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CONTENTS

ITAA COUNCIL & BOARD .......................................................... x

ABSTRACT REVIEWERS .......................................................... xi

PRESIDENT'S ADDRESS .......................................................... 1
ITAA: Canadian Reflections
Rita Kean

DISTINGUISHED SCHOLAR LECTURE ........................................ 5
Do You See What I See? The Effect of Dress on Social Perception
Leslie Davis Burns

QST COMMEMORATIVE LECTURE ............................................. 9
My Search for the Locus of Creativity in Science and Art
Robert Hillestad

SPECIAL TOPIC PRESENTATIONS

Behind the Seams ’96: A look at Apparel Industry Labor in the Americas ................................. 13
Coordinators: Josephine Moreno, Stephanie Ellis
Panelists: Charles Kernaghan, Rebecca Mead

Small Regional Museum and the Academic Textile, Apparel and Design Department: A New Relationship .......................................................... 15
Coordinators: Rosalie Rosso King, Sara J. Kadolph
Panelists: Ted Hart, Rosalie Rosso King, Sara J. Kadolph

A Change of Focus: The State of the Canadian Apparel/Design/Fashion Industry ......................... 17
Coordinator: Katherine Cleaver
Panelists: Katherine Cleaver, Mary Boni, Linda Capjack, Susan G. Turnbull Caton, Sandra Tullio-Pow

Research in Cultural Diversity: Implications for Teaching and Outreach in Canada and the U.S. ........ 20
Coordinators: Linda Boynton Arthur, Lillian O. Holloman
Panelists: Gita Eubanks, Lillian O. Holloman, Susan Kaiser, Rosetta La Fleur, Janine Manley, Gwendolyn O’Neal, Jill Oakes, Margaret Rucker

Corporate Casual: An Interdisciplinary Look at The Emperor Has New Clothes ......................... 22
Coordinator: Mary Lynn Damhorst
Panelists: Jane Farrell-Beck, Teresa Janus, Abby Lillethun, Gordon Gray, Margaret Rucker, Patricia Kimle, Harriet McLeod, Mary Lynn Damhorst

Using Advisory Committees Effectively to Strengthen Programs .............................................. 26
Coordinator: Janis Stone
Panelists: Betty Feather, Rinn Cloud, Jane Fuller, Harriet Griggs, Barbara Bundy

Body Image: Pedagogy, Research, and Outreach ........................................................................... 30
Coordinator: Sharron J. Lennon
Panelists: Jaehee Jung, Miran Lee, Elaine Pedersen, Nancy A. Rudd, Carol Salusso, Sharron J. Lennon

Synthesis of an Integrated Major into a Senior Capstone Course .............................................. 34
Coordinator: Grace I. Kunz
Panelists: Grace I. Kunz, Sara Kadolph, Ann Marie Fiore, Jane Farrell-Beck

CAD for Design and Product Development .............................................................................. 38
Coordinator: Elizabeth K. Davie
Panelists: Renee Weiss Chase, Elizabeth K. Davie, Sandra Keiser, Elaine Polvinen

Reflections on Strategic Planning: A “Unique Niche” Approach .................................................. 41
Coordinator: Kitty Dickerson
Panelists: Kitty Dickerson, Jean Hamilton, Laurel Wilson

ABSTRACTS OF POSTER SESSIONS PRESENTATIONS

Merchandising/Marketing - Visual, PR, the Industry
Increasing Student Awareness of the Components of Visual Merchandising ........................... 43
Paula B. Sampson
Fashion Show Production: A Means of Developing Communication Skills ......................... 43
Pamela B. Stoespell
The Fashion Industry Quandry... Can Students Solve It? ...................................................... 44
Karen E. Schaeffer
Public Relations Opportunities for Merchandising and Interior Design Students’ Work through Community Outreach ......................................................... 44
Paulette R. Hebert, Teresa A. Summers

Product Development/Production
Instructor Involvement in the Fashion Design Environment; Setting a Good Example ............. 45
Vincent Quevedo
Pattern Grading: Translating Hand Grading Charts to a Grade Rule Table for Computer Application .......................................................... 45
Ann Stenn

Seams Great: A Multimedia Program ......................................................................................... 46
Kim M. Monk, Suzanne Loker
Marketing

A Process Model of Retail Craft Buyer Decision Making
Pamela J. Brown, Mary A. Littrell
Benefit Segmentation of Clothing Catalog Shoppers Among Professionals
Youn-Kyung Kim
Manufacturers' Perceptions of Hispanic and Asian Consumers
Ann E. Fairhurst, Susan Dillard
Targeting African American Women with Hair Care Product Advertising: Is it Ethical?
Lisa Genorette, Marsha A. Dickson
Person-Situation Benefit Segments of Korean Female Apparel Market
Hee-Sook Hong, Aeraen Koh

Apparel Production
Quick Response Use in Texas Sewn Products Industry
P.E. Horridge, R.E. Martin, J.S. Craig
Textile Quality Assurance: A Comparison Between Education and Industry
Sandra F. Chisholm, Sara J. Kadolph
Organizational Reaction to a TQM Change in Three NC Apparel/Textile Product Manufacturers
Dianna J. Vass, Doris Kincade
Apparel Production Workers: Perceptions of Job Satisfaction
Ann B. Presley
Apparel Industry Strategic Partnering Model
Laura D. Jolly

Social Psychology

African American Women's Attitudes Toward Apparel and Media
Bonnie D. Belleau, Rosetta LaFleur
Market Assessment for Cotton Socks
Sharron J. Lennon, Leslie D. Burns, Mi-Jeong Choi, Seung-Hee Lee
Gender Bias in School Uniforms: A Multi-Method Approach
Harriet W. McBride, Sharron Lennon
Clothing and Sexual Harassment of Pink-Collar Workers
Joanne Dahl, Kim K. P. Johnson, Mi Young Lee
The Effect of Consulting an Image Consultant on Self-Esteem
Eileen S. Pacey, Lucille M. Terry
Relationships between Body Consciousness, Self-Consciousness, and Women's Attitudes Toward Clothing
Yoon-Hee Kwon
Korean Adolescent's Clothing Behavior as Related to Psychological Characteristics
Aeraen Koh, Yang Jin Kim
The Newspaper Advice Column as Regulatory Device for Normative Standards of Dress
Jane E. Workman, Elizabeth W. Freeburg

Trade

Analysis of US-EU Intra-Industry Trade in Apparel
Kathleen Rees, Jan M. Hothcote

Textiles

Characterizing Naturally Colored Cotton Fibers by ATR Infrared Spectroscopy
Hsiong-Lien Chen
Modeling the Static Propensity of Protective Clothing Systems
J. Gonzalez, S. Rizvi, E. Crown, P. Smy
Comparison of Barrier Fabrics: Effect on Skin Hydration
Brenda Brandt, Merry Jo Dallas
Awareness, Influence and Use of Care Labels and International Care Label Symbols
Linda Larkin, Tawny Jones, Tammy Kinley
Textile Visual and Tactile Descriptions: Specialty Mail-Order Catalogs
M.E. Swift, M.J. Dallas, B. Brandt
Reaching Teen Parents with Textiles and Clothing Subject Matter
Joyce Ann Smith
Clothes Moths & Carpet Beetles: A Video
Bette Jo Dedic

Textile and Apparel Professionals: Roles in Agromedicine Programs
Judith E. Mock, Julia Storm, Cheryl Nelson
Enhancing Critical Thinking Via Quality Analysis of Textiles and Apparel
Sally L. Fortenberry

Measurement and Validation

Textile Knowledge Inventory
Mi-Jeong Choi, Leslie D. Burns
Objective Assessment of Interfacial Fabric Handle of Flame-Retardant-Treated Fabrics
Jai O. Kim, B. Lewis Slaten
The Development and Validation of an Instrument to Study Appearance Cues Associated with Personal Victimization of Elderly Persons
Hazel O. Jackson, Kari Nelson, Vera Bruce
Merchandising/Marketing on the Internet

Using the World Wide Web in Teaching: Is it an Effective Tool? .................................................. 62
Cheryl L. Jordan, Leslie Davis Burns
Survey Research in the Merchandising Curriculum: An Internet Approach ............................................. 63
Shridhar Chikkodi, Shelley S. Harp
Retailing Online: The World Wide Web .................................................................................................. 63
Ruth Klein Shollen

Teaching Merchandising/Marketing

Introducing a Capstone Course for Retailing .......................................................................................... 64
V. Ann Paulinis, Schuyler Cone, Letty Workman
Merchandising Policies and Strategies: A Capstone Course ................................................................. 64
Barbara A. Oliver, Marianne C. Bickle
Developing Strategic Retail Management Skills: Case Studies ............................................................ 65
Kyungae Park
Marketing in the Apparel Industry: Case Studies for Educational Program Development ..................... 65
Mary Lynn Damhorst

Aesthetics and Design

Integrating Design and Research Into Product Development ................................................................ 66
Jerry McMurry, Carol Salusso, Brook Svendsen, Bill Talbot
Translating Apparel Sizing from Body Dimensions to Apparel .................................................................. 66
Carol Salusso, Janet Hethorn, Tichong Lin

Design for Women’s Athleticwear ....................................................................................................... 67
Pamela Stoessel
The Apparel Industry Design Process: A CAD Project ........................................................................... 67
Janine W. Manley
The T-shirt Project .................................................................................................................................. 68
Susan L. Sokolowski
Teaching Apparel Design Through External Design Projects ................................................................. 68
Catherine Burnham

Aesthetics/Design-Curriculum and Teaching

Reconceptualizing the Teaching of Aesthetics for Undergraduate Textiles and Clothing Students ........ 69
Ann Marie Fiore
An Innovative Teaching Technique for Teaching the Element of Color .................................................. 69
Catherine Rutherford-Black
Demonstration Teaching ......................................................................................................................... 70
Judith Rashbany
Portfolio Development Through Experimental Design ............................................................................... 70
Jane Farrell-Beck
Teaching Product Development Processes as Interrelated Tools ......................................................... 71
Carol Salusso
A Unique Approach to Curriculum Assessment and Revision ................................................................. 71
Traci May-Plumlee, Betty Feather, Velvet Linville

