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Images, the theme of our annual conference provides a powerful framework for thinking about the future of ITAA. The term image has many meanings and definitions. These definitions range from "a mental picture of something not actually present" to "a vivid or graphic representation or description" (Merriam-Webster, 1972, p. 415). Images form a complex of meanings and relationships. Images combine tangible and intangible factors.

As I thought about this talk, many images came to mind, images of the past, present and future. First, my mind's eye traveled to my childhood home in Mississippi and to memory filled places. Each visual image reminded me of people, places, and events. These images brought smiles to my face, tears to my eyes and had the power to invoke many feelings. As I shared these images with others I realized that many were personal and individual and did not invoke the same response or have the same meaning for others. In addition to these images of Mississippi, images from the present came to mind. I've recently moved to a new state, Kentucky, and the splendor of the Bluegrass was certainly an image that surfaced. Horses and white picket fences are well-known images in Kentucky and are often used to characterize the Bluegrass region of the state. As my thoughts moved to the future, ITAA came to mind and I began to reflect on images for the future of the association.

Many things help to define our image as an organization. Our letterhead states that the International Textile and Apparel Association is a global organization of textile and apparel scholars. Our threefold mission of theoretical development, dissemination, and research defines who we are and contributes to our image. In addition, the purpose of the association outlined in our membership brochure tells others who we are and what we do as an association. Our name, mission, and purpose form the basis of our image.

In recent years, ITAA leaders have challenged us to think about our image. Laughlin (1992) shared with us the importance of an image when she stated that "we need to build our image as having impact on tomorrow's issues, implementing tomorrow's technology " (p. 13). She further noted that, "we must present textiles and clothing as a cutting edge field of study that addresses issues that matter" (p. 13).

One derivative of the term image is imaginable. Imaginable is defined as "capable of being imagined" and "conceivable." Imagining the future (time that is to come) of ITAA takes vision (the act or power of imagination).

I envision ITAA as a learning organization. The rate of change in society, information, and organizations demands that professionals have a mechanism for continuing to learn and grow throughout their careers. As the context and structure of work environments change, professionals need opportunities for learning new roles, new paradigms, and new theories. ITAA is a member-driven organization and should seek ways to enhance the professional development and continual growth of its members. Organizational and member learning must be encouraged. Organizations and people that learn continuously are more likely to see emerging realities, adapt readily to change, and seek new opportunities.

Organizational learning is, "the development of new knowledge or insights that
have the potential to influence behavior" (Slater & Narver, 1995, p. 63). Learning organizations are forward-looking, have strong relationships with customers, suppliers, and key constituencies, they have cooperative attitudes, and are flexible (Slater & Narver, 1995). Adaptive learning and generative learning are two types of organizational learning (Slater and Narver, 1995). Adaptive learning "occurs within a set of recognized and unrecognized constraints that reflect the organization's assumptions about its environment and itself" (p. 64). The learning boundary of the organization may constrain thinking and result in rigidity and a lack of innovation by the organization. The tendency may be to focus on "issues or opportunities that are within the traditional scope of the organization's activities" (p. 64).

Generative learning "occurs when the organization is willing to question long-held assumptions about its mission, customers, capabilities, or strategy" (p. 64). Generative learning is grounded in systems thinking and causes the organization to focus on interrelationships and processes. Generative learning is "frame breaking" and "forward-looking."

The processes of organizational learning include information acquisition, information dissemination, and shared interpretation. These processes directly parallel the three-pronged mission of ITAA--research, dissemination, and theoretical development. I believe ITAA is on its way to becoming a learning organization.

Other evidence of ITAA as a learning organization is the Critical Linkages effort led by Susan Kaiser. She challenged us to envision "creative new synthesizes and understandings to link our past with our future . . . to create new understandings and linkages and to find ways of enhancing avenues of communication among consumers and manufacturing, retailing, and governmental groups" (1993, p.1). Learning organizations have strong relationships with their various constituents and partners. Learning organizations question long-held assumptions and consider new avenues for growth. Antigone Kotsiopulos set the stage for environmental scanning and using our creativity. She urged us to be "observant of trends and cautioned us that we sometimes get so ingrained in our perceptions that we fail to see reality" (p. 1). Further, she stated that "preparing for the millennium requires a willingness to change and stretch to extend to new territories" (1994, p. 1). Her urging steered us toward generative learning and away from adaptive learning.

As an association, we must seize the opportunity to become a learning organization. We must use our imagination and create a vision that is strong enough to beat current reality. We must continue to spawn "hot-groups . . . lively, high-achieving, dedicated . . . turned onto an exciting and challenging task" (Leavitt & Lipman-Blumen, 1995, p. 109). We must continue to learn from each other, to dialogue across disciplinary and interdisciplinary boundaries.

I'll leave you with a powerful image of change and continuity, the Mississippi River. The Mississippi river explores, retreats, expands, jumps its boundaries, erodes one bank and deposits fertile soil on the other. The river never stays the same. Its impact continues to be important. ITAA must continue to learn and change, to go beyond its current boundaries and chart a path for continual impact in higher education and the textile and apparel industry.
REFERENCES


THE GIFT MARKET: PERCEPTIONS AND REALITIES

Distinguished Scholar Lecture
Margaret Rucker, University of California, Davis, CA 95616

Gift giving phenomena have intrigued scholars from a variety of disciplines for quite some time, at least since the work of Marcel Mauss in 1925 and Claude Lévi-Strauss in 1949. According to my count, there are at least a half dozen colleagues from textiles and clothing actively engaged in gift giving research right now, and many more from other disciplines. Students also seem to find projects on gift giving relatively appealing; at least one student has been involved in each of my gift-giving studies.

What draws investigators to study the gift-giving process? Most frequently mentioned are the economic and social ramifications of gift-giving practices. Other effects of gift giving that have attracted the attention of researchers include, but are not limited to, the psychological effects of the self gift.

Although economic data are difficult to compare because of inconsistent definitions of both a gift and a gift-giving unit, it appears that gift giving accounts for between 3% and 4% of consumers' yearly expenditures, at least in the United States. According to a recent estimate by Waldfogel (1993), holiday gifts alone represent expenditures of about $40 billion per year.

As for social relations and the gift, the literature contains extensive commentary on how gift-giving practices can serve to initiate, modify, or even sever social relationships. Moreover, such practices can reflect current social hierarchies and networks. When parties to an exchange are similar with respect to power or prestige, exchanges are expected to be symmetric; when there are power differences, exchanges tend to be asymmetric. Practices can reflect change, too. Gifts that are less lavish than usual, or even more lavish than usual, may signal a deterioration in a relationship long before there are any other indications of disaffection.

Research on self-gifts suggests that these intrapersonal exchanges often have positive effects on the recipient but not always. Questions that remain to be answered are what conditions drive or enhance the positive effects of self gifts and how does self support relate to social support.

One advantage of work in this area, for me, has been the extensive opportunities to create, expand, clarify and/or support theoretical models of the gift-giving process. There are a number of models and paradigms that have influenced my work; they have been drawn from the literature on gift-giving per se as well as related topics such as consumer satisfaction/dissatisfaction and complaining behavior. Noteworthy examples here include the work of Belk (in press), Horne and Winakor (1991), Manikowske and Winakor (1994), and Sherry (1983). As the title of this paper suggests, methods I have used often involve comparing "perceptions" with "reality" in a form of triangulation or convergent validity. For example, I have found it useful to compare data from hypothetical questions with reports and observations of actual practices. In other projects, it has been instructive to compare reported contributions by one member of a dyad with estimations of those contributions by the other member.

In these cases, and other gift-giving studies as well, it has been especially instructive to focus on gifts of clothing. From my perspective, the important aspect of clothing as a gift is not so much its economic value as its economic ambiguity. Economic ambiguity refers to the fact that for the average consumer, the value of a gift of clothing is more difficult to estimate than the value of other common gifts such as flowers, jewelry and appliances. This attribute has implications for consumers' estimations of equity and satisfaction with the gift-giving process.

Another aspect of gift-giving research that has sustained my interest has been the ability to
generate practical implications for producers, retailers and consumers of gift items. In work on gender stereotypes, for instance, my students and I have been able to document both changes and consistencies in the gendered aspects of gift exchanges. On the one hand, there seems to be increasing acceptance of traditionally female gifts, such as candy and flowers, as appropriate gifts for males (Rucker, Freitas, Murray & Prato, 1991).

To make the marketplace more user friendly, retailers should be aware of this change and be prepared to support it. On the other hand, the expectation seems to persist that when males exchange gifts with females, the males should and do make a larger financial contribution to the exchange situation. This conclusion was drawn from a comparison of opposite-sex and same-sex gift-giving reports in which partners were asked to state what they spent and what they thought the other person spent. Only for males estimating female economic contributions was there a tendency for underestimation to occur. In all other conditions, the typical response was to overestimate the contribution of one's partner (Rucker et al., 1991). Our recommendation here is that males and females should at least be made aware of how perceptions may differ from realities so that compensatory action can be taken. For example, leaving the price tags on gifts might eliminate the problem of underestimation but create a new problem of negative reaction to this violation of social norms. A better solution might be to select a gift with little or no economic ambiguity so value could not be misinterpreted.

**DATA COLLECTION AND MODEL BUILDING**

In collecting empirical data on gift-giving attitudes and practices, I have broadened my perspective to include services, experiences and social support, in addition to products, as gift categories. I have also studied monadic or self-gift exchanges, in addition to dyadic exchanges. These shifts are reflected in my current working model of the gift-giving process (Figure). The term selection is used rather than purchase in recognition of the fact that gifts of experiences and social support often do not involve purchase behavior. Also, gift products may be handmade or inherited or acquired in some other way outside of the economic marketplace. The next stage is referred to as prestation, an anthropological term for gift giving, to encompass the initiation of self gifts as well as presentations to others. I have separated the post-prestation period into evaluation, which is apt to occur before, during and after utilization of the gift, and disposal. The boundaries between the stages are represented as permeable and potentially overlapping to reflect the fact that the stages are not always distinct and separated by the passage of time. For example, a student may turn on the television and then rationalize that viewing a favorite program is a reward or self-gift for previous hard work. Relevant to all of these stages are a series of background or contextual variables, including but not limited to: age, sex/gender, sexual orientation, social class, ethnicity/culture, and gift occasion.

**Figure.** Working model of the gift-giving process.

![Gift-Giving Process Diagram]

Some of the questions I have explored relative to the selection stage of the gift process model include what characteristics distinguish gift purchases from other purchases and self gifts from gifts to others. I have also investigated the relative importance of market value and labor value of gifts in several different contexts.

Some research in progress is designed to determine the effects of public versus private presentation of a gift on acceptability of different types of gifts. One hypothesis is that money (and gift certificates) will be less acceptable when public display could prompt odious comparisons. A project on hostess gifts was recently completed that examined perceptions of timing in relation to
the exchange process. Some informants focused on the simultaneous exchange of hospitality for a token of appreciation whereas others took the more serial view that one dinner (or other form of hospitality) is reciprocated with a subsequent dinner (Rucker, Freitas, & Dolstra, 1994).

Reciprocity and symmetric versus asymmetric exchanges are mentioned in most gift-giving models and discussions of the exchange process. However, limited attention has been paid to what attributes are important in evaluating equity. Attributes that have been suggested in the literature include cost, value, number, and variety of items. Our research found that a consumer response, degree of liking for the gift, could also figure in perceptions of equity of an exchange. Furthermore, the importance of this variable was related to sex of the respondent. That is, males tended to place more emphasis on price whereas females were more concerned with how much both partners liked their gifts.

Affective issues, or factors related to liking or not liking a gift, have been pursued across several of my studies of gift giving. Consistently associated with positive affect are gifts that a) represent a commitment to the relationship, b) are obviously expensive (costly materials, designer labels) or c) are a good match for the recipient's wants, needs and interests. On the other hand, gifts are rated negatively when they are perceived to be a) tokens (low cost/low effort), b) generic (would suit anyone, not particularized for that recipient), c) jokes, d) what the giver always wanted, e) what the giver always wanted the recipient to be, f) additions to a collection or g) practical items.

Finally, I believe that disposal of gifts, especially unwanted gifts, is an important area for further research. Disposal possibilities include placing the item in inactive storage, returning it to the store, or giving it to another person or institution. An unwanted item also may be discarded or thrown in the trash; in practice, this rarely happens. Relegating items to inactive storage seems to be the most common method of dealing with a gift failure. In one study of gift failures (Rucker et al., 1992), over 75 percent of the sample reported still having the year's worst
gift in their possession. Not only does this strategy for dealing with bad gifts result in a total loss of the economic worth of the item but it also strains social bonds by providing a constant visual reminder of the giver's failure to understand and please the recipient. On the other hand, of course, failure to keep and use the gifts of others creates its own form of social strain.

CONCLUDING REMARKS

What have I learned from following the gift-giving line of research, in addition to the findings of specific studies? For one thing, I have learned that you can follow a stream of research over a long period of time and continue to generate new and intriguing questions. Also, focusing one's attention in this way is apt to bring some measure of recognition as one of the experts in that area. This does not mean, however, that I am recommending the pursuit of one topic as the only route to being a successful and satisfied scholar and it certainly does not mean that I am recommending a focus on one area to the exclusion of other areas in textiles and clothing. In fact, I am very concerned about fragmentation of our field and would like to echo Laura Jolly's presidential message to strengthen our connections with one another. We need to nurture all of our parts--chemistry and merchandising, economics and social psychology, history and aesthetics, international trade and consumer behavior, etc.--to continue to move forward as a healthy whole.

One other thing I have had to learn (I think we have all had to learn) is that a problem or call for proposals doesn't need to say textiles and clothing all over it for textiles and clothing people to contribute in a major and meaningful way. The barriers to involvement are often only perceptual; the opportunities are very real.
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QST COMMEMORATIVE LECTURE
Dress, Identity, Culture, and Choice: The Complex Act of Dress

Joanne B. Eicher
University of Minnesota, Twin Cities Campus

Wherever we live on this planet, getting dressed each day helps us tell others who we are, usually without speaking to them.

This sentence interrelates complex ideas found in the four words of my title - dress, identity, culture and choice - each defined as follows:

Dressing the body is a coded, sensory system of non-verbal communication of body supplements and body modifications enhancing human interaction as human beings move in time and space.1 Dress occurs when human beings manipulate their body shape, color, texture, scent, sound, and taste or supplement their bodies with articles of clothing, accessories, and/or jewelry.

Identity is based on social placement of an individual by self and others, or as Gregory P. Stone says, identity of an individual is established when one is situated (1962).2 The cues of dress ordinarily precede verbal communication in face-to-face interaction and may either facilitate or hinder the interaction.3

Culture has been chewed over by anthropologists for many decades. I use Renato Rosaldo’s (1989: 29) perspective: “broadly...the forms through which people make sense of their lives...Culture encompasses the everyday and the esoteric, the mundane and the elevated, the ridiculous and the sublime. Neither high nor low, culture is all pervasive.”

Choice, based on Webster, is defined as the act of making a selection among options.4 These four words serve as foundation for understanding the complex act of dress, an act that differentiates us from other animals. Whether intuitive or conscious, our knowledge about dress is part of a total cultural package that allows human beings to communicate both verbally and non-verbally.5

These four words, dress, identity, culture and choice similarly capture a major strength of our field, our interdisciplinary focus. Although each word largely arose from a separate discipline, to be effective in our research, service, and teaching, we must be knowledgeable about and skilled in manipulating several disciplines.6

I selected the four words to develop my theme about the complex act of dress because at a fairly concrete level, dressing the body is a daily act engaged in by a single, sentient individual making choices that are embedded in a socio-cultural system. At a higher level of abstraction, dressing the body can involve similar behavior shared by a number of individuals at a point in time or over a period of time.

I want to emphasize that individuals exercise independence of thought, choosing among possible options. Creative individuals and rebels choose seemingly impossible or


2 Also see Roach-Higgins and Eicher (1992) for a discussion about development of the concept of identity.

3 Identity is multifaceted: each individual has personal, social, and cultural identity. Dress is the sensory representation of identity to others.


5 Knowledge about dress as non-verbal communication may be understood so thoroughly in societies where choices are numerous, that rebels (often the youth) reject prevailing norms and develop alternative ones. Such acts of apparent defiance account for phenomena such as that of “aesthetic dress” in 19th century England and beatniks, hippies, punks and “postmoderns” in the 20th century.

6 The variety of disciplines includes textiles and apparel, sociology, anthropology, social psychology, psychiatry, cultural history.
unacceptable choices. In structural functional analysis, we viewed the individual’s choices occurring within strong constraints imposed by an overarching sociocultural system. We searched for patterns of behavior for finding a “template” and often overlooked or ignored diversity, creativity, and aberration. For example, although a cultural template for age, gender, and occupational dress can influence individuals within a particular society, a particular individual may reject that template to flaunt the constraints.

My theme is that studying human behavior means searching for patterned as well as diverse and idiosyncratic behavior, for the latter may well develop into patterned behavior such as the act of becoming tattooed among American youth in the 1990s.

Recently, anthropologists have focused on processes of change, internal inconsistencies, conflicts and contradictions and cultural boundaries or the zones of difference within and between cultures (Rosaldo, 1989: 28). For Appadurai (1991), analysis of a single culture within clear boundaries is difficult, perhaps meaningless. Instead, many individuals cross cultural and geographical boundaries. Global travel means individuals no longer remain in isolated or remote areas; he speaks of global ethnoscapes and transnational anthropology.

I will illustrate both pattern and diversity in the complex act of dress by presenting through slides and a video segment, a number of people wearing “western” dress, then a number wearing obviously “non-western” or ethnic dress and, finally thumbnail sketches of Kalabari people and their wardrobes.

The visuals raise the following questions: Are individuals who claim to be Kalabari any less Kalabari when they wear items of dress familiar to us? Why did I systematically collect data about Kalabari dress during eight field trips but not about western dress? Can we generalize or talk about “The Kalabari”? What characteristics of dress distinguish them as Kalabari? Why is their mode of dress called Kalabari?

Before answering these questions, I present a context of time and space for the Kalabari people of Nigeria. Since the early 1880s, they have lived on several islands in the delta of the River Niger, near the Atlantic Ocean, four degrees above the equator, with year-around temperature ranging from 70 to 90 degrees Fahrenheit. Prior to the 1880's they lived on a single island in the delta for several centuries, apparently having migrated centuries ago from further north in Nigeria. Today they number around one million in population.

The vignettes of eight Kalabari individuals provide glimpses of various spheres of life. These individuals occupy similar geographical space but not necessarily similar psychological and social space. The individuals range from an unemployed, older man usually wearing a Kalabari outfit of shirt and wrapper to successful business entrepreneurs, men and women, whose wardrobes include a range of Kalabari and non-Kalabari dress. This range of individuals can be referred to by the terms “localites,” “urbanites,” and “cosmopolites” (Stone and Form, 1955) to identify them in reference to Appadurai’s global ethnoscapes and Rosaldo’s cultural borderlands.

The vignettes illustrate choices made among culturally-prescribed norms but often with individual flair. Although subject to norms of behavior for specific occasions, these individuals exerted choice and demonstrated agency in dress.

What distinguishes those called Kalabari? Why is their dress called Kalabari? Are they less Kalabari if wearing non-Kalabari dress? Why did I focus on Kalabari dress?

Kalabari respondents focused my attention on Kalabari dress. They, not I, identified ranked, gendered patterns of dress. Their day-to-day wardrobes differ because individuals represent different gender, age, and life positions. They select non-Kalabari dress or Kalabari dress as occasion demands.

Though keenly aware of being a small ethnic group out of 250 in Nigeria’s population of 90 million people, the Kalabari are fiercely proud of being Kalabari no matter what their dress, but when participating in Kalabari or cross-cultural events, they proudly display their Kalabari dress as badge of being Kalabari. They emphasized that their identity was conveyed by their dress and directed my attention to their rules of dress and to ethnicity, to being Kalabari. Thus my attention was directed to a level of abstraction above the level of individual identity, to that of ethnic identity. Similarly, my attention was drawn from analyzing the dress of an individual to analyzing the dress of members of a group. Time and space add dimensions to the analysis of dress as does the consideration of gender. Is the space occupied by

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7 See Eicher and Sumberg (1995) regarding “western dress” vis-a-vis world fashion or cosmopolitan dress.
the person or group geographical, psychological, social, or cultural? Can or do these spaces overlap? What is the time frame? Are we viewing the units of analysis at one point in time, over time, or contrasting one point in time with a parallel unit from an earlier or later time? Can we specify a year, a decade, a historical period? Are time and space considerations different for men and women?

UNITS OF ANALYSIS

High (abstract)  

Individual  
- African  
- West African  
- Nigerian  
- Kalabari  
- Kalabari woman  
- Kalabari business woman  
- Kalabari business woman named Beki Elebe  

Group  

Aggregate  

Low (concrete)  

TIME AND SPACE  
- Public  
- Private  
- Secret  

LEVELS OF ABSTRACTION  

SELVES  

GENDER  

Levels of Abstraction & Units of Analysis (LAUA) Model for Studying Dress in Cultural Context

In the level of abstraction and units of analysis (LAUA) model for studying dress in cultural context, a specifically named person in specified dress at a specified time may be located at the bottom left corner of the model, whereas OÀfrican, OÒglobal citizen, OÒhuman beingOÓ as more abstract examples may be found in the upper right corner. These categories omit gender and the last two omit geographical location. The interrelationship of levels of abstraction and units of analysis along with the dimensions of time, space, and gender add analytic complexity. The Kalabari examples illustrate how an individual’s dress intersects units of analysis and levels of abstraction within time, space, and gender dimensions.¹

Still another dimension of complexity to add to these factors in the LAUA model is that of dress of the public, private, and secret self (Eicher, 1981). How do we incorporate the factor of whether the individual is dressing for the public, private, and secret self in the LAUA model?

Other issues arise. Who determines identity of the units of analysis? An outside observer or someone from within? Or both, ¹ How do we determine cross-cultural units of analysis? Two or more individuals from different cultural backgrounds? One individual who experiences two cultures? Members from two or more cultures?
working as a research team? Answers involve points of view and accuracy of data, including thorough research of visual documentation as well as written documentation.

How do we decide what is Kalabari dress from reviewing these mini-cases? The Kalabari individuals indicated in their interviews what they consider Kalabari. For example, Indian madras used throughout the life course in a variety of ways, particularly as wrappers for men and women, is considered Kalabari along with a ranked system of dress for men and women (Michelman, 1991). These ranked systems affect Kalabari men’s, women’s, and children’s choices for daily and ceremonial dress, but there is leeway for personal expression, aesthetics, etiquette, and personal display. Kalabari also demonstrate their involvement in Appadurai’s global terrain, the global ethnoscapes with world fashion. However, world fashion has local interpretation so that the phrase, “think globally, act locally” has a parallel in “think global fashion, dress in local interpretation.”

Much current research on dress is the equivalent of a single snapshot of an individual or a group rather than a series of snapshots or a video over a period of time. Both are more complex to analyze than a single snapshot. The LAUAA model can aid in appraising past research and considering future research.

The phenomenon of dress is complex, paralleling the complexity of many people’s lives. As a non-verbal communication system, dress serves to place people. I return to my earlier use of the word template and discussion about searching for patterns. At a concrete level of abstraction, when analyzing a single individual at one moment in time, wearing a specific outfit, we have no template or pattern. At the highest level of abstraction and the largest unit of analysis, the template for dress of a human being who is a global citizen is so general it may almost have no referent.

In between the most concrete and the most abstract examples, a myriad of possibilities exists for exciting research topics including the study of ambivalence in many of today’s societies, a current topic of interest among several colleagues. Perhaps ambivalence exists where choices for dress are numerous. Is it equally possible in societies where choices for dress appear to be constrained?

I end my presentation with a simple English sentence that captures the complex act of
dress:

Wherever we live on this planet, getting dressed each day helps us tell others who we are, usually without speaking to them.

Thank you.

References:


**Introduction:** Sluggish retail sales suggest that consumers are dissatisfied with available apparel merchandise. Many consumers already use various electronic shopping modes. PERSONALFASHION® (PF) is part of an overall model proposed to provide alternative options for (a) distributing apparel directly to consumers and (b) managing the design/product development process. PF is an interactive computing tool that enables consumers to work in consort with a virtual design agent to design clothes meeting their unique needs and desires (e.g., fit, personal styling, time constraints, etc.). It is grounded on the premise that, in a customer-driven marketplace, using artificial intelligence (AI) in synergy with quick response and agile manufacturing strategies can help consumers acquire the clothing they seek. As a result, apparel sales may also improve.

**Project Description:** Considering user specifications, PF utilizes AI to draw from a seemingly infinite data base of styling options to produce a set of design alternatives from which the consumer “designer” may choose or revise. For example, a typical user might begin by: (a) reviewing virtual fashion shows and images, (b) searching for specific styles, fabrics, or images, and/or (c) using a design agent as a personal consultant. Because each component of PF is linked, PF’s design agent can quickly gather a virtual portfolio of designs for review. A portfolio of styles may be evaluated on a virtual 3-D model based on a previously scanned body type. Price estimates and delivery dates are projected for each style. Further design modifications may result from additional user input relative to styling details or a need to lower costs or change delivery dates. When an order is placed, relevant data is channeled to a consortium of suppliers. The data is translated into materials orders, customized patterns, markers, assembly instructions, and shipping information. These are coordinated using expert apparel systems. PF is, in reality, the front engine to an integrated custom design-manufacturing system.

**Implementation:** The project requires commitment and cooperation among the textile, apparel, and retail sectors. In the initial stages of development, consumers would have the option to modify styles already available in pilot retail settings—either private label or branded. As new technologies are developed PF would acquire new components directed toward a seamless interface among the various components of the project. Initial costs, shared by consumers and industry, would ultimately be carried by consumers as costs flatten and acceptance improves.

**Conclusion:** PERSONALFASHION® provides a plausible approach to meeting the unique needs (e.g., fit, personal styling, time constraints) of consumers who desire customized apparel. At the same time PF can enhance industry sales.
INTEGRATED INFORMATION SYSTEM FOR DECISION SUPPORT

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The information age promises instant access to all human knowledge from the keyboard of a personal computer. Locating the information you need and retrieving it can still be a frustrating experience. Still, new approaches are bringing the era of customized decision support closer to reality.

Decision support requires a blend of internal and external information.
The product developers' decisions initiate production, marketing, and merchandising cycles. Interviews with product developers show that access to internal and external information relevant to decision making is limited. Internal information about sales, marketing, and production may not be in a form that facilitates product development decisions. The search for external information tends to be casual and haphazard. The information environment for key decisions is inadequate.

A "data-centric" view of information limits teamwork.
Executives along the decision chain may suffer from tunnel vision—their training and speciality restrict their view to a small area of the information domain. This "data-centric" approach results in a lack of communication between decision makers and squanders synergy between the functional groups.

An enhanced information system leverages knowledge distributed along the decision chain.
Apparel executives are handicapped by an information environment that is insufficient, information flows that are constrained, information management techniques that are outmoded, and access to external information that is largely paper dependent. Visualize instead an information rich environment with facilitated communication between decision makers. In such an environment, information becomes a corporate asset that can be managed like any other.

Information glut versus information gold depends on the capacity to ignore selectively.
An information rich environment designed to facilitated communication between decision makers requires construction of environmental scanning models that collect and filter information flows. Automated text search and capture, filtering, storage, retrieval, and document management are available in off-the-shelf software. Missing is the integration and customization of such tools for apparel executives within a shared electronic workspace.

Information and knowledge are not the same.
Even in an information rich environment, only human intelligence can turn information into knowledge. Here too, a team approach has distinct advantages. The fiber-textile-apparel supply chain tends to work in sequential mode and knowledge generated in one link may not be transferred to the next. Information becomes a powerful change agent when the paradigm shifts from a data-centric approach to an integrated information environment with executives in many specialties sharing the activity of recognizing patterns, interpreting meaning, and determining direction.
Background

Environmental issues are at the forefront of the national consciousness. As landfill space is depleted and concern continues to increase about possible contamination from landfills, alternative methods are being considered for the disposal of many products. At the same time, there is increasing concern about the depletion of our natural resources. Consequently, much attention is being given to developing products from renewable resources and to recycling.

Textile and apparel manufacturers are responding to these concerns for the environment. A number of “environmentally friendly” clothing products are available. Efforts also have been made in using recycled materials. The most common example is the recycling of PET bottles into fibers and using these fibers in fabrics. Additionally, manufacturers have seen the need to recycle scraps and packaging materials as a means of internal waste management. However, the problem arises in finding a suitable use for these materials. This is often the problem in efforts to recycle materials. There is not a continuous loop.

The consideration of a product life cycle has been promoted by advocates of environmentally conscious manufacturing. Federal and state regulations already exist for the disposal of contaminated items that contain hazardous chemicals or low level radiation from the nuclear industry. Users must not only dispose of these items, but also are required to document this disposal. Companies are beginning to market a system where garments are not only sold, but also collected and disposed of with proper documentation for regulatory agencies.

In the general use areas of textiles, post consumer recycling is possible. Hoechst has introduced recyclable polyester and has developed carpet structures that can be recycled. Additionally, the company offers buy back incentives. However, for most clothing we tend to “recycle” through the resale of these items.

Clothing Marketing System

Should it not be possible to design clothing that is recyclable? Garments are multicomponent systems; but with the careful selection of component structures, it should be possible to design garments that do not have to be disassembled to be recycled. An apparel manufacturer could then market a system in which there would be a buy back incentive after consumer use.
The session began with Joanne B. Eicher introducing the body-environment transaction model of Watson and Nelson (1967). The model focuses on the human body and in particular, the transaction of materials through the body's major orifices. Because this arena is shared by all human beings, the model serves as a method of cross-cultural analysis of behaviors closely associated with the body. Dress closely interfaces with the body but also serves as an interface between the individual and their socio-cultural and physical environment. The first paper focused on grooming and etiquette practices in India. As a case study it introduced the body-environment transaction model to demonstrate its applicability in the study of dress by analyzing temporary body modifications and related behaviors. The second paper highlighted the interface between the dress of adult Turkish women and their socio-cultural environment to explore how dress communicates the beauty and fertility of women and their marriage status. The third paper explored dress as interface between the individual and socio-cultural environment not to communicate availability, but for protection from unwanted sexual attention. The last paper explored the design of ankle braces for athletes. It highlighted how the designer must consider both the functional aspects of the designed object and how the object affects the interaction between the individual and the responses of others in a competitive environment.

In "Grooming and Etiquette in India: A Body-Environment Transaction Case Study," Hazel Lutz pointed out that the Watson and Nelson model, originating in anthropology, has direct application to the study of dress. She compared Watson and Nelson's model with the system of classification of dress developed by Roach-Higgins and Eicher (1992) and showed a significant degree of overlap in the material covered. Body modifications, both temporary and permanent, entail body-environment transactions. What we commonly call grooming practices constitute temporary body modifications. Also permanent body modifications entail body-environment transactions, too.

As case study, Lutz subjected participant observation data from her case study of grooming and etiquette practices in rural south Bihar state, India, to a structural analysis. Overviews of example practices were given with special attention to those aspects distinguishing them from American practice. Grooming and etiquette behaviors included those surrounding defecation, urination, cleaning the mouth (teeth and tongue), eating snacks, bathing, and eating meals.

Lutz pointed out that though variation of Indian practice occurs in response to such diverse factors as religion or acquisition of in-door plumbing, a core of practice remains true for all Indians. This core includes a strict sequencing of body-environment transactions, the procedures for cleaning the body, the areas of the body requiring cleaning, areas of the body kept strictly private, the maintenance of privacy in a crowd through the...
use of a wrapped towel, and restriction of tools used in body-environment transactions to a minimum number. Indian concepts of clean, dirty, the human body, what aspects of internal body processes are natural, which areas of the body require cleaning, and which should be kept private evidence distinctive cultural patterning. Indian practice forces us to re-evaluate assumptions about these issues in other socio-cultural settings.

Marlene Breu in, "The Dressed Female in the Ritual of Mate Selection in Traditional Turkish Village Life", identified four characteristics related to mate selection. Breu noted that in village life, especially that of settled nomadic people, there continues to be limited possessions in households. As a result, a few selected material possessions become the focus of attention. The dressed body allows focus on textile items because of the availability of raw materials, the skills to produce textile items, and the lack of other materials until recent years.

Cultural characteristics of mate selection historically allowed for little or no contact between young people of marriageable age. As a result, attention was placed on visual cues to communicate availability and physical attraction. Certain areas of the body, primarily the head and buttocks are emphasized in adorning the woman's body. Breu identified the head as the location of beauty; the buttocks are adorned in expression of fertility and sexual attractiveness. This adornment is interpreted as a cue to sexual attraction and sexual readiness. Breu noted that adorning the buttocks for women, may be a continuation of documented adornment of the buttocks in prehistory. She concluded that the cultural characteristics involved in the ritual of mate selection in Turkish village life are disappearing rapidly due to modernization and economic factors. For a clear understanding of this little-known or understood segment of the world's population, we need to move quickly.

In contrast to the use of dress to communicate availability for marriage, Kim Johnson and Jane Hegland in, "Dress as Interface Between the Body and Macrosocial Environment: Survivors of Rape and their Appearance," focused on the use of dress as protection from unwanted attention. Existing research on dress and rape survivors has demonstrated that people are willing to at least partially blame victims for being raped on the basis of wearing body-revealing clothing. A logical conclusion from these findings is that women who want to avoid risk of rape should wear clothing styles that don't expose the body. Another logical conclusion is that survivors of rape who view clothing as a contributing factor, may change clothing styles worn or other aspects of appearance in order to prevent rape in the future. In other words, manipulation of clothing and other aspects of appearance allow protection from the larger socio-cultural environment. To explore these ideas, the researchers used interview data from rape survivors.

Ages of the 28 rape survivors ranged from 20 to 46 years. Educational background ranged from high school graduates to master's degrees. Sixty-four percent of the participants had been raped once, with the rest having been raped more than once. They were asked a series of questions in the interview including whether or not they changed their appearance after their rape and, if they did change their appearance, what aspects did they change.

Did they alter their appearance after being raped? Fourteen indicated they had changed their appearance after the rape and 14 said they did not. Of the 14 that said no, seven of them in their responses to other questions indicated they had actually changed their appearance.

What aspects of appearance did they change? Changes that were made were classified into four categories: 1) Changes to the body, 2) changes to dress, 3) total image changes, and 4) attitude change. Changes to the body included weight gain (up to 50 pounds), dyeing hair, cutting hair, or physique change. Changes to dress included refraining from wearing certain styles, changes in fit (looser clothing), changes in color (avoiding specific colors), changes in accessories (wearing fewer) and changes in makeup (wearing less). Changes in total image consisted of changes in total presentations (dressing to convey power). Changes in attitudes consisted of increased awareness of what is worn,
how it is worn, how it fit, and no longer dressing to please others.

Reasons given for changing their appearance included self protection, to discourage others from talking about the rape, to present a different image, and to find true love. Johnson and Hegland concluded from this research that some survivors of rape did use their clothing as an interface between themselves and the larger environment. Clothing was important in the consciousness of the rape victims in establishing a barrier from unwanted attention of several kinds.

Susan Sokolowski in "Dress Images in Sport: Part I," noted that the required dress worn by the American football player and gymnast were quite different. However, in common, the athletes who participate in these two sports share modifications of the body like the development of muscular physiques, and supplements to the body like uniforms which interface with the larger social and physical environment. She noted that in the development of specific forms of supplemental dress, namely ankle braces, that designers must also take into consideration the materials, structure, and function of the brace as it interfaces the body with the socio-cultural environment of competition.

Karen LaBat, in "Dress Images in Sport: Part II," highlighted the importance of considering culture and environment of sport when designing an ankle brace. She discovered that unlike the flash and splash often desired in footwear, football players do not want ankle braces that stand out or draw attention, as their opponents may view their ankles as vulnerable or weak and as good targets to exploit in competition. Likewise gymnasts do not wear ankle braces in competition as they ruin the graceful line of the leg and may detract from the visual presentation of their sport to the judges. Taping of ankles and wrists is the traditional method of providing support. This method is preferred by many athletes, although braces have proved superior in performance. Taping involves a social element to the taping process, a kind of ritual bond between the athlete and the coach or trainer, that is desirable. She concluded that although first consideration in designing is for the physical performance of the brace, social and environmental forces limit choice of design elements.

References:

Suggesting to enhance the quality of scholarly manuscripts and for getting published in peer reviewed journals were presented by a panel on "Publishing to Build Bridges and Visibility" at the ITAA Annual Conference in October. The overall goals of the presentation were to enhance (1) the publication success of ITAA members, and (2) to increase the visibility and recognition of textile and apparel professors within academia. Panel members Sandra Forsythe, Peg Rucker, Jan Stone, and Linda Welters provided insights gleaned through publishing, manuscript, reviews, and editorial activities. They addressed (1) strategies to improve the quality and publishability of research papers, and (2) the importance of interdisciplinary research/publications. The following is a summary of the major points presented.

Identify meaningful problems that need solving. Tune in to timely societal issues and concerns where Textile and Clothing (TC) can contribute. Ask research questions that interest scholars outside TC.

Justify research beyond the all-too-frequent "this research topic has never been explored." Curiosity alone is not adequate justification.

Collect in-depth information on research methods and/or theories you are adapting from other areas. You may find it helpful to audit selected classes in other disciplines. This activity can build bridges with people in related disciplines and introduce you to new content and methods in an area.

Do not rely on computer searches for all your information and citations on a topic. Browse through previous issues of the journal where you plan to submit. You would be surprised at the number of times authors fail to cite key articles already printed in the journal in which they hope to publish.

Check a variety of sources, including proceedings, for material on your topic. Reviewers tend to question the assertion that there has been no previous work on a topic.

Present the major point or points of your work near the beginning of the paper. A common question asked by reviewers is, "what's your point?"

Make sure you also include a justification for the point or points in the introduction. Explain why the topic is important. Another common question asked by reviewers is, "I got your point, but so what?"

Provide some explanation/justification for your method, especially if your reader may not be familiar with it.

Separate implications of your findings from suggestions for new directions in research on the topic. Implications interpret your findings, suggesting action and policy development. Also, be sure to remind the reader how your work added to previous literature and advanced the field. New research directions may come from
what you failed to find that you more or less anticipated.

Check all citations for accuracy and appropriateness. Authors are prone to miscite their own work. They also tend to make errors in citing from textbooks. A minor mistake is to cite the wrong edition of the text. A more serious mistake is to imply that the author of the text is responsible for all of the theories and research contained in that text.

Identify the right journals.
Determine whether the journal is more qualitative or quantitative. Clarify your understanding of the journal’s audience, style and previously published work, and follow guidelines for publication to the letter.

Use all the resources available to you to get feedback on your work. This could include in-house reviews, critical suggestions from colleagues whose expertise you trust, Experiment Station editors, or ITAA network/members.

Work with journal reviewers.
Respond to suggestions, either by making the changes or explaining why you have chosen not to make the changes.
When responding to reviewers’, recommendations, do not stop with responses only to specific suggestions because (1) reviewers assume that when they point to a problem at one point in the text, authors will correct all similar problems throughout the text and (2) a revision at one point often necessitates changes in other places for a smooth, logical flow of material.

Consider participation in interdisciplinary work. There are several important reasons to be part of an interdisciplinary research team.

Interdisciplinary teams can be very productive. You can increase the number of publications that carry your name. P & T committees usually are interdisciplinary at the university level, and if you are known by others they are more likely to respect and appreciate your work.
Interdisciplinary work builds an understanding among others in the university of the depth and breadth of academic inquiry in Textiles and Clothing (TC).
It establishes the TC discipline’s expertise with others and allows us to be pro-active in helping others view us in more positive ways.
It acknowledges expertise of others that can be applied in our discipline, potentially, enhancing the quality of research.
It allows interdisciplinary approaches to complex problem solving, thereby stimulating your thinking along new avenues; pushing you to new understandings and perceptions.
It puts your ideas / problems / issues / investigations in a context in which they are more meaningful and useful to others outside the university.
Collaborative work can lead to mutually beneficial findings for you, people in business, families, and other clients.

How to get started on a interdisciplinary research team.
Start with an outline of your own ideas and identify expertise needed.
Ask colleagues in your department.
Use the telephone and in-house publications to solicit faculty with interest in a particular topic.

Consider the costs/benefits of interdisciplinary research.
You may be frustrated with another’s working style or organizational skills.
You may have to wait for others to get their part done.
You may not be first author.
You may have more published work.
Interdisciplinary work may be more complex, interesting, and important.

Work together from the start, clarifying your understandings of who will do what, and establishing a clear time line.
Use each other's strong suit.
Work to develop trust.

Consider mentoring junior faculty to improve quality and publishability of research.
There are several important reasons to mentor junior faculty.
Mentoring provides opportunity for junior faculty to get involved in a team project, get experience, build confidence in publishing process - from preparation of manuscript to responding to reviews. Mentoring junior faculty also holds important advantages for senior faculty. Junior faculty may bring new areas of strength, knowledge, or experiences to a research project; may offer a complementary area of expertise to project.
Teamwork often results in a synergism that enhances the quality of the publication and the productivity of cooperating researchers.
This panel addressed issues related to textiles and apparel departments offering general education or university-wide courses examining the need to reach out to a larger and more diverse audience within the university. General education courses can benefit departments by providing an expanded base for attracting potential students into the textiles and apparel major. As retrenchments and downsizing threaten programs, general education courses help provide a direct and central link to University needs rather than strictly focussing on departmental requirements.

Panel members were solicited through a call in the ITAA Newsletter and selected to represent a variety of courses offered, a variety of settings (small universities versus large universities), and a variety of experiences both in the application process and the offering of such courses. Michelman and Miller, along with other panel members, discussed the implementation, approval, and teaching implications of their classes. Michelman teaches a course titled: “Dress and Culture” with 150 to 200 students per semester. Her course fulfills a Social/Behavioral/Diversity requirement. Betty Feather, University of North Carolina at Greensboro, spoke on behalf of two courses offered in her department for university-wide credit. The courses were “Textile Science” (which enrolls 75 students per semester and fulfills a Natural Science requirement) and “Culture, Human Behavior, and Clothing” (which enrolls 300 students per semester and fulfills a Non-western requirement). Patricia Warner, University of Massachusetts, teaches “History of Costume” to 150 students per semester and it fulfills a History requirement. Jan Rosenthal, Marymount University, teaches “Fashion Research and Communication” to 25 students per semester and it fulfills a Writing/Communications requirement. Deborah Young, Texas Woman’s University, teaches “Cultural Perspectives on Personal Appearance” to 40 students per semester and it fulfills a Multi-Cultural university requirement. Leslie Davis Burns, Oregon State University, teaches “Fashion and Society” which is a new course offering for the university’s Difference, Power, & Discrimination requirement. Miller teaches “Interdisciplinary Approach to Dress” to 60 students per semester which fulfills a Cross-Cultural requirement.

Questions addressed by panel members included: What are the benefits of offering a general education course? What are the related problems? What experiences did panel members have in proposing and getting such a course approved? What courses would be appropriate for such an offering? Offering such a course can often mean dealing with a large class size. How is this addressed? What is the benefit and/or disadvantage to textiles and apparel majors? What experiences do panel members have with the cross-listing of courses with other departments on campus? Did the cross-listing of a course eventually lead to a general education course offering?

Issues that were brought up in the session were varied and often specific to the department or university of the person speaking. However, there were comments made during the session that emphasized the universality of experiences among panel members. For instance, there was an open admission from all panel members that the process of having courses accepted for general education credit is a political one.

Experiences shared by panel members revealed that often other disciplines (such as History, Science, and/or Sociology) have a “lock” on courses that meet a particular requirement. For this reason, those disciplines were often hostile.
toward general education course offerings proposed by Colleges of Human Environmental Sciences. The reverse of the above experience occurs when a department (such as the physical sciences or English) has a long tradition of offering general education courses and would welcome the relief your course proposal offers them in sharing the burden of teaching such courses. Textile and apparel departments also have the advantage of offering courses that other departments often consider unique and interesting because they have not before considered the interdisciplinary approach that most textile and apparel courses employ.

The advice given by panel members to those planning to propose a general education course was “do your homework”. Make sure that you have support at the departmental, college, and university levels before sending a proposal forward. Share a draft of your proposal with other faculty for input as to how you can receive an affirmative response. Faculty to consider for review of your proposal would be those faculty who serve on the university committee that grants approval for general education courses. Or an open-minded and/or supportive faculty member in the department that you believe may oppose your course proposal.

In summary, this panel explored the development and implementation of general education courses as a means of providing a critical link to a larger and more diverse audience within the university and demonstrating centrality to the mission of the university.
INDONESIAN IMAGES: TEXTILES AND CLOTHING AS MATERIAL CULTURE

Chair: Linda Boynton Arthur, University of Hawai‘i at Manoa

Panel Members:
Heidi Boehlke, University of Minnesota 55108
Catherine Cerny, Virginia Polytechnic Institute and State University 24061
Mary Ellen Des Jarlais, University of Hawai‘i - Manoa 96822
Sara Douglas, University of Illinois at Urbana - Champaign 61801
Karen Hyllegard, University of Hawai‘i - Manoa 96822
Susan Michelman, University of Massachusetts - Amherst 01003
Sandy Niessen, University of Alberta, Canada T6G 2M8
Bronwen Solyom, University of Hawai‘i - Manoa 96822

Indonesia is the largest island complex in the world, with over 13,000 islands stretching from Sumatra in the east to Irian Jaya (New Guinea) in the west, and encompassing Java, Kalimantan and Sulawesi, as well as Bali, Timor, the Moluccas and thousands of smaller islands.

Indonesia is considered one of the five Asian "miracles" because it has consistently experienced high rates of economic growth. However, in Indonesia, westernization occurs alongside a profound respect for longstanding cultural practices and traditions.

Indonesians greatly value religious and cultural diversity; it is a survival strategy in a nation that is home to over 300 distinct ethnic groups. Due to the isolation of many of the islands, cultures have remained somewhat distinct and have led to unique regional patterns in textiles and apparel.

The image of Indonesia is a textile image: Indonesia has achieved world renown for the supremacy of their textiles as visible expressions of ethnic material culture. Textiles are used for a wide range of functions, and constantly express national and regional cultural values. They lead to the rapid identification of ethnic groups within Indonesia.

However, in spite of the cultural diversity within Indonesia, national unity is valued, and has been achieved by the development of both a national ideology and a national Indonesian image in apparel. An Indonesian "image" has been strategically designed by the Indonesian fashion industry, and draws on traditional Indonesian textiles. The presentation of an Indonesian national and regional image was the focus of this special topic session which was divided into three parts, as follows:

Images of Indonesia's Textile Past: Dr. Des Jarlais, Dr. Michelman, Dr. Niessen and Ms. Hyllegard have worked in Java, Bali, Sumatra and Borneo. They discussed traditional textiles in the Indonesian archipelago, and focused their discussions on the creative design processes accompanying the manufacture of textiles and apparel. Ceremonial brocades, such as sungkit, from Borneo and tampan from Lampung were discussed by Dr. Michelman. Similarly, Dr. Des Jarlais discussed funerary textiles. The social and cultural factors which inspired textile changes among the Batak were discussed by Dr. Niessen.

Urban Indonesian Images: Current Indonesian images were obtained through fieldwork in the major urban centers on Java and Bali. A cosmopolitan image has developed in the major cities; an Indonesian 'look' was conveyed through upscale fashion and was reported by Ms. Boehlke. Dr. Arthur and Ms. Solyom found that the nation requires a large percentage of the civilian workforce to wear uniforms to convey a similar Indonesian image. In this case, uniforms are instruments of both social inclusion and social control in the presentation of a national image.

The marketing of contemporary Western fashions was contrasted with the marketing of more traditional Indonesian fashions. Discussion
focused on the similarities and differences in visual images and ad copy, as used by Western and Indonesian apparel firms in magazine advertisements. Information from personal interviews and observations suggests that Western culture has a strong influence on the marketing of apparel products in Indonesia.

The Indonesian textile industry's attempt to deal with human rights issues and to present a humanitarian image was covered by Dr. Douglas. Similarly, the impact of NAFTA on managers of textile production facilities was discussed.

**Indonesian Study Tours:** The process of collecting research during a study tour was discussed by several participants. Through the University of Hawai‘i at Manoa, the Hawai‘i International Program (HIP) focuses on a specific Asian country for a month each Summer. The tour group is composed of students, scholars, and other professionals, both from Hawai‘i and the mainland. One week is spent in Hawai‘i for orientation, and provides essential contextual information. During this time, specialists and scholars of the culture to be visited provide training in the language, history, economy, politics, religions, educational system, agriculture, industries as well as textiles and apparel to be seen in the three-week tour.

Indonesia was the HIP site for the past two years. In 1994 Dr. Arthur led the textiles delegation to Java and Bali; Dr. Cerny was one of the scholars on that trip. In 1995, The HIP program again went to Java and Bali, with Ms. Hyllegard leading the textiles group, and Dr. Michelman as a member of that delegation.

Dr. Cerny led a discussion concerning the difficulty of conducting serious research during a fast-paced study tour. Intimately connected to our ability to collect useful and accurate data is a need to overcome ethnocentric biases. Due to the time constraints of such a tour, the view one receives of the host culture is rather superficial.

The ostensible purpose of the study tour is to conduct a research project and gain an appreciation of cultural diversity. For students, observation of the host culture, complete with fieldnotes and analysis of the socio-cultural context, may be adequate. However, for academics, especially qualitative researchers, much more time is needed to delve into the rich cultural context. Adequate interpretation necessitates a comprehensive understanding of the peoples and places in which we find ourselves. However, as we find ourselves in the midst of cultural diversity, we carry our own cultural baggage. The study tour inserts a certain level of psychological distance between the tour group and the host culture. While fully aware of our otherness, we may default to personal experiences and reliance on our training in Western scholarship. In such a situation, our ethnocentric assumptions and explanations have no way to be mitigated, leaving the academic frustrated in her search for **verstehen**, or empathetic understanding of the culture.
INTERDISCIPLINARY RESEARCH WITHIN TEXTILES AND APPAREL: THE AGONY AND THE ECSTASY

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As theoretical and methodological linkages are developed within textiles and apparel, it is crucial that interdisciplinary research within the field can be facilitated. Because training of researchers within textiles and apparel fields comes from a number of disciplinary perspectives, interdisciplinary research can be problematic. In this special session, a panel of textile and apparel researchers discussed their participation in an interdisciplinary research project. By sharing the challenges they have faced in conducting interdisciplinary research, others may learn what to expect, the potential pitfalls in pursuing interdisciplinary research, and how differences in opinions can be used to enhance the project.

To set the context of the discussion, the model used to direct the overall research project was introduced. This model outlined the interrelationships among research in:

- textile characterization
- human physiological and perceptual responses to textiles
- apparel design process and garment prototype development including psychological assessment, physiological assessment and performance evaluation of the garment

In participating in this project, textile scientists, social scientists, and apparel designers have had to work out theoretical and methodological differences and negotiate new understandings. A number of issues involved with interdisciplinary research within textiles and apparel research were discussed. These included:

- Vocabulary issues: examining the differences in research vocabulary used by physical scientists, social scientists, and designers.
- Research setting issues: the advantages of and difficulties in combining laboratory and naturalistic research settings.
- Measurement issues: comparing assessments made my people with those made by equipment in terms of variability and accuracy.
- Issues of control in conducting research from an interdisciplinary perspective.

The interdependencies within the textile and apparel field were highlighted as the negotiation processes in the planning and implementation of the research design were described.

A selection of representative research from the project was also presented via a poster format.

1 Based upon research conducted and supported as part of Western Regional Research Project W-175: Human Physiological and Perceptual Responses to the Textile-Skin Interface. Participating stations are California, Colorado, Iowa, Minnesota, New Mexico, New York, Ohio, Oregon, Washington, and Wyoming.
IMAGES AND IMPRESSIONS OF THE RURAL RETAIL ENVIRONMENT:
DIALOGUES WITH CONSUMERS AND RETAILERS

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Laura Jolly University of Kentucky, Lexington, KY 40506
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Teresa Summers, Louisiana State University, Baton Rouge, LA

For the past six years, twelve researchers, eleven of whom are ITAA members, have participated in a regional research project entitled "Rural Retailing: Impact of Change on Consumer and Community," sponsored by the Agricultural Experiment Station, U.S. Department of Agriculture. In addition to the panel members named above, the ITAA researchers include Richard Feinberg, Purdue University; LuAnn Gaskill, Iowa State University; Cynthia Jasper, University of Wisconsin-Madison; Bettie Minshall, Kansas State University; and Brenda Sternquist, Michigan State University.

The primary objective of this project has been to identify means by which retail environments of rural communities could be optimized in order to strengthen retail activities and increase satisfaction levels of consumers. The interest in this topic that existed in 1988 and 1989 has only increased with the passage of time. In the 1990s, rural economic development issues continue to stimulate concern and controversy, and rural revitalization has attracted the attention of policymakers as well as researchers.

For retailers, the success of their businesses lies in the formulation of a simple yet manageable strategic plan. But planning activities, never easy, have been made even more problematic by the swift and significant changes with which retailers have been faced. Theoretically, successful small business owners enjoy advantages of flexibility in response to change, pursuit of a focused, profitable niche, and low overhead. Economic risks, however, become intensified in rural areas where there is a limited market base from which to draw. This limited market base has been dwindling even further, however, simply because of increased competition. More consumers have been attracted by the variety and ease of shopping in suburban malls or using several of the speciality catalogs that arrive daily in their mailboxes. The only retail change that did not take consumers out of their communities was the spread of discount superstores such as Wal-Mart.

From the start, this research group was interested in examining perceptions of consumers in rural areas as well as the situations rural retailers today are facing. Consumers in rural areas rarely have been able to experience the conveniences and choices enjoyed by their urban neighbors. Today, their choices and conveniences have improved, but to take advantage of many of these means taking their shopping dollars outside of their communities.

In order to investigate the retailer-consumer interface, we examined specific retail marketing and management operations as well as more general perceptions of those directly involved — retailers' perceptions of their consumers and consumers' perceptions of retailers in their communities. States included in the project were Iowa, Illinois, Indiana, Kansas, Louisiana, Michigan, Nebraska, North Dakota, Ohio, Oklahoma, Wisconsin, and Wyoming. In Phase I of the project three focus group sessions were conducted in each of two selected communities in each state, one session with retailer participants and two with consumer participants. Phase II of the project involved collection of telephone and mail survey data from four communities in each of the states. Reports from this project in the form of papers, theses, and articles suggest that two areas warrant further attention. One of these is data from focus group interviews which remain largely unanalyzed. The
second is examination of relationships between the retail data and the consumer data.

The purpose of this panel is to focus on these neglected areas and discuss the focus group data in ways that will directly compare and contrast the perceptions of retailers and consumers in the twelve states. The panel members worked together to juxtapose retailer and consumer views and to use the panel format to highlight the similarities and differences between the two groups. Three two-person teams made up of one person who worked primarily with the retail data and the other with consumer data, compared and contrasted data related to three separate theme focuses. The patterns that have emerged and congruency and conflicts between retailers and consumers are summarized below, with quotes from interviewees included as examples.

Price was a concern for retailers because they believe their consumers think local merchandise is overpriced. Consumers, however, did not seem overly concerned with prices. Some said local prices compare well with other areas, and found this especially true when costs of time and gasoline were included. Others thought the prices were indeed high.

Retailers felt good in general about the level of the quality provided by their products. They feel as though they know their customers, their markets, and their communities well and that they know what is needed by each of these groups. Consumers said little about quality; certainly no clear pattern of complaints about quality came from the consumer data and there were a number of general comments about "good quality."

Selection was a more challenging subject, with opinions of consumers covering a broad spectrum. Quite a few said that while they could not find specialty items or unusual sizes locally, they understood why local retailers were unable to handle everything for everybody and that they did not expect it. They were pleased that their basic needs were met locally. Others, however repeatedly commented on the need for greater availability of merchandise and specifically expressed the need for more variety in apparel styles and selections: "You can't even buy boys' underwear in this town." Retailers, on the other hand, mentioned selection only rather indirectly: "I try to listen to my customers and find out what items — what lines — they would like me to stock for their convenience."

Service was a frequently discussed topic. Retailers believe that the personal service they can offer customers is what differentiates them from competitors in larger trade areas. Many retailers expressed pride on the excellence of their service. Consumers again expressed divergent opinions that varied by individual and by type of store. "That's another thing — service is good at that store [speaking of a local hardware store]. He'll help you there. When you go to discount stores to find hardware, you are on your own." But there are also customers who prefer to find things on their own: "I don't feel I can browse in this town comfortably. I feel like I'm being observed and [feel like they're saying] 'Well, do you suppose she's going to buy anything this time?' " And another: "I grew up in a city and I seem to enjoy looking by myself, not being helped. You know, I can find a clerk when I want one, but I enjoy not having someone trail me around. I always feel sort of like I've let them down if I don't like what they suggest." The service function seems an area in which it is important for retailers to be sensitive to customers. One Kansas appliance retailer recognized this: "In the electronics business, you can sell the product and you service the product. That in itself is a selling point. . .I fix a lot of TVs and VCRs and make far more money. They buy them somewhere else cheaper, and I end up making a lot more money fixing them for them than I would have if I had sold them in the first place."

Convenience was mentioned more frequently by consumers than retailers. They notice lack of parking; they notice stores that are not open when they want to shop; they notice whether or not retailers give credit. In many of these areas, consumers are comparing their local retailers with large discount or department stores. "I tend to shop where there's a cart. If I have to lug this thirty-five pound eighteen-month old, I'd just as soon have a cart. Because if he gets down, he is EVERYWHERE!"

The challenge of the changing retail
determine the qualities of cloth products. Lastly, the physical and time constraints presented by the production of textile and apparel products are not alleviated with EDI. Product production, assembly, and transportation remain time intensive, thus the benefits of improved telecommunications may be marginal. Given the nature of production in the textile complex, the opportunities presented by electronic trade may be over-rated.

The Rise of the Consumer in Retailing

Mary Lynn Damhorst proposed that we are in a transition away from a top-down, paternalistic, designer-through-buyer system of product development and distribution. She suggests that we are moving to a phase in which the customer will be proactively incorporated into these systems to an extent far beyond what we have seen.

A combination of trends will help this shift take place. Middle aging consumers are having increasing impact on trends, but will not be coerced into fashions that do not fit their mature lifestyles and bodies. They dislike traditional modes of shopping and are willing to consider alternate modes of access to goods. In the meantime, electronic shopping options are developing along with other, multiple modes of distribution. Electronic systems will facilitate development of new involvements of consumers. For example, producers may bypass traditional buyers and engage consumers in pre-season selection of styles for production.

The transition to a consumer driven industry will be complex. We cannot know exactly what to expect even in a few years in advance, but we can develop business managers, product designers, and engineers (and educational programs that train them) to think flexibly, integratively, adaptively, and creatively--skills essential to surviving in a climate of change. The explosion of information that could aid the complex decisions required of retailers and producers in the 90s and beyond requires training in complex analysis methods and integrative approaches to knowing the industry and the consumer. Are we helping our students to anticipate these trends or do we train them to do business yesterday? Our strategic plan must address these questions.

Apparel Sizing and Apparel Design in the New Century

Susan Ashdown suggested that changes in apparel technology, along with new communication technologies, have set the stage for a revolution in the design, production, and distribution of apparel. All of these changes are inter-related, and each has the potential of introducing a whole new concept of providing clothing, vastly different from the current model of distribution of ready-to-wear produced in traditional size categories.

Some of these changes include the introduction of computer-aided design technologies that allow the production of made-to-measure clothing, image capture systems that allow a customer's own image to be instantly viewed on a computer, and the introduction of digital transactions in which a consumer can order apparel from their television or computer.

All of these scenarios have been implemented to some degree. Their further development will change the basic relationships between designers, manufacturers and retailers. Future success in the apparel industry will be measured in the ability of a very traditional business, with roots in the 18th century, to make the transition to the 21st century.

Respondents

Susan Kaiser confirmed that ITAA is a learning organization. Collectively, this set of position papers not only demonstrates this, but also represents that we are willing and able to think critically and reflectively about our future. Inspired by, and in addition to, the excellent themes and issues raised by these papers, Susan suggests some inclusive questions for future framings of discussions: How can and should we conceptualize our relationship with industries, consumers, and governments? We often include
an industry perspective in our meetings and teachings, but how often do we weave diverse lay consumers' standpoints into our pedagogies? Where do governmental issues fit into our frameworks, and which nations become represented in the process? What are the connections between producer and consumer cultures, and where do we see ourselves in this nexus? How can we diversify our understanding of these cultures to include the perspectives of textile/apparel workers as well as CEOs, for example, or to incorporate the standpoints of diverse groups of consumers? Do we want to negotiate new cultural and conceptual spaces to interface diverse (producer and consumer) cultural understandings of textiles and apparel, or should we align ourselves with one perspective or another? How do social, environmental, and political issues connect with future processes of production, distribution, and consumption? As Mary Lynn Damhorst pointed out in her paper, the "top-down-from-male-designer-through-buyer" paradigm needs to be examined critically and creatively. How can we participate in a rethinking of this paradigm, and how can we do so in a manner that is inclusive with respect to issues of gender, sexuality, ethnicity, class and age? Gwen O'Neal points to the need for "minorstreaming" as a way of revisioning or recentering dominant standpoints within ITAA. Martha Dickson and Jonathan Fox suggest that we should remind ourselves about issues of access when contemplating a technological future. These papers represent a terrific step in the direction of rethinking how we should position ourselves and the products and processes we study within new, collective and conceptual agendas.

Joan Laughlin asked participants to consider the vision of what we might become in response to themes that emerged from the panel including who we teach and how we teach. Joan challenged the profession to think broadly about how we come to know and how we produce knowledge (whether it be in retailing, or apparel design or history of costume). A look at how we produce knowledge leads us to recognize the time is now for a coherent, cohesive theory base. We need to be addressing the meta-theory of textiles and clothing, following the leadership of Kaiser and Damhorst. Joan spoke to the need for a vision and mission for the field, a vision of what we do...discover and transmit knowledge.
USE OF THE TEACHING PORTFOLIO TO ENHANCE AND EVALUATE TEACHING

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Colleges and universities are reevaluating their commitment to teaching and are examining processes to improve and reward it. The importance being placed on teaching is becoming evident in university mission statements, including those of research institutions. Several factors have influenced this renewed emphasis on teaching.

Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching, called for a reexamination of scholarship in academe (Boyer, 1990). Universities began to expand their definition of scholarship to recognize scholarly accomplishments in teaching with those in research and creative activities (Rice, 1990).

Confronted with rapidly rising tuition costs, parents and students are questioning the quality of teaching offered in college classrooms (Seldin, 1993). Also, legislators are demanding greater accountability for the funds used to financially support institutions of higher education. This accountability concern is often expressed in documenting how well these institutions educate citizens (Seldin, 1993). Thus, they are asking that faculty members provide concrete evidence of their teaching competence.

Measurement of teaching quality is often limited to student evaluations. To provide more factual information about the quality of classroom instruction and/or the scholarship in teaching, the teaching portfolio is being implemented or discussed on many campuses. The purpose of this special session was to examine the concept and structure of the teaching portfolio and to discuss how it is being used at various universities. Issues included discussion of the following:

What is a teaching portfolio?
- The portfolio concept
- What types of materials to include in a portfolio?

Development of a teaching portfolio
- To improve teaching performance
- To document scholarship in teaching
- The role of a mentor during portfolio preparation

Evaluation of the teaching portfolio
- Use of the portfolio in promotion and tenure decisions
- The role of a department/unit administrator during portfolio development and evaluation

This session provided an opportunity for ITAA members to discuss how the teaching portfolio can be used to enhance their teaching and as a means of substantiating teaching quality.

References and Resources:
introduction to academic performance appraisal in higher education. Westport, CT: Greenwood.


APPAREL PRODUCT DEVELOPMENT: A COMPREHENSIVE PROJECT

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Increasingly, clothing and textile professionals are assuming positions responsible for apparel product development. It is crucial for clothing and textile educators to prepare students for these emerging careers. A course that has evolved to meet these emerging needs has been a senior level textile and apparel industry course. The objective of this course is provide an overview of the textile and apparel industries with emphasis on international issues and factors affecting product development, production, and wholesaling of ready-to-wear.

Merchandising and design students are required to develop a product mini-line for a specific target market as a comprehensive semester project. The semester project includes the following: a) description of the target market including demographics and psychographics, estimated number in market, and target retail price; b) design of ten coordinated items of apparel including fashion and line drawings, care instructions, materials, and costing; c) construction methods used to achieve the design following U.S. Federal Standard No. 751a: Stitches, Seam, and Stitchings guidelines; d) production methods including cutting and assembly, in-house, contract, foreign/domestic, specialized operations, and legal restrictions; e) production schedules following marketing calendars and line plan summary guidelines; and f) quality control.

The final step of the project requires students to summarize their mini-line on a professional poster board. In lieu of a final examination, students present their mini-line posters to the class. Industry representatives are invited to attend and provide feedback.

This semester project offers a comprehensive teaching approach to product development. It integrates content from courses in marketing, consumer behavior, apparel construction, apparel design, merchandising, and apparel manufacturing.

PRODUCTION EVALUATION APPLICATION IN THE CLASSROOM

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Wayne State University

Product assessment and changes based on those assessments in clothing design and production areas are extremely useful in industry, yet practical applications in this area are not widely used in a classroom setting. The purpose of this classroom activity was to give clothing students the opportunity of experiencing 1) the differences in two important production methods: bundle and modular (Gilbert, 1994) and 2) changes made in the production based on objective evaluation (Pareto analysis) outcomes. Twenty-six students in a basic construction clothing class were divided into two groups: BUNDLE and MODULAR. Each group produced 20 totebags in a 3-hour class period. Each group set up specifications tolerance. The resulting totebags were assessed by graduate students at an outside university. The evaluating team set up criteria for evaluation based on specification tolerances. The evaluating team used an analysis based on Pareto theory, which examines the vital "unquality events, then assesses each problem area based on customer tolerances and upper and lower tolerance ranges. The students learned the differences between unimportant and important production errors. Results of the assessment (most serious unquality events) were used by a new group of students the following semester to improve the totebag product. The students were positive about the process especially after it was completed and they saw the results. There emerged a strong team spirit in the modular group since they were more efficient in their timing, as well as a competitive spirit between the two production teams.
INITIATION OF MANUFACTURERS' COLOR DECISIONS: LA vs SF

L. Susan Stark
Karen Johnson-Carroll
San Francisco State Univ.

As color has a major impact on both aesthetic and economic pursuits in the apparel and interiors industries, it is important to gain a clear understanding of the color decision-making process of manufacturers. The study was designed to 1) compare the Los Angeles with the San Francisco apparel and interiors manufacturers, 2) identify industry, macro-cultural, and gatekeeper forces that influence color decision makers, and 3) develop a data base from which to analyze color initiation perceptions of both industries in both fashion centers. This study builds on Stark and Johnson-Carroll's 1994 study which examined seasonal color initiation at the manufacturing level. Twenty-two cultural forces were identified. A questionnaire was developed by manufacturers, designers, and research consultants. Ninety-five out of 200 apparel and interior design manufacturers returned the questionnaires. Factors were divided into gatekeepers, macro-cultural, and industry factors. T-tests were used to determine the significance differences between color initiation in LA and SF industries and between apparel and interior firms. The following outcomes provide valuable data for potential manufacturers wishing to relocate or start a business: interior manufacturers were more driven by gatekeepers than apparel manufacturers in both SF and LA; both SF and LA color decisions are based on market information rather than gatekeepers or macro-environmental factors; apparel manufacturers agree more in the two different locations than do interior manufacturers; there was significant differences of perceived importance (t-tests) between apparel mfg. and interior mfg. in 50%.

APPAREL RETAIL PRODUCT DEVELOPMENT: MODEL TESTING AND EXPANSION

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In 1991, Gaskill undertook an in-depth case study analysis of two retail specialty stores' private label practices which resulted in the development of a Retail Product Development Model (Gaskill, 1992). Limitations of the model were that it was developed based on activities of only two specialty stores and that the model ended at line presentation for adoption.

An investigation was carried out to test the validity of Gaskill's model across a broader range of specialty stores and to expand the existing model beyond line presentation to include events and considerations in post adoption product development.

In order to meet the study objectives, a telephone interview was chosen as the method of data collection. The study sample consisted of twenty-one men's women's, and children's store retailers obtained from current retail directories. Data gained from the telephone interviews were analyzed using content analysis.

Data obtained from the twenty-one firms offered evidence supportive of the stages in Gaskill's original model; no less than 85.7 percent of the respondents affirmed the existence of each stage in their specific company development operations.

Through inductive analysis, the original model was expanded to include technical activities pertinent to the post adoption process; technical processes included perfecting fit, sourcing, developing production patterns, writing materials and garment specifications, and estimating final costs. Results of the study provide insight into the relationship of events in the development of apparel products; the decision making processes/criteria employed during the development process and the industry perspective of the future of retail product development in the apparel market.

COLOR FORECASTING FOR APPAREL AND RELATED INDUSTRIES

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Since 1987 students enrolled in Fashion Show Production have been required to research color trends for a specific market segment in the apparel industry to gain a realistic experience in market research. In 1993 the project was expanded to include more precise research strategies for a broader range of industries.

Current project specifications require students to: 1) Select a personal product to research, such as scarfs, hats, shoes, purses, jewelry, cosmetics, or any specific item of apparel. 2) Determine the target audience for the product selected. 3) Examine social and political trends, marketing, and technology that may influence color choice. 4) Research the specific product within department stores to determine which colors are most prevalent. 5) Select a minimum of three colors considered to be the most important current colors for spring 1995. 6) Forecast color directions for spring 1996.

Students summarized their research in a typed report, including documentation of all aspects. They included color samples to represent the most important current colors for spring 1995, for the specific product researched. A workshop was conducted in which students presented their reports and determined which influences appeared to affect the most industries. Students compared the colors selected for each industry and determined which colors appeared most frequently. This was followed by the forecasting of color directions for all of the industries for spring 1996.

VISUALIZATION OF PRODUCT DEVELOPMENT PHASES

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Product development is an evolution and integration of ideas and information that occurs in two phases: preadoption and post adoption. Preadoption begins with a concept and anticipation for developing a salable product. As a design evolves many factors impact its development and not until a design is accepted during line adoption does it become a style. The preadoption phase may include concept development, line planning, original designs, fabric selection, first patterns, first samples, design specifications, and quick cost estimates.

Line adoption determines the styles that will be included in a season's line and signals the need for greater specificity and further integration of processes, materials, and information. During post adoption a style is modified, refined, and perfected to meet the criteria of the target customer and management team. Adopted styles are prepared for mass production during the post adoption phase. Post adoption product development may include refining fit, perfecting patterns, methods analysis, detailed costing, quality specifications, and performance testing of materials.

To help students understand product development processes and focus on the requirements of the different phases, a video tape was planned and developed based on pre and post adoption stages. The video tape, Phases of Product Development: Preadoption and Postadoption, features video segments taped during actual line planning meetings, sourcing activities, fit sessions, and other product development processes. By focusing on each phase of product development students are able to understand the interrelationships of processes, visualize the sequence of activities, and understand the increased need for specificity as a style evolves.

The videotape is available for purchase for classroom use.
INCREASING VISIBILITY OF OUTREACH TO THE STATE'S APPAREL INDUSTRY

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Situation: Textile and apparel-related firms in the upper midwest employ thousands of people and are important to the economy of the region. Linkages between the industry and university programs are growing as business leaders and university faculty find cooperation mutually beneficial. To demonstrate industry strength and diversity, increase public awareness, and facilitate communication an Iowa Textile and Apparel Industry Directory was developed.

Method: Extension and resident faculty received a grant for printing costs from the Iowa Textile and Apparel Association (IaTAA). Extension funds covered personnel needed to create a data base about industry members based on a telephone survey that collected names of company contacts, numbers of employees, and products produced using the Standard Industry Classification (SIC) system. After the phone call, the firm's data base entry was faxed or mailed to the firm to obtain a signature that 1) verified the accuracy of the information and 2) granted permission to publish it. Firms failing to return the signature form after several contacts and firms requesting no listing were not included in the directory.

Results: About 425 firms were contacted. The signature release was returned by 194 firms that are listed alphabetically in the first half of the directory. The second half lists firms by SIC categories. One copy of the directory was distributed at no cost to all firms listed, Extension county offices, and Small Business Development Centers in Iowa. The directory can be purchased at the Extension Publications Office for $6.00. Anecdotal evaluation was positive from industry and Extension. The Textile and Clothing Department has found the directory helpful in showing strength of the industry in Iowa.

Implications: Evaluation of success of the directory will be difficult to quantify. Methods in gathering signature responses from firms might be improved by providing the first-proof entry of the directory copy rather than by asking firms to respond to a printout of the database form which had many abbreviations and needed interpretation.

FOUR YEARS FOR THE FUTURE: FOREVER PREPARED? -- AN EDUCATIONAL MODEL

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The model is a dynamic environment in which college students enrolled in fashion design are prepared for entry level positions in the apparel industry. The widespread dissolution of high school Home Economics has eliminated feeder programs on which many Fashion Design courses depend. With no home economics training before college, students have limited sewing skills. To create the Model, apparel construction courses were revised to exclude the typical domestic environment.

Four Years for the Future models apparel construction, flat pattern, draping, tailoring, and computer aided pattern design. The initial change began with the development of a new-style text, Theory and Application of Apparel Construction Techniques, A practical guide to traditional sewing techniques in an industry setting, written and illustrated to be used in an environment of theory-demonstration-guided instruction. Students become familiar with industry/pattern making terminology and practice without knowing it. The model concludes with the text, Apparel Pattern Design with the PAD® System. Apparel construction students close the course with a two-week activity creating a sewn muslin from the CAD book. In the model, the First Pattern is created by the First Pattern Maker (the professor) on PAD® System Pattern from the CAD book. First Patterns and sewn Samples are available in sizes 2-14. Students who are modeling as representatives of their own Target Market select a sample blouse, skirt, and waistband from the pattern rack housed in the stockroom. Each student buyer selects the most appropriate size for her body and, with a partner for verbal exchanges, modifies the First Pattern, thus creating the Stock Pattern. Modifications are planned, not altered away in the fitting process. The 156 samples produced by apparel construction students were designed on CAD. Students, therefore, have only industry models from which to sew. These are the same blocks and patterns that students will learn to create in Flat Pattern Techniques. Students have few questions regarding seam allowances, grainline, pattern notation, and sequence of construction. After three design courses plus Draping, students have the confidence to create designs appropriate for the marketplace.

Exposure to a continuum of connected elements over a series of courses with intrinsic consistency offers a springboard to creativity with substance. We have found that computer literacy has little or no effect on CAD ability. The key to CAD is a clear understanding of the entire design process, meeting success at each level.
UTILIZING ON-SITE EXPERIENCE IN THE DEVELOPMENT OF AN INTERNSHIP MANUAL FOR APPAREL MANUFACTURING STUDENTS

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Since apparel manufacturing is becoming major in many university programs, trained instructors are needed to meet this new demand. The author received a “Burlington Industries/ITAA” Grant to study with a manufacturer in preparation for developing an internship manual for use by students and instructors.

The major objective of this project was for the author to study with a manufacturer and then produce an internship manual for students in apparel manufacturing since there is little information on this type of internship available at this time. The author worked with a manufacturer and studied how to incorporate her experiences in manufacturing into an internship manual for students so that they would realize the optimal benefits form their internship experiences.

Results of this experience were applied in the following manner: 1) sharing experience gained by the instructor with students in a classroom setting, 2) preparing students for future careers in the apparel manufacturing industry, 3) designing an internship program in manufacturing for students at the author’s university, and 4) developing an internship manual to be shared with those in the textile and apparel field.

The effectiveness of this project is yet to be judged, this will take place when the manual has been implemented into programs and users make suggestions for improvement.

Plans for the future include the use of evaluative feedback from instructors who have adopted this manual for their internship course. Revision and refinement of The Apparel Manufacturing Internship Manual * will be based on these comments.

(*One manual is available to instructors, plus a $3.00 shipping and handling fee.)

EASY IDENTIFICATION: INDUSTRY SEAM TYPES SIMULATED WITH FELT AND STAPLES

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Many design and merchandising students enrolled in ready-to-wear analysis have not had experience in clothing manufacturing. To prepare them for employment in the industry they need to be proficient at identifying seam classes and types. An industry work experience would be ideal but with limited equipment at school an alternate was used. Learning tools of felt and staples made this lesson successful.

To simulate sewing, students put pieces of felt together with rows of staples. This enabled them to hold the felt together in ways which replicated seam types. Overhead transparencies of the seam classes; superimposed (SS), bound (BS), lapped (LS) and flat (FS) (Brown, 1992) were viewed prior to the assignment.

The assignment goal was to have each student create a seam type within each seam class. The students were divided into groups. Staplers and felt pieces in four colors, which indicated the seam classes, were given to the groups. The seams created by each group were graded on the standards of speed, accuracy of construction and proper Federal Standard labeling.

To reinforce learning, students identified seams on display garments as well as on garments worn by class members. Using felt and staples to simulate seams helped students to recognize seam types when reading industry specifications and analyzing ready-to-wear.

FOSTERING INDUSTRY RELATIONS FOR CAD EDUCATION

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This paper is to discuss efforts instituted at the university which make CAD education possible in classrooms. The Apparel Computer Integrated Manufacturing (A-CIM) center was established on the university campus by the American Apparel Manufacturers Association and the state of Louisiana in 1988. The center has had great success in acquiring industry donations and major grants funded by federal and state agencies (DLA, NSF, LEQSF, NASA, etc.). The center consists of (a) a CAD Lab, (b) a Virtual Reality Lab that designs apparel plant environments, and (c) a Robotics and Automation Lab that develops technologies for automatic fabric manipulation.

The benefit of having a successful relationship with industry sponsors is significant. First, it allows students to be exposed to broad spectrum of CAD products. Second, access to CAD systems facilitates continual update of the curricula. Directed graduate studies in CAD and interdisciplinary research have been supported by CAD systems. Third, universities can facilitate technology transfer between the CAD industry and the U.S. sewn goods producers through continued consulting services, workshops, etc.

The success of industry relations with the university has been evidenced by (a) the number, quality, and level of CAD courses, (b) the number, quality and level of students who utilize the equipment, (c) the number and quality of educational, creative and research opportunities, (d) the successful placement of graduates educated in the use of the equipment in positions requiring skills, (e) successful expansion of apparel program, and (f) the number of research proposals written and funded.

DESIGNING CHINESE INSPIRED WEARABLE ART CLOTHING FOR AMERICANS

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Throughout time the spirit and philosophy of Chinese art has been translated on textiles, paintings, pottery and architecture. Traditional Chinese patterns are inspired from nature (flower and animal patterns), and from the imagination of the ancestors (dragons, abstract clouds, phoenix and other mythical animals). Each design implies deep meaning as well as Chinese ancestors' dreams and expectations.

The purpose of this study was to create 6 jackets for the American market which incorporate different aspects of Chinese aesthetics. The jacket silhouette design was identical in each of the six jackets. The motif and method of surface design for each jacket was unique.

A CAD system was used to draw the surface designs. The fabric for each jacket was hand-printed using photographic silkscreen, batik, or direct painting. The jacket pattern design and the designs for the accompanying skirts were drafted using flat pattern methodology. Documentation of the surface design processes was recorded for future replication.

This research provides a cross-cultural approach to the design of wearable art clothing for the American market. The documentation of surface design processes will enable future designers to replicate and/or adapt this research to a new set of objectives.
SMALL APPAREL MANUFACTURING
OPERATION STUDY

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U.S. apparel manufacturers have been seeking to improve their productivity and international competitiveness. In an effort to increase sewing management manufacturing capacity in an apparel firm, small apparel firms need to be more flexible in their manufacturing operation. The purpose of this study was to examine the effects of shorter lead time, cost, quality, flexible manufacturing, and profit added on the planning manufacturing operation.

In-depth study analysis was the research design guiding the collection of the data. Seven small apparel plants (range 10-100 sewing operators) were selected as the main observation sites. Data were collected from the firms’ inside documents, manager and supervisor interviews, and direct observations of production lines. Methodology for the interview followed the procedures outlined by Forney, Rosen, and Orzechowski (1990) and the observation procedures based on Gaskill (1992).

Several sewing systems, such as progressive bundle system, unit workstation, TSS, and modified TSS were found in these plants. More than two combination sewing systems were used to produce a style for increasing productivity. The complexes and many components style involved in the sewing processes offered additional reasons to increase productivity and simplify procedures. Flexible manufacturing operations focused on constant efforts to provide superior production operation design and high quality products at low manufacturing costs.

Apparel manufacturing must be viewed in its entirety if a company is to succeed in meeting the challenges of competition. Successful apparel companies need new manufacturing operations that can focus on a broader set of objectives than just cost and efficiency.

Reference


ETHICAL DECISION-MAKING:
DETERMINANTS AND MODERATORS

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This study tested Trevino's (1986) interactionist model to better understand individual and situational factors that may relate to university students' ethical decision-making. Variables examined were: moral maturity as measured by Gibbs and Widaman's (1982) Sociomoral Reflection Measure; the individual characteristic of Machiavellian tendencies as measured by the Mach V scale (Christie & Geis, 1970); background or situational factors including age, gender, ethnic identity, major in school, and class standing; and perceptions of business ethics as measured by the Business Practice Questionnaire (Shuptrine, 1979).

Subjects were 144 male and female university students majoring in apparel design, merchandising, business, and liberal arts. Trevino's model was partly supported. Multiple regression analysis indicated that students exhibiting a higher level of moral maturity were more critical of business practices in regards to ethics than were individuals exhibiting a lower level of moral maturity. One background factor (subject's major) was found to moderate the relationship. Students in liberal arts and apparel design exhibited a stronger relationship between moral maturity and perceptions of business ethics than did students in merchandising or business.


The purpose of this study was to examine how the U.S. apparel manufacturers view the future impact of NAFTA on their company and on the U.S. apparel industry in general. This study further investigated the company characteristics that might influence the manufacturers' perception of NAFTA.

The sample consisted of randomly selected 160 apparel manufacturers located in Louisiana, Texas, and Alabama. Data were obtained by a telephone interview and a questionnaire developed by the researchers. A total of 34 manufacturers actually completed the questionnaire.

The findings showed the apparel manufacturers had a positive attitude in terms of NAFTA's economic impact on the U.S. apparel industry, market competitiveness, sourcing opportunities, and U.S. apparel exportation. However they had a negative attitude in terms of U.S. job opportunities and possible environmental degradations among the North American countries. They did not foresee any impact of NAFTA on changes in production cost and apparel quality. A Chi-square (x²) was used to examine if any relationship existed between the company characteristics and the U.S. apparel manufacturers' perception of NAFTA. Findings showed the manufacturers that produced men's and boys' wear, practiced export, employed 500+ employees, located in Texas, and implemented CAD/CAM reported more positive attitude toward NAFTA.

The result of the study can assist the U.S. apparel manufacturers in preparing for international competition and in developing appropriate global production strategies.
COMMUNICATION LINKS PROVIDING CRITICAL INFORMATION NEEDED TO DEVELOP SUCCESSFUL EXPORT MARKETING STRATEGIES

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An apparel trade deficit of US$29.2 billion may be reduced by expanding export markets. In the export market, buyers from foreign countries go through a process of selecting products for importation, but the final purchase decision depends on the buyers' social, economic, and cultural systems. Intercultural communication, a complex process that stresses the importance of viewing communication as an exchange of messages and ideas, not merely as an exchange of words.

The purpose of the study was to determine the involvement of west south central (Arkansas, Louisiana, Oklahoma, and Texas) apparel manufacturers in international business, and to understand their communication styles and nonverbal behavior with buyers. Thirty-three west south central regions apparel manufacturers completed self-administered questionnaires. Comparisons were made between exporting and non exporting apparel manufacturers, and between small and large manufacturers. Results indicated that small manufacturers needed training in developing export markets and language proficiency. Overall, exporting and non exporting manufacturers were aware that nonverbal communication behavior was important for successful business transactions with buyers. As a whole, manufacturers represented a combination of interaction-oriented and task-oriented styles of communication.

University-based programs and seminars could help the manufacturers in understanding communication behavior in different cultures and in developing suitable communication strategies for export marketing.

RISK PERCEPTION AND RISK REDUCTION BEHAVIOR IN CLOTHING PURCHASE SITUATIONS

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Consumers usually perceive high-level risk when they purchase clothing because of its high visibility, diverse symbolic meaning, and high consumer involvement. This research was intended to provide a conceptual framework of risk perception and of risk reduction behavior in clothing purchase situations. The relationships between risk types and risk reduction behavior were also examined. 631 female adults living in Seoul, Korea were surveyed.

Results of factor analysis showed that both clothing risk perception and clothing risk reduction behavior were multi-dimensional concepts. Clothing risk perception is composed of five types; economic risk, socio-psychological risk, performance risk, which are product-related risks, and time/convenience loss risk and opportunity loss risk, which are shopping-related risks. Shopping-related risks had been disregarded in most previous researches, but they were perceived high in this study since shopping environments have become more intense.

Clothing risk reduction behavior is composed of six types; marketer-dominate information search, consumer-dominate information search, pre-purchase deliberation and experience dependency, brand loyalty, money-back or exchange guarantee, and purchase abandonment. Pre-purchase deliberation and experience dependency was preferred most followed by money-back or exchange guarantee. Pearson's correlation coefficients indicated that risk type is related to the selection of risk reduction methods. This means consumers choose the mode of purchase behavior according to risk type and risk level. Therefore, risk perception needs to be studied within the context of the whole process of purchase behavior.
ASSESSING SHOPPING BEHAVIORS
AMONG USERS AND NONUSERS
OF MAIL-ORDER CATALOGS
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Mail-order catalogs have become a primary method used for target marketing. However, limited generalizations about catalog shoppers exist. Thus, the purpose of this study was to identify selected shopping behaviors among nonusers and users of catalogs.

Methodology: Respondents consisted of 679 consumers; response rate for the study was 46.7%. A mail questionnaire collected data regarding reasons for purchasing from catalogs, types of in-home shopping utilized, and frequency and dollar amounts of all purchases and clothing purchases from catalogs in one year. Infrequent users placed one to six orders in a year and frequent users placed seven or more orders in a year.

Results: Based on responses, nonusers (16.2%), infrequent users (56.1%), and frequent users (27.7%) of catalogs were classified. Almost all infrequent users (95.0%) spent $1 to $600 while the greatest number of frequent users (44.2%) spent more than $600 on catalog purchases in a year. Among all users, "can't find items elsewhere" (56.4%) was the most popular reason for purchasing from catalogs. Nonusers used only two of nine methods of in-home shopping other than catalogs while infrequent and frequent users utilized all. Overall, 71.2% of respondents spent $399 or less on clothing purchases from catalogs in a year. "A few times a year" was the most often reported frequency of purchasing clothing from catalogs by infrequent (88.1%) and frequent users (64.3%).

Conclusions: Overall, frequent users spent more money on clothing and all catalog purchases, purchased clothing more often from catalogs, and reported higher levels of purchasing from all types of in-home shopping methods than infrequent users even though no significant differences were found regarding annual household income between the groups.

APPAREL USAGE BEHAVIOR:
DIFFERENCES BY PRODUCT TYPES
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Due to the potential impacts of usage behavior on future decision processes product usage behavior has gained recent attention. This study was particularly interested in the effects of apparel types on usage behavior. Differences in usage behavior (use frequency, use variety and satisfaction) by apparel types (fashionability and classification) were investigated. The scales were developed based on past research. Data was obtained from a questionnaire survey to 321 college students.

ANOVA revealed that apparel types affected usage behavior. There were significant differences in the use frequency by the product classification, in the use variety by the product fashionability, and in the satisfaction by the product classification and fashionability both. However, the interacted effect of the fashionability and classification was not observed. Duncan’s test revealed that the high involvement type (formal outfits) showed significantly lower use frequency than the medium involvement type (semi-heavy items) and the low involvement type (light items). The trendy-fashion type and the traditional-fashion (classic) type showed higher use variety than the moderate-fashion type. The higher involvement types and the trendier types, the higher satisfaction was observed.

The results indicate that the higher involvement types contribute to higher satisfaction even though these types show low use frequency. The trendier types contribute to a variety of uses as well as higher satisfaction. The classic types seem to be used for basic co-ordinations in a variety of ways, but not necessarily lead to satisfaction.
MEASURING CONSUMER BEHAVIOR IN RELATION TO DRESS AND ADORNMENT: EXPERIENTIAL STUDENT LEARNING OF SURVEY METHODOLOGY.

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Students in a senior level textiles and clothing course experienced survey methodology as one approach to studying consumer behavior. An important objective of the project was to integrate and report information from multiple disciplines using a teamwork approach to problem-solving.

Students were first assigned the responsibility of individually generating possible survey topics relating consumer behavior with dress and adornment. Once a topic was determined, students each generated three hypotheses and searched the literature for existing measures tapping hypothesis variables. Collectively, the items were evaluated, adapted and then formatted as a short interview that students would conduct locally on a convenience sample. The initial draft of the interview was pretested and revised. General demographic questions were included along with questions designed to measure constructs the team had determined to be relevant in terms of their individual analyses. Students were also responsible for obtaining samples or some form of incentive for raising the consumer response rate.

Each class member collected responses from the targeted consumer group. Then data was loaded for analysis into a statistical program called MINI-TAB, the program taught in most introductory statistics classes at Iowa State. Students were responsible for testing their three hypotheses using MINI-TAB.

Each wrote a research report summarizing the project purpose, procedures, results, their hypotheses tests, and application of findings to consumer behavior in relation to dress and adornment. Students also evaluated the quality of the research design and addressed its limitations.

It was apparent after completing a small study, how difficult measuring human behavior could be and that decisions made by the team would affect validity and reliability of instrument and results.

CONSIDERING THE IMPLICATIONS OF TEACHING GENDER-ORIENTED COMBINATIONS OF THE ELEMENTS AND PRINCIPLES OF VISUAL DESIGN

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While research has focused on the relationships between dress and gender, little attention has been given to the influence of utilizing gender-oriented combinations of elements and principles of visual design when creating apparel designs.

Objectives: The activity was designed to allow undergraduate fashion design students to recognize the traditionally gender-oriented combinations of the elements and principles of visual design, carefully examine outside influences to the design process, create alternative and, sometimes, more appropriate apparel for individuals, and more fully understand design as process. Documentation of Need: Apparel offerings are sometimes psychologically and physically restrictive because of inherent gender-specific qualities. Thus, fashion design educators should consider removing, at least in part, the gender bias previously placed on combinations of the elements and principles of visual design to increase appropriateness of apparel designs for consumers in the future.

Project Design: Students were given lecture about and shown examples of the combinations of elements and principles of visual design traditionally characterized as feminine or masculine. Students were then assigned a project in which identified combinations were to be incorporated into apparel designs in a manner traditionally deemed inappropriate. Students were instructed to carefully examine the relevant outside influences to this design process. Students had to present original designs to the class and describe progress through the design process.

Effectiveness of Activity: Student evaluations have been positive. Students reported increased awareness of diversity and felt more creative when designing.
ETHNIC MINORITY CONSUMERS OF DRESS: A UNIT FOR AN UNDERGRADUATE SOC-PSYCH-CULTURAL COURSE
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The U.S. population is ever-increasing in its ethnic diversity as we move into the 21st Century. The Census Bureau forecasts persons with ethnic heritage other than European are projected to increase to 47% of the population by 2050 (Benanti, 1992). This unit was designed to help students recognize emerging trends, understand perspectives of diverse groups of consumers, and develop skills for working and living within the diverse population ahead.

This unit addresses the three largest ethnic minority groups at the present time—African-American, Hispanic-American, and Asian-American. The unit includes a reading resource list, lecture/discussion outline, group activity, slide set, and evaluation instrument and technique.

The unit was built on the prerequisite that students will have previous discussions about stereotyping, symbolic interaction theory, self-esteem, conformity, socioeconomic status, fashion change process, and a definition of culture. The unit begins with a small group exercise where "unspeakable" common stereotypes are listed and shared with the entire class. A lecture/discussion follows outlined around theoretical concepts and processes of homogenization, hegemony, assimilation, biculturalism, and pluralism. Research of trends in minority consumer dress needs and preferences is presented along with a slide set illustrating these trends.

Lastly, a short quiz is administered to assess learning of the principles covered. Students from three semesters achieved 80% or better on this quiz. This two-hour unit can be expanded or contracted to fit alternative time frames or incorporated into other units.

50% more Americans by 2050.
The Des Moines Register, p. 3A.

PROTECTIVE CLOTHING PRACTICES OF CERTIFIED COMMERCIAL PESTICIDE APPLICATORS

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The purpose of this curriculum strategy was to evaluate participants' needs for information related to use and care of protective clothing. A self-administered questionnaire measured current practices and practices changed as a result of attending previous trainings.

Questionnaires were completed by 1,180 applicators attending the training for a 71 percent return. Data were analyzed using SPSS PC to determine frequencies, cross tabulations, and analysis of variance. Applicators indicated which clothing items were worn i.e. disposable coveralls (37%), gloves (88%), boots (41%). Most applicators (91.5%) indicated reading pesticide labels to determine requirements for protective clothing; 74.6% followed recommendations. Employers provided protective clothing for 89% of the applicators but 74% took items home to be laundered compared to 10% whose employers handled cleaning. More emphasis will be placed on safe decontamination and home laundering practices in future training sessions. About 25% of the applicators indicated spilling concentrated pesticide on clothing and skin two to three times per application season. Significantly more applicants in the 45 and over age groups had changed practices such as wearing protective clothing as a result of attending training. Attending training over time may result in increased adoption of safe handling practices.

A database now exists for comparing future program evaluations. Changes in the training curriculum will be made. Findings have been shared with applicators and used for Extension program reports.
SELF-ESTEEM AND THE LEARNING ENVIRONMENT

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As opposed to the traditional "feel good" approach to self-esteem building, the Self-Esteem Program (SEP) encourages students to evaluate their abilities and capabilities, to access available resources on campus, and to build a positive interactive dialogue with faculty and fellow students. The three phases of SEP are: 1. the self-esteem workshop, 2. classroom teaching, and 3. faculty/student advising.

The self-esteem workshop is the first step in the process of making self-esteem awareness an integral part of teaching and learning. The goal of this interactive session is to help students develop the self-esteem necessary to succeed in a rigorous academic program. The participants explore personal learning styles in a positive atmosphere.

The objectives of the workshop are: 1. create an environment where students recognize their potential and opportunities in the academic program, 2. lead students to discover their personal learning styles, and 3. motivate students to identify and maintain focus on their goals within the support framework.

During the second phase faculty began to consciously employ teaching techniques which support the positive self-image of students. For example: one minute papers, positive feedback first, not using red ink to grade term papers, double entry journals.

The third phase of SEP is faculty/student advising. Mid-semester and pre-registration appointments offer valuable opportunities for faculty to help students self-evaluate in a supportive environment.

TEXTILE AND CLOTHING CURRICULUM STRATEGIES FOR TEEN PARENT AUDIENCES

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North Carolina's teen birth rates have increased to an all-time high during the last 5 years. In 1991, 11.1% of all births in the State were to single teens. More than 96% kept their babies, becoming teenage parents. Teens are still developing and are vulnerable to stresses involved in pregnancy and caring for their infants. They have needs in addition to those of becoming a parent. Since teen girls have high interests in appearance, self-esteem, and clothing, these topics are providing a timely way to introduce teen mothers to decision-making and consumer competencies. Many of these teens are on very limited budgets, and consumer competencies are critical for adequately caring for their infants.

Limited access to information and lack of experience deter teen mothers from making appropriate choices and clothing selection decisions that can enhance well-being for both themselves and their infants. To develop decision-making skills in selecting appropriate clothing and textiles for their infants and develop skills in care and maintenance, an experiential learning curriculum was designed for use by Extension professionals and volunteers.

Objectives of the curriculum are: (1) To help prospective teen mothers and teen mothers learn decision making and buymanship skills in selecting clothing and other textile products for the baby; (2) To help pregnant teens and teen mothers identify infant clothing sources for a limited budget including used clothing; (3) To help pregnant teens and teen parents learn clothing care and maintenance skills.

The curriculum includes a teaching outline, transparencies, and a Sample Kit. Visuals show baby items, growth, and decision-making rating scales. Suggested activities and instructions are included.

Evaluation measures will include knowledge acquired, number of county faculty adopting the curriculum, and the number of teen mothers completing one or more of the experiential activities.
APPLICATION OF TOTAL QUALITY MANAGEMENT IN TEXTILE AND APPAREL EDUCATION

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Total Quality Management (TQM) has helped organizations improve quality in order to be more productive and competitive (Deming, 1986). When TQM is applied to textile and apparel education and research, graduates are better qualified to compete in the employment arena. Programs that offer high quality also are in the best positions to fulfill needs of other constituencies and are least vulnerable to funding cutbacks.

This presentation showed eight TQM-based quality practices implemented in undergraduate textile and apparel courses. Practices implemented in 1991-95 were: (1) Adopt the quality philosophy—communicate TQM goals and philosophy to students; (2) Emphasize on-going quality; (3) Explain the mission and goals of the course; (4) Satisfy the client—students and teachers alternate in the role of client and both must meet the other's expectations; (5) Use teamwork and collaborative skills; (6) Remove barriers to success—provide clear instructions and expectations, use an incremental approach to grading; (7) Seek student feedback—encourage student evaluations and constructive criticism to improve courses; (8) Drive out fear—encourage students to ask questions and take risks.

Feedback shows that students trained in TQM practices were more confident, articulate, and creative than others who had not been exposed to the TQM philosophy. A majority of program faculty are now using TQM. Research funding has been received.


FOSTERING PERSONAL AND PROFESSIONAL DEVELOPMENT IN UNDERGRADUATE STUDENTS: STRATEGY FOR CURRICULUM DEVELOPMENT

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Preparing undergraduate students to work and establish careers is a responsibility of college educators. However, while curricula does provide subject-specific information, principles of personal and professional development often are ignored.

Objectives: The primary objective of the course is to introduce information necessary for success in management and leadership positions. Thus, students acquire knowledge, examine attitudes, and develop skills associated with competencies needed for careers.

Documentation of Need: In recent years, few women have actually advanced to middle- and upper-level managerial and leadership positions. In addition, women encounter problems that suppress their leadership effectiveness and visibility. This phenomenon has been attributed to deficiencies in person- and situation-centered abilities. Thus, women need to work toward developing and utilizing skills and proficiencies necessary for overcoming advancement barriers.

Project Design: This course incorporates information regarding personal self-assessment, communication, ethics, interpersonal interactions, public policy, power orientation, listening, problem ownership, conflict management, personality types, values systems, leadership and managerial styles, business etiquette, and volunteerism as well as traditional job search subjects. Students perform activities and projects which lead to recognition and understanding of the subjects. Videotapes and case studies are also utilized.

Effectiveness of Activity: Student evaluations have been extremely positive. This course will continue to be taught in a fashion and textiles program and the course content will be revised as appropriate.
TWO-WAY COMMUNICATION BEYOND THE CLASSROOM
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Future professionals need to be able to communicate using a variety of methods. Electronic communication is relatively new and a method with which few current students have experience and they are uneasy with it.

Because of this problem in use of electronic communication, I incorporated an email assignment in my upper level classes. Students are required to communicate with me at least three times during the semester. The requirement is on the syllabus and points provide an incentive to help students over the email threshold. I take approximately 15 minutes during the first week of class to discuss a hand-out from the university's computation center that explains registration and use of email. I demonstrate registering and using email. Current email users in class also help.

Only 16% of the students had been email users before the class. Experienced users include work study students employed in college computer labs and older than average students. All students completed the requirement. Approximately 64% use email to communicate with team project members, friends and family, new friends at the university and elsewhere whom they met on the net, advisors, and faculty. Approximately 25% stop using email once they fulfill the requirements.

Students send various messages to me: requests to clarify course material, notifications of current articles or events related to class topics, questions regarding exams or projects, information about themselves, requests for resource information, questions about careers in textiles, comments on life in general, and explanations of absences. I check email twice a day and respond to all email messages which helps students know that their message was received.

Email helps me relate to students in a manner not previously possible. Students address concerns about courses and curricula, their health, and details regarding course material. I find it an invaluable tool for communication. Most students appreciate this experience and skill that they acquire before graduation. My email address is now a integral part of the syllabus along with my office address and phone number.

ADOPT A RETAILER: TERM PROJECT FOR MERCHANDISING STUDENTS
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The objectives of this project are to guide students in synthesizing and critiquing data collected from multiple sources, and to provide them with opportunities to examine how abstract concepts are applied in the actual practices of a retail firm.

Each student adopts a local retail operation by securing the cooperation of a buyer or equivalent executive willing to support the student's work. On the basis of interviews with the executive of the adopted firm, observations at the site, and related course materials, students prepare reports in which they: (1) identify the adopted retailer in terms of ownership category; draft organization plans that reflect reporting relationships; and identify and assess major competitors; (2) describe the retailer's philosophy; identify the target market in terms of selected consumer behavior models; record observations of interactions on the firm's selling floor, and compare these with management's description of the firm's selling and service strategies; (3) describe the executive's training and experience; prepare a position description outlining the individual's responsibilities; and record challenging aspects of the executive's work; (4) describe the retailer's merchandise procurement methods; types of plans and budgets developed; pre-market research conducted; and locations and timing of market visits; (5) examine merchandise on the selling floor to discern major classifications, resource structure, and price lines, and they make comparisons with, and assessments of, a competitor's assortments; (6) prepare department floor plans, identify fixtures; evaluate the choice of merchandise in strategic selling positions; (7) draw on interviews with the executive and on trade and consumer publications to make and justify color, fabric, and style predictions for the adopted firm's market segment; and they (8) manipulate aggregate data from a current edition of the National Retail Federation's Merchandising and Operating Results to develop and justify a six month buying plan for the adopted site.
FIELD EXPERIENCES: OPPORTUNITIES FOR JOB SEARCH AND NETWORKING

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Understanding the diverse employment opportunities in the apparel industry is important for students enrolled in apparel merchandising programs. The objectives of this project were to (1) enhance students' awareness of major divisions within the textile/apparel complex and (2) encourage students to investigate career options.

Working through the student Apparel Merchandising Textile Organization, students were involved in planning two industry trips. In order to see the variety of job opportunities in the apparel manufacturing industry, 20 students attended the Bobbin Show, Atlanta, Georgia. Students networked with various industry personnel and made initial inquiries into employment. In addition, students toured the Atlanta Apparel Marts and spoke with showroom representatives concerning employment opportunities. The procedure to register as a buyer in the Atlanta Apparel Mart was learned.

Fourteen students participated in researching merchandising opportunities through a trip to the New York apparel district. Students toured Hampton Industries which retains the license for Nautica Sportswear. Nautica representatives from design and merchandising discussed features of their departments and job outlook. The Donager Buying Office was visited to understand residential buying responsibilities.

Through field study experiences, students benefitted by a new awareness of the multitude of opportunities available to them with a degree in merchandising. Future field study experiences are being planned to other sites such as Dallas, Los Angeles, and Europe.

TEXTILE PRODUCTS
MARKETING/MERCHANDISING PORTFOLIOS AND INTERNSHIP MANUALS

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Interns and entry level graduates face a highly competitive job market. Two tools developed to differentiate marketing and merchandising students, thus providing a competitive edge, were the Textile Products Portfolio and Internship Manual. For development of the portfolio, faculty identified major projects and notified students to maintain a collection of materials for inclusion in the portfolio. In a portfolio workshop, the internship director pinpointed the most concise and effective methods for organization and presentation of these materials and critiqued the portfolios. Students then revised their portfolios and utilized them in interviews to secure an internship or employment.

The Textile Products Marketing Internship Manual was developed to assist interns in excelling on-the-job. This guide acquainted the interns with all segments of the business organization. Component One, a pre-internship requirement, consisted of researching the company. Components two and three involved examination of the company's organizational structure and its utilization of the marketing mix. Other components required students to assist in marketing research, marketing services, retail marketing and budget development. Additionally, interns investigated the interface between the marketing and merchandising divisions.

During the past three years, these tools have been developed and tested with 150 merchandising students enrolled in the Pre-Internship Class. All intern candidates were placed, with more than 50% having been invited to remain on-site as part-time employees during the senior year; and, more than 50% of the graduates secured jobs in their field prior to graduation.
RETAIL LECTURE SERIES: AN INTEGRATED-ACTIVE LEARNING-CRITICAL INQUIRY APPROACH

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Current tenets of instructional theory emphasize learning is a process of curriculum construction, not simply knowledge recording or absorption. Hence, instructional strategies should be inextricably linked to the knowledge building process. Undergraduates preparing for careers in retail management necessitate classroom relationships that provide an optimization of practitioner and principle knowledge components incumbent to effective teaching and learning outcomes. Maximizing expertise of resource people and ensuring classroom visits are opportunities for active learning requires forethought and planning.

A structured practitioner/principle learning component was developed for the merchandising curriculum. The "Retail Lecture Series" affords students an opportunity to view the real world of retailing from multiple perspectives during the four years of academic study. Two lower-division and two upper-division courses were identified for implementation of the lecture series in which three outside lecturers are scheduled per course. A faculty teamed approach is utilized to ensure appropriate retail organizations are invited to lecture without duplication. A structured outline prepares the guest lecturers and students for the class presentation, for debriefing students the following class session, and as a guide for students in writing the descriptive and comparison paper assignments. The written assignment is divided into two phases: the first paper focuses on the information presented in the lecture and the second paper requires students to compare and contrast the information based on critical thought.

COLLABORATIVE EXTERNSHIP: EXPERIENTIAL EXPANSION

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In the mirror of economic reality today, it is imperative that innovative, collaborative and interactive partnerships be developed between the university and industry to maintain viability of future programs.

The primary participants in the recent development of a collaborative externship program were a university faculty member and an operating vice president and store manager of a recognized, high-end fashion department store located in the Mid-West. The purpose of the innovative strategy was for students to experience different retail responsibilities and management styles.

The processes involved in the collaboration began six months before the externship program was offered to twelve selected fashion merchandising students, based on application and previous retail experience. Six stages comprised the development and realization of the collaborative effort: (1) communication; (2) cooperation; (3) coordination; (4) collaboration; (5) implementation; and (6) evaluation.

The result of the collaborative externship program provided students on-site work experience and daily performance evaluations with department managers in five areas of store operations -- sales, human resources, merchandise presentation, operations, and visual presentation. The program structure allowed students to develop skill in: (1) task completion; (2) teamwork; and (3) superior/subordinate communications.

Success of the collaborative externship for the fashion merchandising students was exemplified by the enthusiasm generated from all participants, the improvement of skills (outcomes), and the maximization of shared resources of university and retail store.
BODY SATISFACTION AND MATERNAL ATTITUDES OF PREGNANT WOMEN OVER TIME

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The purpose of this study was to determine if pregnant women's body satisfaction and maternal attitudes change over time and relationship of these variables. The questionnaire contained a modified body satisfaction (Secord & Jourard, 1953) and maternal attitudes (Kumar, Robson, & Smith, 1984).

Data were collected at the 5th, 7th, and 9th months of pregnancy. The sample included 90 women, size 10, 12, and 14, 18 to 40 years old with 41% indicating first pregnancy and 59% previously experiencing pregnancy. Statistical analysis included General Linear Model, Duncan's multiple range, and Pearson's correlation.

For first pregnancy and previously pregnant, significance was found for the attitude subscale feelings at the 5th month and over time collectively; and overall attitudes toward pregnancy was significant with previously pregnant woman having lower means. Significance was approached (.056) among sizes over time collectively for the subscale feelings.

A moderate positive relationship (.36) existed between body satisfaction and overall attitudes indicating that as body satisfaction decreases over time, attitudes also decrease.


THE PROCESS OF MORAL DEVELOPMENT: A COMPARISON OF HOME ECONOMICS, BUSINESS, AND LIBERAL ARTS STUDENTS

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The present study examined the influence of the demographic variables of age, gender, major in college, and level of education or class standing on individuals' stage of moral development. Trevino's (1986) interactionist model, combined with the basic principles of cognitive moral development (Kohlberg, 1976) provided the theoretical basis for this study. One-hundred and forty-four university students, representing business, home economics, and liberal arts majors, participated in this qualitative study.

The research instrument used was the Sociomoral Reflection Measure (SMR), designed to measure an individual's level of moral development (Gibbs & Widaman, 1982). The SMR considered four stages of moral development: 1) unilateral and simplistic, 2) exchanging and instrumental, 3) mutual and prosocial, and 4) systemic and standard. The stage achieved indicated an individual's level of moral maturity.

One-way analysis of variance statistics were performed to test the research hypotheses. Frequencies and percentages were also calculated for demographic and sociomoral stage data with regard to the total sample.

Findings indicated that age and class standing directly related to an individual's current stage of moral development. Conversely, a collegian's sex or choice of major failed to prove significant.


OLDER AND YOUNGER WOMEN'S ATTITUDES TOWARD APPAREL AND MEDIA

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Although a large proportion of the population is aging, youth still commands high value in our society. This study was designed to compare older and younger women's attitudes toward apparel and media. Apparel advertising has evolved from selling a product to selling an image, and represents a substantial portion of expenditures in all forms of media. Various forms of media play a significant role in shaping attitudes toward apparel.

A survey instrument dealing with attitudes towards apparel and media, was developed, piloted, and administered to 173 female college students and 65 women volunteers over age 55.

Reliability analyses of the scales resulted in alpha coefficients of .89 for the apparel scale, and .88 for the media scale. A discriminant analysis indicated that, of the 56 items on the apparel and media scales, 7 items significantly discriminated between the two groups. Both younger and older women seemed to be aware of the role media play in developing attitudes toward apparel. However, older women seemed to be less influenced by media, but agreed that media send the message that apparel is an important part of an individual's total image. Younger women emulated people seen in media and felt that advertising promoted a dominant image.

Although the generalizability of the study is somewhat limited by a small, nonrandom sample, there are significant differences between younger and older women's attitudes toward apparel and media. Older women are as aware of the influence of media as younger women, but may not be as influenced by media messages. Results have implications for apparel producers and retailers in terms of advertising and promotion.

EFFECTS OF GENDER ROLE ON SOCIAL SELF-ESTEEM, CLOTHING INTEREST, AND PERCEIVED FUNCTION OF CLOTHING IN THE ENHANCEMENT OF GENDER-ROLE ATTRIBUTES

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The women's movement since the 1970's and women's greater participation in the workforce have raised questions on the traditional concepts of femininity and masculinity. Research findings in leadership studies indicate that women managers who are androgynous compared to gender-typed, were perceived to be more likable, compassionate, competent, and were situationally effective. This study investigated the relationships between gender roles (feminine, masculine, androgynous, and undifferentiated), social self-esteem, clothing interest, and perceived functions of clothing in the enhancement of gender role attributes. Based on the literature reviewed, the following hypotheses were formulated and tested.

H1: Androgynous females will be significantly different from sex-typed and undifferentiated females in (a) social self-esteem, (b) clothing interests, (c) the perceived function of clothing in the enhancement of gender role attributes.

H2: Androgynous females will be significantly different from sex-typed and undifferentiated females in the relationships between their social self-esteem, clothing interest, and the perceived function of clothing in the enhancement of gender role attributes.

A convenience sample of 272 female civil service employees of a midwestern university filled out a questionnaire containing (1) The Short Form of the Bem Sex Role Inventory (Bem, 1981), (2) The Short Form of Texas Social Behavior Inventory (Helmreich, R., & Stapp, 1974), (3) Perceived Function of Clothing in the Enhancement of Gender Roles Attributes, and (4) Clothing Interest Measures.

According to the results of ANOVA and MANOVA tests, androgynous females' social self-esteem and clothing interests were significantly higher than those of three other groups indicating a better level of social adjustment and better usage of instrumental and expressive aspects of clothing. Androgynous females' perceived functions of clothing in the enhancement of gender role attributes were higher than those of three other groups. All groups perceived that clothing can enhance masculine attributes more effectively than feminine or gender-neutral attributes. The magnitudes of relationships between clothing interest and perceived clothing functions in the enhancement of gender role attributes of the undifferentiated group was greater than three other groups.

The purpose of this re-search was to employ the frame-work of Proximity of Clothing to Self (Sontag & Schlater, 1982) to the product category of furniture. Like clothing, furniture is a possession that may express an individual's self concept from a variety of perspectives. Data were gathered via focus group interviews conducted in three Canadian and two U.S. cities. Participants (n=99) were asked to explain what their furniture communicated about them.

Two components of self were identified most often when discussing furniture: evaluative/esteem (24.2% of response) and symbol of identity (23.8%). These were the two least mentioned components of self in the study of clothing. Structural self was the third most mentioned component in relation to furniture (20.1%), while it was the most often mentioned in the study of clothing.

Many items may be used by consumers to express self concept yet the importance of components of self may vary depending upon product category. Merchandisers may be better able to satisfy needs of customers by understanding self in relation to various product groups. This study demonstrates that theories developed for one product may be viable in the study of others.

Managers' Opinions of Sales Associates Appearance and Store Image

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Store image consists of functional and psychological attributes that define a store in a shopper's mind (Martineau, 1958). Since a sales associate is the first person a customer encounters when entering a store, her/his appearance is an integral part of a store's image. This study examined managers' opinions of their store's image and the effect of sales associates' appearance on store image.

Specialty clothing store managers were interviewed about their store's image, employee dress codes, and perception of sales associates' effect on store image. Data analysis consisted of content analysis and descriptive statistics.

Dress codes, written and/or unwritten, existed in all 27 specialty stores. Most often cited reasons for dress codes were that dress codes portray the image of the store, give a positive store image, and stimulate sales. Managers believed the following contributed to the store's image: friendliness and helpfulness of staff, overall behavior, verbal language, facial expressions, body language, dress and grooming. All 27 managers had spoken to some employees about dress, grooming, and store image.

Customers are influenced by a variety of cues in the retail marketplace. Dress codes allow store managers some control over cues presented to customers by sales associates' appearance. All managers interviewed agreed that dress codes ensured positive store image impressions and sales associates' appearance affected store image, inferences about fashion direction, and customer service. All 27 managers agreed sales associates' appearance can stimulate sales because sales associates are "walking mannequins".


Preschool Children's Stereotypes About Cleanliness

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Many first impressions are based on stereotypes learned at an early age. For example, children in the U.S. are taught that cleanliness is a valued trait associated with attractiveness and upper levels of socioeconomic status. Stereotypes associated with dirty people include being poor and lazy. The purpose of this study was to determine if preschoolers have stereotypes related to cleanliness and if these stereotypes might affect peer relationships.

Photographs were taken of 3 male and 3 female preschool children in both clean and dirty conditions. Subjects were 30 female and 25 male preschool children. Each subject was shown two photographs of same sex children, one clean and one dirty, and asked to select the photograph that best answered each of 24 questions. Questions included references to stereotypes related to personal traits, to socioeconomic status, and to peer relationships.

The clean child, regardless of sex of model, was most often chosen as the one who was clean, good, polite, happy, likes to bathe, smells nice, does a good job, has lots of friends, lots of money, lots of toys, desirable to play with, and likely to be invited to a birthday party. The dirty child was chosen more often as the one who was dirty, in trouble, loud, sad, not liking to bathe, not smelling nice, not doing a good job, having few friends, not much money, few toys, less desirable to play with, and less likely to be invited to a birthday party.

Preschoolers do have stereotypes related to cleanliness and appear to use these stereotypes in forming impressions of peers. Children associate a state of cleanliness with socioeconomic markers (e.g., number of toys), personal traits (e.g., happy/sad), and with choice of playmates. Because cleanliness is a factor in impression formation, adults can help children avoid being stereotyped by assisting them in developing good hygiene habits.
HANDWOVEN AS PERCEIVED
BY WEAVERS AND NONWEAVERS

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Salient aspects in the perception of ready-to-wear clothing have been identified, but less is known about perception of other textile products. The purpose of this exploratory study was to determine if weavers differed from nonweavers in their perception of handwoven products.

Twenty adult women, ten weavers and ten nonweavers were interviewed in their homes. The groups were similar with respect to demographic characteristics with the majority being college graduates between 40 and 60 years of age. Two sets of 4x6 color photographs, mounted on neutral color poster board, were presented. First, twelve items representing a variety of woven products elicited understanding of, and preferences for, woven products. Second, respondents completed a 20-item semantic differential scale for each of six photographs of outerwear. The garments represented a range of technical accomplishments and aesthetics. Adjective pairs pertained to yarn, fabric, garment style and overall assessment.

Themes were identified in the interview transcripts. The Mann-Whitney U test and Goodman and Kruskal's coefficient of ordinal association were used to test for statistically significant differences between the two groups. Weavers correctly identified pictured items as handwoven significantly more often than nonweavers. Patterns were observed with respect to items chosen as most liked and least liked, but the differences between the groups were not statistically significant. Weavers were willing to pay more for three of the handwoven items, but the differences were statistically significant for only one item. For the six pictured outerwear garments, weavers responded more positively to the semantic differential items 70-90 percent of the time. When weavers responded more negatively technical issues were involved. In conclusion weavers evaluate handwovens differently than does the general public. Weavers producing items for sale could benefit from a clearer understanding of consumer preference.

DRAWING FROM THE PAST

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The purpose of this faculty research project was to develop a public outreach program for a large house/museum. The program was multidimensional in framework. It involved a lecture series, a first person interpretation event utilizing period costume reproductions designed from archival records, historical artifact displays, development of 22 costume renderings based on newspaper narratives of events taking place within the home, and a textile/fabric storyboard. This presentation will detail the development of the costume renderings and fabric storyboard. The drawings, based on newspaper accounts of the time periods were done in line form, combined with historical text, and produced in a coloring book format. The textile/storyboards were designed to be supplemental and used with the coloring books. The name, definition, and examples of the fabrics and trims that were used to create the original costumes depicted in the book were placed on the storyboards. The curriculum and learning resources developed by the program are currently in use by museum staff members in grade school and special interest group programs that will reach over 4,000 participants this year.

Response to the program has been immediate and very positive. Requests for gift and visitor copies of the coloring book (given free to all school age children) resulted in a retail version of the book, and a circulation process has been developed for school use of the storyboards. Student/teacher evaluation of the program has been quite strong leading to extension of the display and exhibit schedule and interaction with teachers using the project as a springboard to other student assignments and research projects.

The successful translation of written text description to visual interpretation inspires other curriculum development to format detail in a manner more congruent with contemporary visual learning styles for maximum effectiveness. In addition, this project is an excellent example of the quality and enhanced productivity that can result from collaborative university, private foundation, and community efforts.
WOMEN'S DRESSES (1850-1879) FROM SELECTED SOUTH LOUISIANA COSTUME COLLECTIONS

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Since clothing is seen as a reflection of the society in which it was produced, the many political and social changes which took place in American society during the years 1850-1879 make those years worthy of research. Historical literature describing mid-19th century lifestyles in the South noted changes in women's dress from the ante-bellum period through the reconstruction period.

The purpose of the study was to study style changes, construction techniques, fashion details, and fabrics of 22 Louisiana dresses dated 1850-1879. These changes and trends were studied through examination of extant dresses from 4 historic costume collections in Louisiana. The characteristics of these dresses were compared to dresses worn throughout the country during the same time period.

Based on the study, a typical dress in Louisiana during the 1850s was a hand sewn one-piece day dress with a fitted bodice, bell-shaped skirt, and pagoda sleeves. Dresses dated 1860-1869 were one-piece day dresses, hand sewn or partially sewn by machine. Bell-shaped or backfullness silhouettes were observed, and bodices were fitted with slimmer sleeves than in the 1850s. Dresses dated 1870-1879 were partially machine sewn, with backfullness silhouettes, long fitted bodices, slim sleeves. The results show the dresses were similar in style, fabric, and construction to dresses in other parts of the country. From this study it can be concluded that (a) mid-19th century Louisiana women were influenced by fashion trends and sewing techniques of the other parts of the country, (b) fashion periodicals were a probable source of fashion information, (c) Louisiana women were able to acquire fabrics and trims necessary to construct the fashions.

FAR EASTERN INFLUENCE IN HIGH FASHION AND MASS FASHION MAGAZINES

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The purpose of this study was to compare Far Eastern influences on women's dress illustrated in a high fashion and a mass fashion magazine between 1910 and 1925. Far Eastern was defined as garments showing three or more characteristics of Chinese, Japanese, or a combination of Chinese and Japanese traditional dress.

The data were written and visual material in four yearly issues of Vogue and Ladies Home Journal (LHJ), totaling 128 issues. A content analysis was used to search for terms and visual characteristics.

It was hypothesized that there would be a difference in the frequency of Far Eastern influence seen in Vogue and LHJ between 1910 and 1925. The sign test was used to test the difference between the two samples. No significant difference was found; therefore the hypothesis was rejected.

A second hypothesis was that there would be a difference in the period of introduction of fashion styles influenced by the Far East between Vogue and LHJ. No difference was found for the period of introduction of fashion styles influenced by the Far East when examining total frequencies of both written and visual material.

An implication of this research that needs to be investigated further is the assumption that new fashion styles always appear first in high fashion magazines. There was no evidence that Far Eastern fashions appeared in Vogue before appearing in LHJ suggesting that fashionable styles may appear simultaneously in the two magazines.
MENNONITE QUILTS 1900-1940

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The primary purpose of this study was to document selected Mennonite quilts to contribute to the history of American quilts. A secondary purpose was to increase our knowledge of women's history. Researchers often need to look at artifacts as in the past, women were sometimes denied education; thus, they left fewer written records than did men (Ferrero, Hedges, & Silbert, 1987). Quilts are often one type of artifact chosen for research as quilmaking has been a tradition of American women since the 17th century.

Quiltmaking became part of Mennonite tradition after their arrival in America. Today many Mennonite women continue quilting for personal use and as a testimony to their commitment to mission work. Each year auctions are held to raise funds for missions and quilts are a major attraction (Tomlonson, 1985).

Three types of quilts were studied: pieced, applique, and whole cloth. A wide variety of quilt designs was found. Quilt owners were located in the Mennonite community; 24 quilts were identified and catalogued. Each quilt was measured and photographed; construction techniques, color, and pattern were noted. Only a few quilt patterns needed to be identified by the researcher through the use of quilt pattern encyclopedias. The history of each quilt was recorded and included in an catalog that was distributed at an exhibition held at CSUF.

REFERENCES

INCREASING THE VISIBILITY OF CLOTHING AND TEXTILES PROGRAMS BY TRANSFORMING A SOCIAL/PSYCHOLOGICAL ASPECTS OF CLOTHING COURSE

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Currently, while fashion programs teach courses of interest to students in many disciplines, these courses traditionally have not been publicized. However, in order to survive in an increasingly competitive university environment, fashion programs need to develop visibility strategies. Thus, transforming a fashion course to a service course could gain visibility for a program within the university.

One course that could be transformed is the traditional social/psychological aspects of clothing course. This course could be approved as a social sciences or a multicultural course offering or simply publicized as an elective offering. This course would contain an examination of the personal appearance practices and beliefs within many cultures, including African, Arabic, Asian, European, North American, and South American.

Project Design: In order to transform a social/psychological aspects of clothing course into a viable university service offering, several changes should occur. The name of the course should be changed to reflect the more global nature of the course content. Lectures, activities, and projects should be evaluated and revised so as to be applicable for students in all majors. Students should not be required to have prior knowledge of apparel or fashion principles for success. Students should be encouraged to place themselves within the context of the course material and analyze situations from a personal and professional perspective. Effectiveness of Activity: This course is currently offered as a required course for majors as well as a multicultural service course for the university. Students from many disciplines have enrolled for credit. Student evaluations have been extremely positive. This course is now taught every semester due to student demand.
MEETING THE UNIVERSITY'S GENERAL EDUCATION CURRICULUM REQUIREMENT THROUGH A COURSE ENTITLED "CULTURAL PERSPECTIVES OF DRESS"

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This course provides a contemporary view of factors influencing the design of textiles and apparel, techniques of textile and apparel production, and human behavior in the selection of dress in societies and cultural groups. The course content presents the basic components of a cultural/global/international perspective and applies these components in the analysis of human behavior in relation to dress and appearance. Habits of dress are accepted as a reflection of the broader culture. Cultural diversity in dress is explained as a function of unique technological, socio-structural and ideological elements that characterize a particular culture (Hamilton, 1987). Students examine theories about and methods of a) exploring dress as a cultural subsystem, b) studying the establishment of cultural traditions, c) studying sources of cultural learning, and d) studying cultural change. Concepts studied include a) individuality/conformity/deviance; b) ethnicity and ethnic identity; c) gender-specific dress and crossing dressing/gender symbolism in textile design; and d) attitudes about modesty and immodesty. Through an analysis of patterns of dress within several cultures students gain understanding of and appreciation for other cultures.


CREATING A LINE OF TEXTILE COORDINATE PATTERNS WITH INTERNATIONAL FLAIR

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Since 1987, students enrolled in Textile Design have created marketable designs for the apparel industry. To promote global awareness, they researched art and artifacts of various cultures, as a source of inspiration, followed by market research prior to initiating the design process. Projects have comprised of a textile design with several color combinations.

To create a more challenging problem, the project was expanded in 1994, with specifications requiring students to create a line of textile coordinate patterns for women's wear, moderate price range, spring/summer 1995. Turkey was used as the source of study and inspiration. Lectures included information on Turkey's historic significance, its art, artifacts, architecture, and culture. This was followed by a study of coordinate pattern layouts and specifications for mass production.

Students researched design trends and color forecasting data which they presented to the class. They received photocopies of Turkish motifs and were instructed to adapt the motifs in creating the first textile design coordinate. From this pattern, they developed at least two additional patterns. Adhering to color forecasting research for spring/summer 1995 and adapting colors used in the Turkish designs, colors were determined for each of the patterns. The coordinate patterns were painted with designers gouache and mounted on mat board. Students presented their projects in class and determined which of their lines might be effectively combined to increase the number of sets of coordinate patterns for a potential manufacturer.
CAMPUS ENCOUNTERS OF THE CLOTHING KIND

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Campus Encounters of the Clothing Kind is an educational three day activity for 4-H youth and provides a way to create an awareness and encourage an interest in clothing and textiles. It brings together youth ages 14-18 from across the state with similar interests and exposes them to the Textiles, Clothing and Design Department.

Specific objectives are to express creativity using computer-aided design, expand sewing skills using a serger, strengthen self-esteem by completing projects, and modeling what was made, meet new friends, explore careers, experience living on campus and share their experiences with others in their home county.

An evaluation completed at the end of the event in 1994 indicated that all 19 youth enjoyed making stirrup pants on the serger, 95% said they gained useful information about modeling and presenting oneself, and 89% enjoyed working on the computers. Written comments were: "I learned new and exciting ways of sewing", "I enjoyed the career panel because they gave me new ideas and direction in my career planning". "This is a great program for people who want to go into the field." The June 1995 evaluations indicated 93% enjoyed creating an original T-shirt design on the computer, 87% liked the silk-screen results, 87% increased their knowledge about historical garments and 93% found the trip to a fiber artist's studio of interest. Meeting new people, sewing with a serger, working in small groups and staying in a dorm were high lights for these young people. Parents have expressed what a great confidence builder this has been for their teens.
GARMENT EMBELLISHMENTS: BEYOND WEARABLE ART

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Beginning fashion design students with lofty goals generally approach the first semester of university with little or no experience in their chosen field. Serious design programs emphasizing well founded design curricula and underscoring the creation of wearable saleable apparel are competing with programs offering weak curricula hiding behind wearable art. The more exciting offerings in similar sounding curricula, known for wearable art, are viewed by many students as opportunities to concentrate on decoration rather than basic construction skills. The purpose of this teaching unit is to create, within a quartet of beginning apparel construction and pattern making courses, embellishment techniques encouraging individuality and creativity without sacrificing precision within pattern development and/or garment construction.

Lesson plans for three week long multimedia units were created for the embellishment of student generated garments made of natural fibers. Living thirty miles from the Dallas Apparel Mart offers a profusion employment, observation, and participatory activities. The runway unit differentiates from other aspects of the entry level class through exposure to and creation of apparel suitable for exhibition. With the understanding of time limitations due to general enrollment in three apparel lab courses and required core courses, three lessons were devised to offer students occasion for creative design. The students are expected to participate in one, or more units. Unit I introduces students to double needle sewing with their original designs produced on the front bodice block. Unit II produces surface design on silk through fabric marbling or sponging and crossbar pintucking for Resort Wear. Unit III acquaints students with a child's garment to be embroidered with the currently popular silk ribbon embellishment. Slides from industry and local couture houses are available for student viewing. For each unit each student is required prepare direction cards, time cards and cost sheets.

The special runway units have been well received by students during the three semesters since the unit was implemented. Good construction has not been forsaken for show. Students agree that wearable art is Apparel With Character, rather than a caricature of fashion.

WHAT DO SNOW WHITE AND SLEEPING BEAUTY HAVE IN COMMON WITH CLOTHING DESIGN STUDENTS?

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Introduction

Upon graduating, the typical clothing design student will obtain a position as an assistant designer. As an assistant, she or he will work closely with a head designer and develop first patterns and sample garments based on the head designer's illustrations. It is important that we as educators expose our students to this type of working environment, so that they are prepared to enter the fast-paced and competitive clothing industry.

Method

For the final project in our two introductory pattern development classes, we decided to incorporate this idea by having students replicate illustrations of female storybook characters. Specifically, students were to replicate the bodice, sleeve and collar design of their selected storybook character. The following were the steps utilized for the project:
- Research your character. Find a detailed and colored illustration of the bodice, sleeve and collar that your character wears. Determine the basic techniques used to develop the design.
- Develop a 1/2 scale model. This working 1/2 scale must be approved by the instructor before proceeding to Step 3.
- Develop a full scale muslin model of your bodice, sleeve and collar design using your basic slopers. See instructor for approval.
- Refine patterns for your design. Cut out, and pin/sew in final fabric for final critique.

Results

Twenty-eight students were successfully able to replicate their character's bodice, sleeve and collar design by interpreting a storybook illustration. The students and instructors critiqued the final projects for:
- Interpretation of character's illustration into a 3-D garment.
- Technical development of patterns, muslin and final garment.
- Pattern work demonstrating correct procedure and precision.

Due to its success, this project will continue to be a part of the course.
INNOVATIVE TEACHING FOR INTEGRATION OF SUBJECT MATTER

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PURPOSE: To help students integrate their knowledge of textile science and clothing construction.

PROBLEM: Apparel design students are rarely able to integrate their knowledge of textile science and clothing construction. Textile science is studied, but not necessarily understood nor remembered.

Students do not relate fabric performance to its fiber content, yarn structure or method of fabrication. Also they need to realize the satisfaction derived from experimenting with techniques to see what works best with a given fabric.

It is important for students to work with special kinds of fabrics, that is, those other than what is usually used in clothing classes.

STRATEGY: The course will help students integrate their subject matter by applying textile information to the use of specialty fabrics. To become familiar with a wide variety of such fabrics, the students made an "info" card for each of 18 fabrics to identify the following:

  a. Fiber content, yarn structure, fabrication, etc.
  b. Behavioral characteristics and explanations for them.
  c. Appropriate techniques and materials to be used in the construction process, with justifications.

Students select or develop appropriate construction techniques for specific fabrics through individual research and experimentation.

Application to finished garments was part of this course.

RESULTS: This course has brought the two subjects together so that one thing relates to another. Students are now also more knowledgeable about fabric identification, an unexpected benefit.

DRAPING PROJECT: THE BED SHEET

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In the Fashion Design program, the undergraduate students are required to take a course in which they learn basic draping skills. In the course the students are required to produce three different original designs that show their ability to apply basic draping skills and creativity. Since our school is in a rural area and students are often on a limited budget, one of the student's original designs must be from a flat bed sheet.

Students are to design a garment using any size flat bed sheet. The results of this project have been threefold. First, the students are not hampered by the 45 or 60 inch width. A queen bed sheet enables the student to have a 90 by 102 inch piece of fabric with which to drape. The second advantage of this assignment has been the cost and availability of the fabric. Being that our school in a rural setting, students find it difficult to find exciting and different fabrics at a cost they can afford. The sheet project allows the student to obtain both unique and coordinating fabric within a set or as a border at an approximate cost of $3.00 a yard. Students find that their designs are no longer hampered by their inability to obtain that perfect piece of fabric. Third, the sheet project, has helped the students become more creative with their draping designs and forced the students to become more aware of the fabric's motif, mood and hand when draping.

The instructor feels the project has produced creative and innovative designs which strengthened the scope of the students portfolios. The students stated they felt more creative when they had a larger piece of fabric to work with and at a cost they could easily afford. This project has required the students to design from the fabric to garment instead of the idea to the garment.
DESIGN PERSPECTIVES AND ISSUES

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The objective of this paper was to assess the impact of a graduate level design seminar (TCD 873 - Design Perspectives and Issues) on one of the participating students. Historical and contemporary theories of aesthetics, with an emphasis on feminist perspectives provided a basis for the students to develop an understanding of the philosophy of design. The professor used an inventive method of teaching graduate students to engage in critical discourse and analysis on the subject of aesthetics in relation to life. Required texts for the class were *Aesthetics in Feminist Perspective* edited by Hilde Hein and Carolyn Korsmeyer and *Yearning: race, gender and cultural politics* by bell hooks. Additional readings included essays on defining the historical development of art movements, the importance of collaborative projects and the ecological employment of design. Students prepared written outlines and critical abstracts concerning the essays, which served as a basis for classroom discussions.

The seminar culminated in a collaborative installation in the Textiles, Clothing and Design Gallery, which required the use of a white polyurethane material donated by Amoco. Each student designed and constructed three garments or accessories that were based on the various aspects of aesthetics, feminism, culture and social-psychology studied throughout the seminar, in the context of a woman’s closet. The concept of closet was chosen since it represents an intimate part of every person’s life, providing the basis for visual commentary on each student/artists beliefs. The show was documented on video tape, which included footage of the garments along with images of the designers and their artist statements.

UNDERSTANDING OVERSEAS APPAREL MANUFACTURING THROUGH INTEGRATION OF TWO COURSES

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In order to facilitate the understanding of global apparel manufacturing and to reinforce the interdependence of apparel merchandising courses, two instructors simultaneously planned units covering different aspects of global apparel manufacturing in their respective courses.

Objectives of the project were to (1) develop an understanding of cultural and economic influences on a foreign country and the effect on its manufacturing industry, and (2) understand the influence of the country of origin on the costing of a garment.

Students enrolled in Global Textile & Apparel Economics (GTAE) and Quality Analysis of Apparel (QAA) concurrently received information concerning apparel manufacturing overseas. Students in GTAE focused on the extent of the textile/apparel industry, economic and political development, labor costs, quotas and tariffs, import/export products, and projections of future status within a selected country.

Students enrolled in QAA studied costing of garments. The impact of piece goods, findings, direct labor costs, overhead, administration costs, selling expenses, and profit analysis in establishing garment costs were discussed. The cost to manufacture a shirt and pant if made in the U.S. and if made in the country of origin was determined. Apparel items were evaluated with regard to fit, dimensional stability, fabric, construction, trim, launderability, and colorfastness.

Students benefitted from a deeper understanding of apparel manufacturing overseas through the in-depth study and enjoyed the continuity of information between the two courses. The instructors are exploring other courses where information could be similarly integrated.
KNITTING THENEEDS WHICH EVERYONE NEEDS: USING DR. SEUSS FOR CRITICAL ANALYSIS OF THE TEXTILE AND APPAREL INDUSTRY

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As the world becomes increasingly complex and global in nature, students who seek careers in fashion must be able to understand not only trade policies, product acquisition and competition issues but also the social concerns for which the textile and apparel industry has been criticized.

This prompted a project where the students are asked to critically analyze the issues Dr. Seuss presents in *The Lorax*, not as the children's book for which it was intended, but as a sourcebook of economic theories, contentions, values and behaviors. Some of the comparative issues that students discovered include: (1) the importance that textiles and apparel played in the industrial revolution and the development of the factory system, (2) labor issues including specialization and exploitation, (3) economic issues of supply and demand, efficiency, product life cycles, and exporting and importing, (5) vertical integration, and (6) environmental issues such as pollution and animal rights.

Critical exposure to these concerns made students more sensitive to the issues. By increased awareness of the issues, perhaps students will be better positioned to make positive changes in the workplace.

MAINTENANCE, REPAIR AND REFURBISHING APPAREL, TEXTILES AND HOME FURNISHINGS: HOMECARE AND HOMECARE 2 DATA BASED PROGRAMS

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Consumers have two major concerns in maintenance and repair of apparel, textiles and home surfaces: extending wear life and using environmentally responsible care procedures.

An interdisciplinary team of Extension specialists addressed these concerns by developing HOMECARE and HOMECARE 2, easily accessible computer database answers to consumer care and maintenance problems. Attention was given to environmental concerns, and the changes in cleaning and maintenance products.

HOMECARE 2, "Maintenance and Repair of Textile and House Surfaces," offers solutions to over 200 problems. The user can find answers in 4 areas: Clothing/Textiles, House Furnishings, Interior Surfaces, and Exterior Surfaces. In addition to providing solutions for garments, carpets, furniture, etc., the program also addresses special refurbishing areas: Odors, Fire/Smoke Damage, Wind/Storm Damage, and Storage. One section deals with the preservation of textile and apparel heirlooms. Solutions include one or more of the following overall recommendations with specific solutions under each: Clean/Care, Repair/Replace, Do-It-Yourself/Hiring a Professional.

Since April, 1995, HOMECARE 2 has been available via World Wide Web. More than 80 Extension Home Economics Agents in North Carolina have participated in In-Service Training to use HOMECARE 2.

HOMECARE was developed in 1990 and updated in 1994 to reflect product changes, and emerging environmental concerns. It offers solutions to over 500 spot and stain problems on apparel and house surfaces. The solutions are arranged in order of simplicity and use of non-toxic cleaning products. An extensive glossary of terms/cautions is provided. HOMECARE has been widely used in North Carolina, and adopted for use in 20 states. It is currently available via Gopher, and is being programmed for World Wide Web.

Both HOMECARE and HOMECARE 2 are available in hard copy also.
FABRIC ANALYSIS

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The Fabric Analysis assignment was introduced in the Advanced Textiles class to incorporate learning standard test procedures and to involve the students in discovering knowledge of fabric definitions. As teachers we expand our knowledge through the grading process. An attempt was made to duplicate this process in a student assignment.

Working in groups of two, students purchased 1/4 yard lengths of four examples of a woven fabric name, i.e. broadcloth, denim, gabardine. They were to record bolt end information. Next, they were to find at least three definitions of the fabric name from textile dictionaries or fabric glossaries. Definitions were to be copied and sources cited. In the laboratory, students examined each fabric, using standard test procedures. Fabric width, weave structure, yarn count, yarn type, and fabric weight were determined. Comparison of laboratory findings to fabric definitions was made. Both oral and written reports completed the assignment. The written report included: Introduction, Definitions, Description of Fabrics, Analysis of Results, and Conclusions.

Students not only learn the definition for the fabric they were investigating, but more importantly, learned a process for checking out information. In some cases older definitions did not reflect new variations of a fabric currently available.

I plan to adapt this process to a flat pattern design class to compare drafting instructions to ready-to-wear garments and perhaps to have students compare pattern grading information to the grading used in home sewing patterns or in ready-to-wear.

EQUIPMENT EXPERTS IN TEXTILE TESTING

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Active learning is important in university classrooms. Textile science lecture classes may not involve students in active learning even though research indicates that it greatly increases students' motivation and comprehension. Textile science faculty must develop techniques that increase student involvement in the classroom.

Teaching textile testing involves lectures describing the effect of some activity on a fabric and measurement of the effect in order to define fabric performance using numerical values. Faculty make sample preparation, equipment use, and assessment look easy. Unfortunately, this does little to minimize student apprehension.

As one means of incorporating active learning in textile testing, I require that each student demonstrate one piece of equipment. Students randomly select numbers that corresponds to a piece of equipment, a date for the demonstration and a standard test method. I work one-on-one with each student to help them understand the operation of the specific piece of equipment. I require that they read the test method, operating instructions, and text before our meeting. In class, they demonstrate how to use the equipment, how to prepare and mount samples, specific aspects to consider during the test, and the characteristic and its measurement. I am present during the demonstrations to fill in any gaps and assist when necessary. These resident experts answer questions from the class and provide assistance during open lab work.

This process lets me to get to know each student better and they get to know me. Students work with equipment in a friendly setting. Students know that they will be demonstrating equipment during the semester and are supportive of one another. Students are better prepared to face lab work in general because they have overcome the fear of operating unknown equipment. Experts have confidence in their ability to help others and experience interpreting operating instructions and standard procedures.

Students support continuation of equipment experts. They are more efficient in lab, their frustration level is lower, and their confidence is higher. My time commitment initially is greater. I spend more with each student as they prepare for their individual demonstration, but my time commitment decreases as the semester progresses.
This exhibit was developed to illustrate the relationship between agriculture and textiles and to help school-age (K-12) children understand how textiles are produced. A leaflet that includes textile facts about wool that are of particular interest to children was also developed. The leaflet provides supplementary information that helps volunteer leaders explain the exhibit to children.

Promotional materials furnished by Pendleton Woolen Company served as a guide. The completed exhibit describes the eight stages of woolen production: grading and sorting, scouring, recovering a by-product, dyeing wool, carding, spinning, weaving, and finishing. In the center of the exhibit is a large outline of a sheep filled-in with real fleece. Four stages of wool production are described on each side of the display. Information provided by Pendleton was simplified and edited to an appropriate reading level. Each stage of wool production is described on a separate plaque made from a thin Formica-like material and typed in large print. Above each plaque is a clear acrylic box that holds a large-sized sample of each stage: raw wool, clean wool, lanolin, dyed wool, roving, spun yarn, and unfinished and finished wool samples. Each sample can be removed from its box, passed around or closely examined and then returned to its box. The plaques and acrylic boxes have hook-and-loop tape attached to their backs to allow for easy placement on the display unit. To add additional interest, raw wool fleece and a pair of hand carders are placed in front of the display.

Real world problems are often difficult to define for the purpose of study. However, they can provide students with an opportunity to determine underlying principles that will form the basis for examination of textile and apparel problems. By determining general principles that may have been violated, students can develop problem-solving skills that will help them avoid "errors of the third kind" (1), i.e., solving the "wrong" problem.

Using the recall of rayon gauze skirts due to flammability hazard, an independent study student was asked to 1) determine the kind of problem this situation represented, 2) determine the relevant textile principles that applied to this situation, 3) develop a laboratory protocol that would provide data relevant to the situation, and 4) analyze the data from the perspective of the real problem.

While the process used very common critical thinking techniques, the results were used to address the issue of "errors of the third kind". Thus, what was originally proposed as a study of rayon flammability became a study of textile product design and its importance in textile product selection and merchandising.

References
THE EFFECTS OF COLD STORAGE ON SELECTED PROPERTIES OF 100% POLYESTER FABRIC

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The effects of cold storage on an important synthetic textile fiber, polyester, were examined. Samples of 100% polyester fabric were aged by storing flat at either -25°C or 5°C for 2, 4, 8, 16, and 24 weeks. Tensile properties of warp yarns before and after aging were measured using an Instron. Fiber density was determined using a density gradient column prepared with tetrachloroethylene and mixed xylene. Viscosity average molecular weight (Mv) was measured in a 0.4% (w/v) solution of phenol/1,1,2,2-tetrachloroethane (3/2 / v/v). Surface appearance was observed using a JEOL JSM-35C scanning electron microscope.

An increase in tenacity and a decrease in extensibility of polyester fibers tested at either -40°C or -100°C have been reported (Cook, 1968). This effect was not observed, however, when tensile tests were carried out subsequent to cold storage. After storage at 5°C, Student's t-tests revealed no significant changes (α = 0.01) in the tenacity, initial modulus, or breaking strain of warp yarns. The tensile properties of the warp yarns stored at -25°C for 2 weeks showed significant changes (α = 0.01). None of the other -25°C storage times resulted in significant changes, however, such that the sample stored for 2 weeks does not appear to reflect the overall effects of cold storage. No significant changes in density or Mv were observed at any storage time or temperature indicating that neither crystallization nor chain scission occurred during cold storage. In addition, no changes in fiber surface appearance after cold storage were visible using SEM.

These results suggest that textiles of 100% polyester fiber content can be stored safely at low temperatures. Handling (i.e., folding) during cold storage could be an issue, considering the change in extensibility reported by Cook (1968). Future research might also address cycling between cold storage and ambient conditions, particularly regarding the effect of condensation that is likely to form upon warming a cold textile.


GLOVE CLEANUP FOLLOWING GRANULAR INSECTICIDE EXPOSURE

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Situation: Midwestern farmers rely on granular insecticides to control pests. Most require chemically resistant gloves for handling. No research was identified showing resistance of gloves to granular insecticides or effective cleaning methods. Permeation studies use liquid formulations following American Society for Testing and Materials Method 739-85 (1). The purpose of this pilot study was to determine if contamination levels of three glove materials differed after exposure to granular terbufos (Counter 15G®) and if washing with detergent and water reduced contamination.

Method: Glove fingers of barrier laminate (4H), nitrile, and neoprene were fitted over clean glass test tubes and pushed into 150 ml of granular terbufos and exposed for three minutes. Half of the finger specimens were washed by stirring immediately after exposure in a beaker with 150 ml distilled water and detergent. All finger specimens were wiped with cotton gauze, rinsed with, and soaked overnight in ethyl acetate. Test tubes were rinsed in ethyl acetate. Gas chromatography determined pesticide residues. Computer scanning found surface area of glove fingers to compute contamination per cm sq. The sum of residues from the wipe, rinse, and soak was used in GLM statistical analysis with p>0.05.

Findings: After exposure to granules, no detectable contamination was found in controls or in rinse solutions from test tubes used under the gloves. Contamination means differed significantly: barrier laminate 6.1, nitrile 9.1, and neoprene 14.0 µg/cm sq. After laundering contamination was 67% lower for nitrile and 30% lower for neoprene but not significantly lower for barrier laminate.

Implications: Material thickness was not measured in this study; further studies should consider these and other materials of differing thickness with longer exposure times and different laundering methods.

CONSUMER-GENERATED CONCEPTUAL FRAMEWORK FOR FABRIC DESCRIPTORS

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As part of a larger study involving the sensory perception of fabrics, our goal was to develop a conceptual classification system for fabrics that is relevant for consumers. We asked consumers to classify fabrics and fabric descriptors rather than imposing an "expert-generated" system.

To determine how a diverse group of consumers would categorize fabric descriptors, we asked groups of 4-5 students in a large (n=234) G.E. course to put the terms/descriptors into groups and then name the group/category.

The most commonly generated categories referred to potential end use (sweaters, lingerie, dresses). Some categories involved fiber content (cotton, wool, silk) and fabric names (knit), or characteristics (stretchy). However, unlike experts, the consumers did not distinguish between fiber and fabric attributes, but rather characterized a kind of fabric gestalt. Based on this work, we propose a conceptual classification system derived through the input of a consumer population reflecting gender and ethnic diversity.

GROUPING TEXTILES AS A MEANS TO DECODING HUMAN PERCEPTIONS

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Understanding comfort factors related to health and wellness and the textile/skin interface must include consideration of the effects of gender and multiple sensory input on human perceptions of textiles. Standardized methods for evaluating fabric hand and expanded methods for textile comfort studies using contribute to an understanding of the tactile and visual qualities of fabrics. Also critical to understanding fabrics individually is a need for determining fabrics that are categorized by observers as being 'similar'. By understanding these groupings, we can better understand human perceptions of textiles and the categorization process people use to evaluate, select, and react to textile products.

The purpose of this study was to examine human perceptual responses to a variety of fabric samples (n=60) and to evaluate differences in responses based on gender and on sensory interaction. Student volunteers (n=295) individually sorted 60 fabric samples based on tactile or visual and tactile sensations. The students were divided into groups who either all handled the fabrics without seeing them (n=75) or who could both see and touch the fabrics during sorting into like piles (n=220). Among the volunteers, 94 were male and 200 were female. Cluster analysis was used to analyze the results.

Viewers appeared to sort fabrics based on structure and context of use cues. Non-viewers apparently used sense of touch to place some fabrics with a similar structure but different weight into separate categories. Males and females on the whole perceived fabrics similarly.

Consumers typically have both tactile and visual information available when considering the comfort and appeal of textile products. As researchers reach better approximations of real life perceptions and responses, product knowledge will deepen and our ability to develop satisfactory textile products will advance.
Electronic mail and internet media were used to replace traditional paper lab reports and research papers in an intermediate textiles course. The purpose of the project was to familiarize students with online technology media as means of researching and reporting information.

A group listserv on campus provided easy access to one campus group for the purpose of posting assignments, worksheets, and questions. Students submitted individual weekly lab reports directly to the instructor, who then graded and returned them to the student's e-mail address. This portion of the project was quite successful, and students developed the ability to write and format the information appropriately for on-line reading.

The Internet resourcing of information for current economic issues in the textile and apparel industry proved to be less successful. Students had only a cursory one hour training session on how to use and search the internet. Limited access to lab facilities during the scheduled class time also reduced the number of successful searches. Approximately half of the students did find sufficient information from this source. The remaining students used on-line database searches from the library for their resource information.

The university technology support center is offering training courses in use of e-mail and internet searching each semester for all students at the university. This should enhance the success of similar projects.

The application of visual merchandising principles is achieved through the implementation of a two-part team project. Part one focuses on analysis of an assigned store selected through the Main Street office. Each team organizes its work according to store needs and team members interests and abilities. Students: 1) develop a store profile, 2) evaluate exterior and interior store design, 3) identify promotion mix and calendar, 4) compare two similar stores, 5) draw existing floor plan and wall elevations, and 6) write a paper to summarize findings. Part two focuses on changes the team recommends. Students: 1) develop short and long-term goals, 2) recommend changes required by the Americans with Disabilities Act, 3) design and draw a new floor plan and wall elevations, 4) locate swatches for proposed floor and wall treatments, 5) propose and implement new visual merchandising techniques, 6) design and implement in-store and/or window displays, 7) develop a one-year promotion calendar, 8) write a paper to summarize project, and 9) present project orally. Strategies for successful team interaction are discussed. Options for resolving conflict are explored and utilized when necessary.

Students evaluate each other at the conclusion of each part of the project. Anecdotal comments indicate some students highlight this project during interviews. Merchants implement many of the proposed changes. Some merchants participate more than one time as their merchandising needs change. Future plans include disseminating project results to a broader audience.
INTEGRATING INTERACTIVE TECHNOLOGIES IN AN UNDERGRADUATE MERCHANDISING COURSE

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Video technology, which includes commercials, point-of-purchase videos, and video catalogs, are used by the textile and apparel industry to communicate the most current trends. In addition, the industry uses interactive television to communicate long distance with management, buyers, sales associates, and other store personnel. Interactive television allows immediate two-way audio and video communications with participants located at two or more sites.

Textiles, clothing, and design undergraduates at the University of Nebraska were provided a unique opportunity to develop skills in communicating via interactive television. Students enrolled in the Textile and Apparel Industry Processes course that was taught via interactive television on the Lincoln and Omaha campuses were presented with the problem of communicating about merchandising strategies with their classroom counterparts 50 miles away. Students were required to develop a script and storyboard that were presented via interactive television. The projects simulated various store functions including merchandise selection, employee training, seasonal store layout and design, presentation of merchandise through promotional videos, and development of private label merchandise. Student groups, comprised of individuals on both campuses, communicated via interactive television and electronic mail throughout the project. Student evaluations of the experience and the potential of using emerging technologies were very positive.

THE NEWSLETTER AS A COMMUNICATION AND TEACHING TOOL FOR INTERNSHIP PROGRAMS

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Internships have become an integral component of learning (Lewis & Williams, 1994) since hands-on work experience is considered vital to success in today’s workforce. Faculty may direct the work of many interns located in diverse sites and geographic locations. With growing internship programs and reduced travel budgets, the faculty member is challenged to communicate with interns, providing ongoing instruction, feedback, and a link to the university. An internship newsletter was developed to: a) provide instruction, b) positively reinforce student successes, c) expose students to varied industry opportunities, and d) prepare students for assignments to follow the internship.

Articles were easy to read and appealing, relating to portfolio development, interviewing for jobs, and industry-specific information. Students submitted weekly progress reports from which a “NewsNotes” section was developed. This section highlighted intern experiences and successes, naming students and their internship hosts. Students reported that they learned about employment opportunities from this section and appreciated the individual positive reinforcement.

The newsletter was designed using desktop publishing and was laser printed on 11” by 17” newsletter paper purchased from a commercial source. Upon returning to campus, interns reported their positive impressions of the newsletter and encouraged using it in the future. Follow-up assignments introduced in the newsletter were easier to implement as a result of information disseminated prior to the students’ return to campus. An added benefit was distribution of the newsletter to administrators and to industry groups who are potential supporters of the apparel program. The newsletter became a positive public-relations tool that summarizes current activities of interns and demonstrates the professional quality of instructional experiences offered through the apparel internship program.

TEAM LEARNING: A PROCESS FOR TEACHING APPAREL PROMOTION STRATEGY

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Industry is seeking to harness the power of problem solving teams. There is a marked trend for business decisions to be made within groups rather than by individuals acting solely on their own. Thus, merchandising graduates will be working in a team oriented environment.

A team learning strategy was used as a framework for redesigning an undergraduate promotional strategy course. Team Learning is a comprehensive instructional format designed to engage students in active learning and team decision making. An important feature of this approach is a six-step instructional sequence focusing on student application of concepts. This six-step instructional sequence is at the core of the team learning strategy and is repeated for each major unit of instruction. Another key feature is the formation of heterogenous and permanent teams.

The team learning strategy is integrated throughout the promotional strategy course. A variety of team projects and assignments have been developed. In addition, a team performance model is used to help students focus on key concepts contributing to team success—commitment, skills and accountability. In addition, concepts related to resistance to teams are discussed. The team learning strategy challenges the instructor to design projects that require critical thinking and decision making. Team projects capitalize on the unique abilities of the team.

The shift to a team learning strategy is evolving and students are gaining the abilities to be active learners and to take responsibility for their own learning. Future plans include developing new assignments and using the team learning strategy in other merchandising courses.

INSTRUCTIONAL LINKAGE OF DESIGN AND MERCHANDISING PROCESSES USING A PROBLEM-BASED LEARNING APPROACH

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Problem-based learning (PBL) is an instructional strategy that uses tangible problems as a framework for students to work together and to acquire knowledge of the key concepts in merchandising. PBL takes many forms. The essential components of this method include a problem, group work, skill development, discussion, assessment and final reporting (Margetson, 1994).

Objectives. The objectives of this computer-based merchandising course were to use a PBL strategy to (a) teach key concepts related to product development (b) have design and merchandising students integrate skills and knowledge on a team project, (c) help students develop skills in critical thinking and computer technology using industry-standard software.

Method. The course was divided into two parts. The first part consisted of lectures, assigned readings, demos, tutorials and computer exercises. In part two, students were assigned the problem of designing a collection with a visual merchandising plan for a target market. Merchandising and apparel design majors formed two teams. Teams defined their roles, time lines, and procedures for making decisions and for assessing and evaluating progress. Teams integrated their knowledge and skills to address the who, what, when and how of the problem. In weekly reporting sessions, the professor served as PBL monitor, resource person and evaluator.

Evaluation. Course objectives were accomplished. Students with diverse views achieved a single perspective reflected in a successful PBL project. Flexibility and respect for others’ opinions were bonuses of the PBL approach. The strategy was used with 20 students during the 1994 academic year. PBL will be used again in Fall 1995.

EXPANDING STUDENTS' LEARNING EXPERIENCE IN HISTORIC COSTUME

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The purpose of this presentation was to discuss how to revise a historic costume class to offer students more in-depth experience of several time periods while not losing the chronological thread that enables the learner to explore why styles change over time. A combination of revised lectures and writing intensive assignments were utilized.

The lecture topics were: factors which influence clothing over time; dress of sport participants and spectators in Egypt, Greece, Rome, and the Middle Ages; dress of the Middle Ages (in-depth); mourning and funeral dress in the Middle ages and the Renaissance; dress of the Renaissance (in-depth); dress of the 18th century (in-depth including a review of 17th century dress); folk dress of the 18th and 19th centuries; and dress of the 19th century. The 19th century lectures were comprised of an overview and a discussion of my research on dress of the far west including garment documentation, men's dress, and dress in processions such as funeral and parades.

Students' learning was reinforced with several types of evaluation. A weekly quiz had two slide identification questions and a student-developed essay. Students prepared two poster presentations and completed a poster review "quiz". For the final exam students identified slides by time period, costume terms, and influence on costume.

Exploring material beyond that contained in the textbook made the class more interesting and exciting. The combination of the evaluation techniques with the in-depth lectures enabled students to perform more successfully than in previous terms. Students evaluated the class positively.

THE EXPLORATION OF PERSONAL ANCESTRY ENHANCES APPRECIATION OF MULTICULTURAL DIVERSITY.

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Preparing professionals who can address the needs of a culturally diverse population is a significant national challenge for all educators. This abstract documents a CAD project that enhanced awareness of inherited multicultural diversity with a study of personal ancestry.

Junior level design students traced the cultural diversity of their family ancestry by researching four generations and documenting common symbols and traditions of the countries and cultures. Using a PC and AutoCAD R. 12 software, a textile and area rug design was completed along with a concise two-page research paper documenting the inspiration of the finished designs. The finished assignment was manually or computer rendered and mounted on foamcore/matt board.

In response to the assignment, students expressed surprise at their own diverse backgrounds and appreciation for classmates' differences. The first semester the project was assigned, of the 17 students participating only two were from the same country. Unique student genealogy combinations included Celtic/Cherokee Indian and French Canadian/Catholic. The personal appeal of the project was evidenced in the finished designs which were more sophisticated, intricate, and obviously time intensive than previously observed.

In order to develop tools necessary to function productively in a pluralistic society, educators must move beyond awareness of multicultural differences and technical information to application of knowledge with diverse groups. Students' awareness of their individual diversity is another step to reducing prejudice and enhancing effective multicultural education. By reducing barriers to learning, textile and apparel educators can make personal differences a unifying, rather than a dividing, factor.
EXTENDING THE CLASSROOM INTO THE "HISTORIC" COMMUNITY

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The inclusion of the outside community has become important to many colleges and universities. We are encouraged to expand our influence and, in some cases, our services beyond the traditional classroom. Community historic agencies (museums, local and regional associations and sites) can be incorporated into class assignments. This inclusion helps promote program and school image, draws these agencies into cooperative relationships with the program and develops a network of support for projects involving apparel and textile artifacts. The students are exposed to on-site working conditions and are called on to apply their knowledge of period styles to the identification, care and storage of actual artifacts. Students must employ critical thinking in their analysis assignment.

Students in the basic History of Western Dress class at the undergraduate level complete a museum assignment that requires them to visit a pre-approved, screened local agency. After completing a course unit on the role of museums and methods used in the care of historic textiles, each student conducts an interview with a curator or conservator. Questions are related to the philosophy of textile artifact collection and to the specifics of the maintenance program of the agency. After the visit, the student prepares a written analysis of the agency referencing the course material. This analysis is shared with the agency and, where applicable, a plan of action for the improvement of the facility is drawn. Students are often offered the opportunity to continue with the agency as a Special Project, usually during the summer.

THE JOURNAL: BRIDGING THEORY WITH PRACTICE

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Over the past decade requiring students enrolled in textile and apparel courses to maintain a journal has resulted in a resourceful and creative curriculum strategy for resident undergraduate instruction that reinforces course concepts and suggests their relevancy to the "real world."

The requirements for maintaining a journal and the process of writing journal entries incorporate the course objectives and validates the students' everyday life experiences with the more seemingly conceptual and theoretical world of academia. A major outcome of journal writing is to bridge the gap or dichotomy between these two communities and provide feedback to the instructor of student understandings of course subject matter.

The mechanics of the journal assignment are shared with students during the first class meeting of the semester. The instructional materials include an outline, an evaluation form, and actual journal entry examples. These materials provide definitions of journal writing, the objectives of the assignment, the criteria for description, interpretation and analysis of each journal entry, the expected frequency/length of each entry, and the writing format. The outline which accompanies the evaluation subsequently forms the basis for the periodic reviews of the journal by the instructor throughout the semester.

Over time several changes have altered the objective of and criteria for the journal writing assignment; some of these changes are student initiated while others instructor motivated. However most changes are editorial ones. A more recent innovation has been to require students to establish an e-mail account and submit their writings and/or their queries about the process electronically.
SPEAKING OF CLOTHES, SPEAKING OF PROBLEMS: OLDER WOMEN GET A VOICE

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Janet Hethorn, University of California Davis
Carol Salusso, Washington State University
Merry Jo Dallas, Colorado State University

Although clothing choices are abundant for women age fifty-five and older, a large gap exists between what is available in the marketplace and the clothing needs as expressed by women in that age category. This is an existing problem on which researchers and the industry are developing a renewed focus.

In order to investigate and identify the problems that older women experience with their clothing, we conducted focus group interviews. Four states participated in data collection, which included input from over one hundred subjects. Unique to this study was the shared use of stimulus images. Data were taped, both audio and video.

Data were analyzed through a process of content analysis. Many problems were identified by the women. The theme that was the most salient was clothing fit and sizing as it related to the lack of comfort in wearing, and frustration in shopping. Many specific issues were addressed, such as the lack of fitting mechanisms to relate to the changing body. It was noted that as style has become looser, more casual and directed towards a One size fits all size, the fitting needs of older women are still not being addressed. The frustrations in the market place include the lack of consistency in sizing and labeling information. Many older women are buying men’s clothing for better fit and consistent sizing.

In addition to clothing problems, also identified were listings of terms that are used by older women in describing fabric. The terms extracted were related to both the physical and perceptual dimensions of fibers and fabrics. This information will be incorporated with the findings from researchers working on another section of the larger project. The eventual contribution will be in improved product development for this population. Through focus group interviews, these women had a voice. Through our efforts, their voice will be heard.

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ELDERLY WOMEN AND SWEATS ATTIRE:
PREVALENCE, PRACTICALITY, & PREFERENCES

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A questionnaire-survey was administered to a convenience sample of 222 65-year-old and older female members of FCE Extension study groups within four counties of western Oregon.

Eight-three percent or 185 participants reported wearing either sweatshirts, sweatpants, or both garments. A plurality (43%) reported they “usually wear sweatshirts and sometimes wear sweatpants.”

Situations most frequently cited for wearing sweats attire included exercise and home-based indoor and outdoor activities. In winter, 79% of the participants wore sweats attire “frequently” for warmth and ease of care. Open-ended responses revealed use of sweats for sleepwear.

“Highly desirable” features included: pullovers, raglan sleeves, fitted waistbands on shirts, elastic waistbands on pants, pockets, fleece interior, muted colors, medium thick/medium weight fabrics, and cotton/manufactured fiber blends. The “highly” and “slightly desirable” features were more frequently related to clothing size than to health status or age. Specially requested features included extra pockets, shorter lengths in sleeves and pants, adequate circumference ease, wider, lower-cut necklines, and easy-care finishes.

Findings implied that sweats attire frequently were worn by active, older Oregon women for casual, familiar activities and environments. Clothing comfort, current style, and functional features were important to this heterogeneous group.
DEVELOPMENT OF AN OBJECTIVE METHOD FOR THE ANALYSIS OF FIT RELATED TO POSTURAL CHANGES DUE TO AGING FOR MATURE WOMEN AGED 55 TO 65

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Many mature women experience problems with the fit of ready to wear clothing due to a changed body configuration brought about by the natural process of aging. Some of the postural changes experienced by women over 55 are forward head and neck angle, shoulder slump, and back curvature. (Reich & Goldsberry, 1992). It was the purpose of this study to explore the relationship of changed posture to fit for this mature group with the goal of developing an objective method for the analysis of fit.

The method developed utilized slashed garment techniques (Ashdown & Watkins, 1989). Technique refinement improved detection of localized changes in curvature, and small differences in fit over the baseline. Slashes in constructed garments corresponded to the difference attributable to the subjects change in body shape from the baseline.

Correlation pinpointed the measurements which were most salient to the determination of fit. Convergent validity of different measures validated the method.


MISSING THE MARKET: CLOTHING FOR ELDERLY WOMEN

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The purpose of these studies was to determine whether previous research in the area of over-fifty female attire produced wearable, functional, and appealing apparel as described in the literature. A secondary purpose was to approach the problem realistically by developing a functional, proportional sizing model to accommodate the changing posture of the aging female figure.

Appropriate fitting data were collected from two convenience samples of 31 and of three women between the ages of 64 and 94 years. Fit modified basic blocks were created for 31 subjects in sizes 8 through 16 along with sample garments for testing consumer acceptance, wearability, and functionality. The 31 subjects were interviewed individually through the use of a questionnaire regarding preference and fit satisfaction for personal appearance and garment functionality based on task performance. Their comments were included in the findings of the study. For those in the sample of 3 women with diagnosed rheumatoid arthritis (RA), the researcher administered the Tennessee Self-Concept Scale (TSCS) evaluating the subjects’ self perception. For the second phase of the second study, a close friend or family member for each woman with RA completed an additional questionnaire to address behavior and perceived self perception of the subject. Apparel of quality fashion fabric was designed, fitted, and sewn for testing both samples. The Counseling Form of TSCS was utilized for the portion of the sample suffering specifically from diagnosed RA, to explore any changes in the participant's personal feelings concerning their appearance and acceptability among peers before and after the acquisition of appropriately styled and fitted apparel. Findings of the study demonstrated that there were different clothing needs according to degree of physical disability and/or changing physique. The significant relationship between elderly women with physical disabilities and self-concept can be addressed through clothing designed to meet their individual needs. Women who had experienced few bodily changes voiced their discouragement over not being able to wear clothing they consider fashionable, because of improper fit. Acceptance by peers is important to both well-elderly and disabled women. Short sighted designers are missing a major market segment by refusing to address the problem. Mature women, with well-developed taste and sufficient income to invest in high quality classic apparel, now find uninteresting, insensitive, and unflattering options, even in upscale markets.
The papers in this session examined consumer characteristics associated with purchasing products outside of one's local shopping area. Dickson and Littrell focused on profiling consumers who use mail order catalogs for ethnic apparel from Latin America, whereas the other two studies were concerned with the purchase of souvenirs from sites within the United States. Another similarity among the researchers was use of questionnaires to collect data. These studies illustrated some of the advantages of using questionnaires, such as efficient collection of quantitative data, as well as some of the disadvantages, such as the potential for bias due to low response rates.

Collectively, the studies expanded our understanding of relationships between purchases of textile products and consumer characteristics such as trip-planning styles, shopping orientations, and aesthetic preferences. The studies also suggested ways of being creative with research methods, e.g., Anderson's provision of baby sitting services for her respondents.

At this point, there are several directions this type of research could take. One suggestion is for the researchers to pursue evaluation of some of their creative advertising ideas such as segmenting catalogs to reflect market segments and use of the Internet for promotions. A more general suggestion is to follow the surveys with in-depth interviews to obtain a richer understanding of the tourist experience and how products serve to link consumers with other peoples and places.

Alternative trading organizations (ATOs) import crafts from developing countries and sell them through mail-order catalogs and specialty stores. Pueblo to People (PTP) is an ATO who sells crafts from Latin America. Ethnic apparel currently comprises 38 percent of the total sales, yet, PTP does not have a clear understanding of their customer. Utilizing benefit segmentation as a conceptual framework, the purpose of this study was to profile ATO consumer market segments in terms of preferences for ethnic apparel.

Data were collected with a mail survey of consumers (n=788, usable response rate for this analysis=28%, n=219) randomly drawn from the mailing list of PTP. Variables utilized in the study included ratings of the presence and desirability of clothing evaluative criteria; multi-item measures of values and attitudes related to Latin America, its citizens, and ATOs; and future intentions to purchase ethnic apparel from PTP. Cluster analysis, using Ward’s clustering criterion, allowed formation of clusters based on similarities in preferences for the clothing evaluative criteria.

*Creative Ethnic* included 151 respondents who prefer a unique and dramatic look that can be achieved through ethnic and traditional styling. Understanding the techniques involved helps this group see the uniqueness of their clothing. In contrast, *Plain and Simple* includes 68 respondents who, like the Creative Ethnic, prefer high quality garments, but without the elaborate patterns and surface designs characteristic of traditional ethnic fabrics. Suggestions were made for product development that would better meet the needs of the market segments.
SOUVENIR MARKETING: SHOPPER AND RETAILER PERCEPTIONS

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This study determined shopping orientations of Southwest tourists using souvenir purchase behavior as a base measurement and assessed Southwestern retailers' knowledge of tourists.

Tourists (n = 997) who visited AZ, CO, NM, and UT, between July 1, 1992 and June 30, 1993, and retailers (n = 1394) in operation in the same states during the same dates were sampled. Tourist segments were identified using merchandise purchases, selection factors, information sources, shopping locations, retail patronage motives, reasons for travel and activities, and demographic characteristics. To determine retailers' awareness of tourists' buying behavior, differences in merchandise offered and purchased, selection factors, and retail patronage motives were compared.

Two survey instruments were distributed; prior evaluation of each instrument was conducted by pilot study. After three mailings, 398 usable tourist questionnaires and 307 usable retailer questionnaires were received. Cronbach's alpha reliability coefficients were calculated for scale consistency and internal reliability. Statistical methods included t-test and analysis of variance.

Findings indicated measurable differences in the merchandise purchased by consumers and the importance of retail patronage motives when compared to retailers. Factor analysis of the tourist sample resulted in three tourist groupings: home-oriented, destination-oriented, and aesthetic-oriented which did not differ significantly. Factor analysis of the retailer sample resulted in four retailer groupings: tourist-directed, artistic/cultural-directed, adornment-directed, and collection-directed which did not differ significantly.

The results demonstrate concern for systematically creating a profitable merchandise mix which will match retailer offerings to consumer needs and wants. Suggested strategies include product diversification and specialize within the market.

LESBIAN STYLE(S) AND MATERIAL IDENTITIES: AN INTRODUCTION TO MEANINGS AROUND CURRENT LESBIAN FASHIONINGS OF SELVES

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Most studies of clothing and appearance have emerged by and for white, Western, heterosexual, upper-class women. Lesbians have a recognized history of using style and appearance codes to form a sense of community, self-existence, and solidarity around the axis of sexuality.

This paper uses a grounded theory approach to explore diverse lesbian subjectivities, based on in-depth interviews with 40 self-identified lesbians or bisexual women located in Northern California.

Salient issues include hair length and maintenance as it relates to gender and sexuality binaries; how women’s’ standpoints towards beauty standards in the United States manifest themselves materially; and other issues of community, commodity, and visibility. We probe the ways in which textile codifiers are reported to lose their exclusivity in the face of target marketing, other venues of appropriations, and in response to membership in more than one community, simultaneously.

This project seeks to foster theory development on the intersections of style with sexuality.
THE PATHS OF THE NEEDLE: EMBROIDERY
AND MEANING IN WOMEN’S LIVES

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The focus of this investigation explores the meaning and place of embroidery in the lives of women who are currently members of the Brazos Valley (Texas) Chapter of the Embroiderers’ Guild of America. Theoretical orientations exploring meaning, the domains of cloth, and feminine culture provide the framework for the study. Data collection consisted of two components: 1) a survey and 2) focused informal interviews. Interview transcripts were reviewed for analytical categories utilizing a methodological approach outlined by Hyckner (1985).

Analysis of the interview transcripts found three broad themes. The first theme is that of Embroidery for Self, containing four areas of meaning: 1) aspects of learning; 2) personal expression and creativity; 3) personal satisfaction; and 4) relaxation and anxiety relief. Embroidery for Others is the second theme area with the following areas of meaning: 1) acts of bestowal and gifts; 2) teaching others; and 3) sharing aspects of embroidery with others. The final broad theme was Embroidery with Others. Areas of meaning beneath this heading are: 1) the community of embroiderers; 2) learning to embroider; and 3) sharing embroidery. A finding of value to textile historians and surface designers is a list of embroidery and textile techniques currently being practiced by participants. Findings indicate that embroidery plays a diverse and important role in participants’ lives.

DRESS AND WOMEN’S REPRODUCTIVE ROLE IN THE GREEK VILLAGE

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Scholars acknowledge that women’s clothing communicated age, marital status, and economic standing in close-knit European peasant communities. I propose that in some Greek villages, women’s dress also manifested their reproductive role. The wearing of embellished clothing simultaneously helped a woman fulfill her duty to bear children and sanctioned her right to do so within wedlock.

In Greek peasant society, both virginity and fertility were important attributes of womanhood. The customs associated with women’s bridal and festival clothing suggest that “best” dress, particularly embroidered garments, celebrated a woman’s reproductive role/duty, but only within marriage. Although customs varied from region to region, the basic principles were the same in all four provinces studied. The most elaborate clothing was worn by brides and newly-married women. According to strict local custom, young girls who were not yet betrothed, unmarried women, women past menopause, and widows were not allowed to wear ornamented clothing. Additionally, married women who had borne one or two children put away the highly ornamented clothing and wore less showy attire.

Older forms of these garments display embroidered images that might have been part of a silent code invoking divine assistance in becoming pregnant. Scholars of the decorative arts are beginning to decode the messages once communicated by these motifs, some of which resemble symbols of a great goddess worshipped for her life-giving abilities in prehistoric times. Peasant women in modern times do not associate the double-headed axes, hooked crosses, and other geometric motifs that they embroidered on their clothing with fertility; instead they give them idiomatic names like “ox eyes” or “snails.”

This interpretation is drawn from nearly 400 interviews with elderly village women and study of artifacts in museums.

WORK AND FAMILY DOMAINS: RELATIONSHIP BETWEEN STRESS AND TENSION

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Employers are indirectly affected by societal changes such as dual career families and are forced to act to ease the burdens caused by the conflicting work and family domains. The purpose of this study is to determine whether work interference with family (WIF) and family interference with work (FIW) are related to levels of tension perceived by employees of retail department stores. A second purpose is to predict the level of employee tension by WIF, FIW, sex, number of children, and employment classification.

Sales associates from two major department stores were surveyed using previously tested and reliable instruments with Likert-type response formats. A response rate of 32.5% was achieved when 193 of the 592 surveys were returned. The first hypothesis which stated there would be no differences between high and low tension groups on either stress variable was tested using MANOVA and found to be significant. The high tension group experienced significantly higher levels of both role stressors (WIF and FIW). The second hypothesis stated tension would be related to WIF, FIW, sex, number of children, employment classification (full-time/part-time). Stepwise multiple regression generated an equation with two variables. WIF and number of children explained 43% of the variation in tension.

While many corporations have been sensitive to work-family conflicts and have developed programs to assist employees in coping with conflict, retailers have been slow to respond to the conflicting demands of the two domains. Since WIF is a better predictor of tension, it is more problematic than FIW. When family time is interrupted or preempted by work demands, tension is a likely result.
Do Your Clothing and Textiles Facilities Comply with ADA Regulations?

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Universities and other public institutions have been impacted by the enactment of the Americans with Disabilities Act (ADA). Of particular concern to educational units is Title III of this law, which requires that barriers be removed in public areas of existing facilities when removal is readily achievable. But how do those in charge of clothing and textile units, who may be unfamiliar with ADA standards, assess their programs for compliance? The purpose of this study was to develop a user-friendly, nontechnical method for assessing clothing and textile units for ADA compliance.

There are several measurement tools available for evaluating the general accessibility of buildings and facilities. The one selected for the basis of this study was developed to evaluate the compliance of existing facilities (Terry, 1993). The measurement tool consisted of the four priorities recommended by the Title III regulations for planning readily achievable barrier removal projects: Accessible Entrance, Access to Goods and Services, Access to Restrooms, and Additional Access. The format of the instrument was a checklist requiring only a yes or no response to each compliance criteria based on observation or simple measurements. The checklist was expanded to include the specialized facilities found in clothing and textile units (production laboratories, textiles/chemistry laboratories, design studios, computer laboratories).

Groups of undergraduate students, unfamiliar with ADA completed the expanded compliance survey. This was done to test readability, ease of use, and completeness of the directions. All data collected by the students were verified by four professionals knowledgeable of ADA compliance. The verification results indicated there was agreement on over 95% of the checklist criteria.

Accessibility of clothing and textile facilities can be easily determined by using the compliance survey from this study. The checklist is easy to use, does not require special training for data collection, and yields immediate results. Compliance criteria can be published and submitted to the school's admission offices for immediate distribution to students. Noncompliance criteria can be documented and strategies for solutions included in departmental strategic plans. It is recommended that all programs use a similar method to ensure compliance with ADA regulations.


Profile of Clothing and Textiles Programs

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The purpose of this study was to develop a profile of undergraduate clothing and textile programs in the United States. Postcards requesting the undergraduate catalog/bulletin were sent to the 122 institutions listed in the 1994 ITAA Directory that indicated they offered a four year baccalaureate degree. A total of 71 catalogs were received for a response rate of 58%. Seven catalogs did not list a four year degree program in clothing and textiles and so were not usable. A content analysis was conducted on the remaining 64 catalogs.

Results of the content analysis indicated that the four major geographical regions of the U.S. were represented in the sample with the largest percent (45%) from the Southern Region followed by the Midwest Region with 32%. Both bachelor of science and bachelor of arts degrees were offered in clothing and textiles. The responding institutions required between 120 and 133 semester hours for graduation. The number of required hours within the major degree programs ranged from 34-99.

One hundred and sixteen different names for clothing and textiles majors were found. These degree names were collapsed into broad areas of study. The majority of the degrees offered were fashion merchandising (62%) followed by fashion design (20%). Further analysis of the required courses in four categories (fashion merchandising, fashion design, general clothing and textiles, and manufacturing/production) was conducted.

Courses were grouped into broad knowledge categories based on title and course description. Among the categories were textiles, construction, business, and design. National and regional profiles of required courses were developed for each degree.

These results could serve as a guide for institutions to compare and contrast their degree programs to a national or regional profile. This would, in part, give insight to the units as they proceed with their program assessments and secure a position for the field of study in the new millennium.
THE APPEAL OF FASHION
MERCHANDISING AS A CAREER:
A PRELIMINARY STUDY OF
SECONDARY STUDENTS' IMPRESSIONS

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Many fashion merchandising programs
have experienced declining enrollments despite
efforts in refining curriculum and recruitment.
At the same time, these programs have seen
heightened interest by business and industry to
recruit graduates. Therefore, the intent of this
exploratory study was to investigate why the
field of fashion merchandising is not attracting
more potential students.

The research design for this qualitative
study included a descriptive survey using a
modified version of the Delphi technique. A
small sample of upperclassmen in public
secondary schools was selected and interviewed.
Questions focused on: attractions to a particular
field of study, and impressions of fashion
merchandising programs and careers.

Results show that attractions to a field of
study include career opportunities, personal and
financial rewards, and familiarity of role models.
The study of fashion merchandising was
described as learning about clothes, designers,
and how a store works. The study was also
thought to be quite narrow, offering little
transfer of knowledge or skills to other careers.
Impressions of careers in fashion merchandising
were aligned with occupations in retailing:
glamorous in image, but lacking in professional
qualities. Careers were described as having low
pay, long hours, and inconvenient work hours,
and requiring patience with intolerable
customers.

Findings indicate that a great challenge
awaits fashion merchandising professionals.
Providing current information about career
opportunities and rewards in fashion
merchandising and serving as role models will be
critical in enhancing the appeal of fashion
merchandising and recruiting future students.

USING WORD PROCESSING
AND CAD SOFTWARE
TO DEVELOP AN INTERACTIVE,
ILLUSTRATED COST SHEET

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A knowledge of costing and of the
development of specification drawings is vital to
students who plan careers in apparel design and
production. OLE (object linking and embedding)
capabilities can be used to combine the power of
both word processing and CAD (computer-aided
design) software to produce an interactive cost sheet
that allows both figures and illustrations to be
modified quickly and easily. The interactive nature
of the electronic cost sheet also gives students a
better understanding of the reciprocal effects of all
aspects of manufacturing costs.

Using a cost sheet adapted from those used
by apparel manufacturers, students enrolled in CAD
or apparel evaluation courses learned to cost
garments manually. Calculations included fabric,
trim, and freight costs, SAH (standard allowed
hours), direct labor, overhead, equipment
amortization, packaging, and commission. Using
computers equipped with WordPerfect® 6.0 for
Windows®, AutoCAD®, and ApparelCAD™
software, they redid the calculations using a similar
cost sheet that was developed utilizing WordPerfect's
table development and calculation facility. As
students entered data, it immediately adopted the
correct format, and all calculations were performed
automatically. Any changes made to the sheet's
content were immediately reflected in the total.
Students used AutoCAD to develop dimensioned,
specification sketches of the garment. These
illustrations were then imbedded into the cost sheet
itself, making it possible to update the sketch without
leaving WordPerfect.

Students reported that they were pleased with
the ease of performing costing procedures while
using familiar software. The WordPerfect cost sheet
was more user friendly, professional-looking, and
compact than cost sheets previously developed by
this author using Lotus® software. It is being refined
and will provide an affordable, adaptable alternative
for industry.
It seems appropriate in our changing educational climate that classroom experiences need to be as dynamic and interactive as possible. With this in mind, I sought to bring my professional textile design experience into the classroom. The method I chose was an interactive multi-media computer program that demonstrates the entire design and production process of a floor covering.

I design floor coverings for a local textile company. I also serve as the liaison to the manufacturing plant. The design and production process is a long one and in the computer program it began in my studio.

The computer program opens with animated text describing its contents. The program continues automatically or can be interacted with, to move the user forward or backward through the pages. The program begins in earnest with digitized images of the sampling process in the design studio. There, I am seen working on a rug loom weaving prototype samples. The images were captured to a hard drive through a capture card then inserted in the program where desired. The images are accompanied by text to describe the weaving procedure. The program is designed with color graded backgrounds, accompanying music segments and sound effects.

The second portion of the program continues in the textile mill where one of the samples designed in the studio is being woven on industrial looms. The magnitude of the procedure is realized when a student sees all of the effort, man-power and equipment involved in the manufacturing process.

The final portion of the program shows the manufactured floor covering being sold at "Surfaces 95"; a large floor covering show held February 9-12, in Las Vegas, Nevada. It is very exciting to see the product through from the design process to its sale! The students' reaction to the program was one of awe. Experiencing the computer program created in the students a sense of their identity or where they saw themselves fitting into the design and/or production process.
BEYOND DEMONSTRATION: 
SUPERVISED PERFORMANCE 
ASSESSMENTS AS A CAD TEACHING 
AND EVALUATION TOOL 

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In a computer aided design (CAD) course, students should learn to perform tasks with CAD and should become proficient in using a software package. Using a product focus (projects) to measure the performance doesn't assure depth of understanding or efficiency. Consequently, instruction and evaluation should focus on both product and performance.

Specifically, the objectives of using supervised performance assessments are to: 1. Encourage exploration of the CAD software package, 2. Increase understanding of CAD capabilities and the student's repertoire of problem solving techniques, 3. Promote practice and review of techniques, 4. Provide a means to evaluate mastery of commands, and 5. Provide an opportunity for one-on-one interaction between student and instructor.

Supervised performance assessments are introduced into CAD in conjunction with projects. Where projects require application of concepts to practical situations and assess ability to produce a product, performance assessments measure efficiency and versatility. Three supervised performance assessments are provided during the semester. Prior to each assessment, students receive a list of functions to review and a practice performance exercise. The performance assessment is administered individually while the instructor observes and other class members work on a lab project.

Thorough review and practice, inspired by the knowledge of an upcoming performance assessment, dramatically increases the students' familiarity and efficiency with the CAD software. Individual supervision allows the instructor to identify and correct difficulties. Quality of CAD term projects has improved each semester since the supervised performance assessments were implemente, and students express more confidence in their abilities.

AN EXAMINATION OF READABILITY OF 
TEXTILES AND APPAREL-RELATED 
PUBLICATIONS IN 
RETAIL/MARKETING/BUSINESS SUBJECT 
MATTER 

Barbara Oliver, Merry Jo Dallas, Molly Eckman 
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The purpose of this study was to explore perceptions of readability of research in the textiles and apparel subject matter area of retail/marketing/business through qualitative measures. The subject matter area was selected because it represented the largest number of respondents (n=67) to a mail survey of all ITAA members (N=222).

Each participant was asked to read 100+ word passage from the conclusion sections of four articles from four different journals. After reading each passage, participants were asked to assess its readability using a 7-point Likert scale (7=very difficult). Following the question, respondents were asked to explain their answers in an open-ended format. These responses are the focus of this report.

Responses were content analyzed and twelve categories related to readability were identified. Terminology used (e.g., jargon, acronyms, inclusion of definitions, examples, descriptions) was mentioned most often (n=135). Clarity of writing (e.g., re-reading due to ambiguity and abstraction) was mentioned next (n=123).

Many respondents noted that they had limited time and needed research reports to be understandable to be usable. Readability of research was important. Information may be valuable to aid scholars to write in a clear manner, understandable to their readers.
A HIERARCHY OF APPAREL STORE CHARACTERISTICS
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The concept of apparel store characteristics has been used extensively in the apparel retailing literature. Specifically, apparel store characteristics have been used to form the basis for consumers' images of apparel stores as well as evaluative criteria for consumer store choice. Despite extensive usage, the concept of apparel store characteristics has been approached intuitively, with only limited effort directed toward conceptualizing levels and types of apparel store characteristics. This lack of an underlying conceptual base has resulted in inconsistencies among research findings with regard to relevant apparel store characteristics and the relative importance of characteristics. This paper addresses the deficiency in the theoretical development of apparel store characteristics.

Using the hierarchy concept, Geistfeld et al. (1977) developed a hierarchy of product characteristics which is based on the definition of product characteristics, dimensionality and measurability. This hierarchy of product characteristics concept is applied to store characteristics in this paper. An apparel store characteristic is defined as any feature of an apparel store which is intrinsic to the apparel store and which, directly or indirectly, influences a consumer's evaluation of a specific store. The hierarchy identifies three levels of apparel store characteristics, "A", "B", and "C", each of which is functionally related to the others. "A" level characteristics are abstract, multi-dimensional characteristics which are difficult to empirically measure. "B" level characteristics are often multi-dimensional characteristics which can be empirically measured. "C" level characteristics are often uni-dimensional and measurable.

Based on the previous studies, a comprehensive list of apparel store characteristics is developed, and the level of each apparel store characteristic is determined based on the concept of dimensionality and measurability. Five "A" level store characteristics have emerged: convenience, service, store atmosphere, merchandise assortment, and value. The functional relationship among store characteristics are also identified. This hierarchy can be applied to systematically analyze consumer's store choice decisions and to draw strategic retail management decisions. Implications for research on store choice, store image and retail strategy development are discussed.

REFERENCE

APPAREL RETAIL SALES TRAINING: DESCRIPTION AND COMPARISON BY STORE TYPE
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The study's purpose was to describe apparel retail sales training (ARST) in fashion apparel stores and to determine the effect of store type on the training process and content. Data were collected by questionnaire from 156 salespersons selected predominately from CSULB students representing 86 independent family stores (IFS), department store chains (DSC) and specialty store chains (SSC). The common pattern across all types of stores consisted of: one session of introductory training; duration between two and eight hours, taught using the lecture method, by the assistant manager; informal presentation; and rarely evaluated. ARST content analysis showed sales and service as most emphasized with merchandising, product information and fashion information least emphasized. The majority of respondents felt the most valuable aspect of ARST was customer service. Respondents expressed the need for more fashion information, merchandising techniques and product information in their training.

Chi square was used to compare the relationship of the independent variable -- store type -- to each dependent training variable. Results showed DSC impacted the training process most significantly by offering introductory and follow-up training more frequently, using a formal presentation, hiring an employee with the title of 'trainer', and requiring training evaluation. ARST content analysis showed SSC often emphasized fashion information and merchandising techniques significantly more often than either IFS or DSC. Although not statistically significant, other results were of interest. DSC emphasized procedures more often than IFS and SSC. DDC and SSC emphasized sales, service and appearance more often than IFS.

Results indicate further analysis is needed into the state of retail training in U.S. stores. Of interest also would be a similar study based on information from a management perspective to determine similarities and dissimilarities in how hourly workers and management view the retail training function. Also, a study to evaluate customer response to salespeople in various stores would provide insight into this area.
APPAREL RETAIL EXECUTIVES COMPARED TO CONSUMERS: ARE THERE PERCEPTUAL DIFFERENCES IN THE IMPORTANCE OF ATTRIBUTES

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The retail executives' perception of customer satisfaction is often manifested in the merchandise mix and store characteristics. At the same time, meaning of satisfaction from the customer's perspective relates products to use situation context, occasions, and themselves. But there is little evidence in the literature which denotes that the retail executive and the customer perceive retail satisfaction as the same construct. One objective of this research was to question explicitly if perspectives of store executives who develop store strategies, differ significantly from those of customers. A second objective of the study was to build upon the means-end research framework. This was accomplished by incorporating the means-end framework within a more comprehensive grid of the retail environment. This paradigm postulates that the customers, stores, products, services, attributes, benefits, and values help develop perceptions of retail satisfaction.

A mail questionnaire was used to survey a national random sample of 900 consumers and 1023 retail executives across store types and without locational limitation selected from purchased lists. Adjusted response rates were 37.1% (n=323 consumers) and 22.8% (n=233 executives). Data analysis reported 18 of 28 attribute items as significantly different between consumers and executives. According to the effect size index applied to items of significant differences, the most meaningful differences found between executives and consumers were items primarily related to convenience. For example, consumers rated selection, ease of finding things, easy access to dressing room, and color and/or size availability higher, while executives rated uniqueness, the store's reputation, and a focused selection as being more important; suggesting that "perception gaps" exists among retailers and consumers.

GENDER IDENTIFICATION AND APPAREL: STYLE PREFERENCES AND SELECTION CRITERIA

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This study determined: (1) if clothing style preferences differed by level of female gender identification (GI); (2) the importance of criteria used in making personal apparel selections; and (3) if GI affection affected self-described femininity of apparel.

A sample of 251 Texas women completed a mailed survey. Measurements included a Sexual-Identity Scale (Stern, Barak, & Gould, 1987) score for GI as high (HF) or low (LF) femininity; a bipolar semantic differential for seven clothing styles. Seven clothing selection criteria and self-described femininity related to six specific apparel items used Likert formats. Analyses included descriptive statistics and t-tests.

HF women preferred feminine, conforming, sexy, and fashionable clothing styles; LF women preferred a trendy style most followed by a feminine style. Both groups rated fit and color as first and second in selection criteria importance. On specific apparel items, HF women described themselves as more feminine than LF women.

Determining the influence of gender on female consumers' apparel preferences assists apparel manufacturers and retailers in offering appealing apparel selections. GI does influence clothing style preference, clothing selection criteria, and the self-described femininity of specific apparel items.


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GENERAL VALUES AND CLOTHING SPECIFIC EVALUATIVE CRITERIA: SIMPLE & CANONICAL CORRELATIONS

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Consumers' underlying values and attitudes, stored information and experience, and various psychological, sociological, and economic influences are manifest as evaluative criteria. These are the attributes, components, or descriptors which function as specifications or standards used by consumers in comparing and evaluating alternatives. Consumer behavior theory suggests a direct relationship not only between specific general values and evaluative criteria but also between the sets of variables.

The purpose of the present study was to test the relationship between general values (GV) and clothing specific-evaluative criteria (CS-EC). Simple Pearson product-moment correlations between individual GVs and CS-ECs and canonical correlations between the two sets of variables were examined.

Data were from an earlier study of 224 middle and lower socioeconomic class adult females who had experience choosing clothing products and were relatively homogenous in life cycle. The GV and CS-EC measures were developed from five-point Likert responses to activity, interest, and opinion items. Responses to 35 GV and 70 CS-ES items were reduced to five GVs and six CS-EC underlying constructs or factors using factor analysis.

Significant simple rs: Aesthetics GV and Quality; Recognition GV and Economy; Recognition GV and Quality; and Pragmatism GV and Quality. The canonical correlation between sets of GVs and CS-ECs was significant.

The (Non)-recognition, aestheticism, and religion GVs and the Appearance-brand and Economy CS-ECs were the major contributors to the relationship. The hypothesis of significant relationships between both individual and sets of GVs and CS-ECs was supported. Canonical correlation provided a broader perspective than previous studies using univariate techniques. Further research is needed to determine if sets or patterns of values can predict behavior.

MASS-CUSTOMIZATION OF APPAREL PRODUCTS: PERCEPTIONS OF FEMALE COLLEGE STUDENTS

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The purposes of this study were to a) assess perceptions of mass-customization of apparel products and b) examine apparel involvement, use of information sources, store patronage, and demographics in relation to consumer perceptions. The sample consisted of 100 female college students enrolled in a textiles and apparel course at a mid-sized midwestern university. A five-part questionnaire was developed by the researchers that dealt with 1) consumer perceptions of mass-customization, 2) apparel involvement, 3) use of information sources, 4) store patronage, and 5) demographics.

Overall, respondents were favorable toward mass-customization (M=4.09, 5-point Likert-type scale). The five variables most likely to predict favorable response were 1) combination of information sources--a. friends/family advice and b. fashion catalogs, 2) fashion catalogs alone, 3) friends/family advice alone, 4) patronage of chain specialty stores, and 5) patronage of catalog or mail order.

The future of apparel manufacturing is expected to be mass-customization. Results from this study suggest that fashion catalog/mail order and chain specialty stores may be appropriate retail outlets for such services. Further re-search that involves a larger, more diverse population is necessary. Lifestyle and other psychographics should also be examined in relation to perceptions of mass-customization of apparel products.
MOTIVATIONS IN THE CONSUMPTION EXPERIENCE: A STUDY OF HOME SEWERS

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The primary purpose of this research was to determine the motivating factors that influence home sewing consumers and prompt them to participate in home sewing. Information was gathered to a) evaluate the importance of sewing motivations established in previous research; b) establish a profile of home sewers in the sample area; c) compare the motivations of home sewers in the United States with motivations of home sewers in Canada; and d) determine additional needs of home sewers. A secondary purpose was to assess how these motivations might apply to other areas of consumer behavior.

Data were collected with a mail survey of home sewers (n=444) randomly drawn from a stratified mailing list of Sew News. Frequencies and t-tests (p<.05) were used to determine the importance of selected motivations which previous research determined significant for home sewing. In addition, motivations that were determined significant for leisure activities were included. Correlations were used to determine the relationships between variables. Demographic data were included to establish consumer profiles.

Findings showed that the primary motivators for home sewing was the psychological and physiological benefits gained through the activity of home sewing. This motivation included activities that provide psychological benefits such as self-esteem and a sense of accomplishment; as well as physiological benefits, such as lowering blood pressure and reducing stress. The other motivators, in rank order, were sewing for 1) creativity, 2) quality, 3) economics, and 4) fit.

An inductively generated model is proposed to show the relationship between motivations and to provide further insight into the motivations behind consumer behavior.

TEXTILE PRESERVATION - DISCUSSANT SUMMARY

Excellence in RESEARCH & Statistical DESIGN; Respect for MATERIAL; Cautious Interpretation of RESULTS; Recommendations for Continuing INVESTIGATION

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All of these were present in the three outstanding textile presentation papers. Each project utilized respect for the aged material specimens including the recognition of the difficulty of bast fiber identification. Reversibility of treatment was the goal thus eliminating materials and solvents used in the past.

Application process and application equipment were not without complication. Optimum concentrations of add-ons were measured with accuracy. Usual applications result in 1% to 10% increases in weight: physical examination by microscope was also used to establish pattern.

The three paper authors agreed, treatment should be for the most fragile textiles, only when necessary as when the specimen would not otherwise survive.

The work offered opportunity for cross-discipline research. Textile specialists are recognized as part of the research team.

Over 20 years ago, my own work in this field of exploring preservation of extremely fragile textile structures appeared in the ACPTCC Association publications and museology journals.

In conclusion, the authors were asked to challenge fellow ITAA colleagues in this area. An important area of research opportunity will be to stabilize other fragile textiles currently held in small museums.
DEACIDIFICATION OF HISTORIC TEXTILES
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Three 100% cotton textiles, each over a hundred years in age were treated with an alkaline buffer, Wei T'o deacification solution. Since the Wei T'o solution has been effective in deacidifying paper, the solution was believed to provide similar benefits to cellulosic textiles which generally exhibit an increase in acidity with age.

The undyed cellulosic fabrics were tested for pH and tensile strength at three time intervals. These intervals included the original state, after two weeks, and three months after the initial application of the Wei T'o solution.

The original pH of the three fabrics became more basic after treatment, both after two weeks and three months. Likewise, the original tensile strength for the three fabric exhibited notable increases after both intervals. Although these improvements in the physical nature of the three tested fabric would seem to advocate the use of the Wei T'o solution on cellulosic textiles, the resultant stiffness of the fabrics after two weeks and three months appeared to discount the Wei T'o benefits.

A textile conservator's primary concern is to maintain the integrity of the historic textile while prolonging its life. This goal is not realized through the use of the Wei T'o deacidification solution as this study indicates. The observed change in fabric hand alters the original drapeability of the textile which is in conflict with the ultimate goal of textile conservators. This undesirable effect out-weighs the fabric's decrease in acidity and increase in tensile strength. The reversal of the fabric stiffness should investigated further before the use of the Wei T'o solution may be advocated.

POLYETHYLENE GLYCOL AS A TEXTILE CONSOLIDANT
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Consolidants may be used with fragile textiles to support and strengthen them. Conservators may avoid using consolidants citing insufficient testing, irreversibility, and changes in appearance and hand. Polyethylene glycol (PEG), a water soluble micro crystalline wax, is used to consolidate some wood and basketry. We compared the effects of 400 and 1000 molecular weight PEG solutions applied by spraying and immersion on selected performance characteristics of historic cotton batiste, determined treatment reversibility and evaluated the effects of accelerated aging.

A quantitative laboratory study used a randomized block design and standard laboratory procedures. Fabrics were of similar color, structure, yarn count and weight, and at least fifty years old. We used Dunn's pairwise comparison of preselected means, the Welch-Aspin test, and matched pair t-tests at 0.05 significance levels.

When comparing consolidation treatments of different molecular weights, PEG 400 increased the flexibility and resilience of the test fabrics without significantly changing color or hand. However, PEG's attraction of moisture to treated textiles presents a possible threat to their survival. Moisture accelerates cellulosic degradation and microbial growth, thus limiting the prospects of PEG treated textiles' long term survival. When examining tensile strength, all PEG treatments were disappointing with no significant increase in tensile strength. Consolidation's primary aim is to increase the strength of treated textiles. In those terms the PEG treatments applied to this set of cotton batiste fabrics failed. Claims of PEG's reversibility held true.

Further research is needed before PEG can be either recommended or condemned as a consolidant for cottons. Post-treatment of PEG's long term effects on textiles are needed. However, applications using PEG may exist in the archaeological field in order to stabilize textiles so that photographs and records can be made.
CLOTHING, CRIME AND VICTIMIZATION

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Each of the studies examined the role of dress/appearance of the victim in context using different methodologies and how clothing cues are used to form perceptions, make attributions or assign meaning in different contexts, and how the dress of the victim is perceived to aid in perceptions of the victim as an active participant in being victimized.

As a result of these studies what do we know? 1)The role of clothing in perceptions or attributions of the victim (e.g., willingness to participate in sex, or as in personal larceny, the vernamarability of the victim) vary by context. 2) Clothing loses its importance in attributions about the victim in the context of knowledge or familiarity with the perpetrator.

The question, "Do people use clothing to consent to sexual intercourse?" is one of motive or intent and is different from, "Does clothing communicate consent?" The first question is concerned with the victim's motive in encoding a message through clothing while the later deals with decoding or assigning meaning to the clothing message. The issue is that of intent versus interpretation and researchers must inform the courts that the two are not synonymous.

Perhaps more important questions to raise are: "Why do such a large proportion of the population assign the agreed upon meaning of seduction to certain clothing cues? Why has this culture invested so much power in certain cues, e.g., cases where the rapist is rendered only partly responsible for his behavior because of the victim's appearance? The implication is that the influence of the object renders the perpetrator void of self control, thus the wearer of the "powerful" object rather than the perpetrator is to blame.
In this study, we investigated the role of dress in rape from the perspective of women who have been raped. We explored rape survivors’ responses to these questions: How do people consent to engage in sexual intercourse? Do people use dress or any other appearance attributes to consent to sexual intercourse?

Forty-one females volunteered to be interviewed. Circumstances surrounding each case ranged from being raped in bed in the middle of the night, to being raped while “turning a trick” as a prostitute. Ages of the women spanned from 19 to 60 years. Most of the 41 women were Caucasian, but volunteers also included African Americans, Asian Americans, and Native Americans. Ten of the 41 women volunteered information about their sexual orientation, indicating that they were either homosexual or bisexual. Educational background ranged from high school dropouts to masters’ degrees.

In analyzing and interpreting the data, we discovered that there is absolute agreement among the 41 women about the relationships between dress and consent to sexual intercourse. All indicated that consent to sex was the result of conversation and mutual desire; people do not use dress or appearance to consent to sexual intercourse.

Dress among the 41 women at the time of rape varied greatly, making it difficult to suggest that any particular style of dress places a person at a higher or lower risk. All maintained that--whether raped while on a date or by a stranger at gunpoint--their dress had nothing to do with the fact that they were raped. Rape is about power and control, not sexual urges. Therefore, dress doesn’t matter. It is imperative that the legal system establishes a per se rule of inadmissibility regarding the introduction of the rape survivor’s clothing as evidence of her consent.
EFFECT OF CLOTHING, TESTIMONIAL PERSPECTIVE, AND GENDER ON PERCEPTIONS CONCERNING AN ALLEGED DATE RAPE
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If a charge of rape is made, whether or not it is formally filed often depends upon the credibility of the victim. Aspects of female victims that may detract from their credibility include their clothing and their behavior preceding the alleged rape. In date rape, there are no witnesses, hence it becomes a situation where victim's testimony is pitted against perpetrator's. The purpose of this research was to examine the relative effect of victims' clothing, victim's testimony, participant's testimony, and gender on perceptions surrounding an alleged date rape. Subjects were 369 college students (males=161; females=208) who ranged in age from 17 to 43 (M=22). The experimental study was a between-subjects factorial design with two levels of clothing (body revealing, body non-revealing), two levels of victim's testimony on what transpired (provocative, non-provocative behavior), two levels of perpetrator's testimony on what transpired (provocative, non-provocative behavior), and subject gender. Subjects were asked to read a description of a date that included versions from the perspective of both the alleged victim and perpetrator. Multivariate analysis of variance and one-way analyses of variance were used to analyze the data. Findings included that there were no effects based on clothing. When the victim's testimony indicated her behavior was provocative, as compared to non-provocative, subjects' ratings of victim's believability decreased, sexual advances were rated as welcomed, the victim was rated as interested in having sexual intercourse, the perpetrator was rated as more justified, less certain that a formal charge of rape should be made, and indicated it was not very likely that the perpetrator would be found guilty of rape. Males, as compared to females, indicated the victim's behavior showed interest in having sexual intercourse, rated the perpetrator as more justified, were less certain a rape occurred, and were less certain the charge of rape should be made.

INTERNATIONAL DESIGN TEAMS USE TELECOMMUNICATIONS TECHNOLOGIES
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Design majors from cooperating institutions collaborated on a project exposing students to the team process and new technologies. Specific instructional objectives were to: (a) simulate the pre-production process, (b) develop team skills, (c) use telecommunications technology, and (d) provide international exposure.

The joint project was based in a senior-level product development course at Delaware. After completing the Learning-Style Inventory (LSI) and reporting technical skills, students were anonymously divided into teams. Team-building strategies were presented. American and Finnish teams designed apparel lines for a junior sportswear company. Students researched the market by: (a) evaluating competitors' lines and (b) interviewing representative consumers. They communicated using telecommunications software, electronic-mail and facsimile.

Murmur's designer "tele-critiqued" the projects, enabling students at each site to participate in the evaluations. Finnish team members designed and printed the textiles while American members executed the patterns and assembled the garments. Final presentations were co-presented in real time to audiences located at each site.

Although software costs are low, one constraint is the expense of connecting both phone and modem lines. In addition to enhancing cultural understanding and cooperative learning, the project builds telecommunication and team skills in preparation for future careers.

A MULTIMEDIA PRESENTATION FOR TEACHING GLOBALIZATION BUSINESS SKILLS IN TEN COUNTRIES

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As the international marketplace continues to expand with growth opportunities, American corporations are becoming aware that their first priority in international business is a thorough understanding of the country’s social and cultural traits and business protocol. There has been a loss of revenue and much embarrassment due to the many mistakes made and business proposals lost because of the approach and inappropriate methods used by firms in dealing with business persons abroad. The young people of today are the business gurus of the future and need to be prepared to research their target markets and expand their business trade globally.

The purpose of this innovative teaching strategy was to develop and produce a computerized multimedia presentation for the classroom to instruct students on the protocol of conducting business in various countries. The objectives were to: 1) provide information on six major areas of interest (people, communications, business etiquette, gifts, dress, and economy) related to business and protocol for ten countries; 2) develop a self-teaching device which would include an evaluation of student learning through a questionnaire/answer review for each country; and 3) design a unique format that would provide various types of media and educational learning materials, initiate interest of both American and international students, and broaden the knowledge of global business to students, faculty and other persons in the business community. The multimedia program involves a computerized presentation with script, visuals, sound and video which encompass international business protocol in the United States plus nine major countries with whom the United States does import/export business. Countries included in the program are Hong Kong, Mexico, Thailand, Japan, Russia, Korea, China, Guatemala, Singapore and the United States. Other facets of the multimedia presentation involve maps, flags, national anthems, taped videos of appropriate foreign business dress and interviews with international business persons, faculty and students discussing the protocol of their countries, and dialogue on the current economic aspects of each country.

TECHNIQUES FOR TEACHING GEOGRAPHIC PLACE LOCATION IN INTERNATIONAL TEXTILE AND APPAREL CLASSES

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Educators and researchers have reported that most American college are geographically illiterate. Assignments were designed for senior level students in an international textile and apparel trade class that caused students to study issues involving international textile and apparel trade and also to learn, concurrently, where trading partners are located relative to each other, how that has affected the development of the goods they trade, and their trading interactions. Assignments also encouraged students to gain an elementary understanding of social, political and economic geography.

Factors which encouraged students to learn more about geography included: making the classroom environment conducive to learning place location, as well as international textile and apparel trade; use of maps when speaking extemporaneously during class discussions; use of maps in term papers; use of social, economic, political and place geographic knowledge in oral presentations.

Term paper topics were selected and students were given guidelines and criteria. Every second student was given guidelines and criteria that included the use of geographic information. Where guidelines included use of geographic information, instructor and student discussed how geographic place location, as well as social, political and economic geography could be introduced and integrated into both the term paper and the oral report.

Outcomes. Written and oral presentations of those students who used maps to present geographic information were enhanced, as reported by students and instructor. A map post-test indicated that those using geographic information in their term papers and oral presentations scored over 40% higher on a geographic place location map post-test than those who had not included geographic issues in their term papers. Students NOT using geographic information in the term papers and oral presentations showed a 15% gain in their scores on a place location map post-test.
STRATEGIC PLANNING AS A FRAMEWORK FOR INCORPORATING FRENCH RESOURCE PERSONS INTO AN INTERNATIONAL TRAVEL/STUDY COURSE

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The ability to live and function in a global society is a goal of undergraduate education that merchandising faculty can address in international travel/study courses. To accomplish this goal, courses must have a framework that encourages immersion into a culture, promotes active participation, and provides contact with resource persons in a specific country.

Objectives. The strategic planning process was used as a framework for (a) studying merchandising concepts in Paris and (b) encouraging students to interact with French resource persons.

Method. Faculty designed a project which required students to develop a strategic plan for an apparel product to be sold in Paris. The project had to specify all components of a strategic plan including a mission statement, philosophy, merchandising objectives, product price points, store type, location, and image, target profiles, assessment of competition, advertising strategy, sales plan and profit projection. Faculty identified French resource persons and asked that they speak about their products. Students were required to inquire about their retail missions, objectives, product image etc. Views on products, preferences, purchasing decisions, and prices were gain from meetings with French consumers. Students visited stores, met with personnel and compared store layouts, products and price points. Information from all of these sources was integrated into students' strategic plans.

Evaluation. The travel course was successful. Course objectives were accomplished. French resource persons provided a substantial amount of information which students incorporated into their strategic plans. Other uses for the strategic plan were realized. In January 1995, 17 students participated in the course. Plans are to repeat the course in 1997.

SERVICE EXPECTATIONS: A COMPARISON BY STORE FORMAT

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Customer service is an important method retailers utilize to distinguish themselves from competitors by providing both tangible and intangible conveniences to customers. Specific objectives of this study were: 1) to determine if consumer expectations of service differed across three retail chain store formats: full-price department stores, full-price specialty stores, and off-price stores, and 2) to determine if consumer service expectations differed according to demographic variables.

Subjects for the study were randomly selected from a list of consumer names purchased from a commercial mailing list. A self-administered questionnaire was mailed to a nationwide sample of 1,500 female consumers who had indicated an interest in fashion. Questionnaires were returned by 485 respondents, yielding a response rate of 32.3%. Customer service expectations for chain department, specialty, and off-price stores were measured using a questionnaire assessing the importance of 31 service offerings ($\alpha=.94)$.

Results from an analysis of variance revealed a significant difference between service expectations and retail store format [$F = (2.946) = 131.06, p<.05$]. A Tukey post-hoc comparison revealed that female consumers held significantly higher expectations for department stores ($M=4.26$) than for specialty ($M=4.13$) and off-price stores ($M=3.91$). In addition, consumers held higher service expectations for specialty stores ($M=4.13$) than for off-price stores ($M=3.91$). A Spearman rank correlation revealed no significant relationships between consumer service expectations and consumer demographics. As evidenced by results of this study, consumer expectations for service are high. Retailers must design customer service packages that meet consumers' increasing expectations.
The focus of this research was to investigate the content of apparel customers' service expectations for discount, off-priced, specialty, and department stores.

The content of customer service expectations were identified through six focus group interviews, with four to six participants in each group. Participants were college students representing individuals who had shopped at least once in the last 6 months (males=13; females=16), ranging in age from 19 to 35 (M=22.4). The focus group interview questionnaire was composed of seven open-ended questions.

From the analysis and interpretation, four components of customer service expectations emerged from participants' responses: store amenities, store facilities, merchandise assortment, and sales associates' attributes. Store amenities refer to specific amenities that stores provide to customers. Store facilities refer to the physical attributes of the store. Merchandise assortment includes both depth and width of the store merchandising, according to the characteristics of the store. Sales associates' attributes refer to sales associates' behavior, knowledge and manner of service delivery. This component includes two subthemes: merchandise knowledge and service delivery.

Results also revealed that participants had specific expectations for the service they wanted to receive from different apparel retailers. Participants expected sufficient cash registers and a no-questions-asked return policy from discount stores, good signage from off-priced stores, sales associates' personal attention and customers' freedom to shop from specialty stores, and a sufficient number of sales associates and open cash registers from department stores.

Providing customers with good customer service to guarantee consumer satisfaction is important. According to the Korean Consumers' Complaint Center in Seoul, the number of complaints about clothing products has increased in recent years; the most common complaints relate to quality of clothing and inferior salesperson service (Choi & Cha, 1993). However, customer service is regulated by store policies which may make good customer service difficult to deliver. The purpose of this study was to examine the effects of store policies and customer expectations on Korean students' satisfaction with the salesperson, satisfaction with retail store service, and salesperson evaluations.

In a 2 (Customer expectations) by 2 (Policies) between subjects experiment 80 Korean students (28 women, 52 men) living in the U.S., each viewed slides of a store's interior to manipulate customer expectations via visual merchandising. Subjects then listened to an audio tape of polite salesperson resolving a garment-related problem according to store policy. Results of MANOVA and ANOVA revealed that policies affected satisfaction with the salesperson. Subjects tended to be more satisfied with several aspects of retail store service and evaluated the salesperson more favorably when policies required salesperson effort to resolve the problem. No other effects were significant. With respect to salesperson service, these results suggest that Korean consumers may recognize the difference between a poor policy and how that policy is delivered; Korean consumers' dissatisfaction with retail store service may be the result of management policies governing the resolution of garment-related problems which require customer service.

AN ANALYSIS OF GARMENTS OFFERING PROTECTION FROM ULTRAVIOLET RADIATION

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Increasing public awareness that exposure to ultraviolet radiation poses serious health risks has led to greater interest in clothing as a form of protection from the sun. Consumers may now choose from a variety of garments offering solar protection. The purposes of this study were to analyze five garments offering protection from UV radiation and to establish baseline data for radiometric measurements of fabrics tested in a standard test environment.

The garments analyzed were purchased under the trade names Frogwear (2), Sequel, Columbra and Sunveil. Each garment was tested for the % reduction of UV radiation in dry and wet states and in laundered and non laundered states. UVB and UVA measurements were determined separately.

Thread count was the most important factor in reducing UV transmissions for the five fabrics tested. The presence of water in the fabric altered the level of transmission, but not significantly for all fabrics. Similarly, laundering the fabrics reduced the level of transmission for all fabrics, but to a significant level in only three of the fabrics.

Consumers should be made aware that protective garments fall into two general categories: (1) those registered as medical devices which quantify the amount of UV radiation blockage achieved and (2) those offered as active wear combining some degree of UV protection with greater air permeability, but without specific SPF ratings.

PRE-ADOLESCENTS' USE OF SUN PROTECTIVE CLOTHING FOR PREVENTION OF SKIN CANCER

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This research project investigated pre-adolescents' perceptions of the risk of skin cancer and clothing strategies they might use to protect themselves.

Weinstock et.al. (1991) suggest that sun exposure before the age of 20 increases the risk of melanoma more than exposure after the age of 30. The pre-adolescent age has been identified as a receptive time for the presentation of intervention programs on health topics (Lerner, 1993).

The sample for the study was 1,427 5th and 6th grade students. The research plan was: 1) administer a pre-test to determine baseline knowledge, attitudes and behaviors, 2) present an intervention, 3) administer a post-test to determine any changes in knowledge, attitudes and protective behaviors.

The intervention included in-school lessons and activities and a highly interactive learning session at a field day. Undergraduate students in the Clothing Design Program designed costume hats for use in the program that illustrated key sun protection concepts.

Analysis of data indicated 1) a significant change in knowledge, beliefs, and attitudes concerning sun exposure and sun protection; 2) though subjects were aware of damage caused by the sun, they believed having a tan is cool; 3) subjects preferred protection methods that did not affect their appearance, e.g. lotion was preferred to cover-up shirts and pants, and 4) there were gender differences in protection used with boys more likely to wear hats as a protection method.
The purpose of this study is to assess factors that influence ITAA members' attitudes vis-a-vis research, research productivity and their perceived needs for additional research skills from a socialization perspective. A 21-statement socialization process and the attitude toward research inventory and an 18-item research skills inventory were adapted from previous research. Research productivity was based on the number of refereed journal publications in the past two years and the degree of contribution (i.e., 100%, 75%) determined by authorship. Individual and institutional characteristics were measured by a categorical format. Survey data (N=242) collected from faculty members of four-year institutions was analyzed via a path analysis with LISREL structural equation modeling and a series of one-way analyses of variance. The results indicated that perceived support from graduate schools, colleagues, institution/administrators and family, respectively, was an important predictor of attitude toward research. Attitude toward research, in turn, directly influenced research productivity. Environmental and professional characteristics also influenced perceived support from various socialization agents, research attitude and productivity. On the other hand, personal demographic characteristics had little influence on either perceived support from socialization agents or research attitude and productivity. Finally, perceived needs for additional research skills were affected by a few environmental and professional characteristics. The findings of this study provide implications for ways to assist the ITAA members in theory and research development.

CULTURE LINKAGE BETWEEN CHINA AND EUROAMERICA: A STUDY OF CHINESE URBAN DRESS DURING THE SECOND HALF OF THE TWENTIETH CENTURY

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The purpose of this study was to analysis culture linkage between China and Euroamerica through the examination of Chinese urban dress changes and its cultural context from 1949 to the 90's. Recently, cultural pluralism has become a recognized notion in various human science disciplines. Linkages between different cultures however, were not emphasized. The case of Chinese urban dress changes since 1949 provides a chance for such an exploration.

This study explores the dress changes in China from a culture perspective, which "enables us to view the meanings of clothing as they have developed overtime, as one historical context heads to another one" (Kaiser, 1990, p.48). The model of clothing culture sub-system developed by Hamilton (1987) was modified and combined with Marx's notion of economic base and super-structure. The data were collected through various documents, such as Asian Yearbook, China Annual Encyclopedia, China Construction, China Pictorial and other literatures of the corresponding time period.

The results showed that the dress change in the urban China centered around Western culture. In the early years of China revolution, Zhongshan suit appeared as the symbol of anti-feudalism and anti-colonialism movement. Women's dress reflected the influence of Soviet Union from 1949 to 1959. During the Culture Revolution, radical dress code was the typical manifestation against Western ideology. Since 1980's however, the economic power of the Western countries pushed its fashion into China's opening door. Western dress was in vogue then.

RETAIL ENTREPRENEURIAL VALUES IN A BICULTURAL COMMUNITY:
CULTURAL AND ECONOMIC CONTENTIONS AND NEGOTIATION

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Economic activity is universal yet the objectives of entrepreneurship are culture-specific: the entrepreneur cannot be separated from the cultural context. This research focused on the interaction between the Old Order Amish and their non-Amish counterpart as they conducted entrepreneurial activity in the same rural marketplace. Eleven months of field research uncovered distinct differences between the two groups with regard to three conceptual themes: responsibility, cooperation and competition, and success.

Amish entrepreneurs often find themselves in a state of negotiation between contradictory values of their own cultural system and those of the dominant world. The economic behavior of non-Amish entrepreneurs, on the other hand, is steeped in notions of individual gain found in the free market system.

Amish entrepreneurs are more committed to social relationships which safeguard their family and community rather than ensure large profit margins. Even though Amish entrepreneurs, like their non-Amish counterpart, expect to gain personally from their entrepreneurial efforts, they are well-aware that entrepreneurial success elevates their obligation to the Amish community. These differences mean that when these bi-cultural entrepreneurs interact in the same marketplace, the social obligations that derive from different cultural ideologies result in interacting relationships that reflect contentions that have to be negotiated.

BARKCLOTH IMAGES
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Barkcloth, commonly called tapa, was worn, used as bedding, and given at important ceremonies in the South Pacific for 3000 years until the introduction of Western fabric in the 19th century. While colorful cottons were adopted for clothing and the home, barkcloth retained its importance in ceremonies and, as "tourist tapa", has become economically important to the villagers.

During a 1994 research trip to Fiji, Western Samoa, and Tonga, tourist pieces were contrasted with chiefly family pieces, barkcloth production was observed in both tourist and village settings, and barkcloth motifs and technology from the three island nations were compared. While slight differences in peeling, soaking, and expanding the inner bark of the paper mulberry tree exist, it is the distinctly different methods of applying the images that is of interest here.

Fiji is the only Oceanic nation known to use stencils to decorate its barkcloth. Samoa uses bas-relief design boards, while Tonga uses the boards together with free hand painting. The diverse images reflect each country's national values and artistic emphasis. Fijians favor stylized images of crab tracks, wind, and cannibal forks. Samoans prefer stars, triangles, and other simple geometrics. Tongans delight in pigs, coat-of-arms, pineapples, and eagles borrowed from outside contacts. Old motifs are abandoned as new ones are accepted.

Over time, the islanders have adopted new materials for their stencils, design boards, and dyestuffs. In this way, they keep their indigenous art form vibrant.
TEXTILES RETAILERS IN ANTIGUA, GUATEMALA: CULTURE BROKERS AS INTERPRETERS AND TRANSLATORS OF TRADITION

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Textiles production and marketing have become global activities in which producers, retailers, and consumers increasingly interact. The role of textile retailers as culture brokers can provide valuable insight into the influence they have on textile objects produced in developing countries. The purpose of this study was to describe the role of retailers' as culture brokers and factors affecting the process of interpretation and translation of tradition into textile products.

This study was conducted with textile retailers in the tourist and textile producing center of Antigua, Guatemala. Short interviews and observations were conducted (N=29) from which a purposive sample (N=15) was drawn for long interviews and observations. Data were collected in both formal and informal settings over a period of four months. A constant comparative method was used to analyze the data.

Retailers established strong relationships with artisans, artisan groups, vendor/producers, peers, and others. Their role as culture brokers were dependent upon these relationships. Retailers who were very knowledgeable about indigenous culture tended to establish strong linkages with individuals involved in textile production and were often involved in some form of rural development, monetary support of artisans, and/or education about indigenous culture. Communication strategies used by retailers included a combination of verbal, visual, and written forms.

Textile retailers play a salient role in the interpretation and translation of tradition in Guatemalan textiles. Definitions of tradition varied from general process orientations to strict adherence to specific criteria (e.g. function, tools, and design). Retailers' interpretations of tradition influenced their interactions with artisans with whom they interacted. Textile retailers who were involved in exporting products were more likely to define tradition in terms of a general process of production. Retailers who had a more defined sense of tradition tended to have very prescribed tradition criteria. Other retailers translated a broader definition of tradition into products that contained the "essence of tradition."

DISCUSSANT: FIT AND SIZING

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These presentations provide both a challenge and a sense of direction. To obtain clothing that fits the body, we must build clothing for the body. I believe the best method is to understand the body as a framework for apparel sizing and design.

Nancy Staples observed vast lack of understanding of the body as evidenced by the chaos of variant sizing systems. Does variation accommodate range of proportions among consumers? Size labelling is not informative of actual proportions so variation is simply more chaos. Results of the National Apparel Sizing Study for Older Women showed up to 11 inches in differences from subjects' body measurements and PS 42-70 proportions. Size variation of up to 5 inches among the 40 sizing systems analyzed is more evidence of enormous inconsistency and lack of understanding of body form variation. Rather than conclude people's bodies are misproportioned, it is time to seek validity in sizing proportions. Reliability would then be a given because if sizing is correct, why would you want to do wrong?....

Brecca Farr's report provides hope that better apparel design practices will yield more and more inclusion of a living body (versus headless, limbless, motionless dresses and no body forms at all) in the design process. Having fitting models at least allows designers to consider the body in motion. Do graded garments fit equally well per size? I would like to see fit models for each and every size and age-appropriate models for targeted styles. It is time to see if grading is an inaccurate mathematical convenience or an appropriate efficiency.

Testing products via fit-testing with large numbers of subjects is another critical component of understanding body form variation. Merry Jo Dallas reported that consumer responses were incorporated into the fit and style of Cheyenne Outfitter jeans --- and it sells!

Consumer-driven demand research reports frustrations with fit is becoming the number one complaint. To survive in today's marketplace, industry needs to solve this key quality defect. The solution is a walking, talking person with real body proportions.
FIT IN THE PRODUCT DEVELOPMENT PROCESS: THE USE OF FIT MODELS

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U.S. consumers spend over $200 billion annually on apparel. Apparel firms must develop garments that satisfy consumers' preferences for numerous variables, including fit. Apparel firms often use fit models, in-house (company employees) or professional (contract employees, often associated with an agency), to develop and evaluate the fit of the firm's garments.

The purpose of this exploratory study was to document and describe the role of fit models. Fifty-two firms were studied January 1992 to July 1994. Criteria for the purposive sample were (1) at least one office located in the NYC garment district and (2) the use of fit models. Data collection techniques included: on-site observation; participant-observation; and discussion with product development personnel, fit models, and agents. Content analysis of the work notes was used to identify key terms. Descriptive statistics were used to report current practices. Forty-four firms developed garments for a moderate price point, 12 for budget, and 7 for better. Some firms developed garments for more than one price point.

Consulting professional fit models for product development, decisions was common for 8 firms, occurred sometimes for 43, and was rare for 1 firm. Professional fit models were frequent sources of information other than fit-related topics for 23 firms, sometimes sources for 24, and rarely sources for 5 firms. In-house fit models were never a source of information for non fit-related topics. Findings indicate that fit models were used at all stages for some firms and in more limited functions for some firms. The impact of fit models on establishing fit criteria and the adoption of new size ranges emphasizes the importance of fit.
A COMPARISON OF U.S. ARMY AND U.S. COMMERCIAL MISSES BODY DIMENSIONS SPECIFICATIONS

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The purpose of this study was to compare body dimensions associated with the bust, waist, and hip as reported by the U.S. Army and 39 commercial companies. Anthropometric body dimensions and accompanying sizes assigned used by the U.S. Army were provided by Natick RD&E Center, project sponsor. Body data from commercial establishments were acquired through telephone contacts made with a convenience sample of companies. Body dimension data was received by telephone or by FAX.

Sixty-eight companies were contacted for participation. Forty sets of data were received for analysis. Charts prepared included: 1) sorted body dimensions for each size, 2) numbers of companies with body dimensions less than, equal to, and greater than the U.S. Army, 3) grade increments between sizes, and 4) body dimension variation by size.

In general there was a lack of knowledge of the derivation of the body dimensions from which company products were developed. When there was any knowledge, the source revealed was generally unscientific.

The data and the comparisons clearly indicate that, at least for this sample, sizing for Misses apparel in the United States is extremely variable. There is no apparent "standard." In fact, sizing is often used as a marketing tool (those participating companies who sell at a higher price point generally reported a larger body dimension for a smaller size name). In the development of garment patterns, this situation is compounded by the variation inherent in differing garment ease and design fullness. For these reasons, it was recommended that the U.S. Army receive this report as information only and not use it for size determination.

CONSUMER RESPONSES TO COLOR NAMES USED IN MAIL ORDER CATALOGS: RESEARCH THEMES

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Mail order catalog companies use imaginative and tantalizing descriptions of clothing items, including the use of unusual or exotic color names. Catalog merchandisers need to make their descriptions of clothing items as effective as possible in order to increase sales and reduce consumer confusion.

The purpose of this study was to explore consumers' perceptions, opinions, and attitudes toward unusual color names used in mail order catalogues. Two focus group interviews were conducted. Three main topics were addressed: (a) general catalog shopping behavior, (b) perceptions and opinions of color names, and (c) influence of color names on purchase behavior.

Several research themes emerged. Color names did seem to influence participants' perceptions of mail order companies. Color names did not appear to have much influence on purchase behavior. Participants were confused by some color names. Female participants who were frequent catalogue shoppers, seemed more aware of unusual color names compared with the male participants. Participants liked exotic or unusual words anchored by basic color names. Researchers might consider variables of gender, catalog shopping frequency, color awareness, ambiguity of color name, and accompanying product information as they further investigate the effect of color descriptions on consumers' perceptions and attitudes of catalog companies.
OPINIONS ABOUT THE USE OF FASHION MODELS IN WHEELCHAIRS

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Advertising can address social issues while simultaneously influencing what and where consumers buy. Fashion marketers were leaders in linking social issues to product promotion. Recently, fashion advertising has increasingly used images of models in wheelchairs. These models have been rated by consumers as more attractive and more credible product promoters than idealized images.

A focus group of 14 females (mean age=22) who did not use wheelchairs viewed 14 fashion advertisements featuring models in wheelchairs. Subjects were questioned about the advertisements, models, clothing, and sponsors and responses were analyzed for themes.

Subjects' reactions fell into three categories: either they did not notice the wheelchairs, were surprised, or expressed approval. Subjects described the models as independent, in control, dependable, intelligent, happy, reliable, attractive but not sexy, and normally proportioned. Clothing advertised was perceived as loose-fitting, practical, and comfortable. Subjects agreed that sponsors should use models in wheelchairs to advertise all types of fashion products. Because of the infrequent appearance of models in wheelchairs, subjects believed sponsors used them to benefit from "politically correct" social concern about people with disabilities. Impressions of people in wheelchairs were affected by advertisements featuring models in wheelchairs ("I anticipated disabled people would look more abnormal").

Advertisements provided product information and effectively linked to subjects' belief in a "politically correct" social cause. That link may help explain positive reactions to the advertisements. However, these subjects questioned sponsors' motives. Advertisements using models in wheelchairs may encourage consumers to extend positive inferences to the general population of people in wheelchairs.

THE IMPACTS OF SELF-IMAGE CONGRUENCE ON AFFECTIVE REACTIONS, BELIEVABILITY, AND ATTITUDE TOWARD AN ADVERTISEMENT

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Affect or emotion has been known to play a critical role in forming consumers' attitudes toward an advertisement that influences brand attitudes and consequent purchase decisions. However, researchers have done little to understand what factors determine consumers' affective reactions to advertisements. The purpose of this study is to assess how match or mismatch of ad-image to people's own self-image affects how they feel in response to an apparel advertisement. The rationale for the impacts of self-image congruence on affective reactions is based on self-discrepancy theory (Higgins, 1987) that addresses that different types of affective reactions are associated with discrepancy of self-images. In addition, this study examines the causal relationships among self-image congruence, affective reactions, believability of an advertisement, and attitude toward an advertisement.

A total of 128 college students responded to two apparel advertisements. Two hundred twenty responses were analyzed by using the Lisrel VII. Several structural and measurement models were estimated and compared to select a best fitting final model. The final model showed good fit (Chi = 217.2, df = 138, GFI = .91). The estimated measurement model indicated that observed variables were considerably reliable. According to standardized coefficients of the structural model, self-image congruence had significant direct effects on negative feelings (r = -.41, p < .01), sensual feelings (r = .30, p < .01), upbeat feelings (r = .31, p < .01), warm feelings (r = .56, p < .01), and dull feelings (r = -.26, p < .01) as well as believability (r = .53, p < .01). In addition, self-image congruence had indirect effects on the attitude toward an advertisement mediated by affective reactions and believability. Only warm feelings (r = .21, p < .01) and negative feelings (r = -.39, p < .01) among affective reactions and believability (r = .41, p < .01) had significant direct effects on the attitude toward an advertisement.

The study showed that self-image congruence influences different types of affective reactions to an advertisement. The warm feelings and the negative feelings were types of affective reactions that were most strongly influenced by self-image congruence and that influenced the attitude toward an advertisement. This indicates that apparel advertisements that induce more warm feelings and less negative feelings by portraying images congruent with target consumers' self-image are effective.

ETHNIC PRODUCT MARKETING: ANALYSIS OF CATALOG PROMOTIONAL STRATEGIES

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Promotional strategies are critical for creating unique corporate images that lead to sales. For companies seeking to attract socially responsible consumers, educating consumers about social and environmental conditions is important for creating a unique market niche. Conceptual frameworks from consumer behavior, motivation theory, and product meaning served as the bases for hypothesis formulation related to the central question: Do companies that strive to attract socially responsible consumers through alternative trade present their products and messages in ways that differentiate them from mainstream marketers?

The data set of 20 catalogs (11 ATO, 9 mainstream, non-ATO) represented the population of U.S. catalogs with an ethnic product focus. Content analysis was conducted for: types of products; percentages, types, (headlines, stories, letters), and content of narrative vignettes; and types and content of photographs. Intecoder reliabilities were .96 and .90 for narrative and pictorial analyses.

Hypotheses were supported related to the three conceptual frameworks. First, ATO marketers differentiate themselves from mainstream marketers through predominant catalog offerings of household and handmade products. Editorial content that describes ongoing efforts toward socially responsible consumption is intended to appeal to adults within the large U.S. demographic market of consumers between 35 and 50 years of age. Second, ATO catalogs address consumer motivations to support social issues and exhibit altruism. Finally, through photographs and reflective sketches of artisans' lives, ATO marketers offer consumers opportunities to create meaning in their lives by expanding world views and integrating the self with others of similar age and ethnicity.

A QUALITATIVE LOOK AT THE STIGMA OF OBESITY

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Stigma is defined as a mark of infamy or token of disgrace; undesirable traits are often arbitrarily assigned to those who are its victims. Obese individuals are often categorized by negative traits based solely on body size. Perceptions of obese women regarding their awareness of and their reactions to the stigma of being obese in our society are presented.

A preliminary investigation of informal conversations with several young, obese women gathered information and ideas for an interview protocol to further assess perceptions of obese women and their experiences with the stigma of obesity. Themes emerging from these conversations included concerns about awareness of obesity stigmatization and discrimination, and embarrassment associated with size. Based on the informal conversations, semi-structured questions were developed. Feelings about being obese, dating and relationships, and discrimination due to body size were explored using eight subjects from various public sites on a university campus. Subjects were allowed to elaborate on any questions they desired.

Results revealed that two subjects thought body size had prevented them from dating. None indicated discrimination due to obesity, yet several did mention receiving advice about eating from friends and family. No subject reported awareness of anyone taking advantage of them due to their size. Subjects’ comments and experiences were noted in the research.

While no acute sense of discrimination was apparent, subjects possibly failed to recognize discrimination based on body size in applying for jobs, in classroom situations, or other endeavors where assessing reasons for rejection or denial would be hard to determine. Perhaps the stigma is not as prevalent as expected.
A CROSS-CULTURAL CONTENT ANALYSIS OF APPEARANCE REFERENCES WITHIN THE CINDERELLA FAIRY TALE

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The purpose of the study was to determine the cultural ideals communicated through fairy tales. By age 7, children have acquired adult perceptions of cultural attractiveness. Identifying cultural appearance ideals can help adults become aware of factors which may contribute to eating disorders, low self-esteem, and unnecessary surgical practices.

This study used the content analysis method in which 14 versions of the Cinderella fairy tale representing 13 cultures were analyzed. Cinderella was chosen due to its long history, universal popularity, and cultural diversity. Sentences containing appearance references within the text of each Cinderella variant were identified and coded using Hillestad's (1980) taxonomy for identifying the structure of appearance, comprised of two main categories: Dress and the Body, as well as the Gestalt. Themes within sentences were described, and healthy and unhealthy messages of appearance were determined.

The stories indicated that standards of beauty in dress differed between cultures but there were also cross-cultural similarities in themes.

This study identified a source of communication of appearance ideals that may have been overlooked and underestimated. Conforming to cultural ideals of beauty was presented in all variants as essential to living "happily ever after." An intense preoccupation with appearance might be the result of such a message. If we, as members of a society become aware of messages being communicated by these sources, perhaps we can modify the content in order to promote healthy attitudes towards appearance.


DISORDERED EATING, BODY IMAGE, AND H.S. SPORTS PARTICIPATION
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Whether adolescent athletes are among those at higher risk for developing eating disorders is inconclusive. The purpose of this study was to examine the relationship between tendencies toward disordered eating and independent variables of sports participation, body image, age and gender in 287 high school students.

Students completed a body image questionnaire; close-ended items focusing on gender, age, sport(s) participation, dieting practices and weight gain practices; an eating attitudes measure. Data were analyzed using descriptive and inferential statistics.

Results indicated that over 22% of the students in the sample exhibited tendencies toward anorexia or bulimia. Investment in health consciousness increased as investment in appearance increased ($r=.28$). Disordered eating tendencies were related to appearance investment ($r=.21$), dieting behavior ($r=.40$), and negative feelings of attractiveness ($r=-.28$). Investment in a physically healthy lifestyle increased moderately along with feelings of physical attractiveness ($r=.40$). Feelings of being physically fit were strongly related to feelings of attractiveness ($r=.50$), and the extent to which students engaged in a healthy lifestyle ($r=.65$).

Females were at greater risk for disordered eating than males ($t=-4.46$, $p<.01$). Males were more at risk when they participated in sports emphasizing leanness and/or weight restrictions, yet females were at risk no matter what sport they participated in, $F(1,174)=3.70$, $p<.05$. Coaches, health care professionals, and others must become allies in prevention and intervention programs.
AN INTERDISCIPLINARY APPROACH TO THE TREATMENT OF BULIMIA NERVOSA

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The purpose of the research was to assess two therapies for bulimia: (a) treatment combining a high carbohydrate diet with nutritional counseling, and (b) a socio-cultural image appearance education class to improve self-image.

Twenty women who met DSM-III-R criteria for bulimia were recruited from the University of Texas student population; five acted as a control group and the remaining 15 were divided into groups A and B. The study was a 10-week cross-over design, consisting of five weeks of nutrition education classes and five weeks of socio-cultural education classes. All subjects completed pre- and post-treatment instruments to survey and monitor depression, fear of fat, severity of eating disorder symptoms and self-esteem. Data were analyzed for statistical significance by the student-Newman-Kuels test.

The results indicated a counseling program combining nutrition education and a socio-cultural component was effective for the treatment of bulimia. Treatment groups showed improvement in all parameters measured. The continued reduction in bulimic behaviors at four months poststudy suggests that the treatment administered here had long term benefits.

The sequence of the two education components was crucial to the amount of improvement. The cross-over design indicated that nutrition education had a greater initial effect than socio-cultural education. It appears that nutrition education followed by socio-cultural education was the more effective educational program.

SELECTION AND ACQUISITION OF CHILDREN'S CLOTHING IN SINGLE-PARENT AND DUAL-PARENT FAMILIES

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The purpose of this study was to investigate the similarities and differences in single- and dual-parent family households in their selection and acquisition of children's clothing. Respondents included 247 parents of students enrolled in kindergarten through grade 12. Significant differences were found in the following items considered. Lack of money was more of a problem for single-parent families than for dual-parent families, p=.002. Single-parent families paid for clothing more often by check or cash than did dual-parent families, p=.009; dual-parent families used store credit cards more frequently, p=.03. No significant differences were found in sources, important purchase factors or satisfaction when selecting and acquiring children's clothing. Looking at all parents the four most important factors to them when selecting children's clothing were fit, what the parent likes, care required, and price.
COMBINING QUALITATIVE AND QUANTITATIVE RESEARCH METHODS TO STUDY SMALL COMMUNITY SOCIAL AND MARKET EXCHANGE RELATIONSHIPS

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Mary Littrell, Iowa State University

Consumers are frequently challenged as members of a community and as self-seeking individuals to make economic decisions regarding their purchasing behavior. The issue guiding our two-fold study involved the role of morality, attitudes, and social bonds affecting personal and collective behavior in the rural market-place.

The study applied a combination of qualitative and quantitative research styles in an exploratory effort concerning exchange in communities with populations less than 10,000. First, focus groups were conducted separately for retailers (n=25) and consumers (n=68) in four communities. After evaluating statements from the focus group discussions through content analysis and establishing an intercoder reliability level of .85 and .93 respectively, an overarching theme involving community 'give and take' emerged. This finding suggested that reciprocity, a significant construct in social exchange theory (Homans, 1961), was involved in building social and market-place relationships.

A second phase was conducted from a quantitative perspective to determine the existence of reciprocity in the small market-place and then to explore general patterns and relationships among various facets of reciprocity and the retailers' satisfaction with their business. Data were collected via a mailed survey to 150 small-sized retailers in 65 midwestern communities with populations less than 10,000 (n=77). Results from multiple regression analysis suggest that reciprocity was perceived by retailers to be present in their market and that satisfaction with levels of reciprocity partially explain small-sized retailers' level of satisfaction with their business (R-squared = .257). Findings from both the qualitative and quantitative phases suggest that aspects of reciprocity in social exchanges influence market-based exchanges and that reciprocity should be employed by retailers in building both a healthy and satisfying business within the small community.

GIFT ACCEPTABILITY AND RITES OF PASSAGE: CLOTHING AND CASH IN CONTEXT

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In recent theoretical and empirical efforts to distinguish acceptable from unacceptable gifts, there has been special interest in comparing money with various types of products, including clothing. As Cameron (1989) pointed out, conventional economic theory suggests that money would provide greater utility than products because recipients can freely choose what they want. On the other hand, if effort spent by the giver as a reflection of affection for the recipient is taken into account, then products gain utility over cash. Empirical work indicates that at least in some contexts such as birthdays and Christmas, there is a preference for products such as clothing, jewelry and flowers over cash. It is questionable, however, whether this finding would be supported in other gift-giving contexts. For rites of passage, for example, when neither the giver nor the recipient may know what products will be most desirable in the next life stage, the flexibility offered by money may increase its acceptability as a gift.

The present study was designed to investigate acceptability of money versus clothing for one particular rite of passage, graduation from high school. Ninety-two university students were interviewed about their best and worst graduation gifts as well as other gifts that were especially appreciated or unappreciated. Frequencies of each type of gift in each category were calculated and content analysis was used to determine the incidence of themes in the reasons given for liking or disliking a particular gift.

In the context of graduation gifts, money was found to be more acceptable and clothing less acceptable than had been reported in previous research on other gift-giving occasions. Reasons for preferring monetary gifts for graduation centered around its flexibility and independence conferred on the recipient. When clothing was mentioned as an appreciated gift, it was associated with thoughtfulness. When money was faulted as a gift, it was for lack of thought or effort whereas clothing gift failures were associated with acceptable color, style or fit. These findings offer support for the importance of including a giver’s effort in estimating value of a gift but also suggest that the flexibility offered by monetary gifts may increase its acceptability in specific contexts.


KENAF BLEND TEXTILE FOR APPAREL

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The appeal of natural fibers for apparel is evident; many predict natural fibers will continue to be demanded in increasing amounts in the future. While the characteristics of cotton, silk, linen and wool have made them desired by consumers for designated apparel items, natural fiber products are now being selected by consumers for other reasons. One reason is due to impact, or perceived impact, of manmade fiber production and use on the environment over extended periods of time. Other natural fibers may become more important to consumers in the future. One of these, kenaf, has been the focus of research work at various time in the U.S. but never with the intensity and interdisciplinary efforts that are in progress now. Mississippi has been in the forefront of this work with kenaf product development projects ranging from potting media, animal litter, and erosion mats to textiles. The crop grows well in large areas of the country, with limited use of chemicals. It replaces or alternates with crops that are less friendly to the environment. Objectives of this project were to 1) use kenaf fibers to make experimental natural blend fabric and 2) identify construction techniques appropriate for the fabric. Kenaf stalks were separated and outer portion processed using methods established in previous work. Fibers were carded then blended with cotton and made into yarns. An even weave fabric of cotton warp and 50/50 kenaf and cotton blend went was produced on a conventional cotton system. The all natural fabric was off-white or ivory in color, had a soft luster and some surface texture interest. Samples were made to test techniques to identify appropriate construction methods for apparel items. Findings were that the kenaf/cotton blend performed very similar to all-cotton materials of similar weight and weave. Sample garments were constructed to further evaluate use of the experimental fabrics and techniques; modified commercial patterns formed the designs. Trim on one item included couching 100% kenaf yarn; another was trimmed with interesting self-selvage which was formed on the experimental fabric. Evaluation of consumer acceptance continues and initial responses are positive. It appears that kenaf based fabrics do hold potential for use in the apparel industry and offer another choice of natural fibers. Limitations at present are related to limited availability of the fiber crop and processed fibers.
COLORFASTNESS AND STAIN RELEASE OF KENAF/COTTON BLEND FABRICS

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Introduction: To evaluate the usefulness of a new unconventional fiber in a textile product, it is important to assess the performance characteristics. Main concerns of a new blended fabric, are wrinkle resistance, dimensional change, colorfastness and soil release properties. The objective of this study was to compare the aforementioned properties of kenaf/cotton fabrics to 100% cotton fabrics.

Methodology: Experimental fabrics had 50/50 kenaf/cotton in the weft and 100% cotton yarns in the warp. Control fabrics were made of 100% cotton in the same structure. Four types of experimental fabrics made were of sateen, plain, oxford and twill weaves. Wrinkle Recovery (AATCC-128-1985) dimensional change (AATCC-160-1987) and soil release (AATCC-130-1981) tests were performed for all the fabrics. Colorfastness experiments were performed on experimental and control muslin weight fabrics, which were dyed with a reactive (Basilien Blue-BASF) dye, in four replicates. The dyed fabrics were tested for colorfastness to: washing (AATCC-61-1989); dry and wet crocking (AATCC-8-1988); and perspiration (AATCC-15-1985).

Results: The experimental and control fabrics had a comparable thread count and fabric weight. Wrinkle resistance of all the types of fabrics ranged from 3-4.6, which shows good recovery and that is attributed to heavy yarns and fabric structure. No significant differences were observed in percent shrinkage of experimental and control fabrics. Water based stains were easily removed from all fabrics, however, oil-based stains were removed more efficiently in all experimental fabrics except plain weave. Colorfastness to washing, crocking and perspiration was excellent, may be attributed to the fact that fabrics were dyed with reactive dyes.

Implications: These experiments indicate that kenaf/cotton fabrics behave very much like typical cellulosics. It also indicates that addition of kenaf fibers can actually improve colorfastness to crocking and washing of cotton fabrics. Kenaf/cotton blends can offer added luster, texture and mildew resistance to the fabrics.

NATURALLY COLORED COTTON HAS POTENTIAL IN UPHOLSTERY MARKET

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Manufacturers must be concerned with textile flammability due to resulting serious injuries and loss of life and property. Cotton has made a comeback in the lives of consumers. However, white cotton is extremely combustible. Due to the emergence of naturally colored cotton1, the purpose of this study was to test naturally colored cotton fabrics for: (1) flame-resistance before and after application of U6P flame retardant (12.5%, 25% concentrations), (2) effects of flame retardant on physical properties, and (3) effects of drycleaning on the finish.

The 10 oz/iyd² twill fabrics of both Coyote brown (upland) and Buffalo brown (pima) were tested for flame resistance according to federal standards for upholstery in passenger vehicles and airplanes. Physical tests for tear and abrasion resistance and breaking strength were performed to assess the effect of the flame retardant and drycleaning on strength.

Flammability tests data were reported descriptively as either meeting or not meeting the standards. Three-way ANOVAs were implemented to determine differences in physical testing results according to flame-retardant level, cotton type, and drycleaning level. A probability level of .05 was significant.

Unfinished fabrics of both cottons met requirements of the Motor Vehicle Safety Standard No. 302, while only the fabrics treated with a 25% concentration met the Federal Aviation Airworthiness Standard. Physical strength was reduced by flame retardant application, drycleaning, and cotton type. Losses in strength ranged from 10% to 46% with Buffalo showing less reduction than Coyote.

Conclusions are (1) colored cotton could have a future in upholstery fabrics for passenger vehicles and airplanes and (2) potential users of colored cotton finished with a flame retardant must consider strength loss due to finishing. Implications are that uses of Buffalo and Coyote colored cottons have been expanded beyond apparel and home furnishings. Naturally colored cotton is an emerging market for people allergic to dyes and chemical finishes and because of its environmentally safe aspects.

1Naturally colored cotton refers to cotton fibers that are grown in various colors, i.e., brown and green, other than the traditional white cotton.
NATURALLY COLORED COTTONS
CHANGE IN LAUNDERING

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Standard cotton care labels are being
applied to naturally colored cotton products, but
consumers are unfamiliar with differences
between naturally colored cotton and white or
dyed cotton. The purpose of this study was to
evaluate color changes in FoxFibre® green and
brown (Coyote) naturally colored cotton due to
laundring. Hypotheses were that there would be
no significant differences in cotton colors due to
(1) number of care cycles, (2) natural cotton color,
(3) water hardness, (4) moisture conditions in an
automatic dryer, (5) water temperature, or (6)
detergent.

Interlock knit upland cotton samples were
100% Coyote naturally colored cotton, 100%
green naturally colored cotton, and 100% white
cotton. Samples were evaluated after 1, 2, 5, 10,
15, and 20 laundring cycles. MacBeth Series
1500 instrument readings on all samples and
evaluations from 4 judges on selected samples
were tested by ANOVA for significance at the
α = .05 level with Scheffe post hoc tests. The
Color Change by Gray Scale and Degree of
Staining Scale developed by the researcher were
used for subjective evaluations. Pearson's r
correlations confirmed reliabilities.

Hypothesis 4 was accepted; all others were
rejected. The greatest change in all colors
occurred in cycle one. White cotton changed
least; green cotton changed most. Hard water, hot
water, and detergent resulted in significantly more
color change in naturally colored cottons than soft
water, cold water, or no detergent. White cotton
lightened with treatments; naturally colored cotton
darkened and intensified in color. The conclusion of the study was that laundering
changes naturally colored cotton differently than
white cotton. The same care methods can be used,
but expectations of color changes must be altered
for colored cotton.

INTEGRATING SERVICES MARKETING
CONCEPTS INTO A FASHION SALES
MANAGEMENT CLASS

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A retailer's ability to improve market share is
dependent upon the interrelationships among
product, price, and service. Product marketing
concepts do not fully address the issues of
developing customer service strategies. Services
marketing differs from product marketing by
defining customer service in light of store design,
human resource management, and sales policies.
Services marketing is now recognized by marketing
scholars as having unique characteristics separate
from product marketing.

By integrating services marketing into a
senior level fashion sales management class
(traditionally product marketing oriented) the
dynamics of fashion businesses are analyzed in
greater complexity. Therefore, the purpose is for
students to develop analytical skills that incorporate
both services and product market management
strategies.

Lectures, assignments, and case studies
illustrate the difference between services and product
marketing. Students integrated the differences into
a seamless managerial philosophy to better serve the
final consumer. Class lectures both define the
monopolistic competitive environment of fashion
organizations and include characteristics of different
retailing methods. Subsequent lectures contrast basic
product marketing principles with basic services
marketing principles. Students assess common
managerial retailing practices as they affect
customers' shopping experiences.

Managing the personal selling staff is critical
to a fashion retailer's services delivery. Therefore a
series of lectures, assignments, and case studies focus
on human resource management issues. Students
examine compensation, training, and performance
evaluation in light of services strategic planning.
TRANSCENDING THE BOUNDARIES OF RESEARCH, TEACHING, AND SERVICE: THE CASE OF RETAIL SERVICE QUALITY

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This paper describes a three-step process through which a single intellectual problem can transcend the research environment and function in undergraduate education, graduate student training, and outreach programs and services. The first stage of the process is to generate a knowledge base: results from a series of focus group interviews, in-depth personal interviews, open-ended survey questionnaires, and mail surveys were used to develop a twenty-one item battery of retail service quality measures. This was later incorporated into a questionnaire that undergraduate students developed for their class projects.

The next stage is to develop and implement curriculum modules to help undergraduate and graduate students learn the processes involved in retail service quality measurement and customer service research. These curriculum modules not only provide students with hands-on, real world project experience but also encourage and establish strong ties with the retail community.

Finally, aligning ourselves with the typical outreach goals of land grant universities, whose missions include making research outcomes and resources available and easily accessible to those who need them, we can position ourselves where theoretical knowledge and actual practice intersect. Programs of this nature extend, apply, and exchange knowledge between the university and the community by focusing scholarly expertise on community problems; by helping organizations and individuals respond to their changing environments; and by making knowledge created and preserved at the university accessible to the state, the nation, and the world.

INTEGRATION OF TEACHING AND EXTENSION: A GIFT SHOP PROPOSAL FOR A NONPROFIT ORGANIZATION

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Partnerships with community nonprofit organizations benefit programs preparing university students for careers in merchandising and also benefit organizations seeking assistance with specific retail needs. In 1994 students who were enrolled in a University of Guam merchandising course linked with directors and artisans of Chamorro Cultural Village Gef Pa'go Inalajan, a nonprofit organization, resulting in the integration of teaching and Cooperative Extension Service (CES). The purpose of this partnership was to make college curriculum applicable and available to expressed community economic needs.

Contact was initiated because students were tasked with preparing a practical retail strategy plan. The project director of Gef Pa'go Inalajan was considering proposals for a gift shop which would sell merchandise crafted at the living history museum.

Students attended a crafts display to attract tourists held at one of the local hotels. There they interviewed the director and artisans. Students made on-site visits to the museum. Maps, literature, and numerous craft items were made available for students to examine as they collaborated on the gift shop proposal.

Throughout the semester the students made a complete and detailed plan. They developed a model of the proposed building design; a floor plan showing traffic flow of customers; specifications for interior furnishings and display cases; charts of target customers linked with suggested merchandise; an organization for promotion; and illustrated advertisements.

To give a professional impression, a program was designed and printed by Guam Cooperative Extension (GCE) Media. It featured the logo of the museum. The project director, artisans, members of the Board of Directors, and GCE personnel attended the presentation. Each student focused on one area of merchandising planning. The overall proposal was unified in creativity and in both oral communication and visual presentation techniques.

The project director and board showed enthusiasm about the proposal. The partnership continues seeking funding from several sources for actual implementation of the gift shop.
USING A FLEA MARKET AND 
SCAVENGER HUNT TO TEACH 
OBSERVATION, DESIGN INSPIRATION, 
AWARENESS, REASONING, 
CONCEPTUALIZATION, AND 
COMMUNICATION

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The Information Scavenger Hunt is an 
adaptation of a party game which allows students 
to actively learn and experience higher-order thinking. A large New York City flea market was 
the site for the activity. The assignment was 
included in a Field Study Tour. The objectives of 
the assignment were to: a) increase awareness and 
inspiration in a stimulating environment, b) 
heighten observa-tional skills and experience the 
creative process, c) synthesize information and 
or-dering, and d) produce clear, precise, and relevant written 
communication.

Students received descriptions of eight 
categories of merchandise and conceptuali-zations 
about which to write. Example categories are:

An object that links you with 
history—What historical image does the object 
inspire?

An item that represents another 
culture—Link the item with an identified culture.

A motif/item that could inspire the design 
of a contemporary garment—Describe how it 
might inspire creation of a garment.

Objects one could incorporate into visual 
merchandising displays—Describe a merchan-dise 
category to display using each object.

Students easily remain engaged in active 
learning while completing this assignment. They 
are required to synthesize and reason in using 
notes to write the final paper. The flea market 
provides a rich array of merchandise, people, and 
scenes for observation by students. The use of 
the flea market reinforces the idea of a current trend 
in retailing. In addition, the Information 
Scavenger Hunt can be adapted for various types 
of classes and situations.

AN EVALUATION OF WHEELCHAIR 
RACING HAND GEAR

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The purpose of this research was to determine 
how well current hand gear for wheelchair racing 
was meeting racer’s needs. A functional clothing 
design process was adapted as a framework for the 
research. Specific objectives were to determine what 
types of hand injuries, and medical or physical 
problems were experienced by the athletes; to assess 
the fit, comfort, protection, flexibility, and weight 
provided by hand gear; to identify and assess other 
relevant aspects of hand gear; and to develop and 
recommend appropriate design specifications for 
producing hand gear. Eighteen subjects participated 
in an interview or completed a questionnaire. The 
subjects were local Edmonton athletes, members of 
the National (Canadian) Wheelchair Racing Team or 
athletes participating at the 1994 Commonwealth 
Games. In addition, a review of literature, informal 
interviews, a market survey, and observations of 
athletes in action were also carried out to collect 
information. Twenty-four design specifications are 
proposed to serve as a basis for designing future 
wheelchair racing hand gear. From these, 
suggestions for future design are given which take 
into account the three stroking styles used by racers, 
and the scope of disabilities.
USE OF LA PLACE'S LAW IN DESIGNING BURNSCAR PRESSURE GARMENTS


Elasticized garments are widely utilized in the treatment of burnscar tissue to minimize scarring. Accurate application of pressure is key to effective treatment. Interim garments, worn at the earliest stages of treatment while waiting for custom garments, typically should exert pressures of 1.6 - 2.0 kPa, but therapists who fit patients with interim garments find it difficult to predict the pressure exerted on the scarred area. Earlier and more accurate treatment through on-site construction of appropriate interim garments should have a positive effect on the patient's healing process. The purpose of this study was to develop a method of drafting patterns for interim pressure garments utilizing fabric tension and body circumference data, following La Place's Law (pressure equals tension/radius of the curvature).

Three fabrics were selected as a sample of fabrics used for interim pressure garments. Tension was determined (a) at specified extensions following a modified ASTM D2964-89 method and (b) over five 48-hour cycles (extended 23 hrs, laundered and relaxed 25 hrs) to simulate normal wearing conditions. La Place's law was applied to tension and circumference data to draft patterns for interim pressure garments for an arm. The pressure exerted by the test garments was measured using an instrument developed for this purpose.

Fabric tensions increased exponentially with extension. There was good correlation between pressure exerted by test garments and theoretically determined pressure. Thus, as the radius of curvature of the limb changes, the appropriate % extension of the garment needs to change to achieve desired pressure, calling into question the current practice of therapists and some manufacturers who simply reduce the garment size by a set percentage of body size.

THE EFFECT OF MODULAR PRODUCTION ON QUALITY: A CASE STUDY

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Modular production in apparel manufacture consists of small production units of skilled sewing operators who work in cross-trained teams and have received extensive training in personal development, team work, problem solving, conflict resolution, and brainstorming. The modular team has responsibilities for meeting on-time production goals with top quality products (Moore, 1995).

The purpose of this study was to investigate the effect of modular manufacturing on the quality assurance function within a manufacturing firm, and to determine if the quality of finished products is improved.

The study was conducted in a large apparel firm which had recently adopted team-based production. Production was composed of 45% stand-up modular and 55% progressive bundle. Semi-structured, open-ended interviews of personnel were conducted. Other data collection techniques included observations of production activities, analysis of quality documentation, and attendance of a quality audit. Content analysis and triangulation of interviews, observations, and documentation was used to identify emergent themes from the data.

The data revealed that quality practices in the company were changing from reactive to proactive. Throughout the data, references were found which suggested that modular manufacturing allowed for the early detection of defects and a more diagnostic form of problem solving. The results also showed that the quality level of garments produced by the modular system was better than those produced by the progressive bundle system. Interviews of quality personnel and data comparing the two systems show that fewer defective garments were produced from the modular system of manufacturing.

The data demonstrate that modular manufacturing improved product quality for this firm. Responsibilities within the quality function did change, but did not decrease, and due to team based manufacturing more efforts could be concentrated on the early detection and prevention of defects.

EVALUATING JOB AND LABOR SITUATION IN THE APPAREL INDUSTRY

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Apparel manufacturing plays a unique and vital role in providing employment in the U. S. labor force. In an effort to understand the current labor situation this study was conducted of production employees who work at Louisiana apparel manufacturing firms.

The questionnaire addressed employee opinions about: general job satisfaction, working conditions, job security, employee involvement, work equipment, pay, coworker/supervisor relationship, promotion, etc. Completed surveys were collected from 408 of the 550 employees contacted. Findings indicated participants answered the work place was often noisy and there was not a steady flow of work. They wanted more employee involvement in the company's decision making process. They felt that an increase in modern technology and/or rearrangement of existing equipment would increase productivity. They were least happy with their pay and felt there is no opportunities for advancement. Further data analysis (multiple regression) was conducted to test if demographics (e.g., age, gender, annual income, education, years with the company, job tasks, marital status, commuting distance) have any relationships with how they perceive their jobs. The results showed there was no statistically significant relationships. This implies differences in employees' demographic backgrounds do not affect how they perceived their jobs.

Based on the findings the following suggestions were made: (a) upgrade apparel jobs, making them less tedious and boring, (b) improve manufacturing processes using modern technology and management techniques, (c) restructure relationships between management and production employees and among production employees, and (d) improve advancement opportunities and revaluate the current wage system.

QR ELEMENTS USAGE AS PREDICTORS OF QR ADOPTERS AND NONADOPTERS

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A successful company is one that develops an appropriate strategy, equips its organization with effective systems, and provides feedback (Kincade & Cassill, 1993). Quick Response (QR) has been considered as an appropriate strategy for competitive environments. For further study, researchers should know which elements are in QR.

The purpose of this study was to examine differences between QR adopters and nonadopters. The four QR elements: (a) production planning, (b) flexible manufacturing, (c) inventory control, and (d) information sharing were used, as theorized by Hunter, 1990; Kincade & Cassill, 1993. Implementation of QR elements were measured by summation scores of individual QR technologies (e.g., CAD, EDI). QR adopter/nonadopter was determined by manager's perception of a company's QR adoption.

A random sample of 306 U.S. apparel manufacturers were selected from a purchased list and was stratified by firm size and product category. A mail questionnaire was pilot tested with manufacturers not in sample. Revised questionnaire was used to survey managers. Response rate was 47.0% (n=103). T-test and Kruskal Wallis were conducted.

Significant differences of QR usage were found. QR adopters had implemented higher levels of QR elements and used all elements. One may conclude that the four elements are predictors of QR adoption. Results can be used to identify a company's QR adoption status and to assist planners. Hunter, N. (1990). Quick Response in apparel manufacturing. Textile Institute: Manchester.
A GROUNDED THEORY OF TRANSITIONAL CAPACITY IN APPAREL PRODUCTION

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Flexibility in apparel production is a salient concept in the trade press; however, flexibility as a multidimensional construct has neither been fully defined, described, nor developed in the apparel research literature.

The purpose of this study was to inductively describe dimensions of flexibility in apparel production. Using qualitative methods, the sample of interviewed informants consisted of 38 consultants or managers representing apparel firms in fourteen states and Honduras. Roles of the informants ranged from plant managers, engineers, vice presidents of manufacturing, and quality assurance managers to owners, general managers, and CEOs. Sales of the referent apparel firms ranged from $2.5 million to over $500 million. All of the informants had experiences with flexibility and high levels of knowledge about apparel and soft goods production. Through content analysis of data across conceptual categories, a grounded theory of flexibility within apparel firms emerged.

Flexibility in apparel production was defined as transitional capacity; the firm's internal ability to accommodate the variation in quantitative and qualitative demand for apparel products by changing itself into a dynamic entity that was then able to make continuous changes. Producers evolved through a process of earning transitional capacity that began with the recognition of product demand variation and the need for organizational change. Concomitantly, the identification of adaptive behavioral variants, the development of mechanisms to assess risk and determine the value of adaptive variants, and the cultivation of performance measures that support process variation were undertaken. Producers essentially earned transitional capacity through an intensive process of knowledge acquisition and dramatic changes in the structures, functions, and ways of thinking within their firms.

A variety of techniques that reduced cycle time and accommodated demand variation included computerized technologies, variation in production processes, professional development of labor, product sourcing, changing organizational structures, and development of vendor-retailer networks.

COMPEETENCIES AND ATTRIBUTES NEEDED FOR FUTURE ENTRY-LEVEL MANAGEMENT EMPLOYMENT IN APPAREL MANUFACTURING

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The purpose of this research was to compare ratings given by a nationwide sample of potential employers and educators on a variety of competencies and attributes needed by persons seeking future entry-level management employment in apparel manufacturing. The differences were identified and examined for implications for curriculum recommendations which would better serve the needs of apparel manufacturers.

A questionnaire was mailed to a randomly selected nationwide sample of 296 apparel manufacturers and post-secondary educators with an overall response rate of 54% (n=160). Mean scores indicated that the competencies rated highest by employers included oral communication, quality control, ethics, and production scheduling; those rated highest by educators included costing, quality control, personnel management, and oral communication.

The rating of competencies by employers and educators were analyzed using t-tests resulting in 55 of the 63 competencies rated significantly higher by educators. The majority of respondents indicated that they believed a 4 year college degree would be required for entry-level management in apparel manufacturing and that professional affiliations would be unimportant for these positions. Personal characteristics recommended included communication skills, willingness to change, interpersonal skills, team player, and honesty/integrity/ethics. Internships and work experience in apparel manufacturing, general manufacturing operations/production, and management roles were also recommended.
MERCHANDISING GRADUATES:
MANAGEMENT SKILLS

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Many college students graduate with inadequate skills to make the transition from student status to a managerial role. It was the purpose of this study to determine management skills of Apparel Merchandising graduates.

The questionnaire consisted of three sections: a) management skills acquired during college education, b) management skills used by students’ in their first employment position, and c) demographic information. The sample included 1988-1992 alumni (n=249) from the Apparel Merchandising program of a southeastern university.

In Section A, graduates responded to 12 statements using a five-point Likert scale. Graduates reported that their college education assisted them in developing the following management skills (in descending order by mean): Assume responsibility, communicate with others, work as a team, organization, product knowledge, goal-setting, problem-solving, decision-making, leadership, performance evaluation, delegate, and stress.

Section B contained 36 statements regarding students’ management abilities and comfort in their first employment position upon graduating from college. The 36 skills were grouped into 12 management skill categories with Decision-making, Goal-Setting, Delegating, and Employee Relationships found to be reliable and used in further analyses. ANOVA indicated that Income and Employment Status had a significant effect on Decision-making.

Since students reported that their college education assisted them the least in handling stress, delegating, and evaluating others’ performance, curricula should be developed to address these management skill deficiencies. Faculty should consider incorporating a management skills course into existing curricula.

COMPETENCIES NEEDED FOR
EMPLOYMENT
IN FASHION MERCHANDISING

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The objective of this study was to determine the relative importance, as noted by educators and retailers, of competencies on the part of community college graduates entering future entry-level management positions in the field of fashion merchandising. A second objective was to investigate those competencies as part of an effort to provide educators with information that they could use to improve their fashion merchandising curricula.

A self-administered questionnaire was used to evaluate the perceived level of importance of 146 competencies needed in a fashion merchandising curriculum. The population was comprised of coordinators of fashion design or merchandising programs at California community colleges (n=43) and retail Human Resource Managers (n=17). The overall response rate of 56% (n=60) was used for statistical analyses which included t-tests, means and frequencies.

Significant differences were found between educators and retailers on the perceived level of importance of the 146 competencies. Generally, educators ranked the competencies significantly higher (f=81, 55%) on a 5-point Likert-type scale than by retailers. Six competencies (4%) were rated higher by retailers than by educators. Twenty-one competencies had significant differences when paired t-tests were used to determine the difference of the rating by the total sample on the perceived importance between the "knowledge of" selected competencies and the "ability to apply or do" the respective competency. These findings indicated the importance educators should place on certain competencies in course content where the student should have the knowledge of a subject matter and the ability to do or both.

Awareness of the importance placed on certain competencies by retailers will benefit educators in planning future courses and will help graduates of fashion merchandising programs to be better prepared for entry-level management positions. This study has implications for future curricula planning, to recommend important competencies to be used in courses and reevaluate subjects that may have less relevance to retail employers.
Retail Math: Significant Predictors of Successful Learning

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Students enrolled in retail math courses tend to perform very well or very poorly, laboring with each new concept. This phenomenon is common in most courses that have a strong math component, regardless of discipline. Math-related courses have been typically taught in a very linear manner, rather than using an analog or whole brain approach. These facts raise questions as to what variables might impact successful learning of retail math concepts and how those variables might be manipulated to ensure success for all students.

This study was conducted to determine (1) significant predictors of successful learning of retail math and (2) learning and/or information processing styles of students enrolled in retail math courses. This information will help educators develop teaching models that will enable all students to learn retail math concepts and techniques.

Data were collected from a sample of 100 students enrolled in retail math or merchandise management courses offered in math, business, or fashion merchandising divisions. Instrumentation included (1) a survey of demographic (age, major, GPA, work history, etc) and psychographic (attitudes, opinions, etc.) characteristics, (2) Brainscan, a measurement of psychological/neurological brain dominance (Beck & Cowan, 1984), (3) a merchandise management pre-test, and (4) a merchandise management post-test (to determine level of success). A Likert-type scale was used in the psychographic portion of the survey. Statistical analyses were done using ANOVA, multiple regression, and appropriate post hoc tests. Significance was determined at a p<.05 level.

Learning and/or information processing style, preconceived attitudes or opinions, past work experiences, and past math performance were found to be significant predictors of successful learning of retail math concepts. SAT/ACT scores, GPA, and major were not significant predictors of student performance in math related courses.

These findings suggest that educators could impact students' successes in math related courses by (1) teaching students according to their information processing styles, (2) working to change negative attitudes towards math concepts and courses, (3) encouraging work experience and using past experience to strengthen the delivery of math concepts, and (4) venturing to change overall self-image about students' capabilities. Modifying teaching approaches could promote self-esteem, preserve academic standing, and help students feel confident in their chosen field.


High School Design Competition: An Innovative Program for Recruitment

Catherine Rutherford-Black

Purpose: A high school design competition was developed to recruit potential fashion design students at a major southwest university. The annual competition showcases talented high school students from two states.

Objectives: 1) To increase interest in a specific fashion design program, and 2) to encourage talented young people to take part in the creative design process.

Method: Competition guidelines are sent to high schools in two adjacent states. Information regarding concurrent events on the university campus is also distributed.

The design competition is open to all currently enrolled senior high school students ages 15 and above. Students can enter designs in three categories: 1) daywear or sportswear apparel; 2) women's evening apparel; and 3) accessories/textiles.

Fashion design students enrolled in a specific course are responsible for judging and selecting the top 5 entries in each category. A second group of judges selects the "Best of Show" entry. A select number of prizes are also awarded to students with outstanding illustrations from nonwinning entries. Prizes and scholarships are presented during a fashion show highlighting current fashion design students' work.

Evidence of Effectiveness: The quality of work submitted by the high school students is outstanding. The overall response to the competition was very positive an increase in entries of over 100% from 47 entries the first to the 129 entries second year.
This project acknowledges creativity of 4-H youth through invitation to participate in a three week juried exhibit in the Textile, Clothing and Design Gallery. Eligible participants with clothing and home environment textile related products are preselected by State Fair judges and then juried by a team of design faculty and graduate students. Criteria includes exceptional creativity, unique construction or outstanding ideas.

Youth and their families are invited for a day and a half to participate in design exercises in the studio, apply computer technology to design, explore fiber identification and textile conservation in the historic collections. A greater awareness is gained about the department.

Artist statements requested from each youth prior to the show are used to prepare exhibit labels. Each youth presents her/his project to the opening reception audience relating personal experiences in creating and exhibiting their work.

Outcomes from this partially funded project were measured by responses from the youth and their parents and Extension Educators. Self-confidence and self-esteem were improved through the recognition given to each youth by having their picture with their project in the hometown newspaper and the feeling of being important.

Integration of creative activity, teaching, technology and 4-H plus innovative use of the new gallery all contribute to the success and outreach of this project.
INTEGRATING PROCESS AND PRODUCT IN TEACHING APPAREL DESIGN

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An approach that allows students to develop the variety of skills needed to be successful in the RTW industry is teaching apparel design as an integration of process and product. Students are enrolled simultaneously in co-requisite design and patternmaking/production courses allowing formation of a team. The team is headed by the instructors who serve as "Design Director" and "Production Coordinator". While each class meets independent of the other, the instructors plan coordinated syllabi and assignments.

A typical team assignment involves developing a collection or group for a specified market. Each student is required to produce a concept board and sketches, then a first pattern, muslin, and finished sample of one sketch. They present their work in developmental stages and receive direction from the team.

Team sessions parallel industry design meetings and are essential to the teaching strategy because they allow students to interact as a group. They also provide an opportunity to practice presentation techniques and to use critical analysis, creative thinking, and problem solving skills. Team sessions are often videotaped so that students can review their presentation and the comments given for improving their project.

This approach has been implemented over a period of four years with favorable reviews from both students and faculty. We have observed marked improvements in both conceptual design work and finished products since using the team approach. There are rewards for the faculty as well. Working in a collaborative environment yet retaining autonomy is exciting and challenging.

PERCEPTIONS OF CAD DISCUSSANT SUMMARY

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Our graduates need to have basic computer literacy as preparation for today's workplace. I'd like to commend Hollywood and Elsasser for examining the CAD learning process. The authors might look at: 1) class level/prerequisite 2) class makeup: is CAD necessary for textile and merchandising majors? and 3) text. The student reactive journal is a good way of keeping tabs on the pulse of the class. Students could be forced to think positively: "what things went well today..". A content analysis on journal entries could be done. Attitude items tended to be general vs the specifics in the journal; its good to look at both types of data. Attitudes are related to successful learning.

I applaud McCutcheon and Nancy for evaluating complex CAD systems. A few comments on the methodology. 1) Phone interviews with reps--reps generally know more about their systems than users; however, I would caution the objectivity of the information. 2) 26 Faculty evaluations--13 usable. In further study the instrument could be refined for higher return rate. 3) Personal Experience with 3 systems--replicating an illustration is an appropriate test. Triangulation of the study was good to minimize the effect of a small sample; however, the order of the methods could be faculty surveys first, then inter-viewing reps, and finally experiencing the systems. Surveying industry users would give a different perspective--good for further research. The authors might look at an article in Apparel Manufacturer in the late 1980s by Willard Van der Bogart which compared the industry used CAD systems. This could be updated with the concept of user-friendliness. Also Technical vs Conceptual drawing would be a good framework to continue evaluating CAD packages.

Peacock, Anderson and Marshal reported on one phase of a field experiment examining usability factors (cognitive needs) affecting acceptance of an electronic database. As only 10% used college credit for computer training, it appears the schools are not serving industry needs. This may be an opportunity as universities look for new markets. Platform preference may be an important new research area as new ones are becoming available to better deal with multimedia, and especially in light of increased complexity of technology and consumer demands for simplicity.
APPAREL PRODUCT DEVELOPER'S NEED FOR COGNITION AND COMPUTER USAGE

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This abstract reports on one phase of a usability test examining factors affecting the acceptance of an electronic sourcing database prototype. Data were collected from a convenience sampling of seventeen Apparel Product Developers (APDs) at the corporate headquarters of two specialty retailers. The research framework was built around a portion of Ives' and Olsen's (1984) descriptive model of user involvement in computer-based information systems development. The usability testing in this study involved a pre-survey including Cacioppi and Petty's Need for Cognition Scale (1982), a usability test of two electronic sourcing databases, and a post survey. Data were analyzed using Pearson Product Moment Correlation and frequency distributions. A negative correlation was found to exist between need for cognition and the number of uses of a computer, system quality, and the usefulness of a database. The higher the level of need for cognition of APDs, the less likely they were to use the computer to satisfy that cognitive need. The sample was predominately females who gained most of their computer experience from on-the-job training that appeared to be related to their jobs. Computer efficacy beliefs make a significant contribution to the prediction of behavioral intentions independent of beliefs about the instrumental value of learning to use computers.

References

VIRTUAL REALITY: STUDENT PERCEPTION OF CAD

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A pilot study was conducted to determine student perception of the teaching/learning process in computer aided design (CAD) instruction. Informal observations suggested that knowledge of computers and interest in the subject are important attributes for success in CAD classes.

To quantify these observations the researchers used pre- and post-questionnaires, and student journals to determine the relationship between a successful CAD learning experience and 1.previous knowledge of computers and 2.interest in the subject.

Nine students participated in the study. The pre-questionnaire indicated that 8 were interested in learning CAD, 7 felt they had knowledge of computers, and 4 admitted to being afraid of computers. Further data indicated that student knowledge of computers was limited. Only two were familiar with DOS or Windows. Perusal of early journal entries reveals a pattern of frustration, confusion and feelings of being overwhelmed. Students' inaccurate perception of their current computer knowledge appears to impact their performance in a rigorous CAD course.

Both the post-questionnaire and end of semester journal entries suggest that the students ultimately gain an appreciation for CAD but that their appreciation is colored by weeks of frustration and failure. In an ongoing attempt to improve teaching/learning effectiveness, the researchers have refined the order of the topics presented to provide early positive feedback and success, increased student/teacher contact hours, and supply the students with copious handouts.
USER FRIENDLINESS OF COMPUTER AIDED DESIGN SYSTEMS IN ILLUSTRATION FOR THE APPAREL INDUSTRY

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Previous research has been done to determine the significance of CAD/CAM technology in the apparel industry (increasing), and to define user friendliness of systems, but little connects the two. The purpose of this study was to describe CAD systems being used in pre-production stages of the apparel industry and to describe perceived user friendliness of these systems. Twenty-three CAD systems were compared in terms of user friendliness via 1) interviews with respective company representatives, 2) surveys of Textile and Apparel faculty members using these systems in classrooms, and 3) personal illustration experience with three systems (AutoCAD with ApparelCAD, AutoSketch, Microdynamics). In conducting the personal test of user friendliness, the investigator drew an original fashion plate with traditional media (watercolor, colored pencils) and then attempted to draw the same fashion plate using each of the three systems.

It was determined that some systems were found consistently more user friendly than others. The amount of assistance from people and time needed to adjust to a system effected how user friendly the system is perceived. Systems rated most user friendly were predominant in mid and high price ranges. Although most valued user friendliness, a high number of faculty members preferred less user-friendly systems to better prepare students for worst case scenarios in the work place. Recommendations from this study are to determine the needs of the users involved when choosing a system, and to choose the most compatible system possible with these needs to lower the potential frustration level and get more work done.

BRASSIERES IN SUPPORT OF HEALTH 1880-1930

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Despite its strong links to fashion, the brassiere began as an undergarment intended to improve the health of wearers. Mortimer Clarke (1884) patented a breast and skirt supporter combined with a shoulder brace. Other patents, dated 1891 to 1930, proposed to improve respiration, digestion, and circulation; to mitigate spinal curves and secure better posture; to make pregnancy and nursing safer and easier; or to protect athletes and dancers during their performances.

Beginning in the 1890s, ads for brassieres also featured health claims. Between 1906 and 1930, major companies such as G.M. Poix and Charles R. DeBevoise advertised that their bras relieved pressure on the body and supported the breasts and back. Gabrielle Poix Yerkes (1929) invented and produced a bra adaptable to nursing mothers. It appeared in medical books and journals in the late 1920s and 1930s.

Obstetricians and nurses mentioned brassieres favorably as early as 1915 (Cooke). During the 1920s, nurses and doctors warned against bras that flattened the breasts. Cup-shaped bras, which began to be produced in the late 1920s, generally met with medical approval. The fitting and adjustment of bras even entered the nursing curriculum in 1937.

Clarke, M. (May 6, 1884). U.S.P 298,067
PATENT GUIDE TO CLOTHING INVENTION IN THE 19TH C.

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This study examined patents issued for apparel in the nineteenth century. The goal was to identify issues relating to the physical functioning of apparel. Patent specifications and drawings proved to be useful sources for exploring how nineteenth century inventors viewed functional aspects of clothing. Specifications described the problem that the invention was attempting to solve, how previous inventions or current practice failed to meet needs, revealed clothing terminology, and helped to explain clothing construction practices.

Wearing apparel was not often patented until the late 1850s, therefore, this study focussed on the last half of the 19th century. Apparel categories examined were limited to main garments, outerwear, protective wear, underwear, and arm & leg accessories as described by ICOM (1982). Trends were noted in first appearance and frequency of patenting specialized apparel within the categories considered.

These trends revealed innovation in various areas. For example, patents related to functional military apparel increased during the Civil War years and focussed on convertibility and protection. Safety concerns within occupational categories also were expressed. Functional apparel for fire fighting was first patented in the 1870s mainly by foreign inventors. The inventions of dress reformers and apparel for various sports also can be traced through the patent record. Less obvious concerns also came to light. For example, the patenting of safety and security pockets revealed a concern for personal security.

Although some of the concepts were not based on sound physical principles and may never have been manufactured or used, this study helps to reveal evidence of clothing expectations in the 19th century.


VICTORIAN MIDDLE CLASS FEMININITY, HEALTH & APPEARANCE

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Societal perceptions of femininity can have a great impact on health and appearance standards. This study explored the meaning of femininity defined by the Euro-American Victorian middle class and the relationship of femininity to health and appearance during the nineteenth century.

Nineteenth century femininity, as defined through art, literature, and prescriptive writings, was a combination of personality traits, physical characteristics and biological (or reproductive) destiny. As a result of reproductive disorders and difficulties, many Victorian middle class women experienced chronic ill-health. Because so many women experienced health problems that the physical ideal of femininity became synonymous with illness and fragility. A number of clothing and appearance practices were also used by women to attain this ideal, including dieting, corseting and other forms of restrictive clothing. Restrictive clothing reinforced the passivity that was the ultimate nineteenth century feminine trait. In a deeper sense, the clothing practices and body modifications that were espoused by Victorian middle class women were the visible means of maintaining and validating the rigid gender distinctions that characterize this society.

The failure of the American costume or bloomer might serve as an example of the role that clothing played in maintaining male and female perceptions of femininity. Within the limits of the rigid gender role distinction of middle class Victorian society, the bloomer did not represent femininity as the negation of masculinity, and, therefore, was not an attractive nor acceptable style for women. Widespread adoption by women of this bifurcated garment may have been perceived as an attempt to redefine femininity from hedonic to agonic, which would have resulted in a blurring of gender roles distinctions discordant with prevailing societal convention.
DRESS FOR SUCCESS IN THE POPULAR PRESS

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Warren (1949) proposed that as social roles go through periods of change, norms for role behaviors such as dress become uncertain. Social ideals for men's business dress are highly standardized after centuries of development, but some uncertainty as to what constitutes appropriate business dress for women should be expected during a time period such as the last 15 years. Large-scale entrance of women into business roles has taken place during this time.

The purpose of the present research was to examine whether there was consistency among popular press writers as to what was recommended as suitable business dress for men and women. Magazine and newspaper articles (n=71) giving advice and description of career dress from 1986 through 1992 were analyzed for qualitative content related to grooming; clothing style, color, and fit; and contexts in which various styles were deemed suitable.

The advice in the articles was much more consistent for men's dress than it was for women's. The single, most pervasive recommendation for businessmen was the conservative, suited look. In contrast, two divergent standards were identified for women: (1) a conservative, business suit look or (2) an innovative, individualistic, and possibly sexy look. Great variety was permitted within both standards. Situational factors also shaped the recommendations for both men and women.

Findings lend support to Warren's theory. Men's presence in the business world is commonplace; men's business dress has evolved to the point that it is a recognizable symbol the world over. In contrast, the recent influx of women into the business arena has spawned some degree of social disorganization which is reflected in the variety in women's business dress recommendations. Alternatively, women's traditional practice of variety in dress aesthetic and characteristics of the postmodern cultural moment may also encourage variety in women's business dress norms.

THE MINI AND THE METAPHOR

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By the mid-1960s, the technological development of miniaturization, through the use of transistors, redefined the electronic computer. Popular legend asserted that the "mini computer" was named for the mini skirt. Throughout the 1960s, the computer industry co-opted metaphors associated with dress not only to sell, but also to change the conceptualization of the electronic computer from "the Giant Brain" to "the mini-computer." This relationship was reinforced through popular depictions of the period, which included product literature, cartoons, movies, advertisements, etc. But was the connection between small skirts and small computers confined solely to one of scale?

Specifically, this research illustrates how metaphors emerging during the 1950s which addressed the unique relationship between the electronic computer and humans challenged the conventional ontological relationship between the body and the mind. The implications of this research demonstrate that during the 1960s this new ontological relationship between humans and machines was further developed, in part, through the coupling of metaphors of dress with metaphors of technology.

DRESS AND THE FEMALE GENDER ROLE
IN MAGAZINE ADVERTISEMENTS OF
1950-1994: A CONTENT ANALYSIS

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This research investigated the use of dress in the social construction of the female gender role as depicted in advertisements appearing in Vogue and Good Housekeeping magazines from 1950 through 1994. A longitudinal content analysis of 375 advertisements was conducted to determine the gender orientation of the roles assumed (agonic versus hedonic) and the dress worn (masculine versus feminine) by the 470 women appearing in the advertisements.

Results from frequency counts, one-tailed t-tests, and bivariate linear regressions indicate that advertisers have depicted women in predominantly feminine dress and hedonic roles. The dress of the women in the advertisements, however, did become more masculine over time. Results showed no parallel change over time in the gender orientation of the roles the women in advertisements have assumed. Results suggest that advertisers have implicated as cultural ideals the notions that women should (a) be passive and dependent and (b) expend energy to adopt roles that attract men and that facilitate an attractive and feminine appearance.

The findings confirm previous research indicating that advertisements have not always reflected the reality of women's lives; the advertisers portrayed the women in dress and roles that were more feminine and traditional than anecdotal evidence would deem realistic. Results from a contextual analysis suggest the possibility that advertisers have historically used unrealistic/idealized images of women to foster within women a low self-esteem and the belief that a given product can help them to approximate the appearance/role ideals incorporated into their advertisements.
USING SKIN TO SELL CLOTHES IN FASHION MAGAZINES: A CONTENT ANALYSIS

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KOREAN CULTURE, CLOTHING & CONSUMER BEHAVIOR

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With the increasing forces of globalization, recently, international consumer behavior have started to receive growing interests from academics as well as industry. Before applying the existing knowledge developed in domestic consumer behavior literature, it is not an option to investigate potential cultural differences which may require further articulation of well-accepted principles. Both of the papers address this issue of cultural impact on consumer behavior, and Korea is a country of concern.

Specifically, Park and Kim investigated the effects of acculturation on Korean women’s costume during 1945-1960. This particular period of time is an especially critical period in the history of Korean costume: The westernized clothing was first introduced, and as a result, Korean costume went through a dramatic change. By illustrating the dynamics of interaction between Korean and Westernized cultures, how the acculturation influenced the Korean women’s costume was vividly discussed. There were, however, other factors which were not directly related with the acculturation but had impacts on the costume included in discussion, such as economic conditions, technological developments, and changes in educational system. Although, in the long run, all these factors will eventually become a part of culture, in the short time span such as a 15 year period, these factors may need to be separately treated as other environmental factors which interact with culture, and together influence consumer behavior.

In Wickliffe’s paper, on the other hand, Korean consumer’s decision-making styles and their decision making criteria were investigated using a focus group study. In the development of new area of research, descriptive research using qualitative methodology is a rather must. In interpreting qualitative research findings, greater care is needed in order to draw the truth rather than what the investigator wants to conclude. There are several issues in this paper which need to be considered before generalization of the findings. The first concern is the representation of sample. Using students who are currently in the U.S. cannot well represent the Korean culture. Also, comparing age differences solely based on what students said about their parents is hard to justify. Maybe, the first step toward a more valid interpretation of this study is to understand the nature of the data.
THE INFLUENCE OF THE ACCULTURATION ON
THE KOREAN WOMEN'S COSTUME, 1945-1960

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In most societies, the standards of clothing have been modified by cultural changes that took place during a period of time.

This study is to examine the changes of costume that is connected with the culture of the time generally ignored in Korean costume histories.

The purpose is to investigate the cultural changes from 1945 to 1960 and to analyze the influence of the cultural changes on the Korean women's costume. This study is the analysis of the sundry records, such as literatures on the theory of the culture change, social anthropology, the Korean history and the Korean costume history, etc., the newspapers, the magazines and the photographs. Through the critical analysis of the existing literature, the changes of the Korean women's costume were found to be influenced by five factors.

The conclusion is as follows: first, the contact with Western culture and the increase of mass media brought the Westernization of the Korean costume. The Korean women used the traditional style and the Western style in the process of the Westernization. Hence, there existed lots of unmatched appearances that were neither the traditional style nor the Western style. A new fabric, that is, nylon was introduced from abroad and became very popular among the Koreans. Second, the consumption of the clothing was increased and many kinds and forms of dress came in by the improvement of economic condition. Third, the Korean girl students wore the uniform by the change of educational system and the appearance of women was sophisticated by the elevation of education standards. Fourth, as the values of sexual morality became loosened by Western culture, the women exposed their bodies to a great deal. And also they enjoyed the see-through fashion of nylon with heavy make-up. Fifth, the figure and quality of dress and material became better and many kinds of material came in by the different kind of technological development.

As discussed above, the changes of Korean women's personal appearance and clothing were closely connected with cultural changes in Korea. This shows that the clothing clearly represents the cultural phenomena of the society as part of its culture. In this respect, it is necessary to apply anthropological concept or theory that explain the phenomena of cultural changes in the study of clothing changes.

KOREA: A QUALITATIVE ASSESSMENT OF CONSUMER DECISION-MAKING STYLES

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Although doors are opening in Korea for foreign businesses, many are not familiar with the purchase preferences and patterns of Korean consumers. The purpose of this study, therefore, was to conduct a qualitative assessment of Korean decision-making styles based on established typologies (Sproles & Kendall, 1986). It further attempted to identify and clarify the key consumer behavior constructs used by Korean consumers in their purchasing decisions.

Thirty-seven Korean students participated in five focus group interviews. The participants responded to a structured protocol of consumer behavior questions posed to them regarding their shopping preferences, practices and patterns.

The findings suggest that older consumers are more concerned with the quality, price, and functionality of a product or service, while the younger Korean consumers are more concerned with fashionability and brand image. The decision-making styles of the older Koreans are classified as "Perfectionism" and "Value Conscious, Value for Money", and the younger Koreans are classified as "Brand Conscious" and "Novelty-Fad Fashion Conscious" consumers (Sproles & Kendall, 1986).

The results of the study imply that Korean consumers have specific decision-making styles and they use specific product attributes when a purchase decision is to be made. Future quantitative analysis is planned to test the qualitative findings of this preliminary study.

Reference

QUALITY ASSURANCE ISSUES

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Common themes in the papers of the Textile and Apparel Quality Assurance session bear noting, as they relate to important issues in the market or in analyses of quality. One theme is that companies across the spectrum—large and small, domestic and foreign, manufacturing and retail, must care about quality due to competitiveness impacts. The question then arises as to who is responsible for the level, consistency, and communication of quality. Current trade literature seems to say that all channel members are responsible, and should coordinate for mutual benefit. All papers in the session address quality measurement from a business/industry vantage point, considering only an anticipatory view of consumer interaction with the products and the resulting perspective on quality. The business/industry vantage point is valid (but not the only one) and has implications. A common theme in the papers is that quality is a composite of characteristics and not a stand-alone characteristic; yet, the characteristics in such a composite cover a wide range, including ones often considered service such as delivering reliably or labeling accurately. Retailers, producers at different stages, and consumers may judge quality by different criteria depending on what they do with the product; benefits or costs they incur; and abilities to control and measure. The way companies see themselves affects their attention to final consumers' needs and the quality parameters addressed. For example, do they focus only on the next down-the-chain customer or also on the end customer, the final consumer? We hear much about companies' market orientation to serve customers' needs. The perspective taken on quality is a key component of such an orientation.

MEXICAN HANDCRAFTED WOOL TAPESTRIES: ANALYSIS OF COST IN RELATION TO DESIGN, DIMENSIONAL STABILITY AND DYE MIGRATION

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Recently, textile handcrafts have gained popularity as home accessory items due, in part, to the uniqueness of each item. This uniqueness creates problems for consumers because care instructions are difficult to ascertain due to the individual nature of each item and because textile home furnishings do not require care labels. One popular type handcrafted wool tapestry is a "Zapotec hand woven rug" that is associated with Southwest-style home furnishings. Because typical retail prices range from $70 for a 20” x 30” rug to over $250 for a 30” x 52” rug, consumers would benefit from information on the impact of care practices on dimensional stability and dye migration of these products.

The purpose was to identify and describe dimensional change and dye migration during cleaning. Three laundry method were used: cold water wash using a neutral, cold water wash using only water, and dry cleaning. AATCC test methods were not appropriate for testing one-of-a-kind handcrafted textiles. A test method was developed and tested using five rugs. Each rug was divided into four equal quadrants along the length-wise axis and cross-wise axis. Each quadrant was stitched to prevent raveling. The specimens from each rug were randomized for the treatments. The rugs were selected based on the analysis for price per square foot, ounces per square foot and design.

Results indicated all were dimensionally stable to the cleaning methods, no significant shrinkage occurred. All dyes, except red, were found to be stable to migration or bleeding, for all cleaning methods. The red dye was stable to dry cleaning, but migrated when cleaned with water. The test method proved to be successful because specimens were adequate to represent the whole and because each rug could receive three treatments while retaining a control.
QUALITY ASSURANCE IN CHILDREN’S RETAILING

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This study was undertaken to establish a baseline for evaluating the acceptance level of merchandise coming into a retail establishment from its vendors. While many firms have this data available, this information is rarely available in the public domain. The return of damaged goods procedure used within one independent children’s firm for a full year cycle was used to provide a means to understanding the linkages between the retailer and the manufacturers/vendors and provide a key to understanding how to implement improvement of quality levels of merchandise available to ultimate consumers in the marketplace.

Specific objectives were accomplished by studying the stock purchases of a retailer for one year to identify the quality defects in goods received from vendors; to identify the occurrence of goods ordered but never received; and to compare the rate of return of domestic garments with that of imported goods.

A secondary purpose of the study was to implement recognized Statistical Process Control methods for charting quality defect occurrences to enable making recommendations to the retailer for future purchases. The data was analyzed through Pareto charts, frequency tables and ANOVA techniques.

The most significant problem encountered by this retail firm in the area of quality assurance was non-delivery of merchandise ordered from vendors; the largest cause of returning domestic purchases to the vendor was late or incomplete delivery of purchase orders.

There was no significant difference found in the quality level of domestic versus imported children’s apparel.

QUALITY ASSURANCE PRACTICES BY RETAILERS

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Consumers rate quality high as a product attribute and consider appearance, assembly, size, performance and compatibility of materials in their assessment. The means by which quality is defined, incorporated into goods, and assessed after production is not well understood. We identified practices used by US retailers in defining and assessing quality of textile products.

We conducted telephone surveys of 25 national discount stores, department stores, mail-order firms, and specialty stores. Our purposive sample included firms known for their commitment to quality, quality merchandise, or performance testing of products. Price points ranged from budget to upper moderate. Merchandise included a variety of apparel lines, furnishings, linens, and leather goods.

Most firms had a separate division for quality; others incorporated that responsibility within design, sourcing, or merchandising. Most firms identified specific practices related to testing and evaluating finished products. Only 55% of the firms use standard or company procedures to evaluate material or product performance. Performance evaluation focused on washability, shrinkage, colorfastness, count, weight, and flammability. Abrasion resistance, absorbency, loft, elasticity, and heat sensitivity were evaluated for socks, towels, outerwear, and swimwear. Specs exist for materials for 36% of the firms, for production (55%), and for sizes (45%). Of the firms, 36% conduct field audits of production facilities for private label goods, 18% test piece goods before selecting materials, 27% test prototype products prior to production, and 27% evaluate material compatibility. One firm establishes acceptable quality levels for assessing product lots. Visual inspection is used by 45% of the firms where assembly, sizing, and product appearance are evaluated according to pre-determined standards. Some firms rely on raw material suppliers to provide materials, but they do not test for compliance to their written specifications.

Given the customer’s expectation for product quality, current practices indicate gaps in assessing quality and meeting customers expectations for quality merchandise. It is no surprise that consumers experience problems with textiles and apparel. Graduates need to understand quality and recognize how it is incorporated into and evaluated within products.
ENHANCED MARKETING STRATEGIES FOR SMALL MANUFACTURERS: AN EXPLORATORY STUDY OF RETAIL BUYERS’ DISCONFIRMATION.

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Retailers’ satisfaction with and perceived competitive advantages of four marketing tools were examined. They include: (1) a lower cost computer generated video, (2) a higher cost professionally produced video, (3) a lower cost, non-commercial photo catalogue, and (4) a higher cost, desktop illustrated catalogue.

A random sample of 2,000 gift retailers were sent letters of interest. Based on the number of employees, sales volume, years in business and access to a VCR, 115 retailers were asked to evaluate one of four marketing tools. A total of 68 useable surveys were returned, with a comparable number of surveys completed for each marketing tool.

Multivariate analysis of variance revealed significant differences (p<.001) in disconfirmation among groups. Univariate analysis of variance identified six attributes including quality (p<.01), clarity of products shown (p<.01), time required to view the product offerings (p<.001), layout of merchandise (p<.001), quality of pictures (p<.01) and presentation (p<.01). With the exception of clarity of products shown, the higher cost video was perceived to perform significantly higher than expected, thus resulting in satisfaction. The low cost video was perceived as being the least effective. Results of this study suggest that enhanced marketing efforts may improve buyers’ satisfaction with tools which may promote patronage loyalty and sales. Technology alone however has been shown to be insufficient in satisfying buyers’ requirements regarding merchandise presentation. That is, the quality of presentation must be monitored.

MAKING USE OF NEW TECHNOLOGY: A PARADIGM FOR ADDRESSING QUESTIONS OF ETHICS REGARDING COMPUTER GENERATED PHOTOGRAPHS

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As computers, scanners, computer aided design programs, graphics programs and various types of printers grow in flexibility, and as the ability to copy and alter images expands, both ethical and legal questions become increasingly difficult for researchers. Through the use of computers we can be relieved of the time and dollar consuming task of photographing and re-photographing with subtle changes in clothing factors. We can be relieved also of some problems inherent in taking multiple photographs including unwanted changes in facial expressions, weight changes in the model from one photo shoot to the next, and such problems as the appearance of veins that stand out in a models hands, and so on.

As researchers, we must address both ethical and legal questions inherent in the use of such pictures. Technological advances have happened at a pace that has far outstripped the capacity of the legal community to formulate policy and laws relative to the new technology. Ethical considerations must be used in the absence of legal guidelines. The offered paradigm provides a structure for making decisions.

Questions which guided the construction of the paradigm included: How will the picture be used? Who will use it, and why? How will the picture be changed and why? If a "face" or "body" is used, will it be recognized, and by whom? What issues, including motive, should be considered in the morphing of a face to age it, make it appear younger, or impart a different ethnicity? What are the motives in using various aspects of several faces—that is, combining the features of two or more faces? If the face of person "A" is imposed on the body of person "B," what is the motive? With regard to design elements, are they primary, secondary or tertiary?

The paradigm, which gives the process structure, relies heavily on the personal and professional integrity of the researcher. The final ethical caveat for the paradigm and the researcher: Do No Harm.
REVOLUTIONARY TECHNOLOGY GIVES NEW EYES TO VISUAL ANALYSIS:
HISTORIC AND AESTHETIC APPLICATIONS

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Researchers who address historic and aesthetic questions often need to find ways to describe a visual form. Additionally, they might stockpile images and refer to them often. Through new developments in technology, it is now possible to make these processes more accurate, allowing questions to be answered that have previously not been able to be addressed.

Categorizing visual information is important for analyzing the historic location of a garment in time, as well as identifying style trends and addressing other aesthetic research questions. To do this, many researchers have integrated a common language of design elements and principles into descriptive systems of analysis. While these systems are quite sophisticated, the resulting analysis is still dependent on the chosen assigned terminology. To date, all efforts at describing visual forms for inclusion in image databases have relied on the input of the person coding the data. This becomes problematic when attempting to locate images in large databases. What is considered Òmedium value blueÓ or Òindeterminate surfaceÓ must be commonly understood by the coders and those using the resulting text database.

New technology now allows for a revolutionary approach to visual analysis. Through collaboration with researchers at IBM, I am currently developing image databases using Ultimedia Manager software in the process of sorting and categorizing images. Ultimedia Manager allows for powerful text-oriented database keyword and parameter searches, combined with IBMÒs radically new Query By Image Content (QBIC) technology for comparing and sorting images. It is now possible to search a database for similarity in color, shape, texture, and composition without having to ask for specific terms. The visual dimensions, as determined by the computer, drive the image query. This combination of image content and text search makes for a very powerful tool in historic and aesthetic research.

COMPARISON OF METHODS FOR MEASURING FABRIC COVER: IMAGE ANALYSIS VERSUS LIGHT MICROSCOPE WITH EYEPiece MICROMETER
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The term 'cover' may be defined as the percent area occupied by warp and filling yarns in a given fabric area. Methods of measuring cover are not well described in the literature, thus, in our research on the transmission of ultraviolet radiation through fabric, we investigated several methods of determining cover. The purpose of this paper is to compare two methods, image analysis and light microscopy, for their accuracy, reproducibility, and applicability to woven and knitted fabrics. In the image analysis method, a fabric is illuminated with a light microscope and a magnified image in various shades of gray appears on a video screen. The operator determines the boundary between covered and uncovered space and the computer software calculates the number of pixels on the screen which fall in each category. The number of pixels defined as covered space expressed as a percentage of the total number of pixels in the % cover. For the second method, a calibrated eyepiece micrometer on a light microscope is used to measure the diameter of 20 yarns and spaces between yarns in the warp and weft direction of 5 specimens. The average warp and weft dimensions of yarns and spaces in one repeat is calculated and the percentage of covered area is the fabric cover.

Five operators used image analysis to determine the % cover of 7 fabrics (4 woven, 3 knits). Four operators using a microscope determined the cover of the 4 woven fabrics. Cover values obtained by microscopy were approximately 1 to 4% lower than those obtained by image analysis. Image analysis has a number of advantages over light microscopy. It can be used on any fabric structure whereas only woven can be done by microscopy. The method is faster and less tedious than microscopy. There is a high correlation among results obtained by different operators. With good instructions, an operator can learn the technique quickly. The assumptions necessary in the microscopy method are not required in image analysis. The main problems encountered with image analysis were the choice of cut-off value for covered versus uncovered space, and the lack of depth of field when focusing on a thick fabric.
EFFECT OF "ENVIRONMENTALLY SOUND" MANUFACTURING PROCESSES AND LABELING ON CONSUMERS' EVALUATIONS OF NATURAL FIBER PRODUCTS

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The effect of "environmentally sound" manufacturing processes and label information on consumers' evaluations of cotton socks was examined. A 2 by 3 complete factorial between-subjects experiment was conducted. The independent variables were method of fiber processing used (unbleached or bleached) and product label information (no information; fiber content and care instructions; or fiber content, care instructions, and information on the "environmental soundness" of the processing procedures). Dependent measures were consumers' evaluations of and attitudes toward the socks, likelihood of purchase, and perceived cost. Subjects (249 male and female students) were randomly assigned to the treatments, were given one of the two types of socks along with one of the three forms of product label information, and were asked to complete the dependent measures.

Multivariate and univariate analysis of variance indicated that the bleached socks were evaluated as softer, of higher quality, more comfortable, more appealing, of higher fabric quality, made better, and more expensive than the unbleached socks. Subjects also liked the bleached socks to a greater degree and indicated they were more likely to purchase the bleached socks than the unbleached socks.

Results suggest that, for the subjects in this study, socks made with environmentally-friendly manufacturing processes were perceived less favorably than socks made with traditional manufacturing processes. Label information had little effect on the evaluations.

CONSUMER RESPONSE MODEL FOR ENVIRONMENTAL APPAREL PRODUCTS IN ADS

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Many apparel companies have embraced the "green marketing" concept in an effort to capture the new environmentally responsible market. However, environmental claims in ads can be confusing to consumers and may not lead to favorable consumer response. A process model explaining consumer environmental attitude and behavior in relation to apparel products and advertisements was tested.

Undergraduate students (n=274) were randomly distributed an advertisement portfolio (an experimental ad and three filler ads) and a questionnaire. The experimental ad promoted a fictitious brand T-shirt; one of three different types of environmental claims for "organic cotton," recycled hang tags," or "donation of profits," or a control statement was included.

Multi-item indices were developed (Cronbach's alphas = .62 to .93). ANOVA was used to test for ad claim effectiveness. Path analysis was used to test the model.

Respondents rated the "donation of profits" ad as more credible than the "organic cotton" ad. Respondents' environmental apparel product knowledge had direct effect on environmental concern which, in turn, had direct effect on ad attitude (favorable/unfavorable evaluations of the ad) and environmental commitment. Ad attitude had a significant effect on the hedonic and utilitarian dimensions of product attitude. The hedonic dimension of product attitude had the only direct influence on purchase intentions. The explained variance for the hypothesized model was .10. Results suggest that consumers' environmental attitudes and behavior better explain product attitude than purchase intentions but have indirect effects mediated by ad attitude.
TEXTILE RECYCLING

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The purpose of this research was to investigate attitudes and textile recycling practices of consumers to give input to Extension programming. Particular areas of interest include: 1) Discontinued use of clothing, 2) frequency and methods used to recycle textile products, and 3) general recycling practices.

Respondents (n=136) completed a self-administered questionnaire distributed at a statewide farm show and at three county Extension programs. Over one-third of the group had children living at home. The respondents ranged in age from 18 to 75 years and over with a median age range of 45-54.

Respondents top three reasons for discontinued use of no longer worn clothing were "do not fit", "no longer fashionable or dated" and "worn out or shows wear". Chi square analysis revealed that respondents with incomes of $30,000 and over reported "no longer fashionable or dated" and "do not fit" as reasons for discontinued use more often than those with incomes less than $30,000. Younger respondents (44 or under) were significantly more likely to check "stained" as a reason for discontinued use than were those age 45 and above. Also younger respondents were more likely to discontinue use due to 'needing repair'.

Textile recycling practices were reported by 83% of the sample, with giving to charity or to family and friends most practiced. Other clothing disposition alternatives were yard sales, consignment, and loaning to others. Some methods were related to income. Over forty percent reported keeping some clothing in long term storage, delaying action; and over one-third reported throwing textile products in the trash as a practice. Practices of general recycling was related to age. Those who participate in general recycling tend to be those in groups 45 to 64.

Extension programs, especially related to fit and fashion may help consumers extend clothing use. Clothing care, especially for younger audiences may be beneficial. Managing no longer worn clothing by recycling rather than long term storage and inaction will increase the appeal and value of items to someone else.

COMPARISON OF PHYSICAL CHARACTERISTICS OF ORGANIC AND TRANSITIONAL COTTONS AT FOUR CARE LEVELS

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The purpose of this study was to determine any physical differences in organic versus transitional cotton when tested at four laundering levels. Cotton grown under the two production systems was tested for wrinkle recovery, stiffness, crocking, breaking strength, tear resistance, dimensional stability, and flex abrasion in warp and filling directions. Tests were run for each variable for each production system at 0, 1, 5, and 25 laundering levels.

Both the organic and transitional fibers were upland cottons grown in the High Plains of Texas. Production and finishing of the plain weave fabrics (5.4 oz/yd²) were in accordance to regulations for organic certification in Texas. Two-way ANOVA testing, followed by post hoc tests, was done to determine if any significant differences occurred between the cottons due to production system and laundering level as a result of physical testing. Significance was set at the 0.05 level.

Results showed the two-way interaction was significant in the areas of stiffness, dry filling breaking strength, wet breaking strength, tear resistance, dimensional stability, and filling flex abrasion. (Note: The main effect of laundering level was significant in each two-way interaction, whereas the main effect of production system was significant only in breaking strength and tear resistance.)

The interest of the textile consumer is not always generated by the "organic" quality of the fiber itself but by environmental concerns for the land. Therefore, since both organic and transitional cottons are grown without chemical assistance, consumer concerns are met by both production systems. Hence, the only question remaining to be answered is that of the difference in physical properties between the two. This study begins to indicate that those differences, though they exist, may be negligible.
THE SHOPPING PATTERNS OF ETHNIC CONSUMER GROUPS: COMPARISON OF ANGLO, AFRICAN AND HISPANIC AMERICANS

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In this study we compared the shopping patterns of three ethnic consumer groups in the U.S. We also investigated the effects of strength of ethnicity on the shopping patterns of Hispanic Americans.

We used a mail survey method to collect data from a total of 359 respondents living in three large U.S. cities. The results of MANCOVA with education and household income as covariates revealed that ethnic consumer groups differ in their shopping patterns. Hispanics were more likely to be influenced by television and radio advertising, and African Americans were most likely to be influenced by salespersons' advice and friends. Department and specialty stores were most frequented by Hispanic Americans; catalogs were used most by African Americans. Hispanic Americans ascribed more importance to helpful salespersons, wide product selection, well-known brands, and well-known companies, while African Americans perceived carrying up-to-date items and attractive displays as most important. Among all shopping orientation factors, "Shopping Enchanted" yielded the highest score among Hispanics; "Innovative Shoppers" among African Americans; and "Local Store Loyalists" among Anglo Americans. Furthermore, within the Hispanic American group, those considered "Strong Ethnics" were influenced more by salespersons' advice, perceived easy parking as important, shopped in more off-price stores, and tended to be "Local Store Loyalists," while "Weak Ethnic" Hispanic-Americans tended to be "Innovative Shoppers".

HISPANIC AND NON-HISPANIC CONSUMERS: AN EXAMINATION OF STORE PATRONAGE

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Hispanics are the fastest growing U.S. ethnic group. However, little research is available on this market, particularly higher income Hispanics. Research was conducted to identify differences between higher income Hispanics (H) and Non-Hispanic (NH) in demographics, importance of store attributes, and use of information sources.

Systematic random sampling identified 5,000 consumers to whom surveys were mailed; 513 NH and 244 H higher income (≥$30,001) consumers returned usable surveys. Chi-square analysis indicated that more H were male (p<.001), single (p<.01), young (p<.01), employed in full time (p<.01) clerical/sales/service jobs (p<.05), and with grade/high/trade school education (p<.05). Principal component factor analysis with varimax rotation generated five activity, seven opinion, and ten store attribute factors. ANOVA indicated that H consumers were less likely to participate in cultural activities (p<.01), be advice seekers (p<.001), more likely to be experimentalists (p<.05) and proeducators (p<.05). Services (p<.001), language (p<.001), resource management (p<.05), pricing (p<.01), comfort (p<.01), and selection (p<.05) were more important to H. MANOVA indicated overall differences in use of information sources, but no differences in use of specific information sources. H purchased merchandise more often in second hand stores (p<.05) and NH from family-owned stores (p<.01) and catalogs (p<.01).

Results may guide stores in developing effective strategies for attracting higher income Hispanic consumers. The findings may also enhance theoretical models of store choice.
DRESS IN A POSTMODERN ERA: DEFINITION OF AN AESTHETIC EXPRESSION

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The research question for this study was: How are characteristics identified as postmodern operationalized in dress?

A pilot study identified as postmodern those individuals who utilized multiple sourcing for clothing acquisitions. An interpretive study followed. A survey of 75 female clothing design and merchandising students identified postmodern participants for in-depth interviews. Fifteen respondents discussed six themes as indicators of postmodern dress: clothing sources, clothing customization, concept of ensemble, casual versus dress up, comfort, and dress worn for fun and entertainment.

The research findings defined a de-gendering of the body with a head and foot focus, and/or a viewing priority on clothes: not the female form. A resistance to the "cookie cutter jeans and T-shirt look", to brand names, and to sportswear was used by respondents to avoid social standing and the associated beauty ideal. Garments were selected for individual merit: color, construction detail, or historical value. The physical interest of the item did not necessarily relate to other garments worn concurrently, disregarding the traditional concept of coordination.

A rejection of sociocommercial dress, that is, the dominant fashion system and its corresponding beauty ideal answered the research question. The postmoderns' adoption of an alternate aesthetic related to environmental concerns and feminist issues. Implications are important for a discipline where fashion designers and retail merchandising students are often categorized as having similar interests and required to take the same general course work. While one group is an ardent perpetrator of sociocommercial dress, the postmodern designer intends alternate values to the sociocommercial standard.

International Textile & Apparel Association
Faculty Development Award.

AN IMAGE OF OLD HAWAI'I: THE HOLOKU AS FOSSILIZED FASHION

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Fossilized fashion, a phenomenon whereby a fashion remains constant long after becoming outmoded, has primarily been found in sectarian societies. Other cases of fossilized fashion have been attributed to the group's separation from mainstream society. However, neither explanation is relevant to the case of the holoku, which has become fossilized due to cultural factors.

Research into the design: evolution of the holoku involved content analysis of 2500 illustrations dated from 1800 to the present. Using the Hawaiian Costume Collection at the University of Hawai'i, garment analysis of twenty-eight holoku was undertaken to examine holoku design and construction.

The holoku has been worn in Hawai'i since the 1820s; since that time it has been definitive of Hawaiian ethnicity. Characterized by a high neckline, yoke, long sleeves and full skirt, the early holoku was made of either tapa cloth or imported cottons and silks. This plain but traditional style continues to be worn today. A secondary style developed by 1890 and coexists with the traditional holoku. A handful of design features, a train, princess lines and trims were adopted by the 1890s. At this time, the Hawaiian Kingdom was at its zenith, and these design details have continued to dominate holoku design for the past century.

The Hawaiian monarchy was overthrown in 1893. The cultural tension from this event has never been resolved, and visual reminders of Old Hawai'i continue to be used to show kinship with the failed monarchy. Associated with Hawaiian culture, ethnicity and tradition for 175 years, the two holoku styles express reverence for Old Hawai'i by steadfastly clinging to the styles popular when the Hawaiian kingdom and culture were preeminent. As a fossilized fashion, the holoku highlights the importance of cultural factors with regard to understanding fashion evolution.
OUT OF HABIT: DRESS AND IDENTITY OF WOMEN RELIGIOUS

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This paper uses interview data with 20 Roman Catholic nuns, or women religious, who relinquished religious habits for secular dress, to examine dynamics of personal and social identity communication. Prior to Vatican II in 1962, to many women in non-cloistered orders, the habit communicated a social identity that inhibited their ability to express personal identities that would allow them to function more fully in secular environments. The habit symbolized total commitment to their order, but was described by them as restricting their ability to interact and communicate freely as individuals.

This research examines the concepts of identity embracement and distancing (Snow and Anderson, 1987) applied to dress. Identity embracement is a process that communicates that a personal identity corresponds closely with some social identity. Identity distancing is a process that communicates that a personal identity does not correspond with some social identity. Women religious constructed their identities by distancing themselves from a traditional Roman Catholic social identity, which was symbolized by the religious habit, and embraced a new social identity, initially communicated by a modified habit and later, secular dress.

Davis (1992) suggests that personal and social identity incongruity occurs regularly because dress is often an ambivalent form of communication. My research focuses on how a social identity, as conveyed by the religious habit, communicated an image that was incompatible with the personal identities of the women religious who wore habits.


FEMALE DRESS OF AMERICANS IN KUWAIT

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While in Kuwait on sabbatical the variances in female dress was noted. For example, some females were totally covered except for the eyes while others wore mini-skirts. Even among American women living in Kuwait there was considerable variance. The country is basically Muslim but in discussions with Muslims about the dictates of the religion regarding dress, considerable differences of opinion were presented. Therefore, this study was undertaken to answer questions about what American females wore while in Kuwait and what factors might account for those differences. It was postulated that being married to a Kuwaiti, length of time in the country, age of the female, and educational level would influence the type worn.

A questionnaire was developed requesting the frequency with which various types of dress were worn when outside the home. These were collapsed into: (1) covered—that is wore at least a head scarf (hajab) and long sleeves, ankle length garments and possibly even an abaya (full length black robe) over all; (2) conservative Western types of dress—that is seldom if ever wore short skirts, shorts/burmudas, or sleeveless outfits and occasionally wore either an abaya or the hajab; or (3) liberal—that is wore short skirts above the knee, stretch pants, burmudas/shorts, tank tops, or short sleeves. Demographic data was obtained on marital status, religious affiliation, educational level, age, employment, plus nationality and religion of the husband, if married. The questionnaire was completed during a meeting of the American Women's League in Kuwait.

The majority (55%) were married to Kuwaiti males, with 31% married to American males who were employed in Kuwait with the remaining 14% being single. Of the females 33% indicated they were of the Muslim faith. When looking at the types of dress worn, 76% indicated they wore conservative dress, with 14% wearing liberal dress, and 10% being covered.

The most interesting and surprising finding was that both those who were most covered and those who were most liberal were married to Kuwaiti males. A major difference was in the more liberal group the majority of the females had not converted to the Muslim religion whereas all who wore the covered dress had. However, when looking at all the categories, those who were married to American males and were not Muslim tended to be more conservative than those married to Kuwaitis or of the Muslim faith with the exception of those in the covered dress category. Demographics revealed more differences with those in the covered category. They were more likely to be 26-55 years old, have lived in the country over 5 years, and have less education. The most liberal in dress were least likely to be employed.
COLORING OUR PERSPECTIVE: IMAGES OF TWO SHAKESPEARE HEROINES FROM PRODUCTIONS OF ROMEO AND JULIET AND ALL'S WELL THAT ENDS WELL IN BRITAIN, CANADA, AND THE UNITED STATES OVER HALF-A-CENTURY PERIOD.

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Across two continents, within three different countries in the Western world, and spanning a period of 57 years, designers have frequently shared costume color visions for Shakespeare's characters, Juliet and Helena. An analysis of costume color for the two characters from 20 productions of Romeo and Juliet and 10 productions of All's Well That Ends Well indicates the presence of some insistent cultural associations and shared color interpretations with regard to characterization.

Color is a sustaining and powerful signifier within the theater (and within the broader concourse of daily life), however, it is a phenomenon that has not been extensively examined in theater studies. Substantiating color meaning in theater is especially important because it is a public forum wherein cultural signifiers are disseminated and their meanings perpetuated or challenged.

From 1991 to 1994, I recorded costume colors at theater archives in England, Canada and the United States using the Pantone Professional Color Selector System to ensure consistent readings. Costume color charts for each character were established. An analysis of each production's character was based on costume color meaning using the recognized color associations recorded in the Pantone literature. The use of this system made it possible to have a consistent and repeatable reading of the costume colors. The color readings were then verified or disproved through interviews and production reviews.

The findings indicate an entrenched cultural concept of Juliet with little change from the 1930s to the late 1980s. Helena's character has received broader costume color interpretation that reveals contemporary societal influences. Understanding how costume color is interpreted in theater has implications for broader arenas such as politics and courts of law, where dress color and style can be deliberately manipulated to alter viewer's perceptions.

CROSS-DRESSING IN JACOBEAN LONDON, OR, HISTORY OF COSTUME MEETS NEW LITERARY HISTORY

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Cross-dressing has been taboo in the history of costume. Yet literary scholars, dubbed the new historicists, have provided a bridge into this forbidden territory. In the realm of the new literary history are Hic Mulier and Haec Vir, two pamphlets published in London in 1620. These pamphlets have provided a base for some new historicists to explore early 17th century debates about women and the phenomenon of cross-dressing.

Following the example of the new historicists, I used text and illustrations to demonstrate the value of these writings for extending the history of dress. I then summarized the new historicist interpretation of the pamphlets as primary evidence of transvestite dress in Jacobean London.

In contrast to the transvestite interpretation I presented political themes relating to dress that are found in the two texts. I examined a largely overlooked passage in Hic Mulier on the decline of sumptuary legislation. I suggested that it can be interpreted as reflecting anxiety regarding social rank that crosses gender lines in addition to criticism of King James and his inability to promulgate sumptuary laws. Second, I examined the concluding section of Haec Vir, which ends with a capitulation to conventional dress and gender forms that has troubled modern scholars. I proposed that this passage is an allegory which compares the ineffectual and extravagant King James, who gave preference to special male friends, to his predecessor, the virgin Queen Elizabeth, who firmly reigned England in a wardrobe that made her the paradigm of 16th century female dress. I presented the publishing history of the pamphlets to support this assessment of the two pamphlets as political literature. In conclusion, I cautiously noted the advantages of linking with new historicists.
CHARLIE DUNN: COUTURE BOOT MAKER OF TEXAS

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The qualitative model proposed by Paoletti (1984) was used to analyze the role of Charlie Dunn and custom made cowboy boots in Texas. This model proposes that an analysis of artifacts such as boots is important as a way of understanding contemporary dress. Boots changed in style and structure to meet frontier needs and changed again as their propose became more symbolic than functional. This study proposes that the style and structural changes in boots which have occurred from the times of the major cattle drives in the 1860's after the Civil War to the 1990's reflect both the changes in the ways the boots were used as well as the professional and personal interests of the owners. The boot maker who became a living legend for the quality of his custom boots was Charlie Dunn.

Charlie Dunn began making boots with his father at age 7 in 1905 and made his first pair by himself in 1913. For many years he worked at Capitol Saddlery (1949-1974) in Austin. After becoming famous in a Jerry Jeff Walker song, he worked in his own shop (1977) until retirement at age 88 (1986) and death (1993).

An analysis of Charlie's work shows that he had much in common with the makers of couture clothing. He stressed perfection in:

1. **Fit** - Charlie fit thousands of boots. Charlie said, "I know feet: the bone structure, where the joints are, what happens when you run (Gann, 1978);
2. **Workmanship** - Charlie apprenticed for eight years and his workmanship was meticulous;
3. **Design** - Although Charlie liked simple boots he was famous for bluebonnets and pinched roses.

This analysis shows that couture can apply to boots. It also shows that a product which began as a simple utilitarian necessity of the cattle drives has kept its mystique and has evolved to meet various psychological and fashion needs of men and women of modern day Texas and the world.

Gann, L. (1978). *Social work with the aging*. Charlie Dunn Papers, Center for American History, University of Texas at Austin

NINETEENTH CENTURY MEN'S HEAD AND FACIAL HAIR AND HATS IN THE FAR WEST

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The purpose of this study was to explore hair styles and the use of hats of 19th century men in the far west from 1864 to 1905. Historic photographs, both studio and "snapshot," of politicians in a far western state were the data source. The majority of the photographs were documented.

The sample consisted of 489 photographs featuring 589 men. A content analysis of the photos was completed. Frequencies were tabulated, and the data were summarized using seriation, a graphical presentation of the chronological frequency of each characteristic. For data for which the dates were available, the number of times each style variation appeared in a given period was noted.

Eighty-nine percent had some style of facial hair(N=525). Eighteen(3%) had sideburns, 259(44%) had moustaches, and 248(42%) had beards. Sideburns were generally extra long(N=13, 72%); moustaches were usually extra long or long(N=130; 50%; N=92, 36%); and beards were generally long or medium in length(N=134, 54%; N=66, 27%). The largest number of moustaches were found in the 1880s(N=62; 49%). The greatest number of beards were found in the 1870s(N=38, 79%).

Most often hair was parted to the side(N=213, 67%), and hair with no part was the next most frequent(N=66, 21%). The most common hair styles were combed to the side and straight(not wavy). The most common length was medium.

Since the majority of the photographs were indoor studio shots only 82 individuals appeared wearing hats. There were 20 different hat styles. The most popular hat styles were the western felt(N=66, 21%) and the bowler(N=11, 13%). The top hat appeared twice.
INDIA AND INTERNATIONAL TRADE:
HISTORICAL AND COMPARATIVE
ANALYSES - DISCUSSANT SUMMARY

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This session included three research papers on the Indian subcontinent. All three researches were unique and unrelated.

The first paper discussed challenges encountered and solutions developed to document the trade history of Indian madras. The researcher, Sandra Lee Evenson, discovered that Indian madras was known by several names. Outcome of her research resulted in a redefinition of the terms Guinea cloths and Guinea stuffs as both were used for Indian Madras. Future research studies on the historical aspect of textiles and textile design, which reflect India's cultural heritage need to be researched.

The second paper discussed developmental strategies and exports of textiles and apparel in South Korea and India. The researchers, Vandana Shah and Marjorie Norton, focused on the comparative historical analysis of South Korea and Indian, between 1955-1985, concerning the influence of the economic development strategies, as reflected in government policies, on their textile and apparel exports. Since 1985 and more particularly in the last three years, several changes have been realized by the Indian government. It has deregulated several sectors of the textile and apparel industries, revised its earlier policies and is now trying to revitalize its exports in the area of textiles and apparel. A comparative study on India's textile and clothing industries before and after deregulation of the government's policies would provide an interesting area of study.

The third research dealt with the Indian Apparel Manufacturer's use of intermediaries in the export distribution channel. Researchers, Ramesh Venkataswami, Rita Kean, and Kathleen Rees focused on a small town in India.

Future research studies on channels of distribution and their export successes used by other countries need to be investigated.

THE GREAT EAST INDIA COMPANIES:
DOCUMENTING TEXTILE HISTORY IN SPITE OF CORPORATE SECRECY

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The purpose of this paper is to describe challenges encountered and strategies developed to document the trade history of Indian madras, a yarn-dyed, plain weave, cotton checked or plaid fabric hand woven in South India for export. Over its 400 year trade history, Indian madras was used by people all over the world, from Indonesia to Nigeria to the United States.

Any investigation into the history of textiles used for trade poses certain challenges, including lack of physical samples, few written descriptions, and multiple trade names.

To mitigate these textile research problems, I took the following steps. First, I familiarized myself with the holdings of the India Office Collections (IOC), a component of the British Library housing the trade and political documents of the British in India between 1600 and 1947. Second, I reviewed dictionaries that contained textile terms to familiarize myself with the definitions of textiles assumed to be synonymous with Indian madras. Third, I reviewed physical samples of available nineteenth century Indian trade textiles. Fourth, I compiled a glossary of textile names that appeared to be related to Indian madras. Finally, I compared textile references found in primary documents to my Indian madras glossary definitions to develop an approximate time line of which cloth names were used during what time.

The results of this research strategy included a redefinition of the terms Guinea Cloths and Guinea Stuffs. Because the two terms were long thought to be synonymous, early Indian madras trade history was contradictory. This redefinition establishes the earliest documented date of trade at 1620. The trade history of Indian madras is a case study of shifting patterns of exchange within the expanding realm of global trade between the sixteenth and twentieth centuries and demonstrates the significance of this ubiquitous cotton to the larger scheme of global culture history.
INDIAN APPAREL MANUFACTURERS USE OF INTERMEDIARIES IN THE EXPORT DISTRIBUTION CHANNEL

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Tirupur, the leading knitted garment exporting city in India accounts for 23% of the total apparel exported from India. Garments are exported to 29 countries at an estimated dollar amount equal to $1 billion U.S. The intent of this presentation is to discuss: 1) the relationship between the Indian apparel manufacturers-exporters and their dependence upon buying agents in the current Indian apparel export channel structure, and 2) future expectations of Indian knitted apparel manufacturers regarding apparel market exportation.

Personal on-site interviews were conducted with 86 apparel manufacturers-exporters chosen randomly from the population of 500 knitted apparel manufacturers-exporters in Tirupur.

Results indicated that the majority of knitted goods were exported to the European Community, followed by North America. Manufacturers anticipated the continuation of exported goods to these regions. Current profit and current sales contributed by the buying agents to the manufacturers-exporters had a significant influence on the dependency of the manufacturers-exporters on the buying agents. The higher the current profits and sales, the more dependent the relationship between the channel members. Most of the apparel manufacturers-exporters preferred not to use a buying agent, but the present market structure required the services of an intermediary. However, anticipated future profits and future sales by manufacturers-exporters through buying agents did not significantly influence the manufacturers' dependence on the buying agents.

DEVELOPMENT STRATEGIES AND EXPORTS OF TEXTILES AND APPAREL: A COMPARATIVE ANALYSIS OF SOUTH KOREA AND INDIA

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This research is a comparative historical analysis of South Korea and India, 1955-1985, concerning the influence of their economic development strategies, as reflected in government policies, on their textile and apparel exports. The reasons underlying South Korea’s export success, and India’s lack of success thereof, are analyzed. Existing trade literature focuses on resource-endowment effects or on policy effects across industries. This research, the first of its kind for textiles and apparel, used the alternative strategic trade framework to analyze the two countries' internal policy regimes, under the premise that the nature of government intervention is a key to export success. The study incorporated the three criteria of comparative analysis: description, explanation, and evaluation. Qualitative (e.g., policies and rationales) and quantitative (e.g., effective rates of protection) data were used.

Basic similarities found in the countries' policies were governmental control over firms' operations and exchange rates, promotion of import substitution and restriction of foreign competition. Critical differences were India’s import substitution with export discouragement to promote self-sufficiency, vs South Korea’s import substitution with export promotion to revitalize its economy.

Conventional viewpoints hold that government intervention hampers trade; our analysis suggests that the nature of intervention matters more in determining trade. Understanding the policy-trade interplay will be crucial for policymakers to gauge future patterns of trade.

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THE EFFECT OF EMOTIONAL RESPONSES TOWARD CLOTHING PRODUCT ON PURCHASE INTENTION

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Wearing, selecting as well as seeing clothes elicit various emotions from consumer. These emotions play an important role in the life of a consumer vis-a-vis clothing and in the purchase decision process of the consumer.

The study had a twofold purpose: (1) to investigate emotional responses toward the clothing products, and (2) to investigate the effect of emotional responses toward clothing products on purchase intention. For these purposes an operational framework was constructed and identified based on an empirical investigation. The research model for this study was presented by the perception of clothing image - emotional & cognitive responses - purchase intention paradigm.

Self-administrated questionnaires were given to 241 female college students living in 5 largest cities in Korea. Sixteen photographs of female clothing were selected as stimuli for the questionnaire.

Confirmatory factor analysis revealed four emotional responses: pleasure, arousal, tention and dominance. Among these emotional responses, it was found that arousal, tension and dominance contribute to the emotional response of pleasure. When estimated using LISREL, the goodness of fit of the model to the data was satisfactory. Perceived clothing images which had effect on attitude were simplicity, fashion and the classic image. The most important image which influenced emotional responses was fashion. Both cognitive and emotional responses influenced the subject's purchase intention. However, it was found out that the emotional aspect had more influence on the purchase intention than the cognitive one.

The results of the study suggest that consumer's emotional and hedonic desire plays an important role in the consumer behavior.

FACTORS AFFECTING CONSUMER ATTITUDES TOWARD CLOTHING COUPONS

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Using the data collected from a sample of 218 respondents, we studied various factors affecting consumers' attitudes toward clothing coupons. We employed LISREL to analyze the measurement and structural relationships among variables.

The model suggested that the most significant influence on clothing coupon attitude was general coupon proneness. We found negative influence of fashion innovativeness on clothing coupon attitudes suggesting that people with a high degree of fashion innovativeness are not likely to respond to clothing coupon promotions. We also found positive influence of fashion opinion leadership on clothing coupon attitudes suggesting that people who score high on a fashion opinion leadership scale are likely to respond to clothing coupons more favorably. The influences of brand loyalty, value consciousness, and clothing interest were not significant.

The major findings of this study provide the following implications. First, the strong relationship between attitude toward clothing coupons and general coupon proneness hints that consumers who respond favorably to coupons for non-clothing products will likely respond similarly to clothing coupons. Second, the findings indicate that fashion related behaviors can be effectively used as predictors for attitude toward clothing coupons. Third, standing in stark contrast to previous studies investigating non-clothing products, the current study shows that there is no statistically significant negative relationship between attitude toward general coupons and brand loyalty. This result suggests that clothing coupons can be an incentive to choose a coupon-promoted brand regardless of brand loyalty.
A STUDY ON THE DIMENSIONS OF CLOTHING BRAND LOYALTY
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While many studies have investigated the nature of brand loyalty (BL) till now, BL research kept afloat because of naive approach to BL measurement. Previous BL measures can not tell the reasons why consumers are loyal to certain brand. Recently, Aaker(1991) regards BL as a part of brand equity and suggests five dimensions of BL.

The purposes of this study were to identify underlying dimensions of clothing BL, to classify consumers based on dimensions, and to compare each group concerning six BL related variables (consumer satisfaction, information search, perceived risk, product involvement, consumer knowledge and demographics). Data were collected from 505 male and female college graduates or higher white collar workers in their twenties and thirties living in Seoul, Korea, and analyzed by factor analysis, cluster analysis, ANOVA and chi-square statistics.

Four dimensions of BL were identified; Familiar BL, Habitual BL, Symbolic/committed BL, and No BL. These findings support Aaker's(1991) dimensions of BL. Three groups were identified based on the dimensions, and labeled as (1) Habitual BL group(19.4%); (2) Non loyal group (28.5%); (3) Familiar BL group(52.1%). Three groups were significantly different from one another in 6 BL related variables. Overall, Familiar BL group showed the highest mean. That is, Familiar BL group satisfied most with their suits, searched more information, perceived more risk, involed more in clothing, and had the best knowledge. Habitual BL group and Non loyal group followed. These findings indicated clothing BL is multidimensional, and marketers should employ different strategy depending on the underlying dimensions of BL.


A PRELIMINARY INVESTIGATION OF CONSUMERS' PERCEPTIONS OF APPAREL VALUE: AN IN-STORE EXAMINATION

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The concept of value, for apparel or other goods, is difficult for consumers, retailers, manufacturers, and vendors to understand. Although the literature has numerous examples of one component of value, brand quality, the literature appears to be void of research related specifically to the issue of apparel value. This study is part of a stream of consumer research which addresses the following question: "What do department store consumers perceive as value when shopping for apparel?" The present study is an exploratory study of consumers' perceptions of apparel value. The specific purpose of the project was to examine department store consumers' perceptions and definitions of apparel value.

Based on a review of the literature and discussions with the director of research for a large department store chain, this research project was divided into two phases. These phases included: 1) focus group interviews, and 2) in-store data collection. The focus of this paper is a discussion of findings from the in-store focus group, an innovative in-store data collection technique.

The focus group was conducted in the store where participants could view and respond to products and merchandising in an actual retail environment. Ten pre-screened female shoppers who represented a cross-section of the stores target market participated in this focus group. Participants were led to the men's shirt department and were asked to select a dress shirt which they would actually purchase for a non-gift occasion. After selecting the shirt, the moderator asked each participant four questions related to their selection and their perception of the shirts' value. This same procedure was then repeated in the women's blouse department.

Findings from the in-store focus group provided information on terminology used by consumers and additional insight into cues used by consumers as indicators of apparel value. The cues cited by participants as indicators of value were: product attributes, marketing attributes, and personal buying situations. The in-store focus group technique also generated numerous comments regarding value cues which were related to marketing attributes (i.e., hang tags) and store attributes (i.e., merchandising, store services, and store reputation).
BRIDES OF BONDAGE II

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This project was inspired by class readings concerning aesthetics from a feminist perspective. Research involved a study of historical, political and cultural views of aesthetics in relation to the designer's perspective. Brides of Bondage II first represents the American culture's marriage to traditional thoughts concerning human life by the tight strips on the bodice. Secondly, the need for and energy gained from innovative thinking are represented by the dangling sequins and the flowing streamers. The dichotomous meanings of the wedding dress eludes to dichotomous thought processes in our culture.

An empire waist wedding dress and head piece were created using only the plastic and cotton covered polyester thread. The bodice was created by draping and machine piecing 1-1/4" stripes of the plastic with a decorative stitch. The skirt and head piece were created from dangling plastic sequins punched from the plastic with an industrial pattern hole punch. The sequins were stranded together by hand to enhance the movement and the texture of the garment. Streamers of plastic were cut and attached to the head piece and skirt to create a visually unified veil and train.

KALEIDOSCOPE

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Sponsor

Kaleidoscope is a man's handknit sweater-jacket made mainly from wool yarns, but including other fibers such as mohair, linen, viscose, cotton, and acrylic. This sweater was a creative exercise in the free use of color in design. My goal in designing this sweater was to combine many different colors and textures of yarn and to still achieve unity. The sweater undulates from the dissimilar hues places together. By using a consistent geometric pattern, I have created unity in the design.

Inspiration for the repeated inverted triangles that create the pattern came from an oriental pillow I saw a few years back, and my inspiration to experiment with color and yarn combinations came from the luxurious works of an admired sweater designer, Kaffe Fasset.

Kaleidoscope has sideseam pockets, a rolled collar, and a button closure at center front. I handmade the buttons from Fimo clay.

This is the first sweater I have designed. I learned the process from Sweater Design in Plain English, by Maggie Righetti and from my own experience knitting sweaters. Kaleidoscope was knitted using the intarsia method of knitting, and many times two different yarns were used simultaneously to further create an undulating effect and to make this sweater warm enough to be worn as a jacket. After four months of steady work, it was exciting to see my adventure with color unfold into a beautiful, wearable piece of art.
Hunka was created from refuse as a metaphor for the resurrection power of love; discarded entities become new creations when touched by a loving hand.

Each facet of construction symbolizes a facet of love. The skirt, burned by love’s fire, is at once damaged and made more beautiful. The curled metal is both danger and wild abandon—the pierced heart betrayal and loss. Mickey and Minnie, peeking from shutters amid flames, invite us to celebrate sexual love. Materials include pipe insulation, radiator fin, dental lead, curtains, coat, pant legs, and pajamas. Techniques: dyeing, printing, singeing, layering, trapunto, applique, metal pleating and curling, and weaving.

Amelia was the lead piece for a Phoenix collection dedicated to expressing the life-from-death theme through textile art. It unites the Phoenix’ flight with the role of women in the creation of life. The aviator helmet and flying ace scarf celebrate fun and valor as life-giving qualities embodied in Ms. Earhart, who gave life and wings to women’s aspirations—and the title to this work. Just for the Fun of it was her first book.

The materials for Amelia came from discarded clothes coaxed into new life. Techniques include draping, quilting, and machine embroidery.
GENGHIS KHAN
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My goal was to create a costume for an infamous historical figure to be used in a theatrical setting. My research led me to choose Genghis Khan, the fierce Mongolian conqueror. I was intrigued by accounts of his cruelty, prowess, and military genius. In preparing, I also studied numerous texts on historical Asian costume. Both of these sources provided the inspiration for creating a costume which embrace the historical and legendary natures of this character.

One challenge of the design was to create the appearance of harsh military function as well as richness in Khan’s garment. As a result, I chose to use a dark navy velveteen to show opulence and to provide a matte background for metallic war-like embellishment. The main garment was lined in gold satin. Gold trim, another sign of status, was used for the metallic accents and was applied in the form of authentic Mongolian symbols. Khan’s helmet was created using a vacu-form machine and was, again, adorned with gold. The fiery-red spray on his helmet was created from wig hair.

Military functionality is seen in the leather boots and war belt. The boots are protective in combat, and the belt is equipped with a knife sheath, pouch, and strap to store a whip. All leather accessories were tooling, stained, and stitched. The spear head was created by hammering dimension into two flat pieces of steel. The two halves were then welded together, sanded, painted, and textured.

Though the legends surrounding Genghis Khan may overshadow historical truth, I have blended creativity with authenticity to represent Khan’s dual nature — emperor and warrior.

WEDDING BELLE
Linda Hamilton, Central Washington University, Ellensburg, WA 98926

To create an artistic, strapless wedding gown featuring a shoulder (upper arm) band which does not inhibit freedom of arm movement. After experimenting with various support methods, the greatest amount of secure moving room for the arms was achieved by suspending the shoulder band out, away from the body with supporting straps. Each strap contains five, 20-gauge wire strips that are equally spaced in between two layers of nylon, and then zig-zag stitched over. A casing of flannel masks any visible wire followed by a casing of the fashion fabric. Men’s belting wrapped in a thin batting provides the structure for the horizontal band and adds depth and softness to the outer layer of rayon brocade. The bands are secured to a corset-like under structure, made of acetate lining and is heavily boned. Twelve panels of satin, each with a waist dart, provide the fitting at the waist. The silhouette of the full bell shaped skirt was most successfully achieved by setting in rayon brocade godets between each of the panels that extend from the hem border to the waist. The repeating band at the bottom of the skirt brings unity to the gown.
The challenge in creating this ensemble was to make pieces that are comfortable and fun. The jacket is of a hand-woven fabric incorporating colors inspired by the colors of spring. The greens of early foliage and the delicate colors of flowers were hand-woven by the designer into a pattern of abstract floral shapes. The pattern in the fabric creates movement and leads the eye over the structure of the garment. All yarns in the woven piece are cotton.

The commercial linen fabric used for the tank top and skirt picks up the periwinkle color in the jacket.

Patterns for the garments were developed through methods of draping and flat pattern manipulation. The hand of the woven fabric influenced the simple, clean lines of the jacket.

BLACK MYSTIC

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After researching Vionnet and other designers from several historical sources, I was inspired to create a gown that combines features from different periods. I combined the bias cut garments from the twenties with the bustle from the late 1800's, together with unique piecing, reminiscent of the thirties. The end result was a halter dress with detailed waist piecing, which curves downward from a point directly under the bust line and flows around the body into a bustle in the center back. This curved piece was echoed two more times to accentuate the flow of the material around the body into the bustle.

The majority of this dress was created on AutoCAD®. As the design evolved and was refined, I concluded the best way to execute this design was to use bias to fit the waist line pieces. To create fullness in the bust, I used princess seams because they would not detract from the focus of the garment, the waist line piecing. The skirt and bustle was draped using the true bias on some pieces and the straight of grain on other pieces to make the material form the bustle shape. The entire dress is lined so that all seam allowances are enclosed. The dress is constructed of brushed black silk broadcloth, underlined with black polyester organza, and lined with black lightweight polyester lining. This cocktail dress was completed in April of 1995.
DESERT BREEZE

Eunha Kim, Drexel University, Philadelphia, PA, 19104.

The inspiration came from the desert twilight scenery. This design represents a sports wear reflecting a contemporary styling based on the images of the desert scenery; such as waves of sand, breeze of hot air and cactus.

This sports wear consists of a jacket, vest, fitted blouse and pleats skirt. The draping method was used to create the fascinating effect of the waves of sand. The gradation of colors from yellow to brown tone depicts the desert twilight scenery. The jacket and the vest are made of 100% silk. The fitted blouse is made of 100% polyester lace and 100% silk pleats. It has long sleeves, and small buttons are placed along the opening in the back. Skirt is maxi length and made of 100% silk pleats.

The unique feature of this design is an all-in-one ensemble which means that the hem can be eliminated by folding one piece to create two layers to form a body of jacket and vest. The exact same method was used to design a collar of the jacket.

DREAM NOUVEAU

Valerie Knobel
Robert Hillestad, Professor
University of Nebraska - Lincoln
Lincoln, Nebraska 68583

This design was created to fulfill the problem of taking influence from "Art Nouveau", and using it to create a wearable accessory piece done with the technique of machine embroidery. Other techniques used include appliqué, discharge dyeing and beading.

This neckpiece was created by first draping muslin on a dress form to obtain the desired shape and fit. The resulting pattern was then done in cotton velveteen and discharge dyed with a brush. Various cotton, rayon and silk threads were used for embroidery. Appliquéd materials include silk, cotton, vintage glass beads, brass wire and semi-solid amber pieces encased in netting.

The neckpiece was conceived after researching the Art Nouveau movement. Similar to art done during this time, this piece emphasizes organic forms, curvilinear lines, dramatic color and mystical notions. Amber is sometimes thought to invoke dreaming, and is thus included in this piece.
MIDWINTER DREAMSCAPE

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This design was developed to fulfill the working problem of taking influence from the turn of the century movement commonly called "Art Nouveau", and using it as the basis for creating an accessory piece using a shaped weaving technique.

The neckpiece was created by first draping muslin on a dress form to obtain the desired shape and form. The resulting muslin piece was then pinned flat to a piece of firm cardboard and used as a pattern outline for the warp threads which were secured onto the cardboard with pins. Weft fibers were then woven through in the desired pattern.

Mint dental floss was used for the warp of this piece. The weft includes fibers of wool, nylon, silk, synthetic netting and brass jewelry wire.

The colors used in this design were inspired from the many stained glass windows executed during the time period. Glass beads are woven in to emulate the reflection of the windows.

ORANGE BALL DRESS

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This orange dress was designed as a one of a kind evening gown. It is inspired by the Early Modern Art and Design Movement of Futurism, which explored the expression of dynamic movement through abstract form activated by bodily movement.

The objective was to create the impression of sculpture while creating a continuous movement and unique shape. The method used to create this design is a combination of the flat pattern and draping methods.

This design consists of two pieces: one fitted mini one piece dress and balloon shape skirt. The dress was constructed using a belt to support the weight of the whole piece of skirt.

As mentioned in the Philadelphia Inquirer, in my design, “was the awe-inspiring sight of graduate student Keum Hee Lee’s pleated wonder that called to mind the work of Japanese designer Issey Miyake. A gown composed of a strappy bodice and a puff skirt pleated like the folds of an accordion”.
ENCHANTED EVENING CLOAK

Patricia Murray
Diane Sparks
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Ft. Collins, CO 80523

Georgia O'Keefe's series of Poppy paintings inspired this wearable art cloak in the form of one giant poppy. The idea was to capture the essence of an expanded flower at the moment of full bloom.

White rayon velvet was painted with Procion M dyes, then areas were densely hand-beaded. A removable collar (or ruff) was created of silk tulle and rayon gimp. The collar/ruff was highlighted by black rocaille beads and sequins to represent the dense filaments encircling the central ovary of the poppy.

SHIMMERING PETALS BUSTIER

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Inspiration came from the exquisite iridescent colors created with French Sennelier dyes on silk organza. Shimmering color on fragile/transparent fabric surface suggested flower petals to the designer.

Petal and leaf shapes were cut from a variety of silk and rayon fabrics and hand-painted, then were individually sewn to a purchased Merry-Widow understructure. Flower centers were created out of velvet and embellished with beadwork.
HARLEQUIN NEW YEARS

Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

A New Year's Eve party, decorated in a Harlequin theme, black, white and silver was the inspiration for this research. The fabrics are black and white charmeuse with silver foil tricot. The design of contrasting diamond shaped sections was perfect for a bias-cut gown.

Each rectangle was completely and separately lined with a fine, but firm, rayon lining. Several methods of attaching the rectangles together were considered; decorative braid, sequins, and sewing each to the other directly. Any of the above would be attractive and easy to do, but the zig-zag pearls method was chosen for aesthetic reasons. They were sewn by using two needles, one on each side of the space between the sections, catching the pearls every 2 cm, alternatively on each side.

A full lining of nude colored tricot (also draped) was needed to back the open spaces in the gown. Hem techniques varied. The tricot seemed to lie most easily with a plain turned up hem using a silver thread to sew and no hem lace.

FIFTEENTH CENTURY RAINBOWS

Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

This research was inspired by a popular coat design from the 15th C., organ-pipe pleats. The drafted coat pattern has a slight flare and a back yoke from which hang the five organ-pipe pleats.

The surface decoration of the pleats is a long column of woven ribbon diamonds, in rainbow colors. There are five columns each with 17 diamonds in graduating sizes, pieced together like a quilt. Similar diamonds are found on each sleeve pleat and on the stand-up collar with tiny, mitered-corner, bias bindings.

The corded piping around the collar and down center front, was made by sewing together 87, two-inch bias strips of satin in eight colors. The same fabrics and colors make up the wide strips of satin that become the lining. The outer fabric is heavy weight "Vanessa" bridal satin.

Polyester "thermolamb" was used as an underlining/padding for each organ-pipe pleat. The under structure of the pleats required careful measuring, and the sewing of each pleat seam to a stay of sheer organza.
The Weekend Traveler is a piece that was engineered for the prestigious extensive traveler. She demands style and will usually sacrifice what is practical, just as long as she looks good. I say why should she have to sacrifice one for the other.

How is this piece practical? Well, this piece will dramatically decrease the baggage that this traveler would normally have to carry. With three clear plastic luggage compartments integrated into the piece, her belongings will contribute to the aesthetic appeal of the garment.

"Diaphanous" is a flowing empire waist dress with shirred surplice bodice, horizontally shirred sleeves, and a six gore flared skirt. Making a shirred chiffon overlay gather against the pull of gravity was a task not easily accomplished. The grainline of the chiffon was draped at an angle to the ground so the overlay would lay the desired direction. Also, the shoulder was extended and the sleeve shirred only on the underarm seam so no stitching would show, but yet gathered still so the sleeve would remain shirred when placed on the arm.

The inspiration for "Diaphanous" was taken from colors of nature and flowing waterfalls. The fabric cascades over the body like flowing water. Natural colors of storm blue, sunny yellow, sand, ivory, seafoam green, and rust along with the flowing silhouette were chosen to reflect the beauty of nature.

A woman with true confidence who desires to show her true inner beauty in the clothing she wears is one who would wear this dress. Not afraid to show the world who she is, she will display her femininity in this design.

"Diaphanous" is fabricated in fine polyester earlthone paisley chiffon over rust-colored bemberg rayon lining and underlining. The surplice bodice overlay was draped on the form and the skirt and sleeves drafted to match the positions of the draped bodice.
"Confection" is a three piece outfit: a cream cotton-lycra bodysuit, a cherry chiffon silk herringbone tweed asymmetric vest, and a hip-wrapped varying flare chocolate silk skirt. This design was inspired by the richness of the fabric compared to a sinfully rich dessert. The flow of the rich silk charmuese is reminiscent of chocolate sauce flowing in a liquid form. Cherry chiffon is the next layer where asymmetric line follows and leads to the dessert delight with a light fluffy softness. The entire outfit reflects occasional indulgence in life's little pleasures by emphasizing details such as the interlaced cross in the back of the vest, the carefully fashioned side slit, and the small hand-stitched hem.

The bodysuit was draped with a raised neckline and front notch which had to be stabilized with unusual stretchable interfacing. The vest and skirt were designed by flat pattern methods, the vest with understated simplicity of line, and the skirt designed with flare that begins precisely below the fabric wrapped around the hips. Many measurements were taken to create the flare accurately. All pieces are lined, the bodysuit in self cotton-lycra, and the skirt and vest in bemberg rayon.

Inspired by the awesome beauty in our oceans, I was challenged to capture their magnificence and diversity in my designs. Living on the east coast of Florida fostered a respect and sense of wonder for the ocean and its various inhabitants. The sea, sun, sunsets, marine animals, magazines, books, and underwater photographs provided inspiration for the design. Fashion publications such as Tobé and WWD were researched for dominant trends which included bright colors, sheer fabrics, shimmer, and A-line silhouettes. The target market was a young contemporary woman looking for innovative original clothing.

"Under the Sea" is one of a line of garments developed to promote the maintenance of the ocean's natural world as well as using a variety of new and challenging techniques. This yellow lobster dress was first draped in muslin and chiffon. The portions to be painted were blocked on china silk and darts were marked so the painted design would not be interrupted. The ocean scenes were sketched on the pieces with pencil, outlined in resist, and hand painted with Couléé paint. The pieces were then dipped in a fixative solution.

The sheer portions of the garment were constructed from chiffon using French seams for secure seams and a neat appearance. The closure on the garment provided a unique challenge. Since a zipper would not be aesthetically pleasing in the sheer portions, the upper silk bodice was closed with buttons and button loops, the skirt portion with an invisible zipper, and the sheer portions were bound and left open. The painted silk portions of the garment were underlined and lined. The neckline and sleeve edges were bound with French bias. The extensive attention to detail and colors led to a vibrant design that captures the ocean's beauty and inhabitants.
WINTER BACKPACKING ENSEMBLE

Joshua Valentine
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The challenge was to blend function and aesthetics in jacket and pant designs for backpacking. Both garments need to fit snugly and allow the wearer full range of motion and not bunch up with the weight of the pack.

CAD systems were used to sketch the garments and draft the patterns. Durability was achieved through use of cordura fabric in high abrasion areas. Ventilation was achieved through the use of "pit zips" and hydrophilic polyester fabric which wicks moisture away from the body.

JAMMIN'
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Catherine Burnham, Brigham Young Univ.
Sponsor

A two-piece suit and button pullover inspired by the heat of Africa and the humidity of northern Brazil make the wearer ready for the summer heat. Logically it seems unthinkable to wear a suit in these hot and humid places. But this 100% linen and 100% rayon fabric outfit will help the body tolerate this type of weather, and make the wearer feel comfortable and look good.

The jacket and shorts are a cream color. The pullover is a natural unbleached earthy off white color. The jacket has a flat shawl collar, with one gold button closure for accent as well as function. It is underlined with the rayon. The pullover is 100% linen, collarless, short sleeved and with a button closure starting at the center front neck and extending to mid shirt length. The shorts have added fullness from the hip area down to the hem that falls just below the knees. These too are rayon underlined. The purpose for the rayon underlining is not only for clean appearance in the interior of the garment, but to also add a definite color to the loose, textured weave linen.

The patterns (drafted from measurements) and construction of this garment were designed to be made simply. And to be worn simply - just put it on - the outfit is so drapey that it is possible to forget that one is wearing a suit. However, the fiber content, color, and gold button accent still qualify these pieces as a casually elegant comfortable suit.
BELLS FOR THE BALL

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Bells for the Ball is the result of a problem which was to create a garment using fabric manipulation.

The doublet was inspired by the cavalier period of the early seventeenth century. The very form of the garment is highly suggestive of the period, a tight fitted bodice with pointed flares at the waistline. Sleeves are tight, set-in sleeves relieved by bound slashing with silk inserts. Slashing, the manipulation technique which created the surface design of the doublet is a technique characteristic of garment design in the cavalier period.

The analogous color scheme is vivid, dark, and dramatic. The shell of the doublet is regal purple cotton velvetee. Four layers of silk, green, purple, turquoise, and a print in the dominant colors were attached to the velvetee by machine stitching. The placement of the silk onto the velvetee was a part of the manipulation process. Where feathering (ravelling) was desired, slashing followed the straight grain. Where sharp edges were desired, slashing was on the bias. After slashing, the four layers were folded and stitched down to reveal the various colors. The doublet is lined with the silk print.

Embellishments on the doublet include brass bells from India, and glass beads. In order for the bells to ring, they must hit each other. Therefore, the bells at the closure which are designed to clang together are the only "ringing" bells on the doublet.

Bells for the Ball was designed and executed in April of 1995.

FANTASY MASQUE II

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The problem which resulted in the design of Fantasy Masque II was to create a fashion accessory item using shaped weaving and at least two other surface design techniques. In addition to the required shaped weaving, the design includes techniques of embroidery, quilting, and tassel making.

Inspired by the drama of the Mardi Gras, this mask incorporates two traditional Mardi Gras elements, beads and feathers. An integral part of the festivities of the Mardi Gras, the mask form is highly identified with that event.

Cotton carpet warp was threaded onto pins inserted into a styrofoam wig form in the shape of the finished mask. A brass wire was woven tightly around each pin and through the warp to provide stability for the mask, and to help keep the intended shape. Various wool and synthetic yarns were woven into the warp to create the basic mask form.

The design is asymmetrical with feathers over the left eye, and dramatic gold embroidered eyelashes over the right eye. Tassels at the right side closure include each of the yarns woven into the mask, as well as feathers and beads. Black silk lining is quilted to the face of the mask to provide additional stability and comfort to the wearer.

Fantasy Masque II was designed and executed in March of 1995.
Scrolling vine designs from 15th Century Chinese textiles were inspiration for batik surface design on jacket front and sleeves. CAD was used to draw the motif design. Patterns for jacket and skirt were developed using traditional flat pattern.

The motif design was drawn and waxed on bright red silk crepe de chine. The fabric was then dyed using black Deka dye. Waxed areas remained bright red, while dyed areas became dark Carnelian hue typical of Xing Dynasty.

Contrast in luster between silk crepe de chine and hand-dyed silk velvet inspired the choice of fabrics used in this ensemble. Ancient Chinese cloud motifs inspired the silkscreen design, which was drawn on a CAD system.

Jacket and pants were designed using traditional flat pattern method. Jacket pattern pieces were outlined on silk fabric, then silkscreened using gold Deka fabric paint. Silk velvet fabric was dyed to match using Procion M dyes.
Concept: The concept of "recycling" provided inspiration for this design. I wanted to contradict the traditional image of fabric for clothing to create an overall shocking and fun effect. In doing so I produced a garment made entirely from trash bags. The problems I encountered resulted from the stretch and bulk created by crocheting the "textile."

Description and Techniques: The dress is made from thirty tall white kitchen bags that were cut into one inch strips and tied together. Soda can tabs were then threaded onto the strips. A double-chain crochet technique was used with a large crocheting needle to produce the entire garment. The main components were crocheted and slip-stitched together. The dress closes in back with a single ply trash bag.

The wig was added to reinforce the playful mood of the dress. Using a swim cap as a base, folded pieces of trash bag were cut into strips and attached with contact cement to resemble hair.

Concept: The concept of "recycling" provided inspiration for this second design using trash bags. I wanted to produce a fun surprise effect through an atypical fabric choice. After resolving problems related to bulk and stretch from the finished "textile" in a previous project, I created a loose and airy design in this project.

Description and Techniques: The en-semble consists of a vest and skirt. The vest is made from 25 lawn and leaf bags that were cut into one-inch strips and tied together using square knots. They were crocheted using a double chain crocheting technique. The front and back components were slip-stitched together. Yellow plastic bag ties provide pseudo closures. Since these do not function easily, the vest was made large enough to slip over the head.

The skirt is made from 15 lawn and leaf bags opened to form one ply. It was made by tying one bag around the waist to form a closure. The other bags were tied to the first and hang loosely forming many slits around the skirt perimeter.

To further support the theme a wig was created using a swim cap as the base. Strips made from a trash bag were contact cemented to the cap to resemble hair.
The design problem in this costume was to use construction methods similar to ancient Chinese methods of construction. The initial inspiration of the Goddess of the Moon costume was a legend about the Chinese Mid-Autumn Festival. In order to interpret the Goddess of the Moon's character, the design was researched and modified to fit into the traits of the character and also the choreography accompanying the character. The costume is therefore unfitted and the costume’s length was modified to allow rapid movements in the ribbon dance. The design techniques were attempting to follow Chinese traditional construction which includes kimono sleeves, symmetrical balance, fabric stripe ties, V-shaped neckline, and unfitted silhouette. The neckline was cut on the bias. Gathers were applied in both lower portions of the costume. The top layer of the costume was shorter than the inner layer, a common style in ancient Chinese costume. The repetition of trims was found in the sleeves and the hem of the top layer of the costume. It was a common trim design found in Chinese costume. The shoes were designed with three lumps on the front toes. They represented the clouds in the sky. They symbolized the Goddess of the Moon who was ribbon dancing happily on the moon. She held a red ribbon. Red was a lucky and happy color in Chinese culture. She was flipping her red ribbon in the air while she was dancing to bless each family or marriage to be unified and happy. The multi-colored selections in the costume were to enhance the legend atmosphere. The accessories on her head have two golden circles which mimic the shape of the moon.

The costume patterns were done by drafting methods. The shoes were modified by adding satin embroidered satin fabric and cotton balls to create the three clouds.

This garment is designed for the active life of a young child. It is intended to be attractive yet at the same time durable and easy to wear. Design features that aid in solving the problem statement include elastic casings around the legs to allow for movement, the use of cotton/polyester fabrics which can withstand many washes, and fitting ease which is provided around the legs for active play and comfort. The garment’s design features which make it attractive are the use of a variety of bright colorful fabrics and an original 3-D clown appliqué design.

The happy clown faced appliqué is simple and colorful, a natural choice for children. "To every child and many adults too, one of the great days of the year is "when the circus comes to town.” The circus means fun, thrills, wonder, laughter, and all the excitement that we love.”

-Edward W. Dolch
BEAU BRUMMEL

Mindy Gault, UG
Todd Hoover, UG
Sponsor: Elizabeth K. Davic
Kent State University
Kent, OH 44240

The project assignment was to create contemporary evening wear for men using a 100% wool mustard and midnight houndstooth check. We choose to combine classic design details such as a high shoulder raglan sleeve and satin-welted flap pockets with a high-waisted button-front slim velvet pant. The vest-style suspenders and vinyl neck tie give a futuristic edge.

COUNTERCHANGE FLORAL

Linda Capjack & Marlene Cox-Bishop, Department of Human Ecology, University of Alberta, Edmonton, AB T6G 2M8

The inspiration for this garment came from experiencing long, cold winters and thoughts drifting to flowers waving in the wind in a secluded flower garden in the heat of summer. The vision of flowers coming to full bloom and then fading back into the environment, brought inspiration for the Counterchange Floral Panel Coat. The research problem addressed in this project was to create a wearable art garment utilizing different types of dyes and colours on the Dupioni silk while maintaining a continuous floral pattern on multiple adjoining panels. Research methods included experimentation with different types of dyes and colours on the silk as well as motif scale for background and piping. Experimentation with construction included testing appropriate underlining to back the silk for the coat, and joining and piping techniques to enhance the design. Through the use of a wax resist technique, fibre reactive dyes were utilized to hand paint the silk. The floral pattern was counterchanged between multiple panels, alternating colours depicting flowers fading in and out of bloom. Slits in the lower coat symbolize the waving leaves and stems in a flower garden. The panel coat was adapted from a Folkwear Tibetan Panel Coat. Piping in varying widths was used to accentuate the panel design and the armhole, as well as to outline and emphasize the counterchange motif. The 100% silk pants and top worn under the panel coat are original designs made from the same silk as the outer garment. Pattern repeat and emphasis of the top and pants was achieved through a vest-like facing in the floral pattern appliquéd around the armhole and again on the slits of the lower pant leg. Completed May, 1995.
The challenge to make use of Marilyn Berry's 30 e.p.i. woven samples of different colors and miniature overshot patterns is what initially started this joint project. First, handwoven pieces were cut into irregular shapes and sewn on a muslin bog-style jacket. The jacket was subsequently dyed, which fringed the appliqued handwovens. The fringing added a dimension that accentuated the contrasting weights of the fabric. The varying dye saturation also required additional problem-solving. Painting the lighter colored muslin with glitter fabric paint added substance and texture which integrated the entire piece and gave it a feeling of unity.

Surface treatment of contrasting colors provided the theme that coordinated the variety of textures on the monochromatic setting. The couching of novelty yarns on one appliqued piece called for another for support and emphasis. This "balancing pyramid" continued until the desired effect was achieved. The couched yarns gave texture and color to the plain weaves, the dangling beads literally added rhythm, the rick-rack highlighted and outlined the appliqued pieces, and the vintage buttons became the focal point.

The inspiration came as a challenge to create something witty but functional from scraps of handwoven fabric and embellishments. Originality in design of the jacket has been expressed through adaptation of a bog pattern which is based on body measurements. The appliqueing, dying, painting, and surface embellishing provided the three-dimensional quality and captured the energy of fashion.

"Royal Blue Fantasy" derives its inspiration from the simple elegance of the French empire. The underlying problem is to successfully use historical apparel classics to create a modern garment with great aesthetic appeal.

The woman who wears "Royal Blue Fantasy" is elegant with an independent air that emits a sense of royalty. It is for the woman who may not have the perfect model figure, but the attitude of one.

The design consists of an empire waist, straight gown with full blouse, bell sleeves, and French cuffs. Attached to the back, underneath a row of faux flowers, extends a bustle with train laden with more faux flowers. Royal blue and white crepe of varying weights constitute the garment. The faux flowers range from baby to royal blue with intermittent white petals; a touch of femininity in the formality of elegance.

The entire garment was simply constructed, using both conventional and serger machines. The faux flowers were attached with a special fabric glue.
The concept underlying this particular design deals with developing a modern ensemble using unusual materials. In order to remain within the parameters of the designer's entire collection, the design also incorporates influential trends derived from historical costume.

"Superfunkysasifragisexy" is geared toward the woman who has no qualms about her femininity and sensuality. It is meant to be fun, enticing, and to be worn by those daring to express all.

Realizing the resurgence of techno fabrics such as vinyl and nylon, the designer chose these fabrics along with the reflective quality of clear plastic and mirrors. As for the historical influence, a hoop skirt, bustier, and hot pants represent the mix of sexy and funky into a fluid ensemble. Finally, the exotic palette of the sixties inspires the colors yellow, purple, green, turquoise, and hot pink.

The techniques for putting together this ensemble only heighten its unique appeal. One hundred and thirty-four brass grommets replace traditional closure techniques. Nylon laces and spray-painted pull-chains complete the closure on each piece while steel and copper wire retain the hoop shape of the plastic skirt. For added decoration, nylon stars with mirrored centers embellish the skirt and shoulder sashes.

The design of this garment attempts to combine two divergent elements: the soft, fluid look of a draped garment with the clean edge of geometrics. The combination of these two design elements was inspired by the study of two specific types of architecture: Gothic architecture, common in the great cathedrals of Europe, and the architecture of Le Corbusier, best known for the development of the International Style. By draping the garment, I have reproduced the drama and romance of gothic cathedrals, while the geometric shapes reflect the angular nature of Le Corbusier's "machines for living".

The garment was created by draping rectangles, triangles and trapezoids over a dress form. The shapes were used to produce a garment which is modern in appearance but retains the soft look imparted by the draping process. The covered buttons with contrasting loops, rectangular skirt panels, linear sleeve binding and most importantly the triangles which accent the hip, the neck and the wrists, all combine to create a garment which has a geometric, tailored look, but is created with the soft hand of draping.

The fabric is rayon/polyester crepe. The body is a light shade of yellow, and the contrast is deep lavender, covered with small dots. The garment was completed in May of 1995.
This piece was designed as part of a line I created in Spring. The inspiration for my line was the look and silhouette of lampshades. Each piece mimicked the shape of a different lampshade. This piece is one that moves further away from the look of an actual lampshade with its use of flocked velvet and exaggerated form. It, as with all the pieces from the line, is not collapsible and is meant only for display on the runway. This piece is fantastic and fun.

The design decisions I made regarding the shape of the dress and the fabric from which it was made were inspired by Lauren's naturally petite body shape and her eccentric sense of personal style. (She was my friend and colleague long before she was my model!) This dress was created for the wearer's shape because the body should never be expected to conform to the configuration of a garment or the demands of fashion.

The basic support of the dress was formed using double buckram which was flat-lined to a satin lining. The outer fabric was stitched together separately and then stretched over the buckram frame. Before the outer shell was attached to the dress, stiff wires were laid along the lower edge of each panel to ensure a well-supported, crisp line.

This dress was one of a line of garments whose inspiration was the look of lampshades. This is one of the line that most closely resembles the shaping and styling of an actual lampshade. It represents the most conservative interpretation of the line's theme. It combines the elegance of a cocktail dress with the fantasy of a costume.

As with the Blue Lampshade created for Lauren, this dress was inspired by Serena's beautifully round body, her personality and coloring. As she is my sister, the accuracy with which it reflects the person that she is was very important to me throughout the design and building processes. Without Serena and Lauren, these two garments would not exist as they do now.

The basic support for this dress was also formed of double buckram which was flat-lined to the outer fabric of the dress. The waistband is the only area not supported by the buckram. An off-white satin lining finishes the upper and lower edges of the dress. In order to add additional support to the skirt of the dress, a two inch wide hoop of the same buckram was stitched to the lining, ensuring a round and dent-free shape. All trims were applied after the dress had been completely built.
The design objective for this cape was to show a relationship between the turn of the century furniture of Charles Mackintosh and the apparel designs of Erte. On the front sides, two Erte evening wraps are combined with the "Hill House 1" ebonized ladder back chair by Mackintosh. On the back two of Mackintosh's "Argyle" chairs join Erte's silk evening wrap accented with a large tassel. Clusters of graded sizes of stylized roses inspired by a Mackintosh upholstery fabric span the length of the cape. Colors selected are from the color palettes of Mackintosh and Erte.

Design images are formed by layers of pink, rose, purple, white and black satin acetate machine appliquéd on the lavender field. McCall's pattern #6774 provided the design's foundation. The garment is lined with black satin and fastens with a fabric loop and button.

"Licorice" is an evening dress cut in 100% rayon matte jersey. The design problem/goal was to use a highly drapable fabric with some stretch characteristics to create an evening dress that had appropriate "cling" factors as well as drape over parts of the body that would benefit from being somewhat more camouflaged. The goal was to use the draping quality of Halston's early 70s glamour dresses combined with simplicity of current Calvin Klein. The overall intent, however, took the average female figure into account resulting in a garment that was both sensual and flattering.

The construction technique included no flat pattern drafting of any kind; but rather, the dress was entirely draped in the actual fabric. There was no sketch to direct the design because the desire was to let the fabric and the dress form work in concert to inspire the product.

The research process included studying the work of Halston and Gres and testing various knitted fabrics, both natural and synthetic for adaptability to the design idea.
Problem Statement and Inspiration: The environment, recycling, and utilization of throw-away items were the inspiration for this ensemble. The style is "tough", reminiscent of 1950's biker outfits speaking to my belief that we should get "tough" with environmental issues.

Description and Fiber Content: This wraparound mini and boxy surplice jacket are made of black 100% cotton poplin with transparent vinyl used as lining and the outside layer of the garment making it washable with a damp cloth. The black poplin is the background for throw-away embellishments including sequins and medallions made of aluminum soda cans and tabs, plastic rings, pertinent newspaper articles, and images.

Techniques, Media and Research Process: Flat pattern procedures were used. Methods and applications for trimmings were researched. Seams were both sewn and hot glued with trimmings hand-stitched to the jacket and skirt.

The target market for this outfit was the fashion forward male who wants to express his romantic side. Research in historic costume provided the inspiration. A ribboned tapestry was used for the slim-leg pant. The loose shirt with cascading ruffles and french cuffs was tea-dipped to achieve an antiqued appearance. The project became a play on fabrics, masculinity, and romanticism.
PROBLEM STATEMENT: The problem set forth for this design was to transform ordinary O-rings, wool crepe, and satin into elegant eveningwear.

INSPIRATION: Bias cut gowns of the 1930s and couture techniques provided inspiration for “Synthesis.”

DESCRIPTION: The full length, bias cut dress of black wool crepe features a fish-tail hem and back train. The asymmetrical bolero-type jacket, which features a concealed front closure, was created from flat satin spaghetti tubing and O-rings.

TECHNIQUES: The bias cut dress was created through flat patterning a basic bias pattern and draping on a live model. The kimono sleeve jacket was flat patterned and combined into one pattern piece. The “fabric” was designed by drawing the lace-like pattern of spaghetti straps and O-rings onto the paper pattern. All markings from the paper pattern were then transferred onto water soluble stabilizer in the predetermined lace-like pattern. The “fabric” was completed by machine sewing all intersections, dissolving the stabilizer, and gluing the O-rings in place. The flat “fabric” was then formed into a seamless three-dimensional garment by matching the edges side by side and stitching.
Problem Statement: The purpose of this project was twofold: to create a contemporary men's outfit for the Spring 1996 season, and to draft an original pattern from a jacket sloper. A study of the contemporary men's sportswear market was undertaken to develop an appropriate target customer - a young, avant-garde, urban man, looking for a more casual approach to the traditional three piece suit. The inspiration came from a study of men's clothing styles of several periods, with an emphasis on casual jacket forms of the 1950's and 1960's.

Description: The 100% wool suit consists of three pieces; a softly tailored jacket, matching wide-legged trousers, and a rayon lined, fitted vest. The pale yellow and black windowbox check fabric of the suit coordinates with the black pinstripe vest. The jacket has a wide lapel and softly rolled collar, with a high break point. Because the fabric is loosely woven, the entire jacket is underlined with cotton batiste for support, but left unlined for a light weight, and less constructed feel. The jacket has a tab closure that buttons on each side, thus allowing it to be removed, and providing more than one look. The close fitted, button front vest can be worn either out or tucked into pants. Vintage buttons close both jacket and vest. The fully lined trousers have a traditional fly front and waistband, and end in a wide, cuffed hem.

CALLA LILY

Linda Hamilton, Central Washington University, Ellensburg Wa 98926

To create a garment that spirals multidimensionally down the body in a continuous illusion of motion. The design inspiration for this beautiful wedding gown came from a Calla Lily by virtue of its fluid form and symbolism of purity. The spiral was draped by manipulating paper on a dress form until the desired look was achieved. The spiral starts at the left neck edge, wraps around the head standing up like a conch, flows three times around the body and spills out into a flared train at the bottom.

One layer of nylon skirting sandwiched in between two layers of cotton batting and two layers of princess satin creates the fabric of the spiral. Piping keeps the outside edge of the spiral firm. Sparkle organza overlay on the top side gives the spiral an eye-catching shine. All layers are secured together by stippling which is a free motionquilting technique done on the sewing machine with the feed dog down. Among the stippling are 26 different flowers interspersed on the collar, spiral and train. The spiral is sewn onto a basic waist-darted sheath made of princess satin.
SECRET PLACES

Arlene Handschuch, Framingham State College, Framingham, MA 01701.

"Secret Places" is designed for the woman who needs an attractive ensemble that includes many functional pockets for carrying necessary items and/or concealing valuables. It is designed particularly for use when traveling; it eliminates the need for a purse that is often cumbersome and unsafe for valuables. Seventy-two brightly colored purple, fuchsia, orange, and pink zippers were placed throughout the garment to create decorative geometric lines and/or color patterns on the solid black fabric. In addition, every one of these five-inch zippers provides a secure closure on a variety of pocket styles, sizes, and locations, resulting in a "pickpocket resistant" garment.

Sixteen zippers were used as the closure for the sixteen diagonal slash pockets on the front and back sections of the jacket. Forty-six zippers were pieced together and appliqued to create the colored pattern on the sleeves and to allow for additional "hidden" zippered pockets. Twenty additional zippers were woven together and applied as ornamental epaulets at the shoulder area.

The ensemble was developed through flat pattern and draping techniques and includes a stylized stand-up collar, yoke, lowered square dolman sleeves, shoulder pads, 16 slash pockets, and a full lining. Location and color placement of all zippers was determined through CAD colored sketches and testing on a muslin prototype. The fashion fabric is 100% wool crepe. The lining is 100% silk satin. The interfacing is fusible weft insertion.

SOUTH AFRICAN HERITAGE

Annamie Hansen, Central Washington University, Ellensburg, WA 98926
Carolyn Schachtler, Central Washington University, Ellensburg, WA 98926

In my new South Africa, Ethnicity has become very important. Because much of the black South African tribal costume seems inappropriate for public wear, the South African women wear the generic costume of northern Africa instead of their own dress when appearing in public to represent their country. The goal of this research was to create a western outfit for black women to wear to parliament or at other public appearances, that still resembles their traditional clothing. The result of my research is this basic tailored jacket that displays a theme from a South African tribe, the Ndebele.

The outer fabric is a black Pendleton wool flannel. The Ndebele designs were made from Ultra Suede and meticulously top stitched to a wide band of facile, which was then sewn to the hip area of the jacket. The border of the Ndebele motive imitates the stripes of the Zebra and is used alone on the collar, lapel and sleeve hems. The lining was also designed in the Ndebele style and made out of multi-colored polyester satin. Bound buttonholes and self covered buttons were used so not to detract from the focus of the Ndebele motifs.

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CELEBRATION CAPE 13

Robert Hillestad, Univ. of Nebraska-Lincoln
Lincoln, Nebraska 68583-0802

This design is from a collection of garments created for a stage presentation of integrated music, dance and costume. The underlying design problem was to create a collection of garments that could be coordinated with body movements of dancers and the effects of stage lighting. Yarn, braid, tape and thread of rayon and cotton in various shades and intensities of yellow, yellow-green and orange were used as media. Form for the garment was created through a hand-knitted fringe technique.

CELEBRATION CAPE 14

Robert Hillestad, Univ. of Nebraska-Lincoln
Lincoln, Nebraska 68583-0802

This design was created for a stage performance of integrated music, dance and costume. Yarn, braid, tape and thread of rayon and cotton in various shades and intensities of orange and violet were used as media. The research process involved searching the market for appropriate materials, experimenting with their physical and visual characteristics in relation to movement and light, and preparing samples. Inspiration for the final design was the result of working with materials, processes and techniques.
**THE ENCHANTED CORSET**

Jacqueline Y. Keuler, Syracuse University  
Syracuse, New York 13244-1250

**Problem Statement:** Traditionally, the use of fine natural fabrics (primarily silks) has been associated with haute couture design. The selection of silk organzas, taffetas, brocades and velvets hallmark quality and elegance, however, this fabric significantly contributes to the high production cost of these designs. The objective of this project is to create and execute a couture design using alternative materials and techniques.

**Description:** The inspiration for this evening gown design is reflected in its’ "forest" of colors and textures. Elements of Victorian bustiers and corsets fashion a return to more gracious eras.

*Image of a fashion illustration with a woman in an evening gown.*

**Techniques:** The design incorporates the use of unconventional natural fabrics including cotton corduroy and chintz. Dramatic elegance is communicated through underwire, boning and bias binding. An outer-skirt layer of inexpensive tulle (traditionally applied under a couture gown) transmits a spirited sophistication. The Victorian color palette transforms the bustier into an "Enchanted Corset" worthy of haute couture recognition.

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**AMBITION**

Eunha Kim, Drexel University,  
Philadelphia, PA, 19104.

The purpose of this project was to create a techno-couture design. Fashion in today’s society is being studied as an art and designers are continuously striving to created a "new look."

On this project, I tried to apply new techniques to create a fashion as an art. This design consists of a jacket, shirt and pants. A simple spandex pants is teamed up with a jacket and a shirt to make an ensemble, and the textured stretch fabric is used for jacket and shirt. A leather piping was added to give an accent.

The different sizes of motives deliver the strong image and feeling of an exquisite texture and volume. These motives are created by forming a pipe figure with a fabric and inserting a cotton into the pipe to make the shape. Next, the different sizes of fold fabric are sewn by hand with leather piping. These circular motives are arranged on the dress form and fixed temporarily with a pin and then sewn by hand. This same technique was applied to the hem of the shirt to give a trimming effect.

*Image of a fashion illustration with a woman in a Techno-Couture ensemble.*
GLORY

Eunha Kim, Drexel University, Philadelphia, PA, 19104.

The concept of this design was to portray a well balanced and magnificent architecture of gothic cathedrals. The intention was especially directed to delineate the geometric construction of the gothic cathedrals emphasizing on the perfect formation of 3-D arches, vaults and glorious colors.

This design is an evening wear consisting a long dress and a long vest. A long dress is made of 100% silk organdie, and it features fitted waistline and skirt, long sleeves, and a geometric form collar. To reflect the repeated lines of mosaic figures of vaults, the colorful sleeves are made up with give different pieces of fabrics. The entire dress forms silhouette in lines of curve. The color of the dress exhibits the gradation of dyed colors from brown to dark green tone. The long vest is made of 100% textured polyester and to match the long dress. It is a material in olive green tone color. The silhouette of the vest forms high waist, and fit and flare line style.

THE SOCK MARKET

Tina Kimmel, Radford University, Radford, VA 24142
Kathy K. Mullet, Radford University Radford, VA 24142

Inspiration: stemmed out of frustration of that missing sock whenever the laundry is done.

The title of the garment "Sock Market" came from the different lengths shown in the garment. The shorter socks in the jacket show the market going up and the longer socks in the skirt indicate the market going down.

Technique: This outfit uses trouser socks lined-up and arranged in sequential order to create the form of a skirt and short jacket. A plain weave fabric was used to develop a basic vest and skirt. The socks were then draped on the basic garment while on the dress form. The sock heels on the jacket are flipped back and tacked down to create a 3-D design. The socks in the skirt hand in two levels to create length. The top and skirt are fully lined.
This design was developed to fulfill the working problem of taking influence from "Art Noveau", and using it as the basis for creating a garment utilizing some form of fabric manipulation.

Neckline fabric was manipulated into undulating flowing lines and secured by embellishing the surface further with machine appliqué and embroidery. The structure of this piece evolved by draping the fabric itself on a dress form to determine the general form. The garment was discharge dyed after stitching to control the placement of hue.

Similar to the movement researched, this design emphasizes organic form, curvilinear line, dramatic color and mythic notions. Ophelia was a popular subject during the Art Noveau movement. Ophelia was a young girl who strove to please first her father and then her husband, finally drowning in a flower–filled stream while dressed in a heavy gown. This piece emulates the flowing water, with flowers floating around Ophelia's neckline.

Problem Statement: The current environmental issues facing the fashion/textile industry have led me to explore design through the recycling of used clothing into contemporary sportswear for the environmentally conscious consumer.

Research: My research indicates that the aspect of green consumerism known as ecologically safe apparel or post-consumer wear is a fast growing, highly marketable trend in the fashion/textile industry. Green fashion is a physical manifestation of the underlying needs of individuals to take responsibility for their environmental concerns.

Inspirations: Global realities, sudden storms on steam days, mist soaked summer nights, travel into unknown territory and inner strengths. Survival. Cerebral adventure.

Results: My new line of Urban Survival Outerwear. I design for the forward thinking womyn who is socially and interpersonally well informed and has a heightened awareness around environmental issues.

Techniques: Deconstruction and reconstruction of pre-owned apparel to creat one-of-a-kind garments. For this exhibit: One men's army fatigue jacket (water resistant cotton canvas), one classic fishing vest (cotton), one long sleeved cotton lycra mini dress and one pair stretch tights. Felt wool hat.
CHERRY CANDLE
Keum Hee Lee, Drexel University Philadelphia, PA, 19104

I feel that I need to create a dimensional expression and unique shape. Thus, my research process and inspiration is constructivism by using mathematic method. I am concerned with the abstraction of form, as evidenced by the use of planes, transparent, repeated, overlapped, interlocked, and combined with the distribution and organization of space. This constructive approach of manipulating planer surfaces activates the viewer to exercise a visual closure of continuous form and complete the energetic image.

The evening wear with slacks is a combination of plain and texture surface. The continuous overlapping top creates a movable shape, and the big exaggerated slacks create a steady shape.

Each side of the top is made from a different color; one side is red and the other side is violet. The same material, silk organza, and is repeated with a ruffle by hand-sewing. The slacks are constructed of 100% shantung silk.

FLOWER BUD
Shu-Hwa Lin, Florida State University, Tallahassee, FL 32306

The idea was to express the green bud of a flower. The bell shape simulated the image of the flower bud. The vertical tucks were designed to simulate the image of stigmas. The curved ruffle was used to represent the calyx. A fully lined strapless dress for contemporary, designer market was challenging.

A 100% green, silk, unbalanced plain weave fabric with a lengthwise ribbed effect was used. The six piece pattern consists of two rectangles, three facings, and an oval bias cut ruffle.

Construction techniques included two rectangles and total of 16 tucks to created fitted bodice. Vertical released tucks were developed with in the seams; an upward curving, gathered, bias cut ruffle is set in at the bust line. The lace lining ruffle supported the shape. Draping and flat pattern were used to complete the garment in 1992.
The design problem for this piece was two-fold. The first was to transform a 1938 colored pencil drawing by the Surrealist artist, Roberto Sebastian Matta, into a contemporary, wearable painting. The second was to juxtapose Surrealist forms of expression with the sense of propriety communicated by women's suits in the 1950's.

The research process began with a review of Matta's art to identify a source of inspiration. Once a particular work was selected, sketches were made on muslin prototypes in order to develop the final garment and to integrate style lines with lines and shapes found in the artist's composition.

The resulting garment is a white linen suit that serves as a foil for a Surrealist dreamscape painted with procion dyes. The fitted jacket features double princess seams, three-quarter length two-piece sleeves, curving edges and a portrait collar. The slender skirt carries the dreamscape to just below the knee. Twenty-six pieces were initially assembled to facilitate painting the composition on a three-dimensional "canvas." The garment was disassembled to fix the dyes. Each piece was washed, dried and blocked to its original pattern. Dressmaker tailoring techniques were employed in the final construction and it is lined with yellow silk. Biomorphic-shaped buttons, made of polymer clay, underscore the garment's Surrealist theme.

The objective of this design was to develop an unisex bicycling garment that would provide warmth at the beginning of a ride, but allows the wearer to adjust the amount of air ventilation without having to remove the entire jacket.

This design was developed after participating in several bike tours in which the mornings are often in the 40 degree range and midmorning in the 60's. A second problem occurs when the bicyclist starts a hill climb but quickly warms up. A jacket was needed that provided the rider with the capability to increase or decrease the amount of air circulation without having to stop and remove garments.

The jacket solves the ventilation problem by having a body area of the jacket made of mesh fabric and oversleeves made of nylon. Two front panels and a back panel are then buttoned to the edge of the bodice to cover the mesh. The button system was used since a rider could unbutton a panel or button the lower edge back with one hand and not have to stop pedaling.

An added safety feature of the back panel is the incorporation of lights that flash. Visibility is an important component when riding in foggy conditions. The lights are removable through a side opening in the panel for laundering and battery replacement. All panels are reversible and coordinate to provide additional designs to the jacket.
Modern brides are often faced with the dilemma of finding a beautiful gown for the wedding ceremony that will also be comfortable for a reception of dining and dancing. After the wedding comes the problem of how and where to store a very valuable and sentimental garment that can never be worn again. This unique gown offers a solution to both problems.

The versatility of the princess line reedingote of the 18th century contrasted by the glitz and glamour of precious metals provided inspiration for an elegant wedding gown that transforms into a sophisticated ball gown. The wedding jacket with attached Chapel train features hand beaded Alencon lace, silver bugle beads, rhinestones, and iridescent sequins. Removing the lace trimmed veil and "reedingote" reveals a glamorous ball gown that can be worn for any formal occasion. Gold and silver fluting form a strapless bodice that is accented with gold, silver, copper, and pewter sequins above a slim skirt of ivory satin.

Ancient Greek and Roman architecture provided the inspiration for this wedding dress design. The dress reflects the elongated shape of the Corinthian column, topped with its characteristic scroll and leaf motifs.

Constructed of irregularly pleated white silk organza and lined with mushroom colored silk charmeuse, the design features an empire waistline, full-length columnar skirt and off-the-shoulder neckline. The draped bodice and sleeves are supported by a boned, strapless under-bodice of the charmeuse. Hand-painted leaves of silk organza and Thai silk form a twining, vine-like embellishment around the bodice and down the skirt front.

The irregular pleating in the silk organza required special handling as the pleats are not permanent and were easily pulled out of shape in the construction process.
LOVE ME BABY

Kanae Okuyama, Central Wahington University, Ellensburg, WA 98926
Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

A study in contrast was the object of this research project. It included a contrast in pattern making as well as in line, shape, and texture. The pattern for the bodice was draped without darts, using a simple T-shirt knit having the same behavioral characteristics as the fashion fabric. Then the sleeves, collar and skirt were drafted. The fitted bodice, puffed sleeves, and ruffled cuffs display curved lines, while the A-line skirt shows straight lines.

Since I wanted to use non-traditional materials for the dress, I used combination of wool/acyllic knit and fashion fur. The firmness of the fur created the distinct A-line shape of the skirt which almost looks like a triangle, while the puffed sleeve has the shape of a circle.

The close fitting knit torso and the heart shape opening on the chest were designed just for fun and to make it cute as well as a little bit sensual.

SHIBORI KIMONO

Carla Anderson Perez

The PURPOSE of this project was to surface dye 100% PIMA COTTON using Japanese Shibori technique and then to design an ensemble compatible with the resultant textile. The "bomaki" (pole wrap--fabric is wrapped around then bound to a bamboo polebefore submerging into an indigo dye bath) technique yielded a feather-like motif. The yardage served as the INSPIRATION.

The RESEARCH PROCESS started with 1/10th scale origamy (Oriental paper folding) in order to create an ankle-length kimono. These basic pattern pieces were refined in the Micro-dynamics Pattern Design System. An accompanying sheath was created from slopers within the computer. White cotton sateen and stone blue piping were selected as accents to the blue and white Shibori yardage.

In addition to Shibori dyeing, origamy, and computer pattern design; TECHNIQUES used in this project include under- lining contoured bands for structural support, creating a lining for the kimono that can reverse providing another side to the garment, underlining and lining the sheath, and defining all edges and design lines with piping.
PO GAL'S RAGS

Vince Quevedo, Kent State University
Kent, OH 44242

PURPOSE: "Po Gal's Rags" is one of three garment designs from the "American Heritage" collection designed to celebrate the traditional art of quilting. An emphasis was made to utilize and recycle fabric scraps.

INSPIRATION: "Po Gal's Rags" was the result of combining scraps of cream colored fabric pieced together to create a Victorian inspired design.

RESEARCH PROCESS: The research process involved studying various quilting techniques, sample making, library research, and a visit to the university's historical costume collection. A combination of flat pattern and draping techniques were used to develop the garment pattern on a fit model.

TECHNIQUES: Techniques used to construct this wedding gown included quilting techniques inspired by Madison Avenue designer Koos van den Akker and his use of the covered applique seam in collage piecing. Thermal cotton batting was used for added support and structure. Edgestitch applique was used to secure the pieces on a support fabric then covered with decorative lace, ribbon, and or trim. Fabrics used to create this outfit consisted of: cotton, rayon, silk, polyester, cotton blends, and nylon. Completion date: January 10, 1995.

LONG HORN BULL SHIRT

Ghisleli Ramirez-Tate
LaDawn Simpson
Donna H. Branson
Oklahoma State University, Stillwater, OK 74078

The image of the tough bull rider astride the bucking, long horn bull was the inspiration for this western shirt designed to be marketed to the "urban cowboy" as part of a class project.

The design process included a component that required students to become familiar with bull riding and riders. Students used that information to design a shirt to be worn by bull riders, but also worn by both sexes enjoying an evening of "cowboy" dancing. The pattern was obtained by draping on a male form and drafting. The main body of the shirt was made from 100% heavy black cotton fabric with a brick colored 60/40% polyester/cotton blend used for the yoke and trim for durability and ease of care. Elements that suggested masculinity and a sense of roughness to the shirt included design features, fabrics, and color choice.
The purpose of this project was to design and construct a garment which plays up the artistry of garment design, using a non-traditional material. This garment creates a striking costume for the woman who is not afraid to take chances and make a statement.

Chain-mail, originally invented as a protective material for medieval knights, is softened in this presentation to serve as a modified breastplate for the wearer. Each chain of the mail was constructed by hand using 17 gauge aluminum wire and assembled to form the material for the bodice of this ensemble. The chain-mail halter top rides above a striking car-wash skirt with heavy metal rings at the ends of the skirt strips. The overall contrast between hard, shiny metal and the soft, black velvet works to create an air of fantasy around this garment, as well as the contrast between the almost mechanical symmetry of the chain-mail and variations in the staggered car-wash skirt.

Draping was used to develop the pattern for both the bodice and skirt. After draping the chain-mail and constructing the straps for the edges, the bodice was constructed by hand stitching the binding to the mail. The skirt was constructed of strips of velvet sewn together and topstitched. The halter snaps to the skirt for security and to cover the tab of the invisible zipper.

The bodice is constructed of aluminum wire rings and 100% cotton velvet binding. The skirt is constructed of the same 100% cotton velvet and metal rings for trim. This ensemble was designed as a focus piece of a collection. The project was completed on March 1, 1995.
The designer was inspired by the visual textures of the architecture in Beijing, China during a recent trip. This piece was influenced by the soot stained walls of The Forbidden City. An underlying objective of the project was to recapture the aesthetic images, viewed by the designer, of The Forbidden City through fiber.

The resist techniques of tie-dye and shibori were applied to 100% distressed rayon broadcloth in red, magenta and blue/purple. Rectangles of the dyed fabrics were pieced together to form an exaggerated kimono shape with a v-neck opening in the back. The outer shell of the garment was further embellished with an abstract machine embroidery pattern across the neckline and shoulders.

A trip to the People’s Republic of China was the inspiration for this garment. The spirit and energy of life in this culture was the basis for creating a visual metaphor of the designer’s perception of the Chinese culture.

An assortment of cotton, rayon and man-made fibers in the forms of embroidery floss and novelty yarns were combined with metallic ribbon to create a fringed surplice vest. The piece was warped and hand woven on a dress form to ensure the development of a body conforming garment, then a single crochet collar and edgings were applied. Wrapping techniques were used to create multi-length tassels attached to the bottom edge of the vest, each topped with a bead.
COPPER COOLIE

Karen E. Schaeffer, University of Delaware
Newark, DE 19716-3350

Copper Coolie, the ensemble (hat, collar, top, pants) was designed/constructed to successfully combine metal with fabric in garments and accessories. Aesthetics were an additional consideration because the color of the metal needed to be altered so it would complement the texture and fabric colors.

Collar, top and pants patterns were drafted; a buckram base served as a foundation for the hat. Techniques utilized were basic construction for the garment segments. Chinese lattice designs were researched, stylized, hammered and blowtorched into the copper spiral and decorations. Copper sheets were cut into strips, hammered and blowtorched for the woven portion in the collar and hat.

Fiber content for the body of the garment is 100% silk shantung; lining is 100% acetate; metal strips and lattice decorations are 100% copper.

Inspiration for the ensemble was the fabric itself, the deep eggplant color in the print, and a pair of earrings which had deep purple highlights. The colors worked well, so the challenge was, how to combine them in a garment. Library research on Chinese lattice patterns led to their translation into hat and garment enhancements. Hands-on research and experimentation led to the desired color of the copper used.

ASIAN JEWEL

Kue-Nam Shim
Mokpo National University, S. Korea
and
Nancy O. Bryant
Oregon State University
Corvallis, OR 973312

Problem Statement: To utilize a silk ikat fabric 16" wide, hand woven in Mongolia.

Inspiration: The 3-piece outfit was inspired by traditional Korean costume as well as the jewel tones of the ikat fabric.

Description: The jacket is magenta wool crepe with gold iridescent silk dupioni shawl collar and sleeve trim. The skirt is emerald green silk satin with ikat panel incorporated into the skirt front panel. The back ikat panel is free-hanging and lined in magenta silk. The bustier is iridescent silk gazar, cut on the bias and shirred, with two layers of lining and 6 spiral steel bones to add support.
DESERT SUNSET

Lesa Silhan
Catherine Rutherford-Black

The purpose of this project was to design and construct a suit for the career woman. The suit was designed to carry the professional women from her office out into the cool winter's night.

In order to retain the distinctive fabric characteristics such as the woven plaid, vivid colors, and texture of the mohair, minimal piecing and seaming were used. The purple color found in the mohair was accentuated in the design through detailed plaiting. Plaiting of three-quarter inch leather strips is used to create a three-dimensional woven sash such as those worn in the seventeen century. The combination of plaiting and mohair fabric characteristics inspired me to design this suit.

A dress block was converted into a coat block and flat-pattern techniques were used to create the blazer pattern. The skirt pattern was develop through flat-pattern. Sample garments were constructed, critiqued, and modified before the final garments were made. To add a southwestern flare to the design conchos, beading, and leather fringe were used throughout the jacket and skirt.

The suit was constructed from 75% Mohair/25% Wool, and lined with 100% acetate. This project was completed on April 7, 1995.

OUTERWEAR BRILLIANCE

Alexis Stuart, UG
Sponsor: Elizabeth K. Davic
Kent State University
Kent, OH 44240

This outfit was one of three samples made for the fashion forward customer who enjoys color and texture. The focus was to update the mustard and midnight houndstooth check with rich and vibrant color. Research on how casual dress in the office has influenced sportswear influenced the silhouette and fabric choices.
TROUBADOUR'S SONG

Victoria Tarantor, Marymount University, Arlington, VA 22207
Jean L. Parsons, Marymount University, Arlington, VA 222007

Problem Statement: Inspiration for this feminine dress came from images evoked by medieval poetry, and the flowing and graceful qualities of the silk fabrics. Designed for the 1994 Air France Competition, "Weekend at a Chateau," Troubadour's Song is meant to create an aura of mystery and romance. The soft, matte gold of the dress contrasts with the black velvet arm bands and chiffon hood and train. Bands of chiffon circumscribe the body, accenting body contours while the hood both conceals and reveals the face of the wearer.

Description: The gold, Thai silk dress is molded to the body with princess seaming, and then flared at the hem to allow graceful movement. The dress is completely lined in rayon. Black chiffon bands begin at the edges of the square cut neckline, accent the outline of the torso, then taper to a V just below the waist at center front. Held in place by rectangles of velvet, the chiffon is draped around the side of the body to a point below the waistline at center back and then released into a full, sweeping train. Black velvet bands begin at the shoulder and crisscross the upper arm, ending at the elbow. The full chiffon hood is secured at the front corners of the neckline and allowed to drape softly around the back and shoulders.

SPIRES

Kim Giangiuli, Marymount University, Arlington, VA 22207
Jean L. Parsons, Marymount University, Arlington, VA 22207

Design Statement: Architectural elements of design - a winding staircase and a ribbed, vaulted ceiling - were the inspiration for this dress. Created for the 1994 Air France Competition, with a theme of "Weekend at a Chateau," my idea was to create a structured arrangement of shapes that would both reflect and complement some of the classic architectural components of the period homes on country estates.

Description: The 100% wool flannel, fully lined, dress has a raised waistline, and long narrow skirt, with a slight flare at the hem. The long sleeves repeat the flare at the wrist. The bustline of the dress was created with individual, shaped pieces that taper to a point, and were wired into position, symbolizing the ribs in a vaulted ceiling. Wool flannel was chosen because it allowed the bust area to be steamed into shape. The swirling outer skirt begins at the raised waist and moves around the body like a spiral staircase, gradually widening at the hem. A double layer of fabric was used, with the outer edge wired to control the shape. The light-catching, iridescent polyester organza used in the overskirt provides a visual contrast to the matte texture of the dress. A matching hat with irregular, organic shapes provides a counterpoint to the geometry of the dress.


Reflections

Vickie Lynn Tate
Teacher-Sponsor: M. Jo Kallal
University of Delaware
Newark, DE 19716

Problem Statement: To design and create a collection of garments that incorporate a recycled element. The concept is based on the synergism between found objects and fabrics. The resort wear collection was designed for a contemporary woman within the bridge price range.

Inspiration: The inspiration for this ensemble came from the lines created by pieces of glass. Glass juice bottles were broken and the pieces were polished in a rock tumbler. The lines created within the pieces of glass are reflected in the style seams of the garment.

Description: The three-piece ensemble, including a jacket, top, and shorts, is fabricated from fuchsia raw silk, white heat-quilted polyester faille with gold Òstitches,Ó gold cording, and polished white glass. The white quilted jacket features short, flared kimono sleeves integrated into front and back yoke seams. The fully lined, cropped jacket flares from the yoke and is edge stitched with gold thread. The cropped sleeveless top has a lowered square neckline, princess seams, a side entry zipper, and is fully lined. The shorts have front and back box pleats, waistband, and zipper closure. Glass pieces wrapped in gold cording trim the princess lines of the top and shorts and provide a non-functional closure for the jacket.

Techniques: The patterns were produced using a combination of flat pattern and draping. They were fitted on a live model.

Linear Heights

Daniel Touma, Framingham State College,
Framingham, MA 01701.
Arlene Handschuch, Framingham State College,
Framingham, MA 01701.

"Linear Heights" was designed and developed for the active woman skier. Many features are provided to accommodate for the mobility, warmth and dryness of the wearer.

The shell of the jacket is made of 100% nylon Ultrex-backed fabric that allows the jacket to be breathable as well as waterproof. A zip-out Polar Fleece lining provides additional warmth on the coldest days of winter; when the lining is removed, the jacket is cool enough for early spring skiing.

Dolman sleeves are incorporated into the design to allow for greater mobility when skiing. A high collar and a detachable Polar Fleece collar provide warmth and prevent wind abrasion to the face and prevent abrasion of the zipper to the face. Pocket flaps built into the zig-zag seams channel water away from the pocket openings and blend with the diagonal design lines of the jacket.

The Velcro windflaps placed on center front prevent air and moisture from passing through the zipper. An elasticized waistline traps air in the torso area to keep the upper body warm. Zippered gussets on the sleeve cuffs make it easier to put the jacket on over gloves. Plastic zippers prevent the zipper teeth from freezing.

Finally, to make the ski jacket visually exciting, three vibrant colors are used as well as diagonal seamlines to give the illusion of motion even when the skier is standing still. This jacket was researched, designed, drafted, and constructed in Functional Clothing Design.
UNTITLED

Judy Yeh, UG
Sponsor: Elizabeth K. David
Kent State University
Kent, OH 44240

Designed as part of a collection for the sophisticated male, this project relies on texture and silhouette to create a fresh look with casual pieces. The sweater was knitted on a Brother 910 electronic machine using Chenille 2000 and Pearle cotton yarns. The tuck stitch creates a luxurious texture while horizontal bands add interest. The bulky sweater tops a slim jean made of 100% wool mustard and midnight houndstooth check.
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<td>Nancy J. Owens</td>
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<td>California State University</td>
<td>Northridge, CA</td>
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<td>Naomi A. Reich</td>
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<td>University of Arizona</td>
<td>Tucson, AZ</td>
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<td>Mary Ellen Rouch-Higgins</td>
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<td>Margaret H. Rucker</td>
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<td>Barbara S. Stowe</td>
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<td>Phyllis G. Tortora</td>
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<td>Phyllis Touchie-Specht</td>
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<td>Anna J. Trecce</td>
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<td>Jo Ellen Uptegraft</td>
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<td>Carol Warfield</td>
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<td>Susan M. Watkins</td>
<td>1991</td>
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<td>Ithaca, NY</td>
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<td>Gloria M. Williams</td>
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<td>Getiel Winakor</td>
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<td>Jan Yeager</td>
<td>1995</td>
<td>West Virginia University</td>
<td>Morgantown, WV</td>
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## ITAA HONORARY MEMBERS

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<tr>
<th>Name</th>
<th>Year</th>
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<tr>
<td>Dorothy Seigert Lyle</td>
<td>1980</td>
<td>International Fabricare Institute</td>
<td>Silver Spring, MD</td>
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<tr>
<td>James A. Morissey</td>
<td>1990</td>
<td>American Textile Manufacturers Institute</td>
<td>Washington, DC</td>
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<td>Fisher A. Rhymes</td>
<td>1988</td>
<td>American Fiber Manufacturers Association</td>
<td>Washington, DC</td>
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<tr>
<td>Steven Stipelman</td>
<td>1993</td>
<td>Fashion Illustrator</td>
<td>New York, NY</td>
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