-to-wear. It was felt that original design, while perhaps the ideal, was costly in terms of time and expertise and therefore original designs were kept to a minimum. It was felt that by wearing adapted, fashionable, currently available ready-to-wear, the handicapped would be dressed the same as others and therefore his deviations from the norm would not be accentuated.

III. Communication

The following publications have been prepared and are currently available:

**Clothing for the Handicapped**, by Anne Kernaleguen, Ph.D.

A slide series of 317 colored 35mm slides showing alterations to ready to wear garments to meet special clothing needs of the handicapped. The accompanying written script describes each garment and the disability for which it is intended. $180.00/set.

**Clothing for the Handicapped**, by Anne Kernaleguen, Ph.D.

A book of simple-to-follow directions for altering and designing clothing for people with special needs. The book contains approximately 250 suggestions for clothing adaptations. It was designed for use as a counseling aid by people in helping professions, by the handicapped and those concerned with their care, by volunteer organizations and by the teaching and medical profession in their efforts to develop public awareness of the handicapped and their needs.

University of Alberta Press, Athabasca Hall, University of Alberta, Edmonton, Alberta T6G 2J8
RETAINING: PAST, PRESENT, AND PROSPECTS

Mr. Stanley Marcus, The Leigh Bureau

Having recently completed fifty years in the retail business, all with one company, Neiman-Marcus, and having studied mercantile history of the 19th and early 20th centuries, I am in the position of being able to sketch out the characteristics of the retail business of yesterday. My own experience during the past fifty years gives me a vivid knowledge of retailing of today. As to the last phase of my topic, "prospects," I approach this with due caution, having little faith in man's ability to project the future—unless he does it with great humility. Actually, I think there should be a federal law licensing forecasters.

When I was in China, I was told of an old Chinese proverb which is very apropos. I asked a government official to tell me what would happen upon Mao's death. He replied quite seriously, "There is an old Chinese proverb which states, 'Forecasting is very difficult, especially when it deals with matters of the future.'"

To give some parameters to the subject, I shall arbitrarily discuss the past as the period from about 1850 through World War II, the present from 1920 through 1980, and the prospects from that date on. In the traditional septuagenarian manner, I shall extol the virtues of the past, lament the failures of the present, and express hopes for the utopia of tomorrow.

The last half of the 19th century and the first decade of the 20th saw the establishment of most of the department and specialty stores whose names became household words in the communities in which they existed. A Mr. Lord and a Mr. Taylor set up business in New York 150 years ago and called themselves quite properly Lord & Taylor; Marshall Field in Chicago in 1852; Gimbels was founded in 1842 in Vincennes, Indiana; R. H. Macy was organized by a Captain Macy in 1858 and was bought out by the Strauss family in 1887; Bullocks was opened in 1907; the May Company in 1888; J. L. Hudson in 1881; Dayton's by the Dayton Brothers in Minneapolis in 1902; I. Magnin in San Francisco in 1876; Neiman-Marcus by Herbert Marcus, his sister Carried Marcus Neiman and her husband Al Neiman in Dallas in 1907. L. S. Ayres, Filenes, Bendels and scores of others were born in this period. All of these stores I have mentioned won the
respect of the customers in their communities by their forthright, honest business dealings, by their reliability, service and assortments.

Some of these stores started as dry goods stores and emerged into full line department stores; others began as specialty stores concentrating in women's apparel and accessories. All of them were small at the beginning and expanded to meet the needs of a growing and appreciative population. Some dealt in modestly priced goods, others in luxuries. Whatever their price structures, whatever the character of their merchandise, they were headed by men, and an occasional woman, who were attempting to interpret the needs of their communities; they were making an expression of their personal tastes; they took pride in the assortments and the services they offered. In addition, they were community leaders, giving time and money to improve the quality of life in their respective cities; they were city builders. Since they, for the most part, represented the ownership of their businesses, they made quick decisions on financial contributions to build a new horse watering trough or a new opera house; they knew that better cities meant better business for their retail emporia.

For the most part, these merchants started out as buyers of the goods they bought which they then helped sell. They had simple bookkeeping systems, for they didn't need nor could they offer complex ones. As their businesses grew in size, these men remained judges of the quality and taste of the goods their buyers were bringing into their stores. Sterns in New York was noted for its outstanding glove department, Bonwit Teller for its corset department, Altman's for its rug and carpet selections.

These were days when it was much easier to improve a product, for the manufacturer handled his own production instead of contracting it to outside factories, and changes and improvements were welcomed by the maker. These were days of minimum government involvement, with few or any questionnaires to be filled out. Probably the only law affecting retailing to any extent was the enactment of the Child Labor Law, and although the Sherman Anti-Trust Act became law in 1890, no one thought that it had anything to do with gentlemanly agreements on the establishment of uniform retail prices.

This would seem in retrospect to have been a period of great tranquility—few wars, limited involvement in foreign affairs, no consumer movements, no environmental problems,
no unions, no one to tell you how to run your business.

Essentially, this was a period of single store operations, although Gibels had branched out from its first store in Vincennes to open one in Milwaukee, and John Wanamaker had bought A. T. Stewart in New York in 1896. Advertising in the 19th century was mainly devoted to announcements of the arrival of fresh new consignments of merchandise, or institutional notices extolling the vastness and superiority of assortments and values. Fashion as a selling force didn't make its debut until the second decade of the 20th century.

The mass production of consumer goods in the early part of the 20th century soon found itself complemented by the beginning of mass distribution. Despite legislative action in various states to ban or hobble chain store groceries, the courts ruled against such laws and the race was on. It was predicted that the independent grocer would be forced out of business by the greater buying power of the chains, and this forecast proved to be essentially correct. The enactment of the Robinson-Patman Act came too late to give succor to the independents.

Simultaneously after the war, Sears and Penneys and Wards went into a strong retail store expansion program. Lerners became one of the most aggressive contenders for popular priced dress and blouse business with shops scattered across the country.

The growth of the supermarket grocery chains encouraged the formation of cooperative buying groups among the independents. And in the department store field similar efforts were expressed in organizations like A.M.C. in which non-competitive stores grouped together to exchange operating statistics and to do some centralized buying from their buying offices.

The three most important retail phenomena of the present era have been the evolution (1) of the mail order houses into multiple-city retail stores, (2) the formation of departmental store chains such as associated dry goods, federated, Carter Hawley Hale, and allied stores, and (3) last but of equal importance, the development of suburban shopping centers.

The new department store chains were publicly financed, enabling the organizers to offer either cash or stock to encourage the independent store owner to join the group. Many of the independents were attracted towards merger by
the hazards of governmental valuation of privately held businesses at the time of death of a major stockholder and/or, by a lack of second generation management power.

The significance of these three movements cannot be overstressed, for they changed the past era, with its single store operations directed by merchant owners who were long time local citizens and city builders, into the present era. In some instances the original founders were kept on as window dressing, but in a short period of time most of them went into retirement to be replaced by professional managers from diverse parts of the country, who frequently had little knowledge of local conditions and showed less interest in learning about them. They had success records in New York or Columbus or Detroit, so they attempted to impose their techniques on Minneapolis, Memphis and Atlanta.

In the early stages of this management transition, these professional managers often had greater financial acumen than knowledge of goods and customers. Even today, this professional management at both a local and top corporate level has a miniscule ownership position, and is often compensated, in part, by a participation in net profits and by stock options.

Simultaneously with changes in management, came the effects of the changes in ownership. Instead of a recognizable local owner, there were anonymous stockholders, notoriously unsentimental about their investment. They were concerned only with dividends, investment security, and growth potential and not in such minor considerations as community relations, preservation of taste and quality standards, store maintenance—all of which had made the original stores successful in the first place. Management responded to the demands of its stockholders and to its corporate bosses to increase the P/E by eliminating long term personnel, restricting participation in community activities, and cutting down on refurbishing of carpets and decor.

These were the characteristics of the first generation of acquisitors. Subsequently, the chains have profited by their earlier mistakes and today they encourage their local surrogates to assume the posture of owner managers and to become good corporate citizens. The professional managers have produced consistent profits which have enabled retailing to get access to the financing and enlarged public ownership necessary to the vast store expansion programs of the past forty years.
The development of the multi-store concept was equally revolutionary, requiring a stretching of managerial capabilities, the need for multi-locational thinking, and the establishment of more sophisticated accounting and inventory control techniques to replace the traditional "eye-balling" of stocks. Suburban stores met a very definite customer need as cities expanded in size. Equally they served retailing's constant growth requirements necessitated by management's interest in increased value for stock options and stockholders' demands for higher earnings. The location of stores in scattered cities was a response to the same pressures.

Very early in the suburban growth period, I asked P. G. Winnett, chairman of Bullocks, one of the pioneers in suburban store building, for his criteria for locating branch stores. He replied, "Any place seven miles away from one of your existing stores in a major population center and within fifteen minutes driving time from customers' homes." In other words, key locations were not essential, but accessibility was the prime requirement in the automobile age.

Edward Carter, chairman of Carter Hawley Hale stores, followed the same basic principle when he conceived the idea of locating stores almost every five miles along the elaborate freeway system of Los Angeles and its environs. He built stores large enough to minimize the effect of the transfer of business from one unit to another. This strategy resulted in the building of some 30 Broadway department stores in the greater Los Angeles area alone.

By making shopping more convenient retailers have served well both the public and its own stockholders. By placing stores in remote places in the U.S., Sears and Penneys have improved the quality of retail selection in the hinterlands. By building attractive new shopping centers, retailers have developed a new expression for the old town square.

These revolutionary changes in retailing of the present era have incurred some side effects, as the medical profession describes the problems of radical new drugs. There has been a severe managerial drain, impersonalization of service in such instances where there is any service, standardization of merchandise. In many cases, department stores have become mere depots for manufacturers with little ability to tailor stocks to meet the requirements of individual communities. Buyers have been so beset by logistical
problems involving the movement of goods that they have little
time to be concerned with quality or to communicate neces-
sary merchandise information to the store managers to impart
to the sales people. More likely than not, a salesperson
can give the customer little information about the product
that isn't printed on the washing and cleaning instructions
on the hang tag.

Any objective observer visiting a modern shopping cen-
ter where the major stores of the community are in close
juxtaposition must get a sense of fatigue from seeing vir-
tually the same goods and colors and textures in store after
store. Exclusivity in a mass production market, even when
legally possible, is hard to come by.

Increased land, construction, and operating costs have
created pressures for increased sales by the overloading of
floor areas with vast amounts of merchandise--on racks,
tables, rods, and ceiling suspended fixtures. Display and
presentation areas have been preempted by the store buyers
and the shopper becomes surrounded by a forest of goods on
all sides, making it impossible to see a single tree. It
strikes me that retailing is slowly but surely running the
risk of boring its customers to death by overexposure. Even
a stripper recognizes the value of restraint. I have called
this the Robert Hall syndrome. They have recently gone out
of business, but the rest of the retailers evidently have
not recognized the fact, for they are still overloading
their stores.

In a very penetrating article on retail advertising which
appeared last year in Clothes magazine, the anonymous writer
contributes an interesting explanation of this subject of
standardization. To quote, "It must be explained that the
(manufacturer's) salesman's commission is contingent upon
the goods shipped and not the orders booked. Since most
manufacturers do 80% of their business on 20% of their line,
it behooves any salesman to make sure that the retailer buys
that merchandise which the vendor has in long supply and
avoids that which will be neither cut nor shipped. In
addition, the salesman tends to shy away from most fancy
merchandise because he lives in dread fear that the retailer
will be forced to mark it down or ask for an allowance,
thereby jeopardizing the strength of his line within the
store." And I might add, parenthetically, jeopardizing the
salesman's net commissions, for usually he is forced to
absorb some of the cost of such allowances against his com-
missions.
Well, what has happened to advertising during this revolutionary age of the present? Typographical announcements of merchandise arrival, sometime enlivened with stock illustrations, have given way to fashion stories or item announcements, and occasionally to genuinely exciting reports of fashion news, illustrated with lively fashion art. The influence of the sellers market during World War II severely wounded retail advertising copy, by eliminating motivation and "reason why" from any consideration. A whole new generation of college trained word handlers dribble their phrases with the dexterity of a basketball player who dribbles well but never sinks the ball. Art-work has become as large as the physical limitations of the page can accommodate. It can't become any larger, nor can retail newspaper advertising become any less productive.

Despite its bigness today, despite its batteries of computers to help control and distribute inventories, despite the large number of dollars that go into the retail advertising budget, there has been little or no attempt to scientifically study the effectiveness or methodology of retail advertising.

Spot radio advertising has come into use by retailers in a manner very suggestive of the merchandise arrival announcement ads of the 19th century. Television, the great mover of national brand products, is too costly for the promotion of short lived fashion merchandise. As the writer in Clothes commented, "Retailers have an identity . . . and they do not exactly know what it is. Are they purveyors of dreams or are they dreamers purveying a fantasy?"

This is caused, in part, by the pernicious influence of vendor cooperative advertising money, which affects the contents of a large portion of retail advertising. As one of the inventors of this device, I have come to rue the day that I first encouraged a manufacturers to contribute to the cost of a newspaper advertisement. Oftentimes the best merchandise is not advertised, for working under tight budgetary conditions with constantly increasing space costs, the advertising manager throws out the newsworthy story for the subsidized one.

The dangerous effect of co-op advertising goes far beyond the ad itself. It leads to vendor labels, and hang tags which, in the guise of providing washing instructions, also carry a large advertisement of the manufacturer—who in effect is saying, "Take my money, take my tags." Some garments carry labels not only of the maker, but of the yarn
company and the weaver as well. The only thing lacking so far is a manufacturer's label showing a picture of his son at his bar mitzvah!

This dependence on vendor money prevents the stores from doing imaginative image building advertisements that establish and re-establish the identification of the store itself, for creating motivational advertising that contribute to the establishment of the mystique for the store as a leader in its particular aspect of distribution.

The dream has been lost or blurred by the abandonment of the retailer's long held prerogative to edit his own stocks from the offerings of the market in order to achieve a distinctiveness of his stock of goods. Today, retailers sponsor the trunk showings of their vendors at which the designer or his midwest salesman appear, and special orders are taken. Thus the merchant shows everything the designer created. The good and the bad, and editing gets completely lost. This reduces the retailer's investment in stock, but it increases his investment in special orders, of which about 70% are actually filled. Net results--good customer response, loss of control of his image by the retailer, eventual customer dissatisfaction because of late and non-delivery.

Most retailers in the past and in the present have been mindful of a responsibility to help educate public taste by precept and example, to forego the salacious and offensive in merchandise presentation and advertising. Recently a highly respected New York store published a lingerie booklet, distributed in part by the New York Times with the very kinky photography of an avant-garde French photographer which has caused a great commotion in the advertising community and among the store's customers. It wasn't even good porno. It was, in my opinion, just bad and shoddy taste, foisted off by a photographer, on a store. I find it difficult to explain, for business isn't that bad! But this case is an instance in which a responsible retail management has taken its eye off of its own standard of propriety by permitting a photographer to dictate the store's graphic appearance. This is abandonment of a retailer's rights at another level. Eventually public opinion will influence the store's decision as to whether kinkiness is the road to long range profitability.

Clothes ends its article by declaring, "Unless retailers begin to rethink their entire advertising and promotional efforts they will merely drift along. They will exist without
thought--hoping the next fellow goes out of business first, thereby enabling them to continue to live."

Well, what's in the offing? What are the prospects. Here, as I indicated earlier, I recognize all of the limitations of prophecy.

It was Sir Isaac Newton, I believe, who postulated that "To every action there is always opposed an equal reaction." It seems to me that while bigness will continue, that there will be some public reaction to bigness that will encourage the development of smaller retail chains, which though large as compared to single unit stores, will be small enough to profit from the inevitable dissatisfactions caused by impersonalized super-standardized, over-crowded mercantile Goliaths.

I'm thinking of specialized chain groups, carefully controlled in size and growth, to cater to that segment of the public that wants something better, pleasanter, more imaginative, and more fun. It will require discipline to control growth, but somewhere down the line, there will be, or maybe there are already some entrepreneurs who will say, "I can eat only three meals a day, drink one bottle of wine, legally have only one wife, need only two cars--and I will hold my business down to a size that is simultaneously profitable and manageable." He will be content with a $50 or $100 million dollar business rather than stretching for the billion mark accomplishment.

Along with smaller chains, I foresee continued opportunity for successful single store or single city-multi store operations by individuals who want to do their own thing, to revolt against standardization. Retailing is perhaps the best haven for the small business entrepreneur.

The most revolutionary influence on retailing of the future will be the advent and common usage of the device I choose, for want of a better word, "phonavision." This will be the everyday telephone with a viewing screen which will replace door-to-door selling by phone-to-phone selling. Salespeople will be able to call their clients, show them a new product on the screen in full color, describe its qualities and price. The customer will be able to make a purchase, using her charge credit card which she will slip into a telephone slot, push one or two buttons thus charging the article to her account; or by pushing other buttons, she will be able to authorize the cash payment to the vendor from her bank account. This type of money transfer system
is already in use for interbank exchanges of funds.

If phonavision becomes as commonplace as telephones, then selling floors may become replaced by batteries of phonavision sales booths. I don't think this will put stores, as such, out of business, for there will always be some products or services which require trying on, fitting, handling or tasting. Perhaps the public will miss the gregariousness factor of shopping in a crowded, smelly store, but if television is any indication of the laziness of human beings, I would forecast the success of phonavision.

I expect to see a further decline in the use of newspaper space, a greater use of direct mail, more special events in stores, less emphasis on national brands and more concentration on private brands.

Lest we think that these various retail problems are new, let me quote a few passages from a novel, "Ladies Paradise" written in 1883 by Emile Zola. The author describes the consternation of the small shop owners when a draper dared to add new lines of merchandise. One shopkeeper asks another, "But look here, do you think it's right that a simple draper's shop should sell everything? Now they are doing their best to snap up every branch and ruin their neighbors." Later on in the book, Mouret, the head of "Ladies Paradise"—(drapery store turning into department store), was discussing his retail philosophy with a subordinate who was complaining about a "loss leader."

Said the subordinate: "If we sell it at 5 francs 12 sous it will be like selling it at a loss. It would fetch seven francs anywhere." At this Mouret got angry, "I know that; that's why I want to give it to our customers. Really my dear fellow, you'll never understand women's ways. Don't you see they'll be crazy about this silk? We shall lose a few sous on that stuff. What matters, is if in return we attract all the women here, and keep them at our mercy, excited by the sight of our goods, emptying their purses without thinking. The principal thing, my dear fellow, is to inflame them, and for that you must have one article which flatters them—which causes a sensation. Afterwards, you can sell the other articles as dear as anywhere else, they'll still think yours the cheapest."

Zola described the opening of the enlarged, redecorated "Ladies Paradise": "He opened a bar where the customers could find, gratis, some light refreshments, and a reading
room, a monumental gallery—in which he had even ventured an exhibition of pictures. He neglected no means, speculated on every sentiment, created departments for little boys and girls, arresting the attention of passing mothers by distributing pictures and red balloons to the children. A stroke of genius this idea of distributing to each buyer a red balloon made of gutta-percha, bearing in large titles the name of the shop, and which, held by a string, floated in the air, parading in the streets a living advertisement." (And this was before the Macy parade.)

Zola continued to describe Mouret's philosophy: "He declared that woman was powerless against advertising, that she was bound to follow the crowd. Thus he discovered she could not resist a bargain, and on this observation he based his system of reductions in price, progressively lowering the price of unsold articles, preferring to sell them at a loss, faithful to his principle of the continued renewal of the goods. (And this was before Filene's automatic basement.) He had penetrated still further into the heart of woman, and had just thought of the 'returns,' a masterpiece of jesuitical seduction. 'Take whatever you like, Madame; you can return the article if you don't like it.' The returns and the reduction of prices now formed part of the classical working of the new style of business." (And this was before Marshall Field.)

A final commentary comes in the form of a question and statement to Mouret from one of his friends, "Besides," asked the Baron, "Why do you display such a quantity of goods? It serves you right, if you are robbed. You ought not to tempt these poor defenseless women so."

Thus from the past, this fictionalized story of the founding and early days of the Bon Marché in Paris, we learn that the retail department store has been meeting and solving the same problems for almost a hundred years. Quite properly the situation is well expressed in a famous French phrase, "Plus C, a change, plus c'est la même chose." The more it changes, the more it is the same thing.
ARTICULATION OF CLOTHING AND TEXTILES COURSES BETWEEN TWO AND FOUR YEAR POST SECONDARY DEGREE GRANTING INSTITUTIONS IN MISSOURI

Melba Pruitt, St. Louis Community College

We began our work on articulation in 1971 with a call from the University of Missouri for representatives of all two and four year institutions offering Home Economics to attend a conference. Those of us in the area of Clothing and Textiles began our work and had soon identified some concepts and objectives. We felt we had a good start and had decided to structure our basic course along the lines of our agreement. I must brag a little and tell you that Clothing and Textiles members were the first to meet, confer, and agree on the basic courses and content and begin to make transfer easier for students in Missouri.

As time passed, it appeared to the administrators of home economics (referred to as CHEAM) that articulation was not progressing in the other subject matter areas and that more direction was needed, and perhaps more incentive. The format for work was developed by the administrators. Again Clothing and Textiles met and started work on the new format in the fall of 1976.

A questionnaire was developed and sent to every institution in Missouri offering Home Economics and the results were tabulated. The members then began the work on the concepts, generalizations, objectives and competencies.

At the final meeting, it was agreed that each course be identified in college catalogs as a "statewide agreement course" so that anyone reading the catalog could identify those courses which had been articulated. As you are aware, college catalogs are not reprinted every year, so this part of the committee work may not be implemented as soon as hoped.

My experience has been that our students transfer to 4 year institutions throughout Missouri, they report that they have no problems with transfer of the Clothing and Textiles courses.

Fashion Merchandising is the only area in which articulation has not been completed, but work is continuing. I have
with me some copies of the survey form, the complete report on the basic clothing course and a list of the committee members. If you would like one and are unable to get one, please write to me for one. Those of us from Missouri would be happy to answer any questions you may have.

Members of Committee:

Karen P. Wagner, Secretary  
William Woods College  
Fulton, Missouri 65251

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Betty Cagna  
Central Missouri St. Univ.  
Warrensburg, MO 64093

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Melba Pruitt, Chairman  
Rita Slazinik  
St. Louis Community College  
at Florissant Valley  
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QUESTIONNAIRE RELATED TO THE BASIC COURSES
IN CLOTHING AND TEXTILES

Name of Institution______________________________________________________________

Name of person completing form_________________________________________________

Name of basic level (first two years) course (please use one form for each course)
____________________________________________________________________________

Hours assigned to the course (semester or quarter)______________________________

Is this a required course for graduation?________________________________________

Do other than home economics students take this course?__________________________

If yes, what areas?________________________________________________________________

Are there prerequisites to this course?____________________________________________

If yes, what are they?________________________________________________________________

Is there a special fee for this course?_______ How much?_____

Text name & author used?________________________________________________________

Workbook name or other materials required (be specific)____________________________

What is the basic concept or content found in this course, and if convenient and readily
available would you please share your department on personal outlines with the committee.
These materials could be helpful in determining the commonality of the various basic courses taught in the state.

______________________________________________________________________________

What format is used to teach this course? (for example, lecture/lab)

______________________________________________________________________________

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Describe the necessary physical facilities and equipment.

What is the maximum enrollment in this class? Why?
What is the minimum enrollment in this class? Why?
What is the average size of this class each time it is taught?

Qualifications which your institution considers necessary for the instructor of this class—degrees, experiences, etc.

Return to Karen P. Wagner, William Woods College, Fulton MO 65251

FINAL REPORT

Subject Matter Committee—— Clothing and Textiles

Subcommittee—basic clothing course

Chairperson—— Melba Pruitt

Scope of Subject Matter

Basic level courses:—— Clothing Construction I

Note 1. The subject matter committee may choose one or more basic level courses for articulation.
Note 2. Subcommittees may be formed when more than one basic level course is established within the scope of a subject matter committee.

Subcommittee—— Vera Coats

Members—— Sarah Bivins—— Joyce Hearn—— Melba Pruitt

Paula Thompson——
Subject Matter Committee ______ Clothing and Textiles

Basic Level Course ______ Clothing Construction I

Prerequisite(s) or competence level of student ______ none

General Objective of Course ______ To develop an interest in, appreciation for, and satisfaction from, the component parts of the course which result in professional looking end products.

STATEMENT:

Understanding that students bring different levels of experience to basic clothing construction courses and have different goals, the committee agree that the following concepts and generalizations can be the framework for the course.

Concepts and Generalizations Defining Scope of Basic Level Course

Concept Selection (pattern, fabric, equipment, construction techniques)

Generalizations:

Selection, use and care of equipment facilitates the achievement of desired clothing selection and construction goals and objectives.

Student participation in class and laboratory activities is essential to the understanding of clothing selection and construction principles.

Selection of fabric is significant in the interpretation of the total design.

Knowledge gained about clothing construction can be applied to the selection, use and care of ready to wear.

Concept Construction (fabric preparation, pattern alteration, fit information, standards, management of resources)
Generalizations:

Student participation in class and laboratory activities is essential to the understanding of clothing selection and construction principles.

Selection, use and care of equipment facilitates the achievement of desired clothing selection and construction goals and objectives.

Pattern alteration affects the desired fit and appearance in apparel.

Selection of construction processes affect design interpretation.

Clothing construction as a creative activity can enhance personal satisfaction and enjoyment.

A relationship exists between the standard of workmanship, fit and the quality of the end product.

Knowledge gained about clothing construction can be applied to the selection, use and care of ready to wear.

Concept Satisfaction (creativity, goal achievement, production, skill, evaluation of choices and products)

Generalizations:

Attitudes and values are significant motivating factors in accomplishing the desired goals and objectives from the course.

Student participation in class and laboratory activities is essential to the understanding of clothing selection and construction principles.

Knowledge gained about the clothing construction area can be applied to the selection, use and care of ready to wear.

The quality of construction and workmanship influences the degree of satisfaction and enjoyment.

Clothing construction as a creative activity can enhance personal satisfaction and enjoyment.
A list of competencies and skills follows the above report. It is included so that a more complete understanding of the course can be obtained.

Competencies

1. Selection

Given proper instruction the student will be able to:

Select a pattern appropriate for personal skills and abilities.
Select a fabric appropriate for the pattern and the individual.
Select techniques of construction suitable to the pattern, fabric, and the individual.
Select equipment suitable to the task.

2. Construction

Given instruction the student will:

Be able to use a commercial pattern and directions.
Be able to use and care for equipment.
Be able to use accepted standards.
Recognize the need for appropriate pattern alterations and to be able to do simple pattern alterations.
Layout a pattern and fabric, pin, cut, and mark using acceptable standards.
Be able to select and use construction processes appropriate to the level of skills, time, and knowledge.

3. Satisfaction

The student applies the knowledge in clothing construction to satisfy creative needs.
The student gains satisfaction from attempting to meet his expectations.
The student can evaluate new products and processes.
The student can recognize and appreciate quality garments.

Basic Skills for Beginning Construction Courses

1. Acquaintance with and use of laboratory equipment.
2. Measuring to obtain correct pattern size and figure size.
3. Pattern and fabric selection to include design concepts.
4. Pattern adjustments
6. Interpreting instruction sheets and following directions in assembling garments in logical order:
   a. stay-stitching
   b. Darts
   c. Pressing during construction
   d. Gathering and/or easing
   e. Seams and seam finishes
   f. Fitting during construction
   g. Zippers (slot, lapped and/or invisible)
   h. Handling circumferences
      1. Sleeves
      2. Waistbands, waistline seams
      3. Necklines (incl. understitching)
      4. Collar
   i. Hems (finishes and stitches)
7. Other fundamental skills as fashion dictates:
a. Buttonholes
b. Cuffs
c. Plackets
d. Lining and underlining
e. Bindings, facings, and interfacings
f. Bias strips (joining included)
g. Separate belts
h. Special trimming (lace, top-stitching, ric-rac, etc.)
i. New trends

Laboratory Experiences Which Will Demonstrate

Competency in Skills

1. Construction of 2 to 3 garments including the basic skills:
   a. Skirt
   b. Dress
   c. Pants

2. Experience in using suggested fabrics as:
   a. Cotton and/or linen
   b. Wool or wool blend
   c. Filament yarns

3. Other skills not covered in required garments may be:
   a. Learned through use of technique files, film strips, slides, etc.
   b. Made up as samples
   c. Waived by consent of instructor

4. Demonstrations and use of "partner system"
Basic Level Course

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Clothing Construction I

Minimum Instructor Qualifications (degrees, experience, etc.)

- M.S. in clothing and textiles and experience

Minimum Physical Facilities (laboratory space, equipment, etc.)

- Laboratory equipped with sewing machines, pressing area, cutting tables, closets, fitting areas, audiovisual equipment and materials. It is also desirable to have heat and light control.

Suggested Textbooks and other resources

- Butterick--Ready, Set, Sew; Creative Clothing Construction by Bane; Super Sewing, The Bishop/Arch Book; Simplicity Sewing Book; Clothing for Moderns by Erwin and Kinchen; Illustrated Guide to Sewing by Warch

Suggested Credit hours or equivalent

- 3 hours
Identifying, separating, and examining the elements that make the fashion designer's expertise may give a more complete understanding of the requirements of the fashion design profession.

I. Distinguishing Characteristics:

1. **Talent.** The talented person is special, born with a keen eye that really sees, a functioning brain, intuition, and great emotional sensitivity. In order to develop talent to the highest level, one must give: thought, commitment, intellectual curiosity, and enormous energy else it will wither and die.

2. **Fascination with Clothes.** The person in fashion design must be interested in clothes and have the desire to see, and experience them.

3. **Concern for People.** A designer is concerned with how people think, live, work, and play so that one can more completely understand clothing needs and desires and is equipped to design functional, aesthetically satisfying clothes.

4. **Satisfaction in and Respect for Handwork.** A designer understands good craftsmanship and generally wants the actual tactile experience of getting involved with making the three dimensional design a reality, never settling for less than the high quality originally established.

5. **Needs Change.** Fashion is based on change and a desire for change is part of the creative person's chemistry. There is risk, excitement and mystery in the unknown and boredom in repeating anything, even perhaps success. One needs to develop a fine balance between flexibility, adaptability, and rigidity.

6. **Craves the Unique.** The designer is never satisfied with the ordinary and always seeks the extraordinary, the pure and the beautiful.
7. Luck. The "lucky" person generally has a burning desire to achieve. Luck is usually in evidence only after an enormous amount of thinking, planning, and working. It is rare that one finds unearned good fortune.

8. Wit. This is a very important ingredient encompassing thinking, reasoning, and good sense.

The fashion designer is one who sees, feels, thinks, and cares deeply.

II. Skills and Attitudes to be learned:

1. Drawing Skills. Drawing is a tool, providing the ability to record, develop, and communicate a design idea.

2. Designing Skills. A designer is interested in materials as they envelope the body and must have an understanding of the body and how it relates to the materials that wrap it. One must also be finely attuned to proportion and ways to emphasize and subordinate part of the human form. Color and ability to use it effectively is enormously important. Nothing should be used in a fashion design that detracts from the total form.

3. Understanding materials. The ability to identify, respect and understand the limits and excitement of materials is essential to the designer. Combining materials inventively and using materials in a fresh, and interesting way, is an integral part of designing.

4. Construction Skills. Sewing works hand-in-hand with the other skills. One uses this tool to prove a design idea and to develop new designs. One must have an understanding of drafting a pattern, tailoring, and draping so that the most effective method is used to translate a design from paper to a three-dimensional form.

5. Business Ability. A basic understanding of business is important to one's success as a fashion designer and this is frequently an area that is foreign to the creative person. Some of the skills that must be learned are: Shopping the market, buying, establishing credit, pricing, inventory control and selling.
6. Ideas. One learns where to go for ideas and what to do with these ideas, how to develop variations and how to translate the abstract into body terms. Learning how to sort out ideas; accepting some, rejecting others and knowing when to stop, these are vital concerns of the fashion designer.

7. Understanding Fashion. One must recognize and understand the current market and develop the ability to predict new directions.

III. Experience to be Gained

One develops expertise through continuous investigation, experimentation, and analysis of new ideas, machinery, and materials, gaining confidence in oneself and respect for one's ability. While still in training, professional critiques are a good way of getting experience. At Drexel University, we have a cooperative education program and our design students get experience selling on the wholesale and retail level as well as some opportunity to use industrial sewing machines in commercial plants.

Objectivity must be emphasized in the training of a fashion designer, for the professional must understand more than one's own age, size, and preference and must be able to design with strength, within limits of: cost, time, material, and physical form.

A fashion designer must really love fashion and must be willing to risk failure, for the job of creating can occupy every available moment and every ounce of energy, but the reward of contributing gloriously to enhancing a way of life, is like no other experience.

Editor's Note: Professor Quinn's presentation at the ACPTC Conference in Dallas depended almost entirely on the visual image. She showed over a hundred slides illustrating the method she uses at Drexel University in Philadelphia to teach Fashion Design as an art. Since we wanted to include some of her ideas in this document, she has received permission to use a paper originally prepared for the Journal of Home Economics (March 1977): 22.
SNIP 'N STITCH: FITTING CLOTHES
TO THE INDIVIDUAL

Carole Rinard, Emporia State University
Emporia, Kansas

In the early days of television, we sometimes heard the announcer say, "Due to circumstances beyond our control, the following program will not be presented as scheduled." This is true of this talk tonight as the video equipment we rented here did not come ready for use.

Our project began when a history professor, after hearing a radio program on fitting clothes and pattern alterations suggested the Home Economics department consider producing a television show or series on the topic. Knowing that a number of home economists, no matter how experienced they are in fitting clothing for themselves or young figures, cringe at the thought of fitting and mature figure, we proposed a series of videotapes to assist the teacher and consumer fit the mature figure. Partial funding for the project was provided by a grant from the Division of Vocational Home Economics Education, Kansas State Department of Education.

The individual videotapes in the Snip 'n Stitch: Fitting Clothes to the Individual series include Good Fit (16 minutes, 15 seconds) presenting factors of good fit such as grain, line, set, balance, appearance, comfort, design and fabric; Bodices (17 minutes, 45 seconds), Shoulders and Sleeves (25 minutes) and Pants and Skirts (20 minutes, 15 seconds) each of which presents the characteristics of good fit and the changes needed to correct the fitting difficulties for the respective areas.

Producing a series like this was an interesting challenge. As I review the series now, my favorite tape is Good Fit which was the most enjoyable to develop. My least favorite tape and the one I would redo if given funding is Shoulders and Sleeves which was the first tape we made. Inexperience with lighting and camera techniques made the first taping session a learning experience. The television cameras and lighting presented an altered view of some garments as wrinkles from the model's restrained movements were highlighted. Our directors suggested taping a later show first so that the viewers of the series would not be turned off by a less than perfect first tape. It was assumed the viewer
would accept the series on the basis of the first two tapes.

Initial use of the Snip 'n Stitch series was on the cablevision channel used by the University. Each tape was shown four times during a week at times considered to reach the largest audience. The second showing of the series was at a Clothing Update for women in Lyon County Home Extension Units who assisted with the initial survey and were unable to view the series when aired on Cablevision. The group of nearly sixty ladies was divided so that half saw the videotapes while the rest were presented with construction techniques. Audience reaction to the series has been favorable. Most viewers have related to our grey haired model and were pleased we had selected a believable model when discussing the mature figure.

The videotape series is available for rental or purchase in either cassette or reel-to-reel format. There is also a printed guide accompanying each tape. Users of the tape may reproduce the guide. If you would like more information on Snip 'n Stitch: Fitting Clothes to the Individual, see page 74.

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Note: The videotapes were shown during the coffee break Friday morning.
SNIP 'N STITCH: FITTING CLOTHES TO THE INDIVIDUAL

Video Tape Series

The four video tapes in this series are available for rental or purchase. The color tapes are available in cassette or reel-to-reel form. A printed guide listing content highlights and references accompanies each tape.

The four tapes are:

GOOD FIT (16 minutes, 15 seconds) presents factors in good fit such as ease, grain, line, set, balance, appearance, comfort, design and fabric.

BODICES (17 minutes, 45 seconds) presents characteristics of good fitting bodices and changes needed to correct fitting difficulties.

SHOULDER & SLEEVES (25 minutes) presents characteristics of good fitting shoulders and sleeves, and changes needed to correct fitting difficulties.

PANTS & SKIRTS (20 minutes, 15 seconds) presents characteristics of good fitting pants and skirts, and changes needed to correct fitting difficulties.

1977 Price List

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<th>Preview Price*</th>
<th>Rental Price</th>
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Inquiries regarding rental or purchase of tapes should be sent to: Mrs. Carole Rinard; Department of Home Economics; Emporia State University; Emporia, Kansas 66801; Phone (316) 343-1200, ext. 321.

Production of the video tape series was funded by a grant from the Division of Vocational Education, Kansas State Department of Education.

*Applicable toward purchase price.
The computer is an instrument which has revolutionized many areas of society. The apparel industry has successfully applied sophisticated computers to all areas of apparel production. The computerized apparel industry began in 1956, and today large apparel producing companies and retailers either own or lease computers.

The purpose of this study was to survey the use of computers in production and marketing of clothing. A survey of computer use in the apparel industry during the last twenty years produced over 100 published articles conforming the important role of computerized techniques in production and selling of apparel. Because of limitations of space and time on this paper, it will be limited to a description of some of the most interesting applications.

Computerized grading and marking systems have entered the apparel industry during the last five years. The idea for a computerized system which would permit the input of a sample pattern was introduced by Camsco, Incorporated of Richardson, Texas. The result aided the garment manufacturer in producing apparel at a much greater volume while substantially reducing manufacturing costs.

The center of the Camsco system is a minicomputer. It stores a warehouse of sample pattern pieces. Once a standard pattern has been input to the system, it automatically grades desired size range, accepts marker layout in either the interactive or automatic mode, and then produces full-size master patterns that are ready for the cutting room. The complete process requires only minutes.

The computerized system consists of a set of special programs (or software) and the following items of hardware:

**Digitizer.** The sample pattern pieces are placed on the digitizing table for inputting the physical description to the computer. The digitizer operator inputs the piece number and the sample size via the keyboard. The operator then
inputs coordinate values describing perimeter of each pattern piece.

Interactive Display Terminal. The operator has the option of checking graded pieces on the graphic display at a reduced scale. The interactive graphics console is capable of displaying differences in grading and marking of pattern pieces. A stylus will enable an operator to point to individual pattern pieces and position them in any desired arrangement, as experimenting with different layouts for most efficient arrangement of pattern pieces on fabric. The computer will also calculate and display to the operator the percentage of material utilization for each pattern arrangement.

Electronic Plotter. The full-scale marker is produced on an on-line plotter which draws the outline of all the pattern pieces along with style number, size and bundle number on each piece.

Storage. The digitized sample pattern of each piece is stored permanently on a removable disc platter. The disc platter holds thousands of pieces and any stored pattern may be recalled at any time.

The computerized Markmatic System literally pays its own way by saving money ordinarily lost in what is commonly termed "unavoidable waste." For instance, one inch per yard means a gain or loss of three percent of material utilization. For every million dollars spent for piece goods, that one inch per yard could result in savings of $30,000. In addition, the system has the ability to quickly change styles, size and layouts.

Computers are also used in the construction of apparel. Electronic sewing machines have been a major addition to apparel production and have won immediate market success where they have been placed. The world's first electronic sewing machine was the Athena 2000, since then Singer has introduced a lower-priced electronic model, the Diana.

The Centurion, a new generation of industrial machines, brings to apparel manufacturers new flexibility and cost effectiveness of upgrading a basic sewing machine to a programmable, minicomputer.

Modular add-on work aids, for such actions as thread trimming, automatic back tacking and automatic presser foot lifting, are simply installed by in-plant mechanics,
minimizing the cost to the apparel manufacturers.

Using the Centurion self-programmable machine, the operator performs a specific sewing task once, and by simply pressing a control panel, the machine will repeat the operator's sewing steps automatically. Regardless of the complexity, the machine remembers the task by storing it in a memory chip—less than one quarter the size of a postage stamp. The machine repeats each task flawlessly, piece after piece, at speeds up to 100 stitches per second. Centurion sewing machine's brain is capable of remembering more than 100 different sewing tasks and reusing any one of them whenever the operator calls for it.

After an operator programs the minicomputer for a certain task, such as a size sixteen shirt collar, the machine repeats the task automatically. Since the operator only needs to guide the fabric, less skill and training are required by the operator.

Fully equipped, the self-programmable machine costs $3,000 which Singer claims can be earned back in six to eighteen months, due to increased productivity.

Apparel producers as Levi Strauss have turned to new technology as computerized grading, marking and sewing. In addition, to a computerized grading and marking system, eventually, as many as 1,000 computerized industrial sewing machines will be set up in the company's 60 domestic and 20 overseas plants.

Once a piece of denim is cut, it is moved to the computerized sewing machine. All the sewing machine operator has to do is feed the material under the needle. The electrooptical system takes over, automatically guiding the two pieces under the sewing needle. The pieces are joined, the thread is cut, and the material is dumped into a collection basket, all in less than a second.

Machinery makers are reluctant to engage in heavy research and development products for the apparel industry because of the small size of the potential market. Although there are 70,000 to 80,000 apparel manufacturers the Commerce Department reports that the apparel industry's research and development spending totals approximately 12 million dollars a year.

According to the Department of Commerce figures, more than half of the now estimated 260,000 cash registers now
operating in the general retailing industry will soon be electronic. Among retailers, most of the initial terminal invasion has occurred among the large chains—specifically, among the big three companies, Sears, Ward and Penneys. The three giants, representing a market over 100,000 cash registers, are expected to have replaced all their registers with terminals as early as 1978. The benefits of an electronic terminal are: to check credit cards, list items purchased, compute the sale, furnish a customer receipt, control inventory by automatically reordering items in short supply and provide management with regularly updated business and financial statements.

Retailers have been using computers for billing, payroll and accounts payable for some years. The use of computerized inventory control systems have enabled retailers to increase profit margins substantially because of the availability of information.

Instead of punching information into a cash register, and collecting tags by hand, the clerk uses an electronic wand which automatically picks up information from the price tag when it is moved across the tag's surface. This information may then be fed directly into a centralized computer or saved on tape for future use. The price tags no longer have to be torn off and saved. But more important, the new system provided almost instantaneous information on sales and inventory while at the same time eliminating errors.

Increasing automation in computerized apparel production and marketing will have an important impact on the productivity and profitability of that industry. It is clear from the computer applications already available that home economists should include study of this field in their professional development.
LITTLE PEOPLE--BIG CLOTHING PROBLEMS

Linda Thiel, Oregon State University

Did you ever wonder how it would feel to walk into a room of giants and look at a sea of belt buckles? What a kink you would have in your neck if you always had to look up to talk to anyone. The reverse situation happens when I attend a meeting of the LPA, Little People of America. Although only five feet four inches tall, I feel like a giant and automatically sit down or drop to one knee so I can be closer to the same eye level. I have discovered it is uncomfortable to be the different one, but this is only one of the problems little people must cope with every day.

Many of you have probably never known a dwarfed person even though there are an estimated 100,000 dwarfs in the United States. Until about five years ago, I had had no association with any dwarf or little person, as they are frequently called. I first became aware of their problems as I researched the clothing problems of people of unusual size for a new class I was developing. I discovered there was very little written about dwarfs and nothing specifically about their clothing problems. Then a graduate student, Linda Shaw, enrolled in my class and chose to do a paper on the clothing problems of little people. Her mother-in-law is a dwarf and Linda had attended LPA meetings with her. Researching this paper gave Linda some ideas for further research and thus her thesis topic was born. She investigated the social motivation and clothing selection problems of the classic achondroplastic dwarf. Since you may be thinking, "I thought a dwarf was a character in Snow White," let me give you a little background information on dwarfs so you can better understand their problems. Technically, a dwarf is any person of short stature, but in common usage the term dwarf is used to indicate a person who has short arms and legs or disproportionate stature. The term midget is used to describe a person who has a proportionate, but short stature. There are man- causes of dwarfism and many different kinds of dwarfs. The achondroplastic dwarf is the most common type and includes about 75 percent of all dwarfs. According to Dr. Charles Scott, who has worked closely with many dwarfs, the achondroplastic dwarf has relatively normal trunk size, the head is large and the arms and legs are short when compared to the body length, especially the upper arms and thighs. A straight upper spine with an exaggerated forward curve to the lower spine presents a swaybacked appearance and causes
the abdomen to protrude. The legs are usually bowed, the elbows enlarged and the arms cannot be completely straightened. Shoulders are often quite square giving the appearance the head sits on the shoulders. Weight control is a frequent and lifelong problem.

Try to imagine the problems the dwarf encounters when he or she goes to the store to buy clothing. Each abnormality seems to be compounded by another and a correction for one may emphasize another. Children's clothing is usually not the right proportions and often the styles are not appropriate for adults. Adult clothing may fit in some areas, but requires extensive alterations in others. Often alterations are not possible or are very difficult. For example, if a flare leg pant is shortened it becomes a peg-legged pant and there is no easy way to alter ready-to-wear for extremely square shoulders short of removing the collar, recutting the shoulder and neckline and reapplying the collar. However, I've found little people are very resourceful as shown by little girls who discovered that short gauchos make great long flared pants on them!

Little people have the same desires to look nice and be fashionable as anyone else, if not more so since they know their size will always attract attention. They would like to look taller and more average proportioned, thus proportion is a most important consideration in their visual appearance. The average figure is about 7 1/2 to 8 head units tall, while the achondroplastic dwarf is about 4 1/2 to 5 head units tall. The waistline usually divides the dwarf's body in half instead of the usual 3 to 5 relationship. Thus a raised waistline gives a better proportion than a normal waistline placement which emphasizes the long bodice and short skirt. Long skirts and pants are often chosen because they give a better proportion and a taller look. A shorter jacket is better because one that covers the seat, as is the general rule, leaves very little leg. Cuffs or sleeves need to be narrower and sleeve plackets shorter or inconspicuous to be in proportion with short arms. Hairdos that are closer to the head will not increase the head size and bangs can hide a protruding forehead. All the suggestions we know for visually increasing the apparent height--one color ensembles, vertical emphasis, etc., can be applied by little people.

Specific aspects of comfort may need to be considered more by the little person than the average person. Ease of movement is especially important because the little person has a much more exaggerated range of movement for every
activity. Turning a light switch means reaching above the head and all movements the average person does at waist or chest level, the little person must reach high to accomplish. This necessitates more ease across the back shoulder, more ease in sleeve length and adequate circumference for the sleeve to pull up on the arm when the arm is raised.

To climb stairs the little person has to raise the leg to at least a 45 degree angle and some must tilt the body and swing the leg to the side. To sit on a chair they often must climb up. Pants must have adequate ease and modesty becomes a problem with short dresses. With a one piece dress, the hem raises when the arm is raised. When there is only about 6 inches from the top of the knee to the top of the thigh, short dresses aren't very practical--another reason little women are turning to pants or long dresses.

Thermal comfort is an important consideration because, since little people must expend more energy for movement, they are likely to be warmer. Tactile comfort should be considered so that movement does not cause rough clothing to rub and irritate the skin.

As expected, Linda found in her study that fit is one of the dwarf's major clothing problems. We were surprised to find that 73% of the men and 65% of the women purchase their clothing ready-made as we had thought more would sew or have someone else custom make their clothing. However, 50% of the men and women said that 50 to 100% of the ready-to-wear needed altering. That's a lot of ripping and redoing! Linda's findings and getting acquainted with some of the little people led us to want to do something that would help little people solve their clothing problems, but this is a difficult assignment since they are so widely scattered. Linda completed her thesis and left for a year in Japan about the time we found out that the 1977 national meeting of LPA would be in Portland. I contacted the national LPA about the feasibility of conducting a clothing workshop at the meeting and received a very positive response. This would give me an opportunity to be of assistance to the little people and provide an excellent opportunity to involve students in a real learning experience.

I took four students to the LPA district meeting so they could have an opportunity to meet some of the little people. In order to gain experience in working with some of the fitting problems, since these people were scattered throughout the northwest, we made body forms of five little people. We used the wrap and pour method with which many of you are
probably familiar. We had a variety of ages and figure types. Nancy is 14 and not fully developed but as you can see she had extremely short legs and a prominent derriere. Mary is probably in her 50's and commented, "When I was young I looked like Nancy." Frieda and Peter are husband and wife and although they are about the same height their proportions are completely different. Peter is not an achondroplastic dwarf but he's an asymmetrical and unbalanced body. Jenny Shaw is the tallest of the five. Jenny is also not an achondroplastic dwarf, but she has many of the same characteristics.

We made the casts in a central location and then took them back to campus to pour and complete. The students then had the forms to use to experiment with fitting. Since the little people would be keeping the forms when we completed the project, I cast two of them over the forms so we could have them for permanent school use. Note the unusually square shoulder, the straight upper spine, the tipped pelvis which causes the protruding abdomen and derriere. The students worked both with altering basic commercial patterns and drafting basic patterns. Drawing on this experience they applied Jan Minott's method of pattern alteration and prepared handouts to be used at the workshop. Alterations they included were bust depth, waist length, shoulder width and slope, armhold depth, sleeve length and width, hip depth and hip division, crotch length and leg length. Since many little people alter ready-to-wear we also prepared handouts which included various methods of altering hems, shortening sleeves and altering pants and skirts.

The workshop was scheduled for two afternoons, and unfortunately had to compete with such things as a softball game and trip to an amusement park. The first day about 30 people attended and we were able to work with many of them on a one-to-one basis or in small groups if they had the same problem. Fewer attended the second session but those who did came with specific problems and many had patterns that we showed them how to alter. Those attending included little people, average size people who sew for little people and even a commercial tailor. There was a great deal of interest in the body forms which were on display at the workshop and many requested information on making forms for themselves. Many others also picked up the handouts that we had prepared.

There was interest expressed in having a similar workshop at the 1978 meeting in Dallas, Texas so this is an opportunity for some of you in this area. The students who
worked on the project became very excited and personally involved in the project and agreed that it had been one of the most interesting and worthwhile learning experiences in their university careers.

The highlight of the LPA national meeting for many little people and especially for us was the fashion show of the ready-to-wear clothing that had been altered and clothing they or someone else had constructed. I was asked to be a judge for the fashion show and it was extremely difficult to select winners. Many of the slides you have seen were taken at the fashion show, and I would like to close by quickly showing a few more. As you see, the fashion show included children, as well as adults. Jumpsuits were popular with all age groups. Jenny Shaw modeled a coat she had tailored, and there were many long dresses--simple, sophisticated, the "doll" look, and bridesmaid. The show closed with couples who had been married during the past year modeling their wedding apparel.

I truly admire the LPA members and the way they cope with being small in a large society. Their motto is "Think Big" and although small in stature, they are some of the biggest people I know.

Bibliography


Looking over the audience, I see half a dozen good friends whom I had no idea were going to be here today. This is my way of confessing that I really didn't know who my audience was going to be this morning. You know, when you say it is a Convention of College Professors, that covers a very large spectrum indeed and I didn't know that a great many of the professors that I have worked with for several years would be here in the audience.

I am no stranger to the classroom because for some years I have worked for the Natural Fibers of Food Protein Commission of the state of Texas whose mandate is to promote the sale of Texas food and fibers, natural fibers. I'm going to have some things to say later on in the speech about natural fibers. I certainly hope Carl Cox* doesn't hear, because I'm not certain he's going to agree with all of them.

The first thing that I have to tell you, as teachers of youngsters who are coming up in this industry, is that you must stress to them, in fact you must hit them over the head, with the fact that the essence of fashion is change. It is unfortunately, a human characteristic that we regard with deep affection those fashions that were in vogue when we first became nubile. This is not a good thing; particularly in recent years when the fashions depicted in Vogue are best forgotten as quickly as possible. I remember one week with Daria Retian, who for many years was fashion coordinator at Niemann Marcus. She and I went to a college not too far from here to look over the sketches of the projects for the semester of the fashion design students. This is when skirts were dropping like a rock, and, lo and behold, all of these fashion sketches were above the knee. We spoke to the professor and told her we thought she had better stress to these girls that we are not doing above the knee this season, and probably not for some seasons to come, because when skirts have gone up as far as possible and hit possible, then it is time for them to come down.

"Well, I declare, I just don't know how I'm going to

*Executive Director, Natural Fibers Commission.
convince these girls that they are going to have to design something besides short skirts." And I said how about saying something like, "Sweetie, would you like to pass this course?" You have to get it across to them somehow. I will admit that college students have heads of pure granite, but if you hit them hard enough they will hear you.

One thing that makes it easy, relatively, is that you can see fashion coming down the pike, and if you know where to look the channels of communication of fashion—you can see it coming down the pike a long, long way.

The first thing that happens is, in Amsterdam, a group meets called the International Color Authority. They get together a group of designers and manufacturers, influential people from all over the world, and decide what their color preferences are two years ahead of the market. Now the reason it has to be that far ahead is because you must realize that clothing is not all that is affected by this. I mean dresses and sportswear and that sort of thing. Shoes are affected, purses are affected, all sorts of accessories—even the little decorative flower that you put in your hair. All of these things are affected by these color choices. The thing that is remarkable, there is something—a mystique—about fashion and none of us who are around the industry have ever really been able to grasp what it is. But it hangs in the air. Fashion does not happen by accident. The fashions that are successful evolve out of something in the milieu in which we live, and nobody has ever been able to get a good firm handle on what that is. The essence of talent is to sniff what's in the air and to hit it right on the nose. If you are a great fashion designer you can hit it a little ahead of the mob, if you are a commercial fashion designer, you judge when the time has arrived when the general public will accept the great fashion designer's innovation. With the commercial fashion designer, it is a matter of timing, with a great fashion designer, it is a matter of instinct and of receiving vibrations. Of course certain specific foreseeable things influence fashion. Things like the fact that Yves St. Laurent has fallen in love with Morocco and lives there a good portion of the year; suddenly we find Moroccan fashion all over the place, well that's something that's sort of foreseeable. And if you happen to be an Yves St. Laurent you can drop that into the fashion stream. It becomes accepted and copied by everyone. Things like great international events such as the Nixon visit to China brook up all out in a rash of dragon claws. Something like quilted jackets came from China and filtered down, to the extent that they became just little quilted yokes on dresses.
It was just that quilting had become the thing, and had filtered down through all levels.

But these things are just special events. When it comes to the overall ebb and flow of fashion, the things that really make for classic fashion, they come in waves, in ebbs and flows. As you say, when the skirts go up as high as they can possibly go before they become a blouse, then there is no way for them to go except to come back down again. If you educate yourself, if you train your eye, if you tune in to all the fashion input, you will see things coming way, way ahead, and that's how you can be successful in fashion.

Of course, the seat of fashion is Paris, no one has ever successfully competed with Paris. A lot of people have made a lot of waves but some cities are just tuned in to some things. Waltzes in Vienna, automobiles hang in the air in Detroit, in Paris it's fashion that hangs in the air. Fashion is a passion with the French. Little street girls, little secretaries, the lowest common denominator in Paris is fashion conscious. A little secretary who makes $35.00 a week will spend $90.00 for a pair of boots. It may be the only pair of shoes in her closet and she wears them every day. As a matter of fact, the thing that is so interesting about the French girl is that she will go out and spend several weeks salary on an outfit, a skirt, a sweater, a muffler, a coat, a pair of boots and she wears it every day. She may not smell very good, but she looks fantastic. It is these street girls who follow fashion who also lead fashion. Parisian designers are tuned in to what the girls are doing. Some smart little girl instead of drawing her muffler around her neck twice and letting it dangle, if she decides to loop it four times down the front of her dress, this is imprinted in a designer's subconscious, and suddenly you will find it in his next collection. So it's a two way street. He sees a girl on the street, creates fashion and she sees him, and modifies his ideas. This develops in Paris. Now there are times, of course, when other parts of the world influence fashion heavily.

When Mary Quant came to prominence in London, of course, everybody said, "Oh, all great fashions are going to come out of London." Well, for a minute, yes, and from time to time on occasion, yes. Great knitwear comes out of Florence, true. But taking the industry as a whole, great fashion comes out of Paris. Sometimes when you see the couture collections you say, "That's fashion." Well, I'm sure all of you are sophisticated enough to know that it isn't really what anybody
expects an American woman in a small town to wear everyday. What it is, is a great wellspring of fashion ideas which can be modified, expanded, contracted, if you wish and made into everyday wearable fashion.

The interesting thing is the enormous complicated network which has been set up to feed fashion information to every level of the population, and how little this great network is used. I sometimes wonder how people stay in this business at every level. I never in my life have seen so many people who go into business with so much blind faith as the average retailer, in the average specialty shop. A typical situation is a woman's husband dies and leaves her $20,000 in insurance with nothing left to live on. It's not enough, really, to do anything but to pay off the mortgage, then how is she going to eat? So, she said to herself, "What can I do?" She doesn't have any office skills or any other particular knowledge and she thinks, "Well, I like clothes, and my friends like clothes. I think I'll open a little shop," and she's got just about enough money to stock a little shop. Now, the thing that's absolutely ridiculous and fantastic and a miracle from the dear Lord in heaven is that a great many of these women are highly successful. They don't have any more idea of what they are doing than a bug, and they are competing with great sophisticated retailers. You know, like Sears-Roebuck and Sanger-Harris and Neiman-Marcus. And yet a great many of them manage to make a go of it, and make a great deal of money. Partly, it is because they offer something which great retailers can't offer, which is individual service—friendship, really.

Shopping for most women is a social experience. They don't go out because they need something to cover their bodies. They usually have a whole closet full of things to cover their bodies. They go out because they want a little chit-chat, and they want something to freshen up their wardrobe and lift their spirits. Maybe they're going somewhere Saturday night. They've probably got four outfits that would do just nicely, but they want something new. So they go and they would really rather shop in the small shop which is run by their friend. That's what small shops are built on. To me, it's a terribly shaky foundation for an industry, but it works. But if you run across a woman who acquaints herself with the channels of information which are available to her, then she can really set the woods on fire, and a relatively small shop can return fantastic sums like eighty or ninety thousand dollars a year net profit. Not many, it takes a very sharp operator—but it can be done, friends of mine have done it.
What are the channels of information that are available? The first link in the fashion chain is textiles, and it starts with such publications as *American Fabrics* and *Fashion Magazine*. I expect most of you are familiar with that. Many of you are in textiles and if you're not, then for heaven sakes, get familiar with it. It is an incredible magazine. It's published four times a year, it's huge. It's filled with more information than you'll ever want to know about any given type of fabric. Your only problem is you're going to drown in all the information. But it also has something which is invaluable which is a whole lot of samples, little swatches of fabric which are tacked in on the page, so that you can actually touch the fabric and see it; it's a marvelous classroom help. I think it ought to be published as a textbook.

Fashion is influenced very, very heavily by what direction fabrics are going in. The steps are: you start with the International Color Authority, you go from there to the textile industry and from there to Paris. From there to the ready-to-wear industry and from there, of course, to retailing. The International Color Authority sends its little chips of color samples throughout the industry. And then, the fabric people go to work and make their fabrics. Now at this point, there are a great many people who get into the act, particularly the fiber houses, Monsanto, Celanese, Dupont, American Enka, all of the great international firms which make fibers, which in turn become fabrics. They watch the fabric scene very closely. The fabric counterpart to haute couture is the great fabric fair in Frankfurt, Germany called Interstoff. All of the fiber houses send reporters to Interstoff, and they come back to headquarters in New York and report what is coming down the pike in fabrics. If you know that chiffons and voiles, and sheers are coming down the pike, you can jolly well bet that this is not going to be the year for Correges structured little space clothes, because you don't make those out of voile and chiffon. You can figure things are going to be very flowing, very feminine, very ruffled because that's going to be suggested by these fabrics. It gives you a lot of clues as to what's going to happen in fashion when you know what's going to happen in fabrics. And after all, you can't make your fashions until you have your fabrics. So if you watch the fabrics you'll know what's coming.

These fiber houses send out reports to manufacturers throughout the United States of what they have seen in the fabric fairs in Europe. American manufacturers, both of fabrics and of ready-to-wear, are influenced heavily by
these reports. I would advise every college professor who is interested in this field, and every retailer, to hustle around someway and get on the mailing list of these reports that are done by fiber houses. They are invaluable sources of information.

After this, after we start having the fabric reports, then we start having the Parisian showings. First the couture showings, and then the pret-a-porter showings. Now the reportage from these showings is so deep that you need boots to wade through it. Everybody reports: Women's Wear Daily reports. Incidentally, let me caution you about Women's Wear Daily. That newspaper is so provincial that it takes my breath away. It is valid only if you live in the northeast. The lifestyle in the central, western and southern part of the United States, in the sun country which is where the population is growing by leaps and bounds, where industry is moving (and where I think the future lies, plug)—the population in those parts of the United States doesn't know what the heck they're talking about in WWD because they don't understand that New York tough chic, and they don't really want to understand.

Furthermore, they don't live that way. Have you ever noticed the commercials on television, how many of them are set in subways, and how many of them tell you that your detergent will do a splendid job of removing soot line from around a man's collar? You know, we don't have a soot problem, and nobody down here has ever seen a soot line! They don't worry about those things, for heaven's sake!

I've lived in New York City for eleven years and I can tell you when I went up there it took me about a year to get tuned in to what those people were talking about. Then I became so New York that you wouldn't believe it—it's a disease and I insist that nobody is immune to it. I was convinced after I'd lived in New York for a little while that nothing happened on the other side of the Hudson except cowboys and Indians. And this happens in New York; you just can not avoid somehow. Well then, after eleven years when I came back to Dallas I had to be decompressed. I suddenly found out that, really and truly, everything was happening here. I'd been brainwashed in New York. So what I'm telling you is to watch the New York publications for bias. They are great sources of information and I will say this: in the communications industry the greatest skills are concentrated in New York, but frequently what they have to say is not relevant for you. You must keep in mind where you are, who you're talking to, who your people are, who your public is
out there that you're sending your people out to deal with, and evaluate what you read accordingly. And Women's Wear Daily is not the very best source of information in the world for you.

Now, let's talk about some good sources. There is a marvelous woman, a past president of the Fashion Group in New York, and I'll tell you a little more about the Fashion Group later, and her name is Rita Perna. She reports fashion, she goes to Europe and covers the shows, reports fashion for Montgomery Ward. And she sends out complete reports of what she sees very rapidly. I mean, those reports hit the mail within two weeks after she gets back from Parisian shows. And they are complete with glossy photographs. I get a packet from her several times a year that is about that thick. It really gives you a good solid rundown of what is appearing in fashion. It is possible by contacting your local Montgomery Ward store or by writing to New York to get on that mailing list and that is a beautiful source of information as to where fashion is coming from.

There is another source. There is a darling lady named Ruth Findley, in New York City, who publishes something called Fashion International. She has for many years published the American Fashion Calendar. It is the schedule of important events that are going to take place in fashion throughout the world, throughout the year. If you are a buyer for a major store you take the Fashion Calendar and you decide where you're going to go, what you're going to cover. Ruth has expanded this by lining up personal friends of hers who are reporters in all the great fashion capitals. She gets from them reports of what is going on there, not only at the manufacturing level, but at the boutique level. A lot of fashion input comes from boutiques, little bitty shops where artsy-craftsy people do their own thing. This "thing" is frequently picked up by commercial designers, so the fashion reporters cover the boutiques, what's seen there, what's being offered there. All of these reporters throughout the world send their little paragraphs to Ruth and she compiles them monthly in what is called Fashion International. It gives you an on-going view as to what is going on in fashion throughout the world. It gives you a little hint as to what may be coming. You don't know at this point what is going to be accepted by the more orthodox fashion community. You know everything that is happening, then when it is accepted you can say, "oh, yes, I know about that," you'll feel in.

Now this is a commercial publication, Fashion Interna-
tional, and you subscribe to it. I believe it's one hundred dollars a year to subscribe to it. Perhaps you can talk your college into shaking loose for that.

To those of us in the industry, a very valuable source of fashion communication is the Fashion Group itself. The Fashion Group is an international sorority of women who are prominent in the fashion industry. You have to achieve a certain stature in the industry and hold an executive job for at least two years or more to be nominated for membership in the Fashion Group. Incidentally, I'd like to say to the men who are present that I apologize for being chauvinistic, and there is a movement going on now to admit men in the Fashion Group and we are very sorry we haven't admitted you before. I have voted for letting men in. I think anything is improved by the presence of men.

The Fashion Group in Paris photographs the pret-a-porter shows, and immediately duplicates those slides and sends them to other Fashion Groups around the world. Here in Dallas, we see the colored slides from the Parisian shows within the week after the pre-a-porter show has closed. That is about as fast as you can move, given technical limitations that you may have. We can televise the shows themselves, and bounce the transmission off a satellite and see it here in Dallas while it happens, but I don't really think we need to know it that fast. I'm very satisfied with the slides. We can sit here and study them and steal from them a lot better if we have something tangible in our hands.

Something remarkable has happened in Dallas in the last about fourteen years now. A real estate developer named Trammell Crow came up with the idea for the Dallas Apparel Mart. People thought it was a great big building of show rooms, but that really wasn't what it was. It was an educational, a promotional, a communications institution. Even those of us who worked there didn't realize what it was, at first. The rest of the world still hasn't realized what it is. Some form of alchemy happened because of a lot of accidents. First of all, Trammell Crow, who built the Apparel Mart, opened it in October of 1964, had the vision to include in it two marvelous theaters. The first is a room called the Great Hall which is one of the most spectacular rooms in the world. Those of you who have never seen the Great Hall by all means take the time while you're in Dallas to go to the Apparel Mart and go through it. It is just fifty feet shorter than a football field, it is four stories high, with skylights in the roof. It is something
else. It will seat almost five thousand people for a fashion show. Then the other theater in the Apparel Mart is the Fashion Theater which only seats about 400 people, and is used for more esoteric shows that focus toward small segments, such as a children's wear show or a fabric show, to which only manufacturers and designers are invited, or a couture show of very expensive merchandise that only a special group of buyers would be interested in. Those are the shows that are staged in the Fashion Theater.

But the great shows, for all of the industry, are staged in the Great Hall. Now, you must realize that to do a hall of this size first of all, just the interior decoration of the Hall cost one million dollars. That portion of that building cost a million collars. Secondly, it is not a revenue-producing portion. Oh, it produces revenue occasionally, in that they rent it to people; I mean, Dupont pays rent for putting on a show in the Great Hall. But it is not revenue-producing in the sense of monthly rent such as the rest of the building is designed for.

To have had the vision to devote that many square feet to something that was not really revenue-producing was a remarkable thing. We ought to build a statue to Trammell Crow in Dallas, because he has changed the whole economy of this part of the United States, and he has changed the fashion industry throughout the world. He has left his mark on it forever.

Now he was assisted in this by a very dynamic woman by the name of Kim Dawson.* Kim Dawson is one of my best friends, and after watching her closely for more than ten years, I can tell you that she is one of the most remarkable women in the world. She has a supreme sense of fashion, and what is important and what isn't. Her comment at the end of a fashion show, of which she has staged literally thousands, is that the best thing about a fashion show is when it's over. And by this, she means not only that she is tired, and is glad it's over, but also she means that fashion is extremely transient.

You know, I received a request before I appeared here today for a copy of my speech. I don't ever write a speech; I'm a professional writer and I write a lot of speeches for other people, but I don't write any speeches on fashion. And the reason is because what I wrote yesterday is not valid

*Fashion Director of the Apparel Mart.
today. This is one of the fastest moving industries in the world, and you had better be fleet of foot if you're going to stay up with it. Furthermore, you had better teach your pupils to be fleet of foot, to be receptive to change, to enjoy change, to be stimulated and challenged by change, if they're going to be successful in this industry.

Fashion has a way of filtering down and changing with each level of the filter. We start with Paris. Then there is a little bypass that fashion makes that most people in the United States are shockingly unaware of. We have in Montreal a little nest of French people who put out some of the finest fashion in the world. And because they're French, and because they're very fashion oriented, just like the Parisians, they . . . although it's a small community up there—I think there's something like 8 million people in the province of Quebec—it nevertheless puts out a quality of fashion you would not believe. Montreal represents the first distillation of French fashion on the North American continent. Because they are a great deal closer to the lifestyle of the rest of us than Paris, it becomes the distillation that is first pointed toward the lifestyle of the Canadian and/or American. It is amazing how many people in the fashion industry in the United States pay absolutely no attention to Montreal and particularly down here in sun country, they don't pay any attention to it whatsoever. And they should. More retailers should go to the shows in Montreal, more retailers should buy Montreal merchandise—they would be amazed how well it would sell here.

Now there is one hazard. It is a hazard that is common to both Europe and Montreal, and that is that they are much, much, much colder climates than most of the United States. You know, we look at the fashions coming out of Paris and we say "How in the world can they stand all those clothes?" Layers upon layers upon layers, with the layering revolution, with these great voluminous skirts, with the huge sweaters with the cowlies, and over that the vest, and over that the jacket, and over that the shawls and over that the coat. You know you just don't know how in the world they can breathe. If you will look at a map, you will find that Italy, Rome, is on the same parallel as New York City, and all of Europe is north of that. Paris is a cold city and they need all of those layers of clothing. Besides, as a whole, Europe has been deeply suspicious of the virtues of central heating. Most buildings in those nations are very, very chilly and that's where they wear lots and lots of clothes. You do have to lighten them up and you have to lighten them up a whole lot. For line, for mood, for feeling, you will get your
overall silhouette from Paris and from Montreal. The next distillation is in New York City, once again we have a city where the lifestyle is completely foreign to the rest of the United States. It is still just another distillation. We have another little side of journey in the California industry. Most of the California industry is, of course, highly commercial, but also a lot of it is kooky stuff.

But all this kooky stuff serves some of the same function as Parisian fashion, as it is a source of ideas. But, oh, my goodness, do modify some of those ideas!

Now Dallas has suddenly become a fashion capital of the first magnitude. No, fashion does not originate here, it is modified here. It is made workable and wearable here. But, in the Dallas Apparel Mart three billion dollars worth of merchandise at retail prices changes hands every year. Three billion dollars, that is a big industry. That is in one building in one city in the United States, we sell that much merchandise. What we do in Dallas, which in turn feeds back to the rest of the world, is that we pass judgment, we say this we'll buy, the American woman will wear this. Most successful commercial manufacturers send their lines to Dallas first. What is sold in the Dallas show is what is cut, is what is actually manufactured. Those samples that do not sell in Dallas never get made. Do you understand the implication? It is not possible for the American woman to wear that which is not made. There is a feedback to all couture levels. Whatever flies at the Dallas show, then they'll be thinking "You'd better respect it, you'd better pay attention to it."

We have experienced an interesting phenomenon in that for the first time in the last decade the consumer has been fighting back. When the midi was introduced, women decided "I'm not going to look like that, I don't care what they say." What happened instead was the pants revolution. They decided that they would rather wear pants than those dowdy skirts. Let me caution you that you should not be too enamored of this pants revolution. Yes, pants are comfortable, but even as late as last year there was a survey that was made by the Leo Burnett agency, a great advertising agency out of Chicago, where they offered photographs of identical twins to a great many people who were at an executive level that hired employees. One of the identical twins was in a skirt or dress of some sort, a suit or something; the other was dressed in a smart pant suit, not jeans, not sportswear, but a smart pant suit. Then they said, "Which of these two women is the more intelligent and the better
educated?" Eighty-nine percent of the prospective employers chose the woman wearing the skirt. If you are ambitious, fashion communicates. Not only do you communicate fashion but you are saying something by what you wear. Sometimes you don’t know what you are saying. If you are ambitious and if you are female, please, I suggest that you keep skirts in your wardrobe, particularly for those occasions when you want to impress people. One thing that Dallas has contributed to the fashion industry is women in our part of the United States for which I am very thankful insist on being pretty. It has been said, not entirely in jest, that most fashion is designed by a type of man that does not like women and would like to remove the competition, and there may be a grain of truth in this.

In Dallas, we say no. We like your idea and we are going to pick up that which is most becoming, but we are going to look pretty. And that is another great contribution of the Dallas Apparel Mart: we say—we feed back to the designer—you will make us look pretty. When you make us look ridiculous, we will not buy your merchandise, and that is the world’s very best weapon.

I'm going to continue with rather a disturbing thought. Fashion began when the ordinary people were trying to imitate the rulers of their land: royalty. Both men and women. Louis XIV was the great fashion leader of his day; or all of the women at court wanted to dress as much like Marie Antoinette as they could afford to. All of the little peasant girls tried to come as close to court dress as they could, with their rough fabrics. Then we started emulating the rich, when royalty began to disappear. And the beautiful people, the jet set, was who we copied. And then for a little while, we imitated movie stars. We wanted to be glamorous and sexy like movie stars, like Marilyn Monroe. And then we entered the age of the anti-hero and that's when the jeans revolution began.

And I told you I was going to tell you about natural fibers and I would like to tell you this: while natural fibers are returning to the attention that they should get, and we could thank the lowly denim for this, I still do not think we are going to convince the American woman that she should iron. So, modify those natural fibers with some man-made fibers so she won't have to iron, and still have that marvelous natural fiber look.

Okay, we went through that age of the anti-hero, the denim look, and suddenly, you may have thought of this,
fashion began to imitate the lowest common denominator in the population. It's never happened before. Mankind has always striven upwards, they always wanted to better themselves. Now, they want to be as much like the lowest class as they can be. I do not feel that this is good. In our dress, we communicate something to other people, but more importantly, we communicate something to ourselves. When a woman is dressed up, her behavior is different. When a man is dressed up, his behavior is different. If he wants to be an executive, he cannot come to work in jeans and a pull-over. If she wants to be flirtatious, I would advise her to raise her hemline and lower her decolletage.

Everybody has been wearing jeans for a decade, I don't think we're ever going to lose the jean. But I hope that they will once again be relegated to a garment which we use for active sports. I see a little elegance coming down the pike. I trust that we will all encourage this, because I think that mankind took a wrong turn when he headed downward. I think we should still head upward and try to be as attractive and to look as accomplished as we possibly can. When we have done that, then we will have done a good job of communicating our desires to those around us, and they will help us.

If you are in the fashion industry, become acquainted with communications at every level. Learn how to see what is happening in color, in fabric, in fashion. And then turn and look around you and see what the youngsters are trying to communicate with you by what they are wearing. And when you have established that two-way communication, you'll really be tuned in.
RESEARCH REPORTS

Group A--Textiles: Consumption and Use
A STUDY OF CONSUMER ATTITUDE TOWARD AND
PREFERENCE FOR EXPANSION OF FLAME
RESISTANT CLOTHING

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Objectives of Research: The objectives of this research were to determine if a relationship exists (1) between awareness of flame resistant (FR) sleepwear availability and exposure to FR garments, (2) between awareness of FR sleepwear availability and attitude toward FR sleepwear size 0-14, (3) between attitude toward FR sleepwear size 0-14 and preference for expansion of FR clothing into other clothing areas and to other age categories, (4) between attitude as measured by the Fishbein model and professed attitude.

Research Design and Methodology: A self-administered questionnaire was given to mothers of elementary school children in Milledgeville, Georgia, and to Junior Woman's Club members in Macon, Georgia. One hundred and twenty-seven useable questionnaires were analyzed for the Macon group; 229 useable questionnaires for the Milledgeville group. The groups were considered separately--Macon representing the higher socio-economic group; Milledgeville representing a spread of socio-economic characteristics.

Findings: Overall, respondents from both groups were unaware that FR sleepwear was all that could be bought in sizes 0-14. No relationship was found between this awareness and attitude (as measured by direct questioning or by the Fishbein model). Both groups had very positive attitudes toward sleepwear they had used for their children and a significant relationship existed between this attitude and the preference for expanding FR clothing for other apparel areas and other age persons. This expansion was desired on the part of both groups by means of government intervention.

Recommendations: The research recommends a follow-up study now that the Tris issue perhaps has raised awareness. Furthermore, a trade-off analysis of what consumers are willing to sacrifice in order to expand FR clothing is essential.
Purpose: The study was to investigate microorganism survival on textiles laundered in water of low temperature and dried in an automatic dryer. The objectives were to determine:

a. The effect of type and concentration of detergent,
b. The interaction of type and concentration of detergent and disinfectant,
c. The effect of a quaternary-based disinfectant detergent combination,
d. The effect of varied concentrations of detergents and disinfectants on microorganism survival in wash and rinse solutions, and
e. Survival of microorganisms in the launder-o-meter cylinders.

The project, funded by the Agricultural Experiment Station, was carried out by the Textiles and Clothing Department with the cooperation of the Bacteriology Department.

Methodology: Fabrics selected for use in the study were polyester/cotton sheeting and cotton terry cloth. Sterile soiled specimens were inoculated with Escherichia coli. Using a launder-o-meter, the specimens were laundered in selected wash solutions using the following detergents and disinfectants at low, medium and high concentrations: (a) anionic phosphate detergent, (b) nonionic non-phosphate detergent, (c) quaternary-based disinfectant detergent, (d) chlorine disinfectant, and (e) quaternary disinfectant. Bacterial counts of the fabric specimens were obtained using Rodac impression plates. Counts were also made of the wash and rinse solutions and launder-o-meter cylinders.

Conclusions: Findings of the study were: (1) the number of bacteria surviving treatment was reduced slightly by raising the wash water temperature from 18°C to 41°C; (2) the nonionic non-phosphate detergent resulted in lower bacterial counts in two instances: when no disinfectant was used on both fabrics and when disinfectant was used on terry cloth only; (3) detergent concentration had no effect on the numbers...
of bacteria surviving treatment; (4) use of a disinfectant significantly reduced bacteria counts; (5) increasing the disinfectant concentration significantly reduced bacteria survival, with medium concentration being sufficient; (6) drying at 71°C yielded lower counts than drying at 27°C.

Implications: Cold water is being used for laundering synthetic and colored fabrics on the market and as a means of energy conservation in the home. Sanitation should be considered when using cold water, particularly with the use of public laundry facilities. In order to sanitize effectively those fabrics laundered in low temperature water, disinfectants should be added to the wash or rinse in moderate amounts. Dryers reduce the numbers of bacteria but cannot be depended upon to kill all species of bacteria in fabrics.
Space heating and air conditioning account for approximately 21% of the total annual energy consumption in the United States. The National Academy of Sciences reports that government estimates predict that by 1980, 0.6 MBPD could result by changing the thermostat two degrees in both the winter and summer. Changes in interior temperatures must be accompanied by changes in dress behavior to be successful.

The major objective of this research project was to promote energy savings by educating the consumer how to dress comfortably to accommodate changes in room temperatures. The first phase was the development of a questionnaire in regard to behavior, attitudes, and informational levels on general energy conservation, household conservation, and dress behavior related to interior temperature changes.

Five classes were given the questionnaire in an undergraduate college. The experimental group received an educational program consisting of a slide presentation and bulletin on how to dress for coolness in the summer. This group also participated in a room trial using their own clothing. Subjects completed a subjective comfort response (SCR) form at the beginning and end of a two-hour class which dealt with specific and general comfort aspects. The group was given a post-test to determine changes in attitudes and behavior.

The data used a 20% vote of discomfort as the evaluation means. ASHRAE suggests 80% of the subjects expressed comfort in room trials. Less than 20% expressed discomfort at the beginning and end of the period at 77°F, and 80°F. The relative humidity ranged from 40% to 60%.

The post-test suggested that since the experiment, 85% of the subjects stated they wore more comfortable clothing at home, 79% to work, and 69% to bed. Subjects rated fibers, fabrics, garment types and style features they perceived as comfortable to wear in the summer. When asked about fiber
content, 100% perceived cotton as comfortable, 90% cotton/polyester, and 5% polyester.

A larger scale demonstration program is planned to use subjects in commercial and residential settings. An educational program using slides and a booklet on how to winterize your dress will be presented. Clothing behavior and comfort responses will be analyzed.

A third phase will examine the role of fiber content, fabric structure, and design features using half-garments on subjects in a controlled room, both sedentary and on an ergometer. Laboratory tests will evaluate comfort aspects of the test fabrics. Correlation between wear and laboratory tests will be determined.
SOCIAL CLASS DIFFERENCES IN CHOICE CRITERIA FOR CLOTHING AND TEXTILES: A MULTIDIMENSIONAL APPROACH

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The purposes of the study were: (1) to examine the saliency, relative importance, and determinance of evaluative criteria used by middle and lower class consumers in choosing certain clothing and textile items, (2) to focus on social class differences in choice criteria in order to learn more about the textile product and information needs of consumers.

Saliency (criteria predominating in the decision process), determinance (criteria influencing choice to greatest extent), and relative importance (criteria positioning relative to one another) were evaluated in terms of 12 criteria (pleasing to others, fabric type and quality, brand and store name, quality of construction, ease-of-care, fiber content, comfort, suitability, beautiful or attractive, good buy, fashionable, and durability) for five clothing and textile items (ladies' best dress and casual pants outfit, boy's and girl's school outfits, and curtains and draperies for the living room). Data were obtained from 224 mothers of preschool and grade school age children who were representative of lower and middle socioeconomic level consumers in Bowling Green, Kentucky. Data were in the form of importance ratings of criteria made on a circle diagram (a modified form of a measure developed by Humpfer and Gardner, 1971). The data were analyzed using contingency tables, chi-square tests of independence, and the Mann-Whitney U test.

Certain significant differences were noted:

1) the lower class considered the following criteria more salient than the middle class: (a) pleasing to others for their best dress and the girl's school outfit, (b) fiber content for the girl's and boy's school outfits;

2) suitability was most likely to be considered determinant for all five clothing items by the middle class; whereas, pleasing to others, good buy, or comfort were the criteria most often determinant for lower class; and

3) relative importance was higher for certain criteria in 13
instances for the lower class and the middle class in one instance. Greater relative importance was attached to fiber content and good buy by the lower class and suitability by the middle class.

Examining saliency, determinance, and relative importance dimensions of criteria used in choosing clothing and textile items gave a more comprehensive view of choice criteria than previous studies. A number of social class differences in the various dimensions of the criteria for specific clothing and textile items were noted. These differences point to several textile products and information needs of lower and middle class consumers. The study has implications for the textile industry in developing products and information sources, for business in making appropriate products and information available, and educators in designing programs to best meet consumer needs.
The study was designed to determine the problems that low and middle socioeconomic status families have when selecting clothing for their elementary school age children. Comparisons were made of the consumer knowledge and shopping skills of 103 mothers in Muhlenberg County, Kentucky. The study was based on three hypotheses:

Hypothesis 1. Low socioeconomic status mothers are less knowledgeable and skillful in the selection, acquisition, and care of clothing for school children than are middle socioeconomic status mothers when choosing clothing on the basis of fiber content, fabric construction, garment construction, labeling, care procedures, price comparisons, sewing skills and resources, and color selection.

Hypothesis 2. Consumer buying attitudes and practices of low and middle socioeconomic status families will differ significantly on the following nine scales: planned buying, serviceability, conformity, labeling, faulty merchandise, care, versatility, appropriateness and comfort.

Hypothesis 3. There will be a different in the number and kind of problems that low and middle socioeconomic status families have in clothing their elementary school age children.

Data for hypotheses 1 and 3 were collected from a subsample of respondents in personal interviews using a hypothetical buying situation. Members of the middle socioeconomic group were more knowledgeable of the criteria for judging garments of good quality. Differences between the two groups were noted in regard to the source of clothing acquisition, method of payment for clothing, and sewing skills and resources. The respondents indicated a need for more information concerning new fabrics, construction, alteration and repair, planning clothing purchases, and care of clothing.
A 92-item questionnaire was used to collect data on consumer attitudes and practices covered in hypothesis 2. Data were analyzed using one-way analysis of variance. There was a significant difference between groups on three of the nine scales: planned buying, labeling, and appropriateness. The middle socioeconomic group scored higher than the low socioeconomic group on all scales, indicating more knowledgeable attitudes and practices.

Consumer education programs with illustrative materials and presentations on a low reading level and neighborhood learning sessions were recommended in order to reach the low socioeconomic status consumer.
HOMEMAKERS' ATTITUDES TOWARD CERTAIN
ASPECTS OF TEXTILE REGULATION

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at Urbana-Champaign

Purpose of the study was to determine homemakers' attitudes toward care labeling and flammability standards. It was part of a larger survey conducted by textile researchers at the University of Illinois. The 225 respondents were female homemakers in Champaign County, Illinois. A random sampling method was used to select households. Data were obtained by personal interview.

Average household size was 3 persons; 149 homemakers had husbands living with them in the household. One-fifth of the respondents had less than a high school education, 33% graduated from high school, 28% had some schooling beyond high school, and 19% had college degrees. Half were working outside the home; 34% of them in professional, technical, or managerial jobs; 36% in clerical or sales jobs; and 30% in blue collar jobs. Average respondent's age was 39 years. Mean family income was $13,229.

Ninety-five percent thought all items of clothing should have care labels. Four-fifths of the homemakers had used care labels as a basis for making clothing purchases. Items needing drycleaning, ironing, handwashing or washing separately had caused homemakers not to buy clothing items. Almost 90% of those who bought fabric felt the retailers should be required to provide care labels with each purchase of fabric. Over 90% of the homemakers felt they could take better care of the clothing with than without care labels. Only 35 homemakers felt confident to judge for themselves the proper care of clothing. Three-fifths felt information about drycleaning solvents should be on care labels.

Almost half of the respondents had had flame retardant clothing or household textile items. The most frequent FR item mentioned was children's sleepwear. Twenty-seven percent of the homemakers felt it was their responsibility to use special care to maintain FR properties. However, 21% felt it was not their responsibility, and 52% did not know or did not respond to the question. Only 27% of the respondents knew about flammability standards for carpets or mattresses; 77% knew about the standards for children's
sleepwear. However, more than four-fifths of the homemakers felt flammability standards are needed for carpets, mattresses, and children's sleepwear. More than three-fifths also felt other textile items needed to be covered by flammability standards. Curtains and draperies were mentioned by 31% and upholstered furniture by 18% as items needing a standard. Almost three-fourths of the homemakers felt a need for more research on flammability; however, 54% of those who felt this way thought the manufacturers should pay for the research. Only 34% felt that consumers should pay (through taxes or higher prices) for the research.

In conclusion, it was found that homemakers wanted and used care information. They felt a need for standards and additional research on flammability. However, a sizeable number did not know of existing standards, and did not feel it was their responsibility to take special care to maintain FR properties or to help pay for flammability research. This indicates a need for greater public education concerning flammability.
CLOTHING ATTITUDES, CONSUMER USE PRACTICES, AND APPEAL OF FASHION FEATURES FOR NEVER MARRIED WOMEN WHO WORK

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The purpose in the research was to identify the characteristics of clothing related behavior and factors that influence clothing usage for never married women who work. A review of characteristics of women indicated never married women are more likely than married women to be employed in the labor force, they have many outstanding personal qualities, and they spend more per person for clothing than others.

Since clothing research has not focused on never married women, a questionnaire was developed to explore different aspects of clothing. It contained the following measures: (1) five clothing attitudes--appearance, dependence, experimental, fashion, and management; (2) consumer use practices related to amount of interest in clothing, importance of fashionable clothing for work, changes in shopping practices, influences on clothing shopping, and the influence of other income demands on clothing purchases; and (3) the appeal of fashion features categorized as fashion themes, fabric textures and designs, and clothing styles. Business and Professional Women's Clubs in three areas of Pennsylvania provided the sample group of women who work. There were 128 never married women of which 31 were under 30 years of age, 49 were 30 to 34 years of age, and 48 were 55 years of age and older.

Analysis of variance of the clothing attitude scores for age groups showed significant differences on two of five attitudes with the under 30 year old women having a higher mean score on the experimental attitude and a lower mean score on the management attitude.

Chi-square analysis indicated significant differences by age on two of five categories of consumer use variables. More under 30 year old women indicated having stronger interest in clothing and having changed shopping practices during the past 5 to 10 years.

Analysis of variance for age groups showed significant differences in amount of appeal for 33 of the 59 fashion
feature terms with those relating to recent fashion trends or suggesting youthfulness appealing most strongly to under 30 year old women. The women 30 to 54 years of age tended to prefer more basic styles that are versatile and practical while those 55 years of age and older preferred the classical styles.

It is recommended that clothing research focus more on fashion elements since they were a more discriminating factor for age groups of never married women in this study.
EFFECT OF WEAR AND HOME LAUNDERING ON COTTON FLANNELETTE FABRIC, UNTREATED AND TREATED WITH FLAME RETARDANT FINISH

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Iowa City, Iowa

Societal demands for the government protection from the danger of flammable fabric led to the enactment of the Flammable Fabrics Act of 1953 and the expansion in 1971 and 1973 with Federal Flammability Standards for Children's Sleepwear. Since compliance with government flammability standard requires only laboratory testing, a study was conducted to investigate the effect of wear and home laundering on a flame retardant finish and on the physical properties of fabric, untreated and treated with flame retardant finish (FR).

A field study investigated the effect of a specified number of monitored wearings and launderings, and launderings only, on the flame retardant protection of 100 percent cotton flannelette fabric untreated and treated commercially with "Fire Stop" flame retardant (TH-POH/NH₃). Untreated and FR treated garments were constructed and worn eight hours per day for specified number of times by preschool children attending University of Iowa Early Childhood Education Center.

To simulate home care, garments were laundered with automatic domestic laundry equipment using a commercial low phosphate detergent (8.6%) and medium hard water source (150 ppm). After 15, 25, and 50 wearings and launderings, and launderings only, the flammability of untreated and FR treated fabric was tested in accordance with Federal Flammability Standard DOC FF 3-71. The physical properties of these fabrics were compared after the same designated number of wearings and launderings using AATCC Test Method 135-1973 and ASTM Designation D1424-63.

Data, analyzed by means of the t-test, found significant differences at the .05 level between control and worn FR specimens for passage of the flammability test, char length, and residual flame time. The importance of wear on the effectiveness of flame retardant finish was shown by the
higher percent of failures that occurred after 15 wearings and launderings when the specimens exhibited severe pilling. A higher percent of flammability test failures was exhibited by fabric specimens cut from positions on the garment receiving the greatest wear. The physical properties tested (dimensional stability and tearing strength) were found to be interrelated. The initial greater strength of original untreated fabric compared to original FR treated fabric was reduced after 25 wearings and launderings.

This study points up the need for further thorough investigation of the effects wear and home care on flame retardant treated garments. More studies need to be done on the effect of removing specific soil and stains. Further investigation should be made of the incidence of pilling due to wear. An even greater reduction of fire related fatalities and injuries might well be achieved through education.
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Group B--Historic Costume/Textiles
CHARACTERIZATION OF AMERINDIAN TEXTILES FROM
CENTRAL NEW YORK BURIAL SITES

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A series of textile fragments from three burial sites were analyzed as to similarity, the likelihood of native manufacture as well as any random information that might lead to a country of origin. Under microscopy, information was generated that leads to several hypotheses concerning the aging of fibers.

The textiles were evacuated from isolated sites ranging from the 17th to late 18th centuries. Preservation in most cases was due to the formation of copper salts from brass utensils placed in the graves. The salts formed acted as bacterio and fungicidal agents. Since the forest-dwelling Indians of the Northeast are not known as weavers, it would be assumed that the fragments evacuated would be of European manufacture or possibly of U.S. construction. As the sites are in the vicinity of several known areas of Jesuit activity, the possibility of discovering "duffel," a textile much imported by the Jesuit fathers, seemed likely. Duffel was not found. The earliest site revealed a heavy, green woolen in a 2/2 twill fulled to a 15x15 count. The material is what could be considered as a cheviot, although it is by no means certain that its origin was Scotland. A beaded tassel of a long protein fiber was also recovered along with a fragment of 32x35 linen. It is difficult to place linen since its cultivation is known throughout the temperate zone.

A slightly later grave revealed signs of Indian involvement with textiles. A portion of strap weaving of simple design was recovered; the fiber was a machine-spun linen. Along with this fragment was a wide assortment of silver-fused brass stripping wrapped about a core of linen. This technique of rolling predates plating. Included in this braid are tassels of silk fiber, probably colored at one time. A reconstructed portion is illustrated.

The most recent grave under consideration gave an important piece of strapwork showing a sophisticated system of design. Although merely a geometric repeat, the work is more sure with trade beads terminating the portion of strap
recovered. The fiber was, again, machine-spun linen. This grave also revealed a portion of red blanket with indigo-blue trim; the fiber was wool and the material had been heavily fulled. The owner had stitched stripes, as shown in the reconstruction, with a two-ply thread and painted in brown. The entire blanket is impossible to reconstruct but the ornamentation is significant. With further evacuations in the area, perhaps it will be possible to show the evolution of design in the era under study. At present, all our information is from the 19th century.

Attempts were made with electron microscopy to characterize wool scales for possible origin identification. In practically every case, the scale structure had been severely damaged. The copper salts formed a protective barrier that may be readily seen. Micrographs of other natural fibers show unusual physical damage entirely unlike the wool. Where there is salt formation, the inorganic material has behaved much like petrified wood. Additional micrographic study of fiber fractures may give insight into the nature of antique textile fibers and offer directions for conservation.
It has long been recognized that folk costume is typically made up of a series of rectangles of many sizes put together in diverse fashion so as to form garments. This largely due to weaving, the primary method for producing the material for body covering, which produces a rectangular shape. The simplest method of covering the body with a rectangular piece is to use the rectangle as a wrap or to tie it in various ways around the body. From that point pieces are then added to form other shapes. Next, cuts are made to vary the sizes of the rectangle and to make triangles and squares; then gathers and pleats, and darts and tucks are made. Finally pieces are cut from cloth to shape the fabric before it is sewn together to make a garment. Therefore, if we assume the rectangle (and from that other geometric shapes) is basic to all folk costume, an analysis of methods of attaching these rectangles should serve to interrelate the folk costume of many cultures. To develop a structure for cross-cultural analysis, the costume of Romania was studied.

History: Historical analysis of Romanian folk costume shows the use of wrapped garments such as survive today in India (sari) and among the Ashanti in Ghana. Dacis was, after all, colonized by the Romans, who during the first century wore wrapped garments. Present day folk costume in Romania does not show these wrapped garments surviving except as shawls, scarves and stoles. The unique trouser with transversal pleats worn today in Transylvania, however, derives from the first century as authenticated by reliefs on the Roman victory monument in Southern Dobrudja. After the Romans, the Romanians were in turn ruled by the Goths, Slavs, and Turks, each of whom left their mark on the folk costume of today.

Structural Analysis: Today, women's upper garments are of two types: a blouse (sleeves extend from neck) and a poncho (central panel with sleeves attached to edges). Men's shirts are of the poncho type which are closely related to ponchos worn in West Africa. Gussets, side panels and pockets are added in variously complex garments to change the basic style. Both men and women wear a shirt extension, the poale which can be a separate garment or a lengthening of the upper garment. This is similar to the robes worn in West
Africa (which extend to the knees or ankles instead of being short). Women cover the poale with several distinct cuts of garments, all related to aprons. These are similar to the man's ponchito worn in Guatemala. Men's trousers vary but are made from predominantly rectangular pieces. This is also true of West African men's trousers with seams varying between the vertical and horizontal. Headcoverings, footwear and outergarments are likewise interrelated.

Conclusions: Romanian folk costume is an example of the use in folk dress of geometric shapes cut from cloth to exclude waste, and sewn together in varying combinations to produce distinctive styles. Wrapped garments, ponchos, blouses, skirts, trousers, coats, shoes, hats—all can be seen in Romanian costume and can be compared structurally with similar folk survivals in other cultures.
A COMPUTER-AIDED STUDY OF APPAREL FABRICS SOLD IN
TALLAHASSEE, FLORIDA FROM 1843 TO 1861

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This was a study of the characteristics of apparel fabrics sold for use by citizens and slaves in Tallahassee, Florida from 1843 to 1861. Tallahassee was a frontier state capital whose economy was based on plantation production. The research was designed to produce a profile of the prices charged for apparel fabrics, the amounts of fabric sold, and the time of year that sales of the different fabrics occurred. The basic data came from Tallahassee merchants' daybooks and account records. SPSS sub-routines were used to reclassify the data from the merchants' records.

Synthesis of the information produced many characteristics of apparel fabrics sold in frontier Tallahassee. These characteristics included: the most popular price for fabrics was one bit (twelve and one-half cents); over three-quarters of the total yardage purchased was sold in amounts greater than twenty yards even though the majority of sales involved small yardages; purchases of fabrics sold in quantities of twenty yards or less cost more than two and one-half times the purchases that measured over twenty yards; fabrics that were identified as being for slave apparel sold in the largest quantities at the lowest prices; slave fabrics varied little in price by month or year while other fabric prices changed considerably; most fabrics other than those for slaves were for women's and children's apparel--most men wore tailored or ready-made apparel.

This study showed how a computer can be used to help prepare data for historic studies, how historic research can rely heavily on primary sources rather than secondary sources, and how historic research can be carried past analysis to include synthesis and integration of information. More research than ever before is centering on slavery, and this research showed how merchant records can be used to provide information on goods purchased for slaves.

Besides, the continuation of this study through the war years, reconstruction, and the last quarter of the century, further investigations could include other counties in the plantation belt of Florida or other cotton producing states.

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A comparison of fabric sales in an isolated or frontier area to those in New York or New Orleans would be an interesting and valuable study of the economics of the nineteenth century soft goods market. If data about prices of fabrics and amounts of cloth sold were available for regular intervals over a long period of time, a time series analysis could be performed.
Purpose: The study investigated dressmaking practices in North Dakota between 1890 and 1920. The following research questions were examined: (1) In what ways did distance from fashion centers affect the availability of sewing supplies and equipment and supplies in North Dakota between 1890 and 1920? (2) In what ways did availability of equipment and supplies affect the clothing worn by women in North Dakota between 1890 and 1920? (3) In what ways did lifestyle affect the clothing worn by North Dakota women between 1890 and 1920?

Design: Three methods were used to locate persons involved with dressmaking in North Dakota between 1890 and 1920. From the 43 women suggested, 27 seemed to be relevant to the study. Of these, ten were unable to be interviewed. An interview form was designed, and personal interviews of 14 primary sources and 3 secondary sources provided the data used. Responses to the interview questions were divided into five categories including sample demographics, sewing equipment used, fabrics used, methods of conducting the dressmaking business, and fashions sewn. The responses were then related to the research questions.

Conclusions: Results indicated that distance from fashion centers did not seem to have a major effect on supplies and equipment available in the state during the period being investigated. Small towns were very well supplied it seemed. Additional supplies were purchased from mailorder catalogs or peddlers or sent by friends or relatives who lived in larger cities. Based on the interviews, it was concluded that apparently the availability of equipment and supplies did not affect the clothing worn by North Dakota women between 1890 and 1920. All members of the sample owned sewing machines. Many mentioned having "the chart" from which patterns for any style or size could be drafted. A photograph of an evening gown made in North Dakota in 1915 seems to be almost an exact copy of a Parish fashion found in a line drawing and dated 1914. While fashionable gowns were sewn for those who could use and afford them, lifestyle of the woman seemed to influence the clothes she wore. Some of the dressmakers did a great deal of remodeling of old garments. One dressmaker
stressed that, for her customers, practicality and durability were prime concerns.

Recommendations: Further studies might include similar investigations of the decades following 1920. Historic studies of the effect of socioeconomic condition and ethnic background on women's clothing also need to be conducted.
CROSS-CULTURAL STUDY OF CLOTHING SELECTION BEHAVIOR

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The present research focused on consumer dress selection by investigating whether a generalization about American clothing selection would be viable in another culture. The generalization for cross-cultural examination, based on findings from previous American research, stated: selection of American dress is based on certain aesthetic, psychological, sociological, economic and physiological attributes of the clothing. The cloth and cultural foci were the wax print textiles of Ghana, West Africa.

The research design was an exploratory field study, conducted in Ghana from September to December 1976. Four hypotheses, based on conceptual framework adopted from Ralph Linton, were formulated and tested. One portion of the research included consumer interviews with a sample of women including equal numbers of workers, professional women and University of Ghana students. In addition, the major Ghanaian ethnic groups were evenly represented. Data gathering included investigation of general wax cloth buying and use behavior, selection of most and least liked designs among wax stimuli samples, and ranking of reasons for the choices. Content validity was determined by a panel of Ghanaian experts. Test-retest reliability was established at .7100. Chi-square and Spearman rank order correlations were used in analyzing the consumer data.

Conclusions were that (1) Ghanaian women varied by age and ethnic group but not by occupation in their cloth choices, and (2) there existed in order of importance, certain aesthetic, psychological and sociologically interpreted attributes which were operative in the selection of Ghanaian wax print textiles. The field research experience suggested that it was feasible to test American based generalizations cross-culturally when care was taken to formulate hypotheses general enough to avoid cultural specificity to American society.
ADOPTION OF MODIFIED TRADITIONAL WESTERN DRESS OF GHANIAN UNIVERSITY WOMEN AS A REFLECTION OF THEIR CHANGED SOCIAL VALUES

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The purpose of the study was to determine to what degree adherence to traditional dress and adoption of western dress by Ghanaian university students differs from that of their mothers. If there is a difference in the mode of dress, is this difference reflected in changing marriage and family values between the two generations?

Dress of Ghanaian women were classified as traditional, modified traditional, combined traditional with western, and western dress. Data were gathered by questionnaire Fall 1975, from 177 female students at the University of Ghana, Legon, and at Specialist Training College, Winneba. To study later the variation in dress, a picture was taken of each respondent and of students leaving the dormitory for morning classes, on Saturday morning, and on Sunday mornings on their way to church.

The most popular dress for class and social occasions, except for memorial and funeral services, was the simply styled dress worn four or five inches above the knee. The modified traditional dress was worn sometimes for class and for other social occasions but frequently for funeral services. Their mothers preferred the traditional dress for all occasions. There was a significant difference between the preference for traditional and western dress for social occasions between mothers and daughters.

The daughters were significantly more accepting of western marriage and family values than their mothers including nuclear family structure. The thesis of the research, mode of dress documents the impact of cultural contact and reveals attitudes toward social changes, was supported. The traditional marriage and family values held by mothers had positive association to their wearing of traditional Ghanaian dress. The daughters' more western attitudes toward women's role, marriage and family values were significantly associated only with their use of modified traditional dress. The favored dress for class was fashionable and influenced by peer groups. As the modified traditional dress has aspects of both the traditional and western styles,
it can be thought of as easing the tensions as these students mix traditional with modern practices of the Ghanaian society.
CLOTHING INTERESTS AND GENERAL VALUES
OF U. S. AND ASIAN STUDENTS

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Research data from eleven different cultural studies were analyzed to determine differences and similarities in clothing interests and/or general values of two cultures: U.S. and Asian. Six general values were measured by Allport, Vernon, and Lindzey's Study of Values instrument. Five clothing interests were measured by Creekmore's "Importance of Clothing" instrument. The subjects were U.S. and Asian college females. The subjects' responses resulted in their ranking in order of importance each general value and clothing interest. Comparisons were made of rank-order results from the studies. Friedman's two-way analysis of variance showed that significant differences in the two cultural groups did occur in their ranking of general values and clothing interests at the .05 and .01 levels respectively. The most interesting finding was in regard to aesthetics. In both general values and clothing interest, the aesthetic variable was ranked high, 1.6 (1-6 scale) and 2.0 (1-5 scale) respectively. This finding shows that aesthetics, whether in general values or in clothing, were relatively important to subjects from these two diverse cultures.

Further in-depth study of general values and clothing interests in cross-cultural settings is warranted based on the fact that this comparison of a group of existing studies showed both cultural similarities and differences. There would be merit in establishing bench marks for comparisons of change and adoption over time, since many people in various cultures are copying the American style of dress. Westernization of people from very old cultures, such as the Chinese and Japanese, would provide an opportunity to study changing values and clothing. For example, a comparison of Chinese on the mainland from those in Taiwan would delineate any patterns of change in dress and values. These people share a common ancient culture, but, they have markedly different recent past and present situations. Such comparisons of general values and clothing interests could provide further insights into the associations of clothing and culture especially in the area of aesthetics.
There are few written guidelines to follow for the dating of historical costumes. The purpose of this study was to establish some guidelines for women's day dresses between 1850 and 1949 in the Betty D. Eastin Historical Costume Collection at the University of Kentucky.

Information was obtained by library research and a telephone survey of nine museums and universities with costume collections. This information indicated that there are three steps in dating dresses. First, information from the donor of the garment may specify the period of use. Examination of garment design and construction features, reference and primary sources are combined with expertise in the area of historical costume to document the date of the dress. This second step may be followed by sending photographic slides of the garment to certain major museums for verification of the date.

The difficulty of the second step of the documentation process prompted investigation into the development of a check sheet to be used in dating. The check sheet was developed and tested by having students date garments in the collection and comparing their dates with those determined by the curator of the Smithsonian Institution. The check sheet was found to be accurate.

Significant advantages in using the check sheet are that it can reduce the time spent in dating historical dress and that even those with little experience, such as museum volunteers, could date costumes by using the check sheet.
This was an historical study designed to analyze change in women's fashions between 1900 and 1925. French periodicals concerned with haute couture and the theatre were located in libraries in the United States and were the primary sources used for the study. Two criteria were used in selecting the periodicals: (1) publication between 1900 and 1925, and (2) concern with fashion and decorative arts. Harper's Bazaar for 1913 to 1921, the only periodical which was not French, was used because it covered the World War I years and included the designs of Erte and columns by Paul Poiret. Other publications, such as Punch, were also used for the study, as well as publications concerned with decorative and fine art.

Objectives of the study were: (1) to document changes in haute couture designs between 1900 and 1925, and (2) to identify artistic and theatrical influences that may have brought about the changes. Eight hundred and twenty-two slides were taken of fashions and designs from the periodicals, and the mode and trend setting designs were identified for each of the twenty-five years of the study. Two designs from each couture house featured in the periodicals were photographed for each year, spring and fall whenever possible, as well as unusual or trend setting designs and designs of the artist/illustrators. Information regarding each fashion was categorized and recorded on a Unisort card. After each slide was analyzed the information was recorded on a yearly chart; the twenty-five charts were condensed and the information was recorded on a set of master cards.

Analysis of the slides indicated that the Neo-Directoire style that became fashionable in 1909-1912 was seen on women in the Aesthetic movement of the 1870's and 1880's, and the change in silhouette from an "S" to an empire line was an evolutionary process. The research also revealed that the colors seen in the pre-World War I period in haute couture came from the artist/illustrators who designed and illustrated for the elegant fashion periodicals of the period. Talented, well-trained artists, such as Iribe, Bakst, Lepape and Barbier, designed for fashion periodicals and had a major
influence on fashion. From 1915 to approximately 1921 the major fashion influences were the designs of Erte, and his innovations can be seen in designs from most of the couturiers of that period. Between 1922 and 1925 strong influences from outside the couture houses were not evident, perhaps due to the gradual decline of the Art Deco movement and the growth of the anti-art movement.
RESEARCH REPORTS

Group C--Fashion: Perception/Awareness; Sociological Concepts
The research compared photographs and drawings as stimuli for a fashion preference instrument; a secondary purpose was to develop a list of polar adjectives related to fashion preference. Respondents were 84 females in a freshman textiles and clothing course. The two-part instrument included a semantic differential, made up of 19 polar adjectives, and a full forced-choice paired comparison. Stimuli for the research were photographs and drawings of five styles of evening wear advertised in recent fashion magazines. In the paired comparison every photograph was paired with every other photograph, and every drawing with every other drawing. Respondents selected the garment they preferred in each pair. The semantic differential was administered for each of the 10 stimuli to determine the reasons for respondents' preferences for certain stimuli. Both the semantic differential and the paired comparison were scored on a 99-point certainty scale which indicated the direction of the choice and the degree of certainty scale which indicated the direction of the choice and the degree of certainty about that choice. Data were transformed to normal deviates ranging from -2.33 to +2.33; a score of 50 was transformed to zero.

Examination of means for each stimulus on the paired comparison showed that garments were preferred in the same order in both modes. Semantic differential responses were analyzed by correlation and analysis of variance. No differences in responses to the two modes occurred for the stimuli as a group, but some mode differences did occur when certain adjectives described certain garments. Profiles of garment preferences were drawn from the mean scores for responses to each polar adjective for each stimulus. The two garments preferred most, a jumpsuit and a one-shouldered long dress, were described as Flowing, Feminine, and Sexy. The two least preferred garments, a long tailored suit and a black chiffon dress, were described as Mature and Narrow. The overall means for each polar adjective across stimuli indicated that Feminine, Mature, Flowing, Formal, and Sexy described the stimuli as a whole.
The findings indicated that people are able to express their fashion preferences equally well in response to photographs and drawings. Thus pattern companies, fashion magazines, advertisers, and researchers may expect similar responses to stimuli presented in either mode, so long as the illustrations are fairly straightforward. Further research might include comparison of abstract and detailed stimuli; collection of adjectives for the semantic differential from open-ended responses to a large group of stimuli; randomization of modes, stimuli, and polar adjectives in the instrument.
AN ANALYSIS OF THE FASHION PROCESS OF THE
MINI-LENGTH GARMENT AS SHOWN IN
FASHION PUBLICATIONS

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The investigation was a study of the fashion process
of a particular style of garment to determine whether dis­tinct style modifications of a style occur in relationship
to time and whether agricultural diffusion theories are
applicable to clothing investigations.

The mini-length garment was selected from the most
recently fashionable styles of clothing as the vehicle for
analyzing the fashion process. Four fashion publications,
selected specifically to represent the major audience and
age groups and socioeconomic levels in American society,
functioned as the sources of data: Vogue, Mademoiselle,
Seventeen, and Sears, Roebuck and Co. Catalog. All issues
between 1965 and 1975 for each of the publications were
included to secure an accurate representation of the gar­
ment's style over time.

Photographs of the garment were selected from the pub­
lications according to stated selection requirements. Basic­
ally, these requirements included photographs promoting day
time attire on full, erect, non-motion figures. Selection
requirements were necessary so that the style characteristic
(length) of the garment could be measured. Figure height
and hem height were measured to calculate a ratio measure­
ment representing the length of the style over time. Data
were further identified according to editor or advertiser
perspective, fashion publication, and socioeconomic level.

Promotion curves (frequency by time distribution) were
constructed from all measured figures for each of the perspec­
tives, fashion publications, and socioeconomic levels to
determine whether the "acceptance" of the garment approached
a normal curve. Mean ratio measurements, based on a random
sample of all measured figures, were calculated to test the
statistical hypotheses. Promotion curves were visually
analyzed to determine their normality and to identify periods
where style modifications were believed to exist. Statis­
tical analyses were carried out within an ANOVA framework
with a significance level of .05. All frequency distribu-
tions were found to deviate from a unimodal, bell-shaped curve, thus, suggesting that agricultural diffusion theories may need to be modified for application to clothing investigations.

Five style modification periods were identified for the garment. When the data were generally analyzed, four modifications in length were detected. However, few significant variations in length were detected when the data were analyzed for perspectives, publications, and socioeconomic levels. Distinct modifications in the style of the mini-length garment occurred during its period of fashionability, however, additional investigations are needed to determine the extent to which style modifications occur for other fashionable articles of dress before general statements can be made.
THE STRUCTURE OF APPEARANCE

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The objective of the study was to analyze the structure of appearance according to a linguistic approach for purposes of identifying: (1) the various units involved and (2) the rules of sequence and composition which govern their operation.

Models pertaining to language and culture which were based on a linguistic approach were examined and analyzed for purposes of establishing a basic framework for studying the structure of appearance. Key concepts such as dress, clothing, apparel, adornment, the body, facial expressions, gestures and other types of nonverbal communication related to the body were used to identify resource material.

The study resulted in: (1) the construction of a taxonomy depicting units involved in the structure of appearance with special emphasis on dress and the body as major components; and (2) an analysis of the structure of messages based on units of appearance in relation to their use as language forms. The taxonomy is based on the idea that appearance is the result of an interrelated combination of dress, a man-made substance, and the body, a natural substance. Included in the taxonomy is an analysis of the elements from which all units of dress and the body are derived respectively; yet interrelate with one another.

The conclusion of the study is that the phenomenon of appearance lends itself to being studied through a structural approach. As units of appearance are identified, they can be described and analyzed according to their identifiable characteristics. Once described and analyzed they can be classified according to their relative position in the overt expression of a culture. The construction of a classificatory system not only provides a vehicle for examining the characteristics of appearance in a single culture but serves as a framework for studying appearance in a cross-cultural context. Moreover, a classificatory system provides a basis for examining changes in appearance which have occurred over various periods of time.

The results of the study have implications for: (1) classroom use in studying the concept of appearance as
a phenomenon which is more encompassing than the concepts of clothing or dress; (2) the unification of knowledge pertaining to various aspects of dress and the body; and (3) the development of research projects centering around the linguistic approach.
CLOTHING PREFERENCES OF MALE ATHLETES IN RELATION TO PEER PERCEPTION

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Purpose: The research was part of a larger study which sought to determine clothing preferences of male athletes in relation to self-concept, athletic ability, race, socio-economic status, and peer perception. The theoretical perspective used was symbolic interaction theory and perception theory. The purpose of the research reported here was to determine if white male and female students perceived black and white athletes as wearing clothing different from each other, and to determine if a difference existed between black and white athletes' selection of clothing and the way they were perceived as dressing by other students.

Procedure: A pictorial instrument consisting of 45 slides divided into three categories by low-, moderate-, and high-attention-getting clothing items was developed for the Clothing Preference Measure and the Clothing Perception Measure. The subjects were: (a) 116 college male athletes (74 whites and 42 blacks) who stated their clothing preferences, (b) 140 white male and female college students who selected the clothing they thought the black college athlete would prefer, and (c) 103 white male and female college students who selected the clothing they thought the white college athlete would prefer. The statistical procedure used was analysis of variance.

Results: White male and female students perceived black athletes as wearing higher-attention-getting clothing than white athletes. There was a difference between black actual and perceived clothing preference scores, but no difference between white actual and perceived clothing preference scores. The black athletes were perceived as choosing clothing the same as they chose for themselves. The blacks chose more-attention-getting clothing than did whites, but not at a high level as students perceived their choosing.

Implications: These white students hold preconceived notions or stereotypes regarding black athletes' clothing preferences, but not white athletes' clothing preferences. Because clothing can evoke certain ideas about individuals, further research is needed concerning the effect of clothing preferences on person perception.
FREEDOM AND CONFORMITY IN DRESS: 
ONE DIMENSION OR TWO?

Elizabeth D. Lowe, University of Illinois 
Urbana, Illinois

Freedom in dress has been defined as that state of mind in which people perceive dress choices, feel capable of making decisions, and enjoy the results of those choices (Lowe and Anspach, 1973). Unlike conformity in dress which can be measured by direct observation (Eicher and Kelley, 1972), there is no known way to determine how much freedom in dress people feel simply by observing how they dress.

The research sought to develop an objective method for measuring freedom in dress and to examine the relationship between conformity in dress (Creekmore, 1966) and freedom in dress.

One hundred and twelve undergraduate volunteers completed a self-administered questionnaire. A subjective self-rating of each subject's feeling of freedom in dress was regressed against his or her responses to questions dealing with ability to make satisfying clothing decisions, satisfaction with presently owned clothing, perceived socioeconomic restrictions to freedom in dress, and clothing attitudes. Of the 14 factors entering into this regression equation at the .01 level of significance, 9 were retained. Those eliminated correlated too closely with the other 9 factors. The final regression equation made use of 3 questions dealing with satisfaction, 2 with choice-making, 2 with restrictions, and 2 with attitudes.

The following hypotheses were tested: I. A feeling of freedom in dress will be positively correlated with satisfaction with presently owned clothing. Seven out of 10 questions dealing with satisfaction were significantly (p=.01) correlated with freedom. II. A feeling of freedom in dress will be positively correlated with satisfaction with past clothing choices. This was confirmed. III. A feeling of freedom in dress will be negatively correlated with various socioeconomic restrictions upon clothing choices. Three of the 11 questions dealing with restrictions were significantly (p=.01) correlated with freedom. IV. Freedom in dress will have an orthogonal relationship to conformity in dress. When freedom was regressed against the 11 questions composing
Creekmore’s conformity scale, none of the relations was significant at the .01 level. Furthermore, while the relationship between freedom and conformity was not perfectly orthogonal in this study, it was very close. Hence, it seems reasonable to assume that freedom and conformity are two separate dimensions of dress.

The research sought to develop an objective method for measuring freedom in dress. A 9-question freedom scale similar to Creekmore's conformity scale was devised. Research is needed to refine and expand this scale still further and to test its general effectiveness using subjects of different ages, socioeconomic status and occupations. In addition, it would be interesting to investigate some of the questions arising from the results of this study, i.e., why is satisfaction more important than restrictions in determining one's freedom in dress?
RELATIONSHIPS BETWEEN CLOTHING INTEREST AND DEPRESSION

Jackie Worrell, and Lois Gurel
Virginia Polytechnic Institute and State University

The mental illness of depression is a common affliction and one of the most common of psychological ills. Many persons afflicted with this disorder are found in the general population. The researchers saw a need for a greater awareness of the depressive disorder by society, thus a study was developed to bring the disorder into sharper focus. The purpose of the research was to determine (1) the relationship between clothing interest and level of depression, and (2) whether sex was a factor in this relationship.

Levels of depression were measured by the Zung Self-Rating Depression Scale and Interest in clothing was measured by combination of Factor Five (Interest in Clothing as Heightened Awareness of Clothes) and Factor Six (Interest in Clothing as Enhancement of Security). The interest in clothing instruments were developed by Gurel (1974) using factor analysis on Creekmore's "Importance of Clothing" questionnaire.

The sample consisted of 101 female and 121 male college students living on campus. Twenty-six percent of the females and twenty percent of the males were identified as depressed.

Pearson correlation indicated that clothing interest was positively related to level of depression at .05 level of significance. When calculated separately, Factor Six was significantly related to depression at .05 level but Factor Five was not. Sex differences did not appear to alter the above relationships.

Since the correlation between clothing interest and levels of depression was significant in several cases, and as a trend was found identifying a specific relationship, the hypothesis that no relationship existed was rejected. The alternative hypothesis was accepted although the direction of the relationship between clothing interest and levels of depression was the opposite of what was anticipated. It was expected that a negative relationship would exist, with the degree of clothing interest decreasing with the increasing levels of depression. The relationship found in this study was a positive one, with a trend for the clothing interest scores to rise with the increasing levels of depression.
THE SOCIAL MEANING OF CLOTHING

Kathleen H. Marra, Iowa State University
Ames, Iowa

The purpose of the study was to examine the meaning of clothing in a sociological context and to determine the extent to which clothing has been used in the social sciences. It was hoped that this information would lead to the greater use of clothing as a first order variable in social science research. A further purpose was to present a framework for curriculum development, for research, and for analytical interpretations of clothing in relation to human social behavior.

The procedure was to integrate the findings from a mass of published research on clothing and fashion in several distinct disciplines, namely, sociology, social psychology, psychology, and clothing and textiles. The initial step was to clarify working definitions for social meaning and for clothing. Subsequently, the three levels of sociological analysis--social organization, culture, and personality--were selected for categorizing representative clothing literature. Social stratification, social change, and fashion were also included in the analytical scheme. Each of these was in turn divided into a series of operational concepts. For example, social organization was identified with the concepts of roles, ranking, norms, sanctions.

Within the field of sociology, it was found that clothing was not recognized as having significance, and sociologists have made limited use of clothing variables in research. Nevertheless, sociologists have made some significant contributions to the understanding of fashion theory and of personal appearance. Social psychologists, on the other hand, have made more extensive use of clothing in their research, particularly during the last decade, although in rather narrow areas. An obvious omission has been in the rapidly growing areas of non-verbal communication and physical attractiveness. As might be expected, specialists in textiles and clothing have contributed more to the study of the social aspects of clothing, but these studies were often lacking in focus relative to sociological concepts.

This research revealed that clothing can be an important variable in sociological and social psychological studies. Accordingly, it is recommended that departments of textiles
and clothing take the lead in melding these three discip-
lines as a means of further enriching their own field, while
providing valuable directions for important research in the
others.
The objective of the study was to learn more about sex-role discrimination of five-year-old children by using adult clothing designs as the stimulus to determine categorization of clothing as masculine, feminine, or unisex. Because the family is believed to be the most important socializing agent for the young child, a second objective was to investigate parental attitudes toward gender roles, parents' sex-role conceptions as expressed by mode of dress and classification of clothing, and family demographic characteristics.

In this survey based on a cluster sampling plan, subjects were 82 boys, 71 girls, and their parents. The Clothing Gender Role Measure was administered to all subjects to determine classification of 16 black and white line drawings of unisex apparel as appropriate for a male, female, or both. All parents completed the Clothing Adoption Measure which revealed mode of dress—classic, casual, contemporary, or unisex—worn for seven activities by the parents and child; the Démpe-Wolff Feminism Scale which indicated attitudes toward adult gender roles; and a questionnaire on family characteristics.

Pearson correlation coefficients computed for scores on the various measures revealed no significant associations between the child's classification of adult apparel and the parents' classification of clothing, parents' or child's mode of dress, parental attitudes toward roles, or family characteristics. The mother's and father's classification of clothing was significantly associated and was also related to the self and the spouse's attitudes towards roles, and education. Agreement with an androgynous concept of roles was related to the parents' classification of the clothing as unisex.

The mother's mode of dress was related to: (a) her age, attitudes toward roles, classification of clothing, and employment status; (b) father's type of dress, his classification of clothing, age, and attitudes toward roles;
(c) child's type of dress; and (d) family. The father's mode of dress was associated with corresponding variables except that family income was significantly related but family size, his employment status, and the mother's classification of clothing were not related. Parents' approval of role assignment on the basis of sex corresponded with wearing classic and casual fashions, and acceptance of androgynous role concepts correlated with adopting contemporary and unisex attire. Parental attitudes toward roles were also related to their education and employment and to the child's type dress.

The results of the study suggested that differentiation rather than similarity of sex-appropriate clothing is still being accepted by many adults and being at least transmitted to children. The ambiguity expressed by adult fashions and parental mode of dress evidently has little influence on preschool children's perception of clothing.
CLOTHING SYMBOLISM: THE CHANGING ROLE OF NURSES AS MANIFESTED IN REGISTERED NURSES' USE OF AND ATTITUDES TOWARD TRADITIONAL ROLE SYMBOLS

Helen K. Lafferty, and Lois E. Dickey
The Ohio State University, Columbus, Ohio

The purpose in the research was to investigate registered nurses' use of and attitudes toward selected traditional role symbols, and to determine whether their use of and attitudes toward the symbols were indicative of attitudes toward selected dimensions of the nurse role. Clothing symbolism and professionalization as components of role conception formed the conceptual framework of the study.

Data were obtained by questionnaire from 275 registered nurses randomly selected from five Ohio and five Massachusetts general hospitals. The nurses were employed at the staff level on medical-surgical units. The questionnaire consisted of (1) questions regarding the frequency with which the nurses wore their caps and reasons for such behavior, (2) questions regarding nurses' perceptions of hospital dress policy, (3) an attitude scale (RS Scale) developed by the researcher designed to measure nurses' attitudes toward traditional role symbols (cap, school pin, uniform), (4) two scales developed by Pankratz and Pankratz (1974) designed to measure nurses' attitudes toward nurse autonomy (the extent to which nurses feel comfortable in taking responsibility and initiative in the hospital) and rejection of traditional role limitations (nurses's willingness to openly disagree with the physician and to become highly involved in the personal matters of patients) (NA Scale, RTRL Scale), and (5) questions regarding personal, educational, and employment history.

A Kuder-Richardson test for reliability indicated that the overall test reliability for the RS Scale was .95; for the NA Scale, .82; and for the RTRL Scale Scale, .78.

Data were subjected to chi square analysis, correlation analysis, t-tests, analysis of variance and analysis of covariance. No significant differences (p .05) were found between the two samples of nurses, Ohio and Massachusetts, therefore the total sample was used to test the hypotheses. The hypothesis that there would be an association between frequency of cap-wearing and attitudes toward traditional
role symbols was accepted (Kendall's rank order correlation coefficient = .50, p < .001). The nurses who wore their caps all of the time or 75 percent of the time had a more favorable attitude toward traditional role symbols than did nurses who never wore their caps. The hypothesis that nurses who expressed favorable attitudes toward role symbols would express unfavorable attitudes toward nurse autonomy and rejection of traditional role limitations, and that nurses who expressed unfavorable attitudes toward role symbols would express favorable attitudes toward nurse autonomy and rejection of traditional role limitations was accepted (Pearson r = .33, p < .001). The analysis of covariance of the RS Scale indicated that type of professional socialization and variables related to the setting in which the nurse role is enacted are factors related to nurses' attitudes toward traditional role symbols.
CLOTHING VALUES FOR PRE-RELEASE PRISONERS

Shirley Friend, Southern Illinois University
Carbondale, Illinois

Southern Illinois University is located in close proximity to three penal institutions and the Glass House, a work release center. This location makes research with prisoners feasible and led to a study in consumer education for prison residents, pre-release residents and parolees, which was funded by HEW and directed by Thomas M. Brooks. Purposes of the consumer education project were to develop techniques, approaches and instructional materials for teaching consumer education to prison clientele which would help prepare these persons for re-entry into the mainstream of society. The diversity of intellectual skills, motivation and emotional stability of the population was of primary consideration in the project.

A task force comprised of prison officials, prison residents, pre-release residents, spouses of residents, parolees, community resource persons and project personnel was formed to plan the program and to identify the delivery systems believed to be most pertinent to the target population. Out of these task force sessions and conferences with the warden at the Vienna Correctional Center (the participating institution) came the expressed need for course content in selection of clothing which would be appropriate for a variety of work situations, care of clothing, and the value of clothing in forming initial impressions. The clothing portion of the project consisted of writing a newspaper to be used for text material, conducting an informal discussion class and presenting an educational fashion show.

Instructional objectives were written, audio-visual materials previewed, and the lesson plan developed. The lesson had to be prepared completely enough that someone without a clothing and textile background could conduct the class. Filmstrips by Butterick were used to introduce topics for discussion. Booklets on clothing care were used as handouts. A Weekly Reader-type newspaper, written by project personnel was the only other written material used for instruction. The show was planned to relay fashion news, demonstrate wardrobe planning, illustrate choices in career clothing, teach clothing care, impart fiber and fabric news, emphasize appropriate dress for a variety of occasions, stress impact of appearance in first impression situations,
and illustrate expression of self in clothing design or choice.

A pre-test and post-test were used to determine the effectiveness of the entire project. Unfortunately, the number of questions on clothing were too few to provide an indication of the success or failure of that segment of the total program. Another measure of accomplishment has been the interest generated among the target population for additional information and their requests for additional fashion shows.
RESEARCH REPORTS

Group D--Special Interest: Construction/Fit; Fashion Marketing/Production
CLOTHING ATTITUDES OF PHYSICALLY HANDICAPPED STUDENTS

Betty L. Feather, University of Missouri Columbia, Missouri

The objectives of the research were to ascertain the extent (1) university students with physical handicaps have clothing attitudes that differ from those of able-bodied university students; (2) a relationship exists between self-concept and clothing; (3) there was a difference in satisfaction with clothing available for purchase by physical ability.

The ex-post-facto design was utilized. Instrumentation included the Tennessee Self-Concept Scale (TSCS), a Personal Data Form, and a Clothing Attitude Scale. Appearance, fashion, management, comfort, and durability were the clothing attitude variables. Data were collected from 35 handicapped and 76 able-bodied university students enrolled at the University of Missouri-Columbia. Handicapped students were defined as those who had orthopedic disabilities and were confined to wheelchairs. Multivariate analysis of variance, analysis of variances and correlation were statistical tests for analysis of data.

The findings of this research include: there were significant differences in clothing attitudes toward fashion, management, comfort, and durability of handicapped and able-bodied students. The two groups did not differ significantly in their attitudes toward the clothing variable, appearance. There was a significant difference between male and female students' attitudes toward all clothing variables measured. Able-bodied students had consistently greater clothing attitude variable scores than the physically handicapped students. The researcher did not find a significant difference in self-concept scores. There was no significant difference in satisfaction of clothing available for purchase by sex nor physical ability.

Based on the findings the following conclusions were drawn: females expressed greater interest in clothing than males; when individuals were categorized by physical ability, the pattern for greater clothing interest was expressed by females regardless of their physical ability. Of the clothing attitude variables tested, there was less difference for the appearance variable. Clothing appearance was important to individuals regardless of their physical ability. Self-
concept was not reflected by one’s attitude toward clothing. Physically handicapped students did not express satisfaction with clothing available for purchase that differed significantly from the able-bodied students.
THE IMPACT OF APPEARANCE THERAPY ON THE SELF-CONCEPT OF INSTITUTIONALIZED DELINQUENT ADOLESCENT GIRLS

Rosalie J. Biven, Louisiana State University
Baton Rouge, Louisiana

The purpose of the study was to develop a personal appearance therapy program and to evaluate the impact of the program on the appearance and self-concept of institutionalized delinquent adolescent girls.

The subjects were delinquent adolescent girls committed to the Louisiana Training Institute in Pineville, Louisiana. There were seven subjects in the experimental group and six in the control group. During the eight-week summer session the appearance therapy program was presented to the experimental group by the home economics teacher with the help of volunteers.

Pre- and posttest measures for appearance were based on the mean of five judges' ratings on the Personal Appearance Rating Scale, which was developed specifically for this study. Changes in self-concept and selected components of the self-concept were determined by pre- and posttest scores on the Tennessee Self-Concept Scale. Significant post-treatment differences at the .05 level between the control group and the experimental group were determined using analysis of covariance with the pretest appearance ratings and pretest scores on the Tennessee Self-Concept Scale as the covariants.

Statistical tests of the null hypotheses formulated for the study revealed no significant difference between the groups on appearance ratings or self-concept scores. These results seem to indicate that the appearance therapy program had little positive impact on the appearance and self-concept of program participants.

However, evidence from case studies of the seven subjects in the experimental group indicated that the appearance therapy program may have been related to the improvements in appearance and self-concept of four white members of the experiment. No improvement in appearance of self-concept was noted for two black subjects who had experienced the painful rejection of both mother and "substitute" mother and for a white subject who seemed emotionally disturbed. Implied is the suggestion for further research using a larger, randomly drawn sample to
facilitate comparisons of the impact of the appearance therapy program on appearance and self-concept as related to ethnicity, feelings of parental acceptance, and emotional stability of subjects.
The comfort and appearance of women's slacks made from commercial patterns which vary in grainline position

LaVera Roemhildt, Wayne State College
Wayne, Nebraska
and
Anne Parkhurst, University of Nebraska
Lincoln, Nebraska

Commercial patterns appear to be representative of various methods of drafting patterns. Some place the grain and crease in a synonymous position, whereas, others do not follow this procedure.

The main objective of the study was to examine the basic slacks pattern of four commercial pattern companies to determine any differences that may exist in grainline relative to comfort, appearance and overall satisfaction. A well-designed garment is comfortable and beautiful whether the wearer is standing, sitting or in motion. Therefore, body position was also examined with respect to comfort and appearance.

Six subjects were selected from home economics students enrolled at Wayne State College during the 1977 spring semester. These volunteers were selected on the basis of similar body measurements as specified by a misses size 10 pattern.

Four garments were constructed from on-grain gingham and coded according to the grainlines. Appearance and comfort for each grainline and body position were evaluated by the subjects using a rating scale developed for that purpose. Subjects rank-ordered their overall satisfaction (appearance and comfort) with the four garments as a check on individual ratings.

A nested or split-plot design with body positions as subplots nested within the grainlines were used. Students provided a necessary source of replication. The one-way analysis of variance and Duncan's Multiple Comparison Test were used to determine significant differences between grainline types at the .05 percent level of probability.

The results of the study indicated that grainline was a significant factor in appearance with the highest rating going to the garment in which the grainline was synonymous.
with the crease in the front and veered out toward the seam in the back. In the ratings of comfort, there was no difference between the grainlines but the sitting position was significantly lower in comfort rating than the other body positions examined. The overall rankings combining comfort and appearance indicated that garments in which the grainline is synonymous with the crease in front and veers either in or out in the back were preferred. It is apparent that the grainline influences the fit of slacks as perceived by college students.

The results of the study may be helpful to the designer and clothing instructor as well as the consumer in making an appropriate pattern selection. Therefore, further research is recommended which considers the effect of fabric type and weight; the influence of size and figure type and the evaluations of clothing authorities.
THE APPAREL MARKETS IN CHICAGO AND DALLAS WITH
EMPHASIS ON THEIR DEVELOPMENT

Charlene G. Callison, Western Illinois University
Macomb, Illinois

The purpose of the study was to investigate the development of the ready-to-wear industry, the Chicago Merchandise Mart, and the Dallas Apparel Mart and to ascertain factors which influence patronage of manufacturers and buyers in these two apparel marts.

Questionnaires were administered to manufacturers, buyers, and directors. Information was elicited that pertained to descriptive profiles, market utilization, and level of importance of services, conveniences, and accommodations provided by each regional apparel mart. Directors furnished historical and projective information relative to the two marts through personal interviews.

The sample consisted of 58 manufacturers and 128 midwest misses' apparel buyers who utilized the Chicago Merchandise Mart and 96 misses' apparel buyers and 126 manufacturers from the southwest who utilized the Dallas Apparel Mart. Two directors from the Chicago Merchandise Mart, and six executives from the Dallas Apparel Mart also participated. Descriptive profile data of the manufacturers and buyers were subjected to chi-square analyses.

Based on the results of the study the following conclusions were drawn:

1. Chicago and Dallas manufacturers are concerned with: number and type of buyers utilizing the marts, the design of the marts, the services provided by the marts, and the accommodations available in the marts.

2. Chicago and Dallas buyers are concerned with: the variety and type of mart exhibitors, the merchandise exhibited in the marts, the design of the marts, services provided by the marts, and the accommodations available in the marts.

Future study is recommended in the following related areas:

1. Similar investigations in the areas of men's and boy's wear or children's wear would be beneficial to
manufacturers as well as regional apparel markets.

2. An investigation of haute couture fashions in both the Chicago and Dallas apparel marts.

3. A similar study concerning the new Apparel Center/Style Exhibitors Center in Chicago would be beneficial to the fashion world.

4. An expansion of the present study to include other regional apparel markets in the United States.
The purpose of the study was to clarify objectives for an undergraduate retailing internship by describing and comparing the attitudes of students before beginning the experience and near the end of the internship. The objectives represented learnings in the broad areas of (1) merchandising, (2) sales promotion, (3) finance and control, (4) operations, (5) personnel, (6) managerial leadership, and (7) career choice making. One group posttest was used for analysis.

Data were obtained by questionnaires completed by 61 students enrolled in Kansas State University's 1975 internship. They rated, on a scale of zero to four, 21 behavioral objectives by the close of the internship. The questionnaire was administered during on-campus pre-internship orientation and near the close of the internship, approximately seven weeks later, at small group seminars held in the Kansas City area, where the students interned.

The objectives to "gain a realistic view of retailing as a possible career choice through actual work experience," to "apply selling techniques appropriate to the merchandise, the store, and its customers," and to "develop through personal experience and interaction an understanding of the characteristics, needs, and want of the customers the particular store serves and how the store strives to satisfy them," received the highest mean scores of the 21 objectives when rated before the internship. Near the close of the internship, students gave the objectives to "apply selling techniques appropriate to the merchandise, the store, and its customers," to gain a realistic view of retailing as a possible career choice through actual work experience," and to "become aware of the importance of human relations as they apply to customers," the highest mean scores. Using analysis of variance, no significant differences were obtained for 17 of the objectives. Significant differences at the .05 level were obtained for the objectives to "explain the flow of merchandise from the store's unloading dock to the selling floor and into the customer's home," and to "have an in-depth
knowledge of the scope of responsibilities and expectations carried by the management trainee in the organization." Significant differences were obtained at the .001 level for the objectives to "develop an awareness of the role of the Christmas season in a retailer's year," and to "become aware of the importance of human relations as they apply to co-workers." A null hypothesis that there is no significant difference in attitudes toward the selected behavioral objectives before and near the close of the internship could not be rejected for 17 out of 21 questions. It was rejected for four. Students tended to feel that achievement of the behavioral objectives was more important to them when near the close of the experience than it was before they started.
VISUALLY HANDICAPPED MAINSTREAMED INTO CLOTHING CONSTRUCTION CLASSES

Barbara Schreier, and Jessie Warden
The Florida State University, Tallahassee, Florida

The study was designed to encourage the teachers of visually handicapped students to use alternative teaching materials and procedures which deal with problems of perception as they relate to clothing construction skills. The educational materials were organized into nine individualized instructional units which included information required to construct a skirt and a blouse. The modules contained teacher and student performance objectives, criterion for student evaluation, and a discussion of the concepts under study.

Three secondary school instructors agreed to teach the modules to mainstreamed visually handicapped students utilizing the procedures outlined in the teacher's manual. The instructional materials were also presented to ten educators who had previous experience in teaching visually impaired students. Their participation involved evaluating the effectiveness of the instrument and assessing the strengths and weaknesses of materials on the basis of their experience.

The completed instructional modules reflect the recommendations of the classroom teachers, special educators and the students who participated in the study in addition to the observations of the researcher. This formative evaluation data provided specific feedback on the comprehensiveness of the teaching materials as a total unit and the effectiveness of each individual module.

Modifications of the lesson plans included: (1) the addition of in-depth teacher's instructions, (2) alternative instructional aids that proved successful for other educators, and (3) a reorganization of the materials to provide greater clarity.

The recommendations include a discussion of appropriate teaching methodologies, adaptations of regular sewing aids and equipment to meet the special needs of the visually handicapped, and the arrangement of classroom environmental conditions which will enable mainstreamed students to participate in regular home economics activities.
GARMENT ENGINEERING: A THEORETICAL APPROACH

Helen I. Douty, Auburn University
Auburn, Alabama

A holistic theory views a garment as a complex structure made in the medium of fabric—a limp, flexible material—with the expectation that it will be flexible to allow for freedom of motion while being stable and durable. The achievement of a specific desired model is dependent on mastery of the interactions of the body, materials, pieces, mechanical factors, and assembly processes. The final garment will be judged by aesthetic and affect standards as well as by functional ones for a garment, by itself, is a nothing. To be successful, the garment must enhance the person.

Structural factors involved in building garments and the principles which guide decision-making are analogous to the engineering principles that guide the building of stable and permanent structures. Factors include body size and contour, gravity forces, supports, materials, fitting strategies, assembly processes and sequence. They all interact in building garments, and the interactions may, at times, be more important than individual factors.

Gravity force is delivered along the yarns and thus affects fabric geometry which is also affected by fiber, yarn, and weave characteristics. Precise support at shoulders and neck is essential for balance. Perfect balance at two support levels aids in assuring silhouette symmetry—if there has been correction for uneven body contours. Provision for changing body size and contour caused by motion can be achieved by built-in ease, stretch fabric, or by the flexible fabric geometry of bias grain. Shaping to body contours can be achieved by darts or seams for which the angles can be precisely calculated, by stretch fabrics, or just wrapping fabric around the body. Lines can be determined for aesthetic reasons while accounting for all other factors and decisions. Signs of ill fit must be eliminated through analysis and problem solving.

These concepts and understandings have been derived through continuous inquiry and research over many years while testing of hypotheses was done in individual studies. Although concepts may combine the old with the new, their organization into a comprehensive theory of garment structures can contribute to a new educational approach to clothing
education and to hypotheses for further testing.

In teaching of clothing construction or just understanding of apparel, it is most important to avoid being overly simplistic. "How-to" teaching cannot be justified on the college or university level. Students must be made aware of the mechanical factors that interact to determine the outcome of their efforts to shape flat fabric into enhancing garments. Only with knowledge and control can mastery be achieved and trial-and-error problem solving be eliminated. Blind, slavish reliance on commercial patterns and their guide sheets must be replaced by creative interpretive use of patterns as time-saving but not restrictive models.
MINUTES EASTERN REGION BUSINESS MEETING

October 14, 1977

1. **Call to order** by Lois Gurel at 8:35 a.m.


3. **Treasurer's** report accepted (see attached).

4. **Officers** were introduced: Lois Gurel, Chairperson
   Jessie Warden, Chairperson-elect
   Nancy Saltford, Secretary
   Carol Avery, Treasurer

   Announcement was made that Diane Walker, formerly chairperson-elect, had resigned.

5. **Candidates for Council**—selected by nominating committee
   (Mary Ann Gaydos, chairman, Nora MacDonald, Jane Emanuel) to be voted upon by mailed ballot were announced:

   Phyllis Tortora Queens College
   Audrey Jarrelle University of Connecticut
   Jane Harvey University of Georgia
   Ann Messer Plattsburgh
   Joann Boles Virginia Polytechnic Institute

   Additional nomination from floor:

   Barbara Stark Howard

   Motion to close nominations made by Mary Ann Zentner.

6. **Newsletter**

   Joann Boles reported that $446.57 had been spent of the $500.00 budget. Discussion concerning National Newsletter.
   --National Council favors and is willing to budget $1,000.
   --Some reasons noted for National Newsletter:
   a) shows trends in research
   b) way to advise students re schools
   c) information for possible faculty moves
   d) quick means for news
   e) provide information re funding
f) industry contact  
g) see broad view of field  
h) Eastern region had good letter; national should be better  

Motion to support National Newsletter made by Elizabeth Rhodes; second by Jessie Warden.  

In the event that all regions do not agree to National Newsletter, Eastern Region will continue to support regional letter with $500 budget.  

Joann Boles will ask for assistance from all regions in gathering information for letter.  

7. By-Laws--Lois Gurel reported that National By-Laws and Handbook are revised and available; regional By-Laws revision still in process.  

8. ASTM liaison--regional chairpersons are to appoint member for staggered terms: Eastern 3 years  
   Central 2 years  
   Western 1 year  

Mary Ann Zentner was designated eastern liaison.  

9. Recruitment leaflet--Lois Gurel announced that this flyer is available.  

10. Executive Secretary is to be hired for ACPTC. Position description is ready; members were urged to suggest possible candidates. Continuing relationships with AHEA will be explored.  

11. Proposal re "New Perspectives on the History of Western Dress" was discussed. Contact people in each state are needed. Names should be given to Lois Gurel.  

12. 1978 Regional Meeting--to be held in Washington, D.C., Capitol Hilton, 16th and K.  

13. Financial Status of organization was discussed. Barbara Nordquist raised a question regarding plans for use of extra funds now in treasury. Outcome of discussion: Since we are still a fairly new organization, some buildup of funds is a good policy. Organization can determine special projects at a later date.  

14. Adjournment at 9:25 a.m.
Treasurer's Report:

Receipts

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<tbody>
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<td>Telephone (Diane Walker)</td>
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<td>Newsletter (Joann Boles)</td>
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Balance on Hand October 7, 1977

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Nancy C. Saltford
Secretary
MINUTES CENTRAL REGION BUSINESS MEETING

October 14, 1977

Mary Don Peterson, incoming president presided at the meeting which began at 8:35 a.m. in the Embassy Garden Room of the Dallas Hilton. The minutes of the 1976 business meeting, which were distributed earlier, were approved.

The treasurer's report was presented by Joan Laughlin. The balance on hand (October 14, 1977) was $10,337.44. The report is on file.

The Nominating Committee Report was given by Martha Jenkins, chairman, who recognized Almeria Lindsay (U. of Central Arkansas) and Katherine Watson (Bradley University) for serving on the committee. The following retiring members of the Region Council were recognized:
- Dr. Marcia Metcalf (National Executive Board and immediate past president)
- Dr. Artis Rewerts (past treasurer and Planning Council)
- Dr. Ellen Flottman
- Dr. Imogene Ford (Advisory Council)
- Dr. Grovalyn Sisler

Also recognized was Dr. Norma Walker who has moved to the Eastern Region after serving one year as National Executive Board Representative. Ballots for the election of new board members were mailed April 3, 1977 to the 331 members of ACPTC-Central Region and 109 were returned and tabulated. The following were elected:
- Planning Council: Dr. Hilda Buckley (U. of Ill.-Urbana) (3 yr. term) Mrs. Joann Lefler (U. of Dayton)
- Advisory Council: Dr. Karen Evans (U. of Texas-Austin) (1 yr. term) Dr. Robert Hillestad (U. of Neb.-Lincoln) Mrs. Dee Wellan (Louisiana State U.)

National Executive Board: Dr. Audrey Newton (Univ. of Nebraska-Lincoln)

Dr. Patricia Sailor (Louisiana State U.) was first alternate for National Executive Board and will serve two years in the position vacated by Norma Walker. Dr. Bethel Caster will serve as alternate for 1977-78. A total of 19 interest forms from potential candidates for the 1978 election were received.

Lillian Matthews, National Executive Board Representative, reported the National By-Laws and Handbook completed and that Central Region will need to make revisions to be
in line with national. Joan Laughlin has been working on our relationship with AHEA and investigating other alternatives. Also, the fiscal year has been changed to start Nov. 1 and end Oct. 31, with officers serving according to the fiscal year.

Bethel Caster, Membership Committee Chairman, indicated that the new brochures were being used and that letter had been sent to state editors of newsletters (affiliates of AHEA) encouraging membership in ACPTC.

The items of new business were as follows:

1. Peggy Conte, Purdue Univ. will be the Central Region Representative on the new national ACPTC Newsletter. Her preliminary report relative to a Central Region Newsletter is on file.

2. A proposal, New Perspectives on the History of Western Dress, prepared by Sol Schur of Good Housekeeping Institute and funded for $72,000 by the National Endowment for Humanities, was discussed. The proposal includes the development of slides and other teaching materials and provides for a repository school and disseminator in each of the 19 states in the Central Region. Anna Creekmore presented a questionnaire to determine interest and Frances Duffield will be asking for help in compiling bibliography and information on collections of costumes and textiles. Dr. Audrey Newton will receive names and states of interested persons. An ad hoc committee will make final decisions. The committee members are Margaret Ordenez (Kansas State U.), Bethel Caster (Texas Women's U.), and Virginia Gunn (U. of Akron).

3. Convention sites for the next five years were discussed. The following have been confirmed:
   1978--Chicago (Palmer House)--October 25-27
   1979--Ohio State University, Columbus--October 24-26
   1980--National Meeting--Washington, D.C. (Capitol Hilton)--October 29-November 1
   1981--St. Louis (Chase Park Plaza)--October 28-30

Suggestions for 1982 included Cleveland, Gatlinburg (TN), Kansas City, Lexington (KY), New Orleans, Lubbock or Dallas (Texas), Nashville, and U. of Minnesota (Minneapolis). Marilyn DeLong indicated an invitation from U. of Minnesota might be forthcoming. Patricia Horridge moved that the decision on a convention site for 1982 be made by the board. The motion was seconded
by Marian Jernigan, and motion passed.

4. A question about ACPTC representation on ASTM was raised by Betty Kelly (U. of Iowa). Coila Janecek (U. of N. Dakota) reported that this would be resolved at the national level.

5. The formation of the Association for Preservation of Textiles was announced by Marilyn DeLong. Those interested should see her to get on the mailing list. An objective will be to obtain a grant and produce a newsletter.

The motion to adjourn was made by Wayne St. John and seconded by Maureen Brooks. The meeting adjourned at 9:20 a.m.

Martha C. Jenkins
Secretary
MINUTES

NATIONAL BUSINESS MEETING, ACPTC
October 14, 1977

1. The meeting was called to order by President Barbara S. Stowe.

2. The minutes of the business meeting held June 30, 1976 in Minneapolis, Minnesota were distributed. It was moved and seconded that the minutes be approved as distributed. The motion carried.

3. The current national officers were introduced by President Stowe.

4. The treasurer's report was distributed. It was moved and seconded to accept the report as distributed. The motion carried.

5. Announcements:
   a. Lois Gurel announced that the next national meeting will be held October 29 to November 1, 1980 at the Capitol Hilton Hotel in Washington, D.C.; at 16th and K streets.
   b. NEH Project--The summary of the project headed by Saul Schur was distributed to those who had not received one.

Barbara Stowe explained that the project will result in the production of a set of slides of historical costume with a cassette and booklet at little or no cost to us. The regions are now working to identify a repository in each state and making plans for reproducing the slides and cassettes. This project should give us a way of interacting with others on our campuses who also have interests related to historical costume. This federal funding for some of our work represents something of a breakthrough and gives impetus to organizing our own costume collections for greater study and use.

Mary Ellen Roach Higgins explained that more copies of the questionnaire from Frances Duffield were available and could be sent to Frances later if they cannot be filled out completely now.
6. Committee Reports:
   a. Membership Committee. A new membership brochure has
      been produced and distributed to the regions. We
      need to get them to as many people as possible. A
      list of potential members will be secured from AHEA
      and current members need to help acquaint others with
      the organization.
   b. ASTM--D-13 liaison. D-13 has given some travel funds
      to assist our members to attend ASTM meetings. Coila
      Janacek has been our liaison this past year. There
      will now be representatives from each of the region.
      Coila distributed a written summary (see attachment
      #9). D-13 needs broad representation, not just the
      input from the textile scientist. They need the
      consumer viewpoint on standards. The fall meeting
      is in New York and the spring meeting in Washington,
      D.C.
      Coila summarized the current work as outlined in her
      written report regarding work on flammability, con-
      D-13 is also working on an associate membership
      category which could include more of our members.
      If we desire to communicate with D-13 or one of the
      subcommittees and do not know a specific person,
      the address to write is:
      
      ASTM
      Attention: Jim Thomas
      1916 Race Street
      Philadelphia, PA 19103
   c. Publications:
      Eastern region has had a newsletter for three years.
      Joann Boles who is the Eastern regions newsletter
      editor proposed expanding to a national newsletter
      and the national board voted to support the news-
      letter with $1,000.
Joan distributed a form to the membership requesting information on article ideas and authors, current research and events that should be publicized. Industry is interested in knowing our research. Our knowing granting agencies gives others ideas of where to apply. These forms should be sent back to:

Joan Boles  
Wallace Hall  
VPI & SU  
Blacksburg, VA 24061

d. Constituent Relationship with AHEA:

When we were beginning, AHEA was a home to foster the fledgling organization, so membership requirements were parallel to AHEA and we received services from AHEA. We now have a membership of over 600 and our treasury is adequate for our current needs. Some people desire membership in ACTPC but cannot be members of AHEA. Services from AHEA are a problem that has caused much frustration. Having six liaison persons within the last three years has not helped. Cecilia Rogers, the current liaison officer is trying hard but is unfamiliar with our needs. In Boston the board took action on a study report by an Ad Hoc Committee headed by Joan Laughlin which recommended the phasing out of the AHEA relationship and the employment of an Executive Secretary. Since June the committee has developed a position description for the Executive Secretary and suggested budget. These have been reviewed by the board.

Joan reviewed the proposed responsibilities and part of the budget. We need to begin by securing applications from current or former members interested in this part-time position. An applicant could be retired, a graduate student or anyone desiring to serve the organization.

Applications should come to:

Joan Laughlin  
221 Home Economics Bldg.  
University of Nebraska  
Lincoln, NB 68583  
Phone: (402) 472-2920

Suggestions of names can also be sent to Joan and she will contact the person. Application should be in by December 1, 1977.
7. Other Business:
   a. AHEA Reorganization: The September AHEA Action contained a call for comment on how AHEA should be reorganized. These comments can still be sent to:

      Mildred Griggs, Future Development Committee at AHEA headquarters

      Agatha Heupenbecker reported that the number of comments from members and the feeling expressed probably mean that the reorganization will not be ready for presentation to the assembly of delegates next summer as planned.

   b. Lillian Matthews of the evaluation committee announced that the conference evaluation form distributed at the door should be returned following the afternoon research sessions for members leaving Friday or following the Saturday morning session. They can also be mailed to the address on the form.

   c. Questions from the floor:
      Has any consideration been given to having exhibits at the national meeting? It was suggested that that idea be included on the evaluation.

8. Mary Ellen Roach Higgins, 1977-78 President expressed appreciation to Barbara Stowe for her excellent leadership as the first elected president of ACPTC.

   The goals for the coming year include:

   a. continuing an active membership drive
   b. efforts to improve the handling of ACPTC business
   c. continuation of the effort to strengthen research efforts
   d. continue the efforts to identify and catalog university costume collections

   The meeting was adjourned at 11:00 a.m.
ASSOCIATION OF COLLEGE PROFESSORS OF TEXTILES AND CLOTHING

National Treasurer's Report

For the fiscal period August 1, 1976 to September 30, 1977

Balance from ACPTC Treasury July 31, 1976 $ 2,183.63

Income
Return--joint proceedings $ 1,811.90
  Eastern $479.65
  Central 961.20
  Western 371.05
AHEA, Membership dues 9,350.00
Interest, Certificate on deposit 372.45
Lind, sale of proceedings 6.00
$11,540.35 11,540.35

Expenditures
AHEA Services $ 683.94
Presidential expenses (Bennett) 525.44
Presidential expenses (Stowe-Wash.) 274.57
Expenses--Handbook Committee 762.55
Telephone--Nominating Committee 30.38
Duplicating/postage/typing 409.67
Stationery/treasurer's supplies 123.29
IRS evaluation 50.00
Travel--Executive Board meeting 1,972.59
Ballots--duplication/postage 53.23
$ 4,885.66 -4,885.66

Balance in checking account--September 30, 1977 $ 8,838.32
Balance in savings account 5,000.00
Total cash on hand--September 30, 1977 $13,838.32

Jo Ellen Uptegraff
ACPTC, Treasurer
ACPTC NATIONAL OFFICERS 1976-77

President
Dr. Barbara Stowe
Michigan State University
East Lansing, Michigan 48824

Secretary
Ms. Charlene Lind
Brigham Young University
Provo, Utah 84601

President-elect
Dr. Mary Ellen Roach Higgins
University of Wisconsin
Madison, Wisconsin 53706

Treasurer
Mrs. Jo Ellen Uptegraft
University of Oklahoma
Norman, Oklahoma 73069

REGIONAL PRESIDENTS

Eastern
Dr. Lois Gurel
VPISU
Blacksburg, Virginia

Central
Dr. Maureen Webb Brooks
Delta State University
Cleveland, Mississippi

Western
Dr. Audrey Gieseking-Williams
California State University
Los Angeles, California 90032

CONVENTION CHAIRPERSONS

General Chairperson
Ms. Myra Timmons
Texas Tech University
Lubbock, Texas 79409

Program Chairpersons
Dr. Norma Walker
Indiana University of Pennsylvania
Indiana, Pennsylvania 15701

Local Arrangements
Dr. Bethel Caster
Texas Women's University
Denton, Texas 76204

Dr. Eleanor Woodson
Texas Tech University
Lubbock, Texas 79409

Dr. Carmyn Morrow
Texas Tech University
Lubbock, Texas 79409
Registration
Dr. Patricia Horridge
Texas Tech University
Lubbock, Texas 79409

Hospitality
Dr. Robert Hillistad
University of Nebraska
Lincoln, Nebraska 68598

Proceedings
Dr. Wayne St. John
Southern Illinois University
Carbondale, Illinois 62901

Publicity
Dr. Myrtle Bailey
Texas Christian University
Fort Worth, Texas 76129

Evaluation
Dr. Lillian Matthews
Northern Illinois University
DeKalb, Illinois 60115