Other

Learning Together: The Peer Review process ....................................................................................... 72
Phyllis J. Brackelsberg, Paul O. Brackelsberg
Employment Clothing Module for Women in Training Programs ......................................................... 72
Cherry M. Searle
Activating Critical Thinking in Undergraduate Classrooms: An Integration of Theory, Audiovisual Practices and Learning ................................................................. 73
Usha Chowdhary

Consumer Behavior

Influences on Shoplifting Motives of Delinquents .................................................................................. 73
Christy A. Crutinger, Elizabeth R. Arnold, Judith C. Forney
Socially Responsible Consumption, Perceived Consumer Effectiveness, and Textiles Knowledge .......... 74
Janice E. King, Jane E. Workman
Stockouts: A Threat to Brand Loyalty? Store Loyalty? ........................................................................ 74
Nancy L. Cassill
Wear Study Over Time: Satisfaction with Selected Lingerie for Pregnant Women .................................. 74
Janine W. Manley
The Role of Gender and Self-Image Congruence in the Effectiveness of Appeals in Apparel Print Advertising ................................................................. 75
Hyunju Oh, Cynthia Jasper
A Comparison of Korean Catalog and Non-catalog Shoppers for Apparel ................................................. 76
Kwanghee Park
Fashionability and Attractiveness Perceptions of Large-Sized African-American and Caucasian Women ................................................................. 76
Betsey Cowell Bresman, Nancy H. Steinhaus
Frequency of Purchasing Selected Product Categories by Users and Nonusers of Mail-Order Catalogs .... 77
Deborah D. Young, Shelley S. Harp
The Relationship of Product Information and Consumer Expectations of Product Performance ................ 77
Brigitte W. Burgess, Scarlett C. Wesley

Historical and Cultural

The Life Satisfaction, Appearance Satisfaction, and Clothing Behaviors of Korean Women Aged 55 years and Older ................................................................. 78
Jin Goo Kim, Yu Kyung Lee
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural and Urban Differences in Boys’ Clothing in a Western State in 1893</td>
<td>78</td>
</tr>
<tr>
<td>Kelly S. Gallett, Elaine L. Pedersen</td>
<td></td>
</tr>
<tr>
<td>Evolution of Women’s Underfashions Protrayed in Sears, Roebuck &amp; Company Catalogs 1940-1990: A Quantitative Approach</td>
<td>79</td>
</tr>
<tr>
<td>M. Jenkins, A. J. Preley</td>
<td></td>
</tr>
<tr>
<td>Economic and Political Influences on the Enforced Adoption and Subsequent Obsolescence of the Mao Suit in China, 1949 through 1989</td>
<td>79</td>
</tr>
<tr>
<td>Johnny Ruan, Luella Anderson</td>
<td></td>
</tr>
<tr>
<td>Textile Conservation: Theory with Practice</td>
<td>80</td>
</tr>
<tr>
<td>Sara J. Kadolph</td>
<td></td>
</tr>
<tr>
<td>Culture and Dress Assignment</td>
<td>80</td>
</tr>
<tr>
<td>Paula B. Sampson</td>
<td></td>
</tr>
<tr>
<td>International</td>
<td></td>
</tr>
<tr>
<td>Taiwan’s Polyester Industry: Production, Politics, Process</td>
<td>81</td>
</tr>
<tr>
<td>Chiung-Yao Huang, Sara U. Douglas</td>
<td></td>
</tr>
<tr>
<td>Selection, Training and Company Support Systems of Expatriate Employees</td>
<td>81</td>
</tr>
<tr>
<td>Doris Kincade, Ginger Woodard, Sharon Owens</td>
<td></td>
</tr>
<tr>
<td>Cross Border Strategic Alliances: Four Case Studies</td>
<td>82</td>
</tr>
<tr>
<td>Jinger Eberspacher</td>
<td></td>
</tr>
<tr>
<td>South Korean Female Apparel Consumers: Fashion Opinion Leadership Segmentation</td>
<td>82</td>
</tr>
<tr>
<td>S.S. Harp, V. Hiavaty, P. Horridge</td>
<td></td>
</tr>
<tr>
<td>ABSERTATS OF CONCURRENT SESSION PAPER PRESENTATIONS</td>
<td></td>
</tr>
<tr>
<td>Aesthetics/Design</td>
<td></td>
</tr>
<tr>
<td>Creative Problem Solving Using AutoCAD</td>
<td>83</td>
</tr>
<tr>
<td>Rose Marie Tondi</td>
<td></td>
</tr>
<tr>
<td>CAD for Interior Finishes</td>
<td>83</td>
</tr>
<tr>
<td>Diane Cone</td>
<td></td>
</tr>
<tr>
<td>Developing CAD Curriculum Based on Industry Practice</td>
<td>84</td>
</tr>
<tr>
<td>Elizabeth K. Davie</td>
<td></td>
</tr>
<tr>
<td>Combining Art and Technology: Utilization of the Computer in Draping and Design</td>
<td>84</td>
</tr>
<tr>
<td>Ann Stemm</td>
<td></td>
</tr>
<tr>
<td>The Fashion World Online: The World Wide Web</td>
<td>85</td>
</tr>
<tr>
<td>Ruth Klein Shelton</td>
<td></td>
</tr>
<tr>
<td>Apparel and Consumer Involvement</td>
<td></td>
</tr>
<tr>
<td>Enduring Involvement with Clothing: A Consumer Socialization Perspective</td>
<td>85</td>
</tr>
<tr>
<td>Tracy L. Baker, Barbara A. Oliver</td>
<td></td>
</tr>
<tr>
<td>Dimensions of Consumer Involvement and Advertisement Processing</td>
<td>86</td>
</tr>
<tr>
<td>Hye-Shin Kim, Mary Lynn Damhorst</td>
<td></td>
</tr>
<tr>
<td>Underlying Dimensions of Fashion Opinion Leadership</td>
<td>86</td>
</tr>
<tr>
<td>Jinsook Cho-Che, Jikyeong Kang</td>
<td></td>
</tr>
<tr>
<td>Fashion Leaders Ethnocentrism and Attitude Toward Buying Domestic and Imported Apparel</td>
<td>87</td>
</tr>
<tr>
<td>Pierre Beaudoin, Mary Ann Moore, Ronald Goldsmith</td>
<td></td>
</tr>
<tr>
<td>An Investigation of Ethnic Patterns of Extrahousehold Clothing Gift Expenditure</td>
<td>87</td>
</tr>
<tr>
<td>Karen H. Hylegaard</td>
<td></td>
</tr>
<tr>
<td>The Newlywed’s New Clothes: Situational Effects on Acceptability of Apparel and Money as Gifts</td>
<td>88</td>
</tr>
<tr>
<td>Kimli Socarras, Margaret Rucker, April Kangas, Katrina Dolenga</td>
<td></td>
</tr>
<tr>
<td>International Perspectives on Sourcing and Buying Apparel</td>
<td></td>
</tr>
<tr>
<td>Textile Retailers in Antigua, Guatemala: Product Acquisition and Production for Tourists</td>
<td>88</td>
</tr>
<tr>
<td>Josephine Moreno, Mary Littrell</td>
<td></td>
</tr>
<tr>
<td>South Korean Consumer Buying Habits: A Focus Group Study of Imported Products</td>
<td>89</td>
</tr>
<tr>
<td>Madeleine F. Flaster, Dawn Thorndike Pysarchik</td>
<td></td>
</tr>
<tr>
<td>Similarities in Cultural Heritage Reflected in Store and Clothing Selection Criteria: A Study in Canada and England</td>
<td>89</td>
</tr>
<tr>
<td>W. Pelton, S. Turnbull Caton, M. Byrne</td>
<td></td>
</tr>
<tr>
<td>Market Source Use and Evaluative Criteria: A Comparison of U.S. and Canadian Female Consumers</td>
<td>90</td>
</tr>
<tr>
<td>Judith C. Forney, William Pelton, Susan Turnbull Caton</td>
<td></td>
</tr>
<tr>
<td>Exploring Dress and Culture</td>
<td></td>
</tr>
<tr>
<td>Discussant: Joanne B. Eicher</td>
<td>90</td>
</tr>
<tr>
<td>Clothing Acquisition and Use in German and Austrian Displaced Persons Camps from 1945-1949</td>
<td>91</td>
</tr>
<tr>
<td>Susan D. Widawski</td>
<td></td>
</tr>
<tr>
<td>Women Textiles Artists in Ireland: History, Standpoint and Self-Definition.</td>
<td>91</td>
</tr>
<tr>
<td>Nancy J. Nelson, Karen L. LaBat</td>
<td></td>
</tr>
<tr>
<td>South Asian-American Women: Clothes, Identities, and Communities</td>
<td>92</td>
</tr>
<tr>
<td>Heema Govindjee, Susan B. Kaiser</td>
<td></td>
</tr>
<tr>
<td>African-American Muslim Converts: An Exploratory Study of Clothing Practices</td>
<td>92</td>
</tr>
<tr>
<td>Rosetta S. LaFleur, Aishah M. Ray</td>
<td></td>
</tr>
<tr>
<td>Dress, Social Perception and Meaning</td>
<td></td>
</tr>
<tr>
<td>Reflection of Clothing and Appearance Related Information in Literature on Intergenerational Linkages: Testing the Myths of Aging Stereotyping</td>
<td>93</td>
</tr>
<tr>
<td>Sophia Skinner, Usha Chowdhary</td>
<td></td>
</tr>
</tbody>
</table>
Homeowner's Perceptions of Lawn Applicator's Clothing, as Revealed by Picture Sorts ......................... 93
Ann C. Stocum, Lois C. Shem, Mihaela Peteu
Clothing Symbolism in a Psychiatric Residential Treatment Center for Children ......................... 94
Susan O. Michelman, John D. Michelman
Reenactment Dress: Theoretical Interpretations ......................... 94
Kimberly A. Miller
Clothing of Fictional Attorneys: Occupational Socialization from a Symbolic Self-Completion Perspective ......................... 95
Barbara A. Oliver, Janine Whitehead
Performance of Apparel Retailers ................................... 95
Discussant: Laura D. Jolly
Understanding Preferred Attributes of Korean Fashion Specialty Stores: Employment of Conjoint Analysis ......................... 96
Soojin Lee, Sunjin Hwang, Jikyeong Kang
An Actionable Measure of Store Image: A Tool for Retail Managers ......................... 96
Scarlett C. Wesley, Melody L.A. LeHew, James Reardon
Linda M. Cushman, Carl L. Dyer
Impacts of QR Technologies on Store Attributes ......................... 97
Doris H. Kincaid, Sunju Ko
Volume Per Stock Keeping Unit for an Assortment as a Merchandise Planning Tool ......................... 98
Grace I. Kunz, Dana Rupe
Apparel Design: Techniques and Tools ................................... 98
Discussant: Marilyn DeLong
Justification for the Development of a Methodology to Describe the Morphology of the Female Foot ......................... 99
Susan L. Sokolowski
Application of TQM Strategies to Design of Functional Apparel: A Case Study ......................... 99
Traci May-Plumlee
Spatial Visualization Ability Associated with Apparel Design and Product Development ......................... 100
Lark F. Caldwell, Jane E. Workman
Consumer Preferences: Shopping Experiences and Store Attributes ................................... 100
Discussant: Kathleen Rees
An Investigation of Preferences for Non-Store versus In-Store Shopping Experiences for Apparel Among Female Consumers ......................... 101
Whitney Weeks, Pamela Ulrich, Evelyn Brannon
Toward a Model of In-Store Shopping Behavior ......................... 101
Jeongwon Song, Grace I. Kunz
Service Quality and the Small Apparel Specialty Store: Perceptions of Female Consumers ......................... 102
D. K. Knight, J. C. Forney, Y-K. Kim
The Effect of Consumer Characteristics on Females’ Perceptions of Specialty Apparel Store Atmospherics ......................... 102
M.C. Bickle, M. Eckman, R.L. Kuo
Designers: Historic Views ................................... 103
Discussant: Elaine L. Pederson
A Demographic Study of Colonial Dressmakers and Milliners in Brisbane, 1859-1901 ......................... 103
Michael Maready
The Emergence of the Costume Designer as a Distinct Creative Position in Twentieth Century British Theater ......................... 104
Cecile Clayton-Gouthro
"Mill Girls" on the Missouri Frontier: The Impact of Wage Workers on Their Family Economy ......................... 104
Elizabeth S. Lentz, Laurel E. Wilson
Social/psychological
Transferring Skills and Building Communication Between Generations: The Heart-to-Heart Experience ......................... 105
Judith S. Kline, Richard Poling, Deborah Thomason
Gender-Role Socialization ......................... 105
Diana Cone
The Moving Pictures of Our Lives Provide a Different Axis From Which to Teach ......................... 106
Heema Govindjee
Applying Social-Psychological Theories of Dress to the Concept Development & Design of Stores ......................... 106
Phyliss Bell Miller
Linking Apparel Education, Research and Business ................................... 107
Discussant: Sharron J. Lennon
How Industry Leaders Assess the Effectiveness of Sponsored Research ......................... 107
Mitchell D. Strauss
Marketable of the Textile and Apparel Master’s Graduate to Business and Industry Employers ......................... 108
Deborah J.C. Meyer, Mary Lynn Danhorst
Merchandising Graduates’ and Retailers’ Assessment of Management Skills ......................... 108
Jayne E. Geisler, Ginger A. Woodard
Her Way: Leading Companies, Influencing Culture ......................... 109
Suzanne Greene Marshall
Cultural Influences on Dress ................................... 109
Discussant: Jean A. Hamilton
Ugandan Women’s Textile Choices: Cultural Influences and Nationalistic Implications ......................... 110
Elizabeth Mukiibi, Susan B. Kaiser
The Analysis of the Elements of the Korean Women’s Costume Change, 1960-1976 ......................... 110
Kilsoon Park, Jin-Goo Kim
Factors Influencing Apparel Purchasing

Korean Consumers' Intentions to Buy Domestic/Foreign Products ..................................... 111
Jae-Eun Chung, Dawn T. Pyecharik, Linda K. Good

The Change of Clothing Expenditures and its Determinants in Korea: A Time-series Analysis .................. 111
Su-Jin Jung, Eun-Young Rhee

Personal and Non-Personal References Used by Korean Men in Casual Wear and Formal Wear Purchase Decisions .................................................................................. 112
Suyun Shin, Kitty G. Dickerson

Retail Strategies: A Comparison of Hispanic Male and Female Consumers ................................................. 112
M. Eckman, A. Kotsiopoulos, M. C. Bickle

Exploring Fashion: Relationships, Reflections and Realities ....................................................... 113

Discussant: Susan O. Michelman

Making Sense of Blackness in Relation to Fashion .............................................................. 113
Vandy Lewis

Feminism and Fashion: Academic Women Speak Out .......................................................... 114
Joan Chandler, Susan B. Kaiser, Tania Hammidi

Adolescents, Choices, Clothing and Behavior

Appearance and Gender Stereotyping in Popular Children's Film ............................................. 114
Jennifer H. Wolfe, Sharron Lennon

Media Influence on Adolescent Clothing Choice ............................................................................. 115
Maureen S. MacGillivray

Children's Clothing Behavior and Teacher-Student Interaction ...................................................... 115
Linda B. Reilly

Young Adolescents' Perceptions of Hats for Sun Protection ....................................................... 116
Marilyn DeLong, Karen LeBat, Sherri Gahrning, Nancy Nelson, Lotus Leung

Merchandising/Marketing

"Retail Camp" ............................................................................................................................... 116
Tammy L. Kinley, Linda E. Sivil

Developing Partnerships with Business to Make Textbook Theory Come to Life ......................... 117
Fay Y. Gibson

Bridging the Gap Between Campus Operations and Academics: Creating New Opportunities for Merchandising Students ................................................................. 117
Carol Anne Dickson

Teaching Computer Applications for Retail Merchandising Students ............................................. 118
Julie Johnson-Hillery, Jiyong Kang

Apparel and Economic Concerns

Effects of Consumers' Perception of Shopping Cost and Recreational Shopping Orientation in Catalog Shopping of Apparel in Korea .................................................... 118
Eun-Ju Lee, Eun-Young Rhee

The Secondhand Clothing Trade: Economic, Environmental, and Ethical Issues ......................... 119
Kay McFadyen, Linda Capjack, Betty Crown

Taiwan's Future Apparel Role and Changing Economic Relationships ......................................... 119
Shu-Hwa Lin, Mary Ann Moore

Multiple Determinants of Apparel Expenditure ............................................................................. 120
Maria T. Okerle

Program Issues

A Multimedia Program for Marketing the Department ..................................................................... 120
Betty Dillard, Laurel Wilson, Tara Crane

Recruitment: A Task We Must All Address .................................................................................. 121
J. Flynn, M. Fletcher, I. Foster, A. Handschuh, J. Kimmons, R. Taylor

An Educational Exchange Program: Tribal and Apparel/Textiles Expertise ..................................... 121
Robynne Williams, Ann Braaten

Unwritten Rules: Mentoring Clothing and Textiles Faculty ............................................................. 122
Kim K.P. Johnson, Becky L. Yust

Profiled Shopping and Shoppers' Behaviors

A Consumer Profile of Small Factory Outlet Store Patrons ......................................................... 122
Rajash Sehgal, Londa Jo Anderson

Out-Shopping Behavior of Rural Consumers as Related to Satisfaction and Perceptions of the Local Marketplace .................................................................................. 123
Teressa Summers, Sara Douglas, Sonya Meyer, Richard Feinberg, Kolso L. Weasel, Bette Minshall

Consumer Browsing for Apparel: Shopping Behavior Outside the Purchase Context ..................... 123
Young-Mi Kim, Young-Sun Rhee

Reference Usage: Effects of Gender ................................................................................................. 124
Tammy L. Kinley, Gene Brown, Jinger Eberspacher

Apparel Curriculum and Educational Concerns

Discussant: Betty L. Feather

Perceptions of Undergraduate Seniors Towards International Content of Curriculum in Textiles and Clothing ................................................................................................. 124
Rosalind C. Paige, Sally K. Williams

Entry-Level Management Skills: A Retailer's Perspective ............................................................ 125
Ginger Woodard, Jayne Geisler

Analysis of Learner Variables Related to Achievement .................................................................... 125
Raynold R. Johnson

Exploring Issues in Apparel Production

Wake-up Call for Apparel Production Programs: Enhancing Program Viability & Longevity by Assessing & Addressing Manufacturers' Perception & Needs ................................ 126
Phyllis Boll Miller, Jacquelyn O. DeJonge
The Use of CAD Technology to Expedite Throughput in the Production of Special Measurement
Dress Uniform Shirts for the U.S. Army ................................................................. 126
Nancy J. Staples
Recycling Textile Scrap: Issues and Opportunities ........................................... 127
Lorynn Divita, Betty G. Dillard

Dress in Social Contexts
Social Stratification and Dress Among Fur Traders ........................................... 127
Laurel Wilson
Post-Contact Adoption of Western-Styled Clothing in Early Hawai‘i .................. 128
Linda Boynton Arthur

Historical/Cultural
Historic/Cultural Microview: An Aid to Student Awareness .............................. 128
Patricia Williams
Technology and Media in Historic Costume: Instructor Modeling ...................... 129
JoAnn W. Baria, Christy A. Crutsinger
Historic Costume Collections: A Model for Collaboration Between Merchandising and Design Faculty .......................................................... 129
Kimberly A. Miller, Margaret B. Portillo
A Curriculum Strategy for Infusing Ad Specific Knowledge Area in Apparel Design and Merchandising Programs: A Case Study .............................. 130
Elaine L. Pedersen, Nancy O. Bryant

Product Development/Production
Mass Production of Fashion Design, a Practical Approach in the Teaching Environment .......................................................... 130
Vincent Quevedo
Constructing an Understanding of Apparel Quality ........................................... 131
Jayne Geissler
Development of Cotton/Wool Blend Yarns for the Home Knitting Market .......... 131
Denise L. Bean, Kay Caddel

Measuring Consumer Satisfaction
Discussant: Margaret Rucker
Consumer Satisfaction/Dissatisfaction with the Performance of Apparel ............. 132
Hsiu-I Jessie Chen-Yu, Gloria M. Williams
Elderly Consumers and Retail Sales Personnel: An Examination of Attitudes and Service Satisfaction .............................................................. 133
Julie Johnson-Hillery, Jinkyung Kang
Petite and Tall Sized Women: Fashion Involvement and Pre-Purchase Clothing Satisfaction .............................................................. 133
Seulhee Yoo, Catherine Rutherford-Black, Samina Khan

Appearance Management and Body Image
Anti-fat Attitudes of Human Sciences Students ................................................. 134
Catherine Rutherford-Black, Mallory Boylan
Korean Women’s Body Image, Gender Role Attributes, and Appearance Management Behaviors in the U.S. .............................................. 134
Seung-Hee Lee, Miren Lee, Nancy A. Rudd
Body-Self Relations, Exercise Involvement, and Exercise-Clothing Attitude for Women in Regular Exercise Programs ......................................... 135
Beranadette Tapaka, Marjorie Norton
Body Image and Ideal of Beauty: Women’s Personal Reflections ......................... 135
Nancy A. Rudd

Textiles and the Environment
Discussants: Nancy Rabolt, Christine Ladisch
An Examination of Environmentally-Improved Products in the U.S. Textile Industry .......................................................... 136
Mary Ann Moore, Belinda Orzada, Alison Money
Effect of Soil Burial on Kenaf Based Nonwovens ........................................... 137
Catherine R. Boyd, Elizabeth Ferguson, Gita Ramaswamy
Degradation Properties of Selected Non-Woven Textiles in a Soil Burial Environment ...................................................................................... 137
Elizabeth R. Ferguson, Wenwei W. Jin, Mary M. Warnock

International/Economic
Snapshots: Teaching Communication, Sales Presentation and Geographic Location in International Textile and Apparel Trade .................................. 138
Carol Anne Dickson
International Trade: Developing a Global Perspective with a Variety of Assignments .......................................................... 138
Kyungae Park
Simulating International Sourcing: A Multi-Media, Student Controlled Interactive Software Package .............................................................. 139
Hazel O. Jackson, Carolin Caverly

DESIGN COMPETITION

Fashion Design
Devotion ........................................................................................................... 140
John Davies, Catherine Burnham
Legend of Wasatch ......................................................................................... 140
Hye-Gyong K. Ford, Catherine Burnham
Modern Feminism .......................................................................................... 141
Hye-Gyong K. Ford, Catherine Burnham
Saturn Dress .................................................................................................. 141
Darlene Guild, Elizabeth Bye
| Galactic Bridal | 142          |
| Darlene Guild, Elizabeth Bye |
| Checked | 142          |
| Yu Ju Hung |
| New Interpretation of Kimono | 143          |
| Kanee Okuyama, Carolyn Schaetler |
| Red Basket of Golden Beads | 143          |
| Emilia Rodriguez-Perez |
| Linen Illusion | 144          |
| Rachelle D. Turner, Catherine Burnham |
| Spiral Illusion | 144          |
| Rachelle D. Turner, Catherine Burnham |
| Plaited Illusion | 145          |
| Rachelle D. Turner, Catherine Burnham |
| Stars Dancing | 145          |
| Shu-Hwa Lin |
| PLUMB LINE | 146          |
| Shu-Hwa Lin, Marcy L. Koonz |
| Tail Feathers | 146          |
| Olga Tokatcheva, Janine W. Marley |
| Amethyst & Emerald | 147          |
| Nancy O. Bryant, Kue-Nam Shim |
| Line-on-Line | 147          |
| M. Jo Kallal |
| Recycled Coat: Mom’s Version | 148          |
| Belinda T. Orzada |
| Recycled Coat: Emily Style | 148          |
| Belinda T. Orzada |

**Functional Design**

| The Dark Queen | 149          |
| Jaylene Macfarlane |
| Built for Two | 149          |
| Kathy Mullet, Mary Farahnakian |
| Gardener’s Delight | 150          |
| Carolyn Schaetler |

**Fiber/Wearable Art**

| Medieval Night | 150          |
| Theresa Alexander, Catherine Rutherford-Black |
| Symphony at Sea | 151          |
| Theresa Alexander, Catherine Rutherford-Black |
| Golden Military | 151          |
| Danine Brake |
| Wearable Bushman Art | 152          |
| Louise Hugo |
| Mother Time | 152          |
| Lynae Ridings Jones, Mary Farahnakian |
| Untahurhans (small blanket) | 153          |
| Ansis Kruger |
| Origami Tutu | 153          |
| Kanee Okuyama, Carolyn Schaetler |
| Turkish Coat | 154          |
| Jean Walrond-Patterson |
| Mountain Sweater and Hat | 154          |
| Wendy E. Bakgaard |
| Black and White Mountain Jacket and Hat | 155          |
| Wendy E. Bakgaard |
| Internal Landscapes | 155          |
| James R. Campbell |
| This is the Warrior | 156          |
| James R. Campbell |
| Dance Robe: "I remember this animal" | 156          |
| James R. Campbell |
| Ecouter #1 | 157          |
| Penny Collins |
| Un-Titled | 157          |
| Johanna Escalante |
| The Honey Pot | 158          |
| Sherry Haar, Joann Boles |
| Ndebele women | 158          |
| Annamie Hansen, Carolyn Schaetler |
Village venue .......................................................... 159
Annemie Hansen, Carolyn Schactler
Golden starburst .......................................................... 159
Annemie Hansen, Carolyn Schactler
Seminole Steppes .......................................................... 160
Alison Kondo
Handwoven, Three-Dimensional Multi-Layered Textile Forms .................................................. 160
Joelle Angela Renzi
Temptations in Texture ...................................................... 161
Eulanda A. Sanders, Robert Hillestad
Tube Dress ................................................................. 161
Soon Jung Yim
Fantasy from East .......................................................... 162
Soon Jung Yim
Courage in the Heartland (cape) .......................................... 162
Carol Bormann
Renaissance ................................................................. 163
Nancy O. Bryant
By Buttons Possessed .......................................................... 163
Linda Capjack
Eclipse ................................................................. 164
Vincent Quevedo
Sherukanaya ............................................................. 164
Vincent Quevedo
Veruca Salt's Revenge ...................................................... 165
Vincent Quevedo
Kaleidoscope Coat II ..................................................... 165
Catherine Rutherford-Black
Rhapsody in Iris ........................................................... 166
Diane Sparks
Cactus and Tweed .......................................................... 166
Maria Johnson, Diane Sparks

AUTHOR INDEX ................................................................. 167

FELLOWS ................................................................. 169
President          Laura Jolly  
                   University of Kentucky  
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Electronic Communications
Access (ad hoc)    Teresa Summers

Annual Meeting (1997)    Nancy Fair
Research & Theory    Kim Miller
Design & Aesthetics   Kathy Mullet
We are so fortunate to be here in Banff, one of the most beautiful venues in the world, where we have the luxury the next few days to spend time with each other, begin and renew friendships, learn and come away from this meeting with new ideas. I first had the opportunity to experience the beauty of Banff 10 years ago, when my husband and I rode the Canadian National Railway across the Canadian Rockies on our way to Vancouver, learning about the rich heritage of western Canada. Upon arrival in Banff, I was reminded of what a perfect venue this is to carry forth the theme of reflection. It is important to spend time reflecting on our beginnings and progress as an organization in order to plan for our future. Although we will be concentrating on the business of the organization the next few days, I do ask that you do take the opportunity for individual reflection while you are here, and perhaps work into your thinking ideas and thoughts I have raised this morning as well the ideas and thoughts of others you meet and hear during our meeting.

During July of this year, I had the opportunity to participate in the Bryn Mawr Summer Institute for Women in Higher Education Administration at Bryn Mawr College in Pennsylvania. This is a four week, very intensive and challenging educational experience for women in administrative roles in higher education, or who would like to be in administrative roles in higher education. There are two recurring themes from that experience that keep surfacing in my thoughts. I want to share them with you, particularly their relationship to us as members of ITAA and our role in the higher education and business communities.

The first theme is - THE FUTURE IS HERE! The second theme is - LIFT AS WE CLIMB!

THE FUTURE IS HERE!

To frame the first section of the presentation, I want to build upon Laura Jolly’s remarks in Pasadena last Fall. Laura referred to ITAA as a learning organization and effectively used images of the Mississippi River to help us visualize a learning organization as one that is constantly changing its composition, boundaries and course as it flows. According to Peter Senge (1994), a learning organization is one that is "continually expanding its capacity to create its future." (p.14). He terms learning undertaken for survival as Adaptive Learning. Growth and creativity result from Generative Learning where the ability to address relevant issues and prepare for the future comes from understanding how we create our own problems. When one thinks about differences between adaptive and generative learning, adaptive learning is the more safe, reactive model of learning, which is proving unworkable for today’s organizations. Generative learning is action-oriented, risky, and serves organizations in an environment undergoing transformation.

We in higher education are living in an era of transformation of the academy, yet we still look to the adaptive model of learning for survival of our colleges, and departments rather than generative learning which for many of us is unknown and uncomfortable. We as a professional organization must engage in generative learning or else we as individuals or as professionals will not survive.

To become a learning organization Senge (1994) cites five component technologies (separate fields of knowing) that are necessary to converge in order to form a true learning organization. These areas draw upon the individual and organizational capacities for:
• **Systems thinking.** This is to understand what comprises and contributes to the whole, as well as the visible and invisible bonds that hold the entity together. What are the patterns that emerge that help us to view things more clearly and make changes more effectively?

• **Personal mastery.** This does not mean dominance over something, but a level of proficiency coupled with continuous learning to improve the level of proficiency.

• **Mental models.** These are our paradigms — deeply held beliefs and images of the way we believe things ought to be.

• **Building shared vision.** What do we want to create together for the future?

• **Team learning.** We have all been a part of teams. When teams work well there is a synergy between individual members and the team as a whole. The outcome is generally more effective than imagined.

    In many ways, ITAA has distinguished itself as a learning organization. Our vision and plan for what we are now was based on a shared vision by the membership who saw the need for what were regionally based organizations of academic persons in textiles, apparel and design to share knowledge, skills and expertise on a national and global level, and to form partnerships with industry. This was risk taking and required a systemic approach to building and developing organizational structure and form. Our individual and organizational mental models of how the world should operate have certainly changed over time. Look at the program for this meeting in Banff and see the diversity of papers, special presentations, opportunities for members to learn, to share what they know and think during the next few days. This can be the basis for continuing to expand our capacity to create for the future!

    I want to provide an example of a new type of learning organization that is very real and will affect all of us. The important thing to remember is that we have the choice of seeing it as a threat to our survival or a means to actively participate and create something greater than what we already know to exist.

    In 1997 the first course will be offered through the Western Governor's University (WGU), a virtual university not bound by time or place. This venture is an initiative of the Western Governors Association, a consortium of governors from 18 states west of the Mississippi River, plus the U.S. Pacific islands. The idea for a virtual university was spawned in 1995 - less than two years ago - by Governors' Roemer of Colorado and Leavitt of Utah. Both governors viewed this as a way to offset the growing demands on higher education in their states due to increased population growth. The virtual university has grown to be a shared vision, one which is much more sophisticated and encompassing in its role than originally conceived. The excitement about WGU is not limited to the western states. Strong interest in participating has been expressed by western Canadian provinces and Pacific Rim countries.

    According to Jim Souby (June 27, 1996), Executive Director of the Western Governors Association, the purpose of the Western Governors University is to “increase wealth, deliver goods and service, solve problems, expand collaborative state efforts and the capacity of state government within the western region.” The emphasis is on educating persons through a flexible, competency based degree program for jobs in information technology, manufacturing and continuous lifelong learning in the labor force.

    The Western Governor's University is not intended to replace institutions of higher learning, rather it is a response to the marketplace. Stagnation or decline of funds for higher education is found across the Americas whether the institution be private or public. Taxpayers are saying no to increases in appropriations to higher education, because they believe they have not gotten value for their investment. People who have been effected by retrenchment in the private sector don’t understand or care about secure, tenured faculty receiving raises, even if those raises are only 1% per annum. In the United States reallocation from higher education of federal and state funds has or will be directed to improving the K-12 system, as well as towards compensating for lost federal dollars that once
funded or subsidized state social programs.

The Western governors endorsed a set of criteria upon which to structure a virtual university (June, 1996). These are the words that are used to describe the governors' shared vision of what the virtual university will look like:

WGU will be "market oriented...independent of those with vested interests...client-centered...degree granting...accredited...competency based...non-teaching...high quality...cost effective. Do words like "market oriented", "independent of those with vested interests", "client centered", "competency based" and "non-teaching" sound like those found in the recruitment materials of our traditional institutions? I don't think so!!

The Western Governor's University is proof that radical change is happening in higher education and it is coming from the outside, external environment into higher education, not from the inside out. This is contrary to how most of us were socialized into higher education where curriculum and instructional mode are faculty driven as opposed to market driven. The mental models of how one is educated have changed. If you are familiar with Thomas Kuhn's work on paradigms, you know that Kuhn (1970) states that change agents are usually those at the edge or outside of the model we believe to be the correct model. Clearly, the impetus for change in higher education is coming from outside the walls of the academy. What many individuals predicted would happen in the far off future, is here!

If we in ITAA are truly committed and believe in what we know, we must engage in generative learning and take the lead in working with entities such as the Western Governor's University, and continue to be involved in long distance education programs for degree and non-degree seeking students in the public and private sectors.

The Teaching and Resource Innovations Committee under the leadership of Pam Ulrich will be making a major thrust at the 1997 meeting in Knoxville, Tennessee in terms of long distance education. To complement the work of the Teaching and Resource Innovations Committee, and position ITAA as a leader, an ad-hoc committee will be appointed to explore ways in which ITAA and industry partners can work together to contribute to the structure and form of a virtual university concept in the non-formal sector.

It is time for ITAA as a learning organization to systemically look at our mental models of how we frame ourselves, our knowledge base and our shared vision for our future. During the next two years, we will be engaged in developing our vision and reworking our strategic plan for the new millennium. It is important that we converse with each other and reflect upon how we as individuals can contribute to the greater whole of the organization. Under the leadership of Gwen O'Neal, Vice President for Planning, we will begin the process. The Interdisciplinary Action Committee chaired by Susan Kaiser, and the Intellectual and Philosophical Mission Committee chaired by Joan Laughlin are examples of two of the ITAA structures already in place to help guide us through our continuous development as an organization.

We all must be part of the ongoing dialogue. Please, do not leave your future up to the leaders of the organization. The function of the ITAA leadership will be to design the vision and plan, but the plan will only be as substantive, creative, encompassing and effective as the contributions of your vision, your values, your ideas.

Lift As We Climb!

The second recurring theme, *Lift as we climb!* is equally as important as being a proactive member of a learning organization. I had the opportunity this summer to meet and hear Dr. Marie McDemmond, chief financial officer of Florida Atlantic University. Dr. McDemmond is the highest ranking female administrator in the Florida University system. She expressed her belief that all of us have an obligation and responsibility to help each other get where we need to go. To quote Dr. McDemmond:

*Women and minorities have an obligation as they climb to have one hand reaching up to climb and the other hand reaching down to help another woman or*
minority. (July 12, 1996).

Dr. McDemmond was speaking to a group of women when she said that, and I would think Dr. McDemmond would approve of my paraphrasing her words to include all of us in ITAA when I say:

All of us have an obligation as we climb to have one hand reaching up to climb and the other hand reaching down to help another individual.

I believe this to be particularly important given the precarious status in the United States of initiatives such as Affirmative Action. The original concept of Affirmative Action, that is, to seek the best qualified person for a job regardless of race or gender has been lost in the politics of opportunity and equity. It is important to “lift as we climb” particularly as we enter a time of organizational transformation when the forms and structures we now know change into new forms and structures.

What are we doing to help develop, mentor and sponsor students, new professionals and each other in our field? During the past months, I reflected on people who influenced me personally and professionally, particularly those who extended their hand to me as they climbed. The common characteristics among these individuals are their great expectation of self and others, a strong sense of self, commitment and passion for core beliefs and values, and most strikingly, their realization that individual contributions and actions affect the greater whole. The group of influential persons I thought about included many of you in the audience, other ITAA members and professional colleagues, who over the years knowingly or unknowingly reached out and made the climb somewhat easier for me. As members of ITAA we are a community of individuals from education and industry who care deeply about the discovery, framing, integration, dissemination and application of what we know for the good of the greater whole. In closing

- let’s not lose that sense of community the next few years as we reframe how we view ourselves as a professional organization, what we do and how we do it.
- Let’s start the conversation with each other over the next few days about our future, and continue it throughout the year in various committees or via electronic communication.

- Finally, let’s not forget to lift each other as we climb!

Thank you.

References


It is truly an honor to be selected as this year’s ITAA Distinguished Scholar. As I thought about the formidable task of presenting my collective body of research, I started thinking about research programs, in general; and more specifically about my own research program. Two issues regarding research programs came to mind. First, individuals’ research programs do not exist in isolation, separate from one another. In specific research areas such as dress and social perception, an individual’s work builds on the work of others. My research program is no exception. Therefore I’d like to thank several researchers whose work has stimulated and inspired my own. To name just a few - Susan Kaiser, Mary Lynn Damhorst, Hilda Buckley Lakner, Marilyn DeLong, Kim Johnson, Jane Workman, and most of all Sharron Lennon. Indeed much of the work I’ll discuss has been joint work with Sharron and I want to especially thank her for the opportunity to work with her on these projects.

Second, the methods used in conducting research within an overall research program change over time as one builds upon what is learned in previous research. And the methods I’ve used have also changed over time. I remember, as a graduate student, sitting in class critiquing a 20-year old research article - just tearing the work apart - and asking “how could a researcher conduct and get such a terrible study published?” However, now I look back at some of the early studies I conducted in this area and I think to myself - not, “how could I have conducted such a terrible study?” since, it was not a terrible study by the standards of the day. But, “you know, we’ve come along way.” In other words, examining previous research and understanding the faults of that work means that we’ve made progress. And I am glad to report that we have made a lot of progress in this area of study.

The focus of my discussion will be on a research program in the area of social perception; specifically the effect of dress on social perception. Therefore, I’d like to give a few definitions to set the context of my discussion. When I refer to “social perception”, I am referring to the process by which people construct meanings of their social environment in order to organize their actions within that environment. In studying social perception, I take a social cognitive perspective in that my focus is on understanding the mental processes used by individuals in the selection and interpretation of cues (particularly dress cues) and the inferences they make about another’s personality or behaviors (Kaiser, 1983-84). When we study the effect of dress on social perception, we investigate how the social perception processes and the inferences made vary depending upon the dress of a person being observed (Davis, & Lennon, 1988; Lennon & Davis, 1989b; Lennon & Davis, 1989c).

When I refer to the term “dress”, I use the definition offered by Mary Ellen Roach-Higgins and Joanne Eicher -- that is, “an assemblage of modifications of the body and/or supplements to the body”(Roach-Higgins & Eicher, 1992). This includes garments, jewelry, and accessories as well as hair styles and body adornment such as tattoos.

From a research perspective, this field of study is relatively new. It wasn’t until the early 1960s that we saw many systematic studies being conducted; a noted exception being Thornton’s work on the effect of wearing eyeglasses on social perception (1944). Two of the earliest works were Mary Lou Rosencranz’s (1962) study on clothing symbolism that examined the meaning associated with dress; and Helen Douty’s (1963) article, “Influence of Clothing on Perceptions of Person’s”.

Borrowing from Mary Lynn Damhorst’s (1991) classification for social cognition research, studies published in the 1960s and 1970s for the most part were exploratory or demonstrated that dress indeed had an effect on social perception.
We’ve seen a number of changes in how the research in this area has been conducted. For the most part the research has been conducted using experimental designs, where a stimulus person is project to the subjects in a laboratory setting. Subjects then make judgments or impressions of the person. Typically the studies are between-subjects designs and often subjects are exposed to only one stimulus person.

Changes have been made in how the stimulus person has been presented to subjects. Early studies used a single model dressed in different ways and we measured differences in impressions formed as a function of the dress (Davis, 1985). In some studies line drawings were used. Although less realistic than photographs of actual people, greater control could be given to exact clothing and appearance manipulations (Davis & Miller, 1983). Live models have also been used, especially in field experiments where the effect of variations of dress on the behaviors of others was measured (Lennon & Davis, 1989d).

We soon realized that context made an important contribution to the way in which clothing and persons were perceived. Therefore the next generation of stimulus persons included the stimulus person within a context (Davis, 1990). We also realized the importance of stimulus sampling -- that more than one stimulus person should be used to increase the external validity of the work. The use of stimulus sampling assures the researchers that it is the dress manipulation and not some idiosyncratic characteristic of the model that is causing the variation in impressions formed (Lennon & Davis, 1989d). Currently, we can develop computer-generated stimulus persons through the use of software programs such as Photoshop. Using this type of technology we can manipulate the same person in ways that we couldn’t accomplish in real life.

We’ve also seen changes in the methods used for measuring our perceptions of others (Burns & Lennon, 1993a, 1993b; Lennon & Davis, 1989a). For example we might have asked subjects how professional, friendly, intelligent or warm the stimulus person appeared. We now know that the external validity of this type of measurement instrument is in question. In other words, in real life situations, people don’t go through an
adjective list when perceiving others. In addition, the terms provided to the subject by the researcher may not be the terms the subject would have used to describe the person. Thus, in current work we have used open-ended measures and have subjects write or talk about the person. For example, we've asked subjects to describe the person in the slide/picture. Descriptions are content analyzed according to categories or how positive or negative the descriptions were (Burns & Lennon, 1993c). We've found that these written descriptions are comparable to a more realistic situation in which a person forms a first impression of a stranger.

I've also had subjects write the first thing that comes to their minds when they see the pictures. Results indicate that judgments relate to one of the following: personal characteristics, appearance characteristics, context or the situation, and extended inferences (Davis, 1990).

And we've seen changes in the relative importance placed on the factors we know affect social perception. According to social perception research there are a number of factors that affect this social perception process. These include: characteristics of the stimulus person, (including the dress of the person), characteristics of the perceiver (background, age, gender, frame of reference), characteristics of the situation in which the interaction takes place, and characteristics of the relationship and interactions between the perceiver and the stimulus person.

Early work assumed all perceivers approached the social perception process in a similar manner. Early work also assumed that characteristics of the stimulus person (such as the person's dress) played the primary role in the perception process and made the greatest impact on the impressions formed of the person by others. We now know that the perceiver's background and frame of reference affects not only the content of the impression, but also the process perceivers use. People vary in terms of their attention to appearance cues, their frame of reference, the perceptual categories they access (what terms they are most likely to use in describing someone. In investigating the relative strength of perceiver and stimulus person characteristics in first impressions we found dress of the stimulus person did not play a more important role in the impressions formed than did characteristics of the perceivers (Burns & Lennon, 1993c).

Although a great deal of progress has been made in the last 20 years, questions still remain:
1. What is the relationship between what communication is intended (if anything) by the wearer and what is perceived and interpreted by the perceiver? We believe that what may be intended by the wearer may not be interpreted in the same way by perceivers. It is also unclear as to what factors might affect this relationship.
2. We also have additional questions as to the role individuals' characteristics play in the social perception process. Much more work is needed to understand individual differences to that we can answer the question “Do you see what I see?” more definitively.

As I look back on the changes that have occurred in this research area over the past 20 years, I can only imaging where the research will go in the next 20 years. We might see increase use of technology in the development of stimulus materials so that the stimulus persons talk and interact with the perceiver, surveys might be sent over the World Wide Web, and hopefully we'll see the development of a comprehensive model of the social perception process. Indeed, a number of scientists are already moving in this direction. I just hope that in 20 years I can look back on the work I'm doing today and say “wow, I can't believe I conducted that study!” -- not from the perspective that it was a terrible study, but from the perspective that we've come a long way.

References


Albert Einstein, Don Quixote, and Norma Desmond all had something in common. Each was on a journey in search of some type of meaning and used creativity as a means of doing so.

Albert Einstein was on a journey in search of a unified foundation of physics; the legendary Don Quixote was on a journey in search of a way to combat evil and oppression; and Norma Desmond, the lead character in the musical "Sunset Boulevard," continues to play out her journey in search of a return to fame and glory on the stages of New York and London.

But, aren't we all on a journey in search of something? In addition to being an activity we engage in while looking for car keys, phone numbers, and correspondence, searching is a fundamental process of life.

Searching is a journey that enables us to confirm our values and work toward our ideals; to sift and sort, retain and discard. In doing so we move from what we are, to what we want to become. Through searching, we make our way from the present into the future.

Searching has been the principle activity of a life long journey that I've been on, a sustained adventure in pursuing the creative process through textile media. The journey has taken me into the domains of aesthetics, history, philosophy, sociology and psychology as well as the realms of science and art. Through textile media, I have explored the inner channels of my psyche as well as the outer areas of the culture and society of which I am a part.

As with creative activities, my journey with textiles began in a cultural context. I was born in south central Wisconsin a few years after the Depression. Subsequently, my childhood years coincided with the years preceding World War II and thereafter. They were the best of times, they were the worst of times; long on gardening, listening to the radio and playing tag; short on discretionary income, store bought products, and family vacations. The austerity of the times made an impact on my background. As a result of the prevailing economic conditions, persons in the cultural context in which I grew up tended to turn both outwardly for psychological support from others and inwardly to seek resources within themselves. My inclinations were toward the latter.

My fascination with yarns, fabrics and other fibrous materials goes back as far as I can remember. Although I neither recall a time when it began nor a situation or event that brought it about, I have documentation that suggests the origin of my interests.

When reviewing one of my mother's diaries some years ago, I found an entry that not only intrigued me, but provided insights concerning my early fascination with fiber. She wrote about what she did to calm me down when I was a small child. The technique was to set me in the middle of a room and empty out her rag bag. Then, I would apparently become interested in sorting out the scraps according to color and shape, pattern and texture.

It is easy to conclude that I had not only been pacified by textiles, but launched on a life long journey of being creatively involved with them. Despite wanting to avoid using the metaphor that my life and textiles have been interwoven with one another, there seems to be no better way of stating the relationship. My life might have been different had that bag contained blocks of wood, pieces of metal, or some other type of material.

During the years that followed, my fascination with fiber developed more fully. Fiber, fabric and the things that could be made from them became part of my leisure activities; then, a basis for my academic and professional interests. As time went on, I acquired enough knowledge and skill to create objects from textile media that not only had appeal to others but enabled me to earn a living.

Eventually, the meaning of fiber and fabric became more profound. My involvement with textile media became one of the most enduring relationships in my life. Fiber and fabric not only inspired me to make objects with which I could celebrate and commemorate joyful events, they provided consolation during times of disappointment and sadness. While textiles were serving as media for artistic expression, they were simultaneously enabling me to bring about something new within myself.

Despite having been involved with textiles
in a journey of creativity for many years, first as an apparel designer and later as a design educator and studio artist, I knew relatively little about the process of creativity from an academic perspective until recently. During the past few years, I have expanded my itinerary to include time for library research on the topic of creativity and other related themes.

In doing so, I have been searching for theoretical constructs to use as intellectual maps in tracing the textile journey that I've been on. As with other types of maps, they have been helpful in interpreting the meaning associated with some of the territory with which I have become familiar. They have enabled me to not only identify turning points and landmarks of accomplishment in my work, but have been useful in describing changes that have taken place in the terrain of my art forms. Along with Barbara Tuchman, one of our noted American historians, I have become interested in the idea that where we've been is worth considering.

By far, the most helpful theoretical framework that I have encountered is one proposed by Csikszentmihalyi, a leading scholar in the area of creativity. He promotes the idea that creativity takes place in an integrated system. In summarizing his view, he states:

*The individual takes some information provided by the culture and transforms it, and if the change is deemed valuable by society, it will be included in the domain, thus providing a new starting point for the next generation of persons.* (Csikszentmihalyi, 1994, p. 21)

His theory is discussed and depicted schematically in *Changing the World: A Framework for the Study of Creativity* for which he served as editor along with David Henry Feldman and Howard Gardner. The theory also serves as a unifying theme in *Creativity*, his recently published book. (Csikszentmihalyi, 1996)

When I encountered Csikszentmihalyi's theory, it immediately intrigued me. I liked its simplicity, the way in which it had been drafted out in schematic form, and the extent to which it focused on creativity as an integrated system; however, schemas are abstractions that represent the perceptions of those who create them.

Since I envision the process of creativity working in a slightly different way, I created a modified version of his schema (Figure 1). In doing so, I placed the critical elements (person, domain and field) in a cultural context; changed the domain component of his schema from singular to plural; added a higher level of knowledge designated as "realms," and delineated the locus of creativity at the intersection of the various elements.

According to Csikszentmihalyi and other scholars who favor a systems approach, creativity is not an activity that persons experience outside the context of an integrated network. Instead, it emerges when individuals interact with blocks of knowledge that are not only related to one another but interconnected with one or more fields.

Since culture provides the context in which creativity takes place, it is depicted in the schema as background for the other critical elements. As large numbers of persons identify with one another in a culture, usually by living in a certain geographical area, they tend to respond to their collective existence in various ways. Some are passive and are more or less carried along by the commonalities they share. Others are action-oriented and motivated to contribute ideas, objects or activities with the hope of bringing about cultural change in some way. Persons of the latter type are often described as being inclined toward creativity.

The term "creative person" is used in the schema in reference to persons who are not only capable of developing innovative ideas but motivated to pursue them through appropriate domains and realms of knowledge. Individuals who have expertise deemed vital to the culture, or have the potential for developing it, are more likely to be recognized as being creative by experts in their fields than those who are unable to find an outlet for their background and abilities.

The terms "domains and realms" are designated in the schema as two levels of knowledge. The term "domains" pertains to the level that clusters around certain topics or themes such as textiles, apparel, music, psychology and mathematics, to name a few. Over the centuries, knowledge has been advanced by pursuing investigations through multiple domains. In the schema, the term "realms" is used to designate the higher level at which the outcomes of knowledge from inquiries in multiple domains take place. Science and art are realms in which knowledge from multiple domains is particularly relevant.

The term "field" appears in the schema in reference to systems through which the merits of knowledge are validated. As cultures advance, knowledge in some domains and realms becomes
more vital to the overall mission of a culture than others. Consequently, individuals work independently or in groups and organizations to promote or refute knowledge and information in various fields according to what they believe to be the best interests of the culture of which they are a part.

Figure 1. The Locus of Creativity Defined by Interactions Among: Creative Persons, Domains and Realms; and Fields in a Cultural Context
(Based on a theory by Mihaly Csikszentmihalyi)

Contemporary culture is characterized by dynamic fields such as business, entertainment, medicine and education, to name a few, that work toward screening knowledge in certain areas. For example, researchers work to create new knowledge, educators strive to select and transfer the most vital types of knowledge to pass on to each new generation, editors of journals seek the most salient pieces of literature to disseminate, curators attempt to display the most significant artifacts to present for public viewing, and buyers select what they believe their clientele will be most interested in purchasing.

There is not a clear dividing line between activities that take place in fields and those that occur in domains and realms. Professional persons are very often involved simultaneously in both segments of the more encompassing system. For example, as scholars are working in the domains of textiles and apparel to advance knowledge in the realms of science and art, it is likely that they are at the same time carrying out activities in fields whereby they pass judgment on the quality of knowledge proposed by others. In turn, their experiences as gatekeepers of knowledge within certain fields guides them in interpreting knowledge in domains and realms pertaining to their areas of interest.

The term "locus of creativity" appears in the schema to designate the point at which various elements of the creative process interact to acknowledge the significance of innovations. In practice, the locus of creativity takes place when innovations have been reposed by a person, team, or group; rigorously scrutinized in view of existing knowledge by appropriate leaders in a field; and favorably responded to.

As a result of becoming familiar with Csikszentmihalyi's theory and my subsequent modification of it in schematic form, I have formulated a broader perspective of the locus of creativity in relation to my work with textiles. During the early years of my artistic career, I was involved in creativity as a process for bringing about artistic forms. In doing so, I focused specifically on art and worked toward expanding my background in that realm by interrelating knowledge from various domains such as aesthetics, sociology and psychology without much concern for science.

In recent years, I have expanded my conception of the locus of creativity to include science as well as art. By expanding my perspective, I've acquired a deeper connection between the work I do with textiles and the world of which I am a part. My journey has become linked with a more encompassing one, a universal quest for an interpretation of reality that human beings have been on from the beginning of time.

Over the years, human beings have proposed a wide range of abstractions to depict their beliefs about various segments of reality. The category of abstractions that involves verifying knowledge about reality is referred to as science, whereas the category that involves the proposal of new images intended to illuminate, imitate, or facilitate interpretation of reality is referred to as art. Although the activities in each category are quite different, they share the common mission of investigating the nature of reality.

Through the centuries, abstractions from the realms of science and art have provided the resources from which various conceptions of reality have been constructed. At certain times, art has provided the dominant influence. "When Picasso was told that his portrait of Gertrude Stein did not look like her, he replied, 'Don't worry. It will.'" (Leshan & Margenau, p. 189) At other times, conceptions of reality have been based on the findings of science. In addition to their respective influences, each has had an impact on the other. "A change in artistic comprehension of reality may herald a change in the scientific world-picture, or vice versa." (Leshan & Margenau, p. 188)
During the past three hundred years, the prevailing view of reality has been shaped primarily from the findings of classical science. According to that perspective, the world is a mechanical object from which investigators need to detach themselves to gain objective knowledge in search of order, simplicity and stability. But the resources of science have changed in the twentieth century. Theories pertaining to quantum mechanics, relativity theory, and non-equilibrium thermodynamics have mandated bringing about new conceptions of reality that emphasize interconnectedness and the conditions of disorder, complexity and change.

The need for constructing a new paradigm in view of innovations in science provides opportunities for scholars in the areas of textiles and apparel. For scientists it means bringing about knowledge on the basis of new insights and for artists it means proposing new images and metaphors from an enhanced vision of the world. Though their methods of doing so will be different, both types of scholars have dynamic roles to play in designing the paradigm from which reality of the future will be viewed. I look forward to redirecting the course of my creative journey to include that adventure.

References
Since its early beginnings in the late nineteenth century, the apparel industry in the Americas has been challenged by its need for labor in a changing and developing industry. In the early decades of the twentieth century, dismal working conditions for apparel workers were common. In opposition to both working conditions and low wages, labor unions, for both male and female apparel workers were formed. Until recently, many US citizens have believed that "sweatshop" conditions no longer existed in the United States; however, recent media coverage has shown that indeed they exist not only in the US, but also in factories in which the US and other countries contract apparel. With increasing media coverage, the issue of apparel labor is a salient one in contemporary societies as many countries source all or a part of the apparel production processes outside of their countries. This special topic session was a discussion from a labor perspective that addressed the involvement of small and large corporations, such as GAP, in contracting of apparel production processes off-shore and the everyday realities of garment workers employed in the garment industry in Los Angeles. Behind the Seams '96 was a response to a 1995 ITAA antecedent where two hours of the Postmodern workshop included a panel that addressed issues surrounding garment workers in the Los Angeles area. At that time, workshop participants wholeheartedly suggested a continued discussion in an upcoming ITAA general session.

The issue of apparel labor has received much attention in the past year. Three particular cases of worker conditions have stirred public interest and awareness in the US that include a incident involving the virtual enslavement of Thai apparel workers in El Monte, California, a nationwide campaign against the GAP to agree to independent monitoring of worker conditions in their contracted plants, and most recently, the exposure of the celebrity endorser, Kathie Lee Gifford, as an unknowing participant where Gifford's signature line with Wal-Mart was produced by "child" labor in unfavorable human conditions. At the forefront of many of these issues has been a small organization, the National Labor Committee Education Fund in Support of Human Rights in Central America. Led by director Charles Kernaghan, the National Labor Committee (NLC) has admittedly employed both common and unconventional methods for attracting congressional, public, and corporate notice to labor abuses.

Charles Kernaghan addresses issues surrounding contractor plants in both Honduras and Haiti. These contractors are regularly used by large US companies to sew their garments, such as the GAP and Disney. According to the NLC, apparel firms who contract abroad both knowingly and unknowingly make work available to contractors that pay extremely low wages, force workers to work unreasonable hours (12-18 hour shifts) often with no additional compensation, regularly employ young teens limiting their opportunity to attend school (as young as 12 years old), use coercive methods such as physical and mental abuse against workers, limit workers' use of sanitary facilities, restrict employees from bringing their own food to work, or in some cases, may even distribute birth control pills and administer abortion shots to unsuspecting workers. Mr. Kernaghan advocates apparel companies to pay a "living wage" and to monitor contractor facilities in the future. Kernaghan suggests that there is a moral and legal obligation on the part of apparel companies to ensure that international contracted work involves the fair treatment of workers.

The NLC has worked to increase awareness of labor issues in government, industry, and citizenry. In the past three years this
organization has focused on the protection of workers’ rights that has included a successful campaign against the GAP for independent monitoring of contractor plants; has contributed to the political cutting off of US tax dollars to build “offshore sweatshops”, and has spoken before Congress about human rights violations. The National Labor committee offers the video Zoned for Slavery with Crowing Rooster Arts as a film that exposes maquiladora conditions of apparel workers in Honduras. Additionally, the work of the National Labor Committee has been covered most recently by 60 Minutes, Nightline, ABC World News Tonight, and CNN.

Rebecca Mead, as a Ph.D. student at UCLA, is also involved in a women’s group called Common Threads. Common Threads is a support group that seeks to aid garment workers who labor in the Los Angeles garment district. Her talk highlighted the contradictions that exist between the allure of the fashion industry and the grim economic realities faced by garment workers.

The garment industry in Los Angeles is one of the area’s largest industrial enterprises. Images in the media present beautiful models in expensive clothes often imposing artificial standards where consumers are drawn to the images of glamour and beauty.

The official garment district is located in downtown Los Angeles; however, contracting businesses proliferate throughout Los Angeles and Orange counties. Contracting firms are often located in old, run down buildings and regularly operate under severely limited profit margins due to the harsh, competitive nature of the contracting system. A part of the industry is the California Apparel Mart located in a central location in downtown Los Angeles; however, few production workers share in the status or the benefits of the mart itself.

In Los Angeles, contracting is supplied by low wage workers, mainly women of various racial or ethnic communities. Almost all are immigrants that include both legal and illegal workers. The contractors themselves are often immigrant entrepreneurs who bid against one another driving down the price paid per garment. Labor costs are cut by keeping wages low and are regularly based upon a piece work system rather than on the number of hours worked. Sometimes wages are made in cash to avoid taxes and seasonal rushes and overnight jobs are common. Overtime work may not be paid to workers, while many workers suffer from repetitive motion injuries. According to Mead, contracting operations are regularly closed abruptly and workers are left unpaid. Due to the lack of documentation substantiating worker claims, contractors often go unpunished. Additionally, undocumented workers do not want to risk exposure by bringing abuses to light.

Mead indicates that manufacturers avoid responsibility by claiming they have little control over their contractors, although they are capable of monitoring quality and production processes.

These situations are ripe for exploitation of women and in some cases, children. Common Threads would like to see an increased presence of government inspectors in the Los Angeles area to enforce labor standards and expose illegal operations. Additionally, public awareness brings added pressure to apparel firms. Their purpose is to create a new reality for apparel workers that allows hard-working individuals to labor under standard working conditions earning an income that is “adequate to provide a decent life for themselves and their children.”

The goal of this special topic session was to offer a broadened dialogue on apparel labor in the Americas. Sources such as the mailing lists of the National Labor Committee and Common Threads and the collection of readings made available by Moreno (research and popular press articles) offer a widening range of information on labor issues that educators, such as ourselves, can use to foster a critical examination of apparel labor in our courses.

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SMALL REGIONAL MUSEUMS AND THE ACADEMIC TEXTILE, APPAREL AND DESIGN DEPARTMENTS: A NEW RELATIONSHIP

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PROBLEM STATEMENT:
Small regional museums - those reflecting local communities and the College and the College and University departments of textiles, clothing and design in geographic proximity would both mutually benefit if closer professional ties were developed. Expected economic changes could bring successful win/win situations for both types of institutions.

Benefits to the Academic Community:
Small regional museums could present opportunities to textile and apparel departments for:
1) investigating museum holdings important for undergraduate, graduate and faculty research projects;
2) classroom field trip experiences;
3) academic internship placement where actual museum practices are occurring;
4) professional level, meaningful community service donated by the teaching faculty;
5) enhanced presence in the community for the College or University because of the liaison with the community museum.

Benefits to the regional museum: The academic community could present opportunities to the museum for:
1) shared work load with knowledgeable interested individuals and specialists;
2) increased expertise to accomplish cataloging, preservation or storage, even providing volunteers for the tasks;
3) increasing the potential for attracting valuable articles because of higher confidence levels in museum management practices.
4) assist in developing educational programs to broaden the mission of the regional museum;
5) assistance in developing museum management policies and procedures, and in producing documents for record keeping and basic operations;
6) increasing the potential for attracting valuable articles because of higher confidence levels in museum management practices;
7) enhance the presence in the community for the museum because of its liaison with an academic College or University.

Generations of people to come need textile holdings as material culture evidence of the past to help understand their own development. The question, "What will happen to textile holdings of the small regional museums if current funding levels by government or foundations are reduced?" was asked during the 1995 ITAA research section on Textile Preservation.

Yet, since that October day when a proactive position identifying the problem and challenging us as professionals was made the potential for a positive solution to the problem has provided much for those ITAA members present to ponder!

Small regional museums are those that reflect local communities. Their focus might include an ethnic community, specific research and educational objectives, a historical home or structure, a community or county historical society, a heritage society, or a historic site and its interpretive center. Often these museums rely heavily, if not exclusively, on volunteers for staffing. Frequently, no one working at the facility in either a paid or volunteer position has professional museum training. Individuals devote their time to the museum out of a sense of community, a need to share their knowledge of the objects displayed, or an interest in the history depicted or preserved.

College and university departments of textiles, clothing, and design in geographic proximity benefit when closer professional ties are developed with museums. Besides providing experience in working with objects or the public
for faculty and students and removing the normal preception of university ivory tower isolation, both academic departments and the regional museum would experience a more professional museum orientation, economic growth, and an expanded audience of interested individuals.

Example experiences that one might be able to develop within a geographical area include:

- work with objects beyond those found in academic department collections: preparation of specific objects for exhibit or storage and working with collections to identify how to incorporate preventive conservation;
- provide workshops and training for museum staff and others who work with objects;
- presentations at regional or state meetings that describe and explain what is involved with documenting objects, working with collections, identifying objects, or interpreting objects for exhibits;
- develop resource lists of individuals in the area who can assist with requests for speakers or working with objects;
- providing undergraduate and graduate interns for real experiences related to educational programming, exhibit development and installation, curatorial research, collections management, and conservation efforts;
- placing graduates of programs within the museum world by improving awareness of training needed and positions available and providing graduates who have had some experience working in museums;
- planning and coordinating field trips so that staff are available to meet with students and give a sense of the behind the scenes aspects of museum operations;
- developing a resource list of individuals who are able to speak to classes or campus groups so that students understand the real world of museum work: glamour versus closed dedicated effort for low pay and variable benefits or so that students could acquire a better understanding of an event or collection of objects;
- increasing understanding of the changing role of museums and changing expectations by the museum-going public regarding repeat visits and attracting new visitors to the museum (block buster exhibits, number of times people visit museums, who goes to museum, how often do they visit museums);
- provide community service as members of museum boards or advisory committees to enhance knowledge of other audiences and recognition of the public service component of museums;
- help museums meet professional standards for records and contact with the public: American Museum Association standards are relatively stringent, especially for accreditation. Is this necessary for most museum? How can museums aspire to these standards without being accredited or going through the accreditation process?);
- provide knowledge so that museums protect and document their objects in an acceptable fashion;
- explore funding opportunities available to museums and universities and work together on grants and other requests for support;
- work with museums so that they establish disaster plans specific to their museum and collection before any disaster occurs;
- provide real life experiences to illustrate abstract or complex concepts from class; and
- use museum contacts for professional development of individual faculty and students; as sources of objects for research and study; or to develop educational materials for use in classes.

When the academic department develops contacts with a regional museum, the benefits far outweigh the costs. The examples included here describe experiences that have been beneficial to both museum and departments who have participated in such interactions. ITAA members are encouraged to explore the benefits of these efforts.
A CHANGE OF FOCUS: THE STATE OF THE CANADIAN APPAREL/DESIGN/FASHION INDUSTRY

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Over the last few years, and especially since 1990, the Canadian apparel/fashion industry has changed dramatically. The recession beginning in 1990 caused many retailing shifts and bankruptcies while at the same time a number of large US retailers moved into the Canadian market. Changing demographics and consumer desire, as well as the uncertain future political makeup of Canada itself have been other forces accelerating changes in the way the apparel/fashion industry does business. Canadian participation in NAFTA formalized already-strong trade links with the US, but changed some of the ground rules.

Each presenter has examined these changes from a regional perspective, discussing the important characteristics of each region, how the previously mentioned shifts have affected their areas and what the strengths and weaknesses are. They have reviewed the diversity and commonalities of each market focussing on the east-west (national), north-south (continental) and international trade developing in their region.

For over 100 years, the Canadian industry has perceived imports to be a constant threat and the resulting struggle to constrain these imports has led to consistent tariffs of 25-30% and other restrictions on apparel imports. In tandem with restrictions, has been the attempt to promote Canadian fashion and develop a recognition of Canadian companies and designers nationally and internationally. These promotion efforts began after WWII with fashion trade delegations abroad using designs sponsored by fibre companies, government or trade associations. The attempts were erratically successful and most of the early designer names are forgotten, although more recently designers have achieved some international recognition with aggressive marketing and export strategies.

In terms of distribution of the industry, Ontario and Quebec dominate. Depending on whether you are defining number of workers, number of companies, or apparel consumption, both provinces hold about 40% each of the Canadian apparel industry. Manitoba is the third largest apparel producer. Other provinces have relatively small industries but, as the presenters will discuss, have developed innovative initiatives to expand their provincial apparel business.

Profile: British Columbia

In the past decade, the B.C. apparel industry has matured to a collection of internationally recognized companies by diversifying beyond fashion and standard sportswear manufacturing into related industries such as active sportswear and tourism apparel. As in other provinces, B.C. apparel companies have been challenged by decreasing retail sales, increased imports and cheaper off-shore production. In response, small companies have specialized, making the province a centre for snowboard, technical outerwear and tourism-oriented products with a distinct northern image. From snowboarding to cycling gear, the active sportswear category is one of the fastest growing segments of the global apparel industry; B.C.'s "great outdoors" focus and proximity to Pacific Rim countries makes this a natural category to develop.

The apparel industry is the sixth largest secondary industry with approximately 250 companies employing about 6000 people. There are a few relatively large firms, but most are small, employing less than 50 workers. At the
end of 1993, the industry shipped $218 million in goods. In the years from 1989 to 1995, B.C. world exports have increased by $103 million, exports to the U.S. increased by $91 million and exports to Japan increased by $8 million. Exports to the U.S. were up by 36% in 1994-95.

The industry achieved these increases with a set of strategies: innovative design to fill the fastest-growing niches in the apparel industry, increased use of technology, short turn-around times in manufacturing, domestically owned retailers, and most importantly, marketing initiatives that have led to an increase in export sales.

APPAREL BC, established in 1993 is the official voice of B.C.'s apparel companies. Its mission is to help the industry grow through education, marketing and special events. The organization is a member of, and acts on behalf of, the Canadian Apparel Federation.

The Alberta Perspective

Companies in Alberta make up about 5.1% of the total apparel manufacturing companies in Canada. The Alberta garment industry, including retail represents $1.2 billion in annual revenues and employs more than 40,000 people directly. Although the industry is a small part of the total Canadian industry, it represents an important emerging sector for the Alberta economy. Apparel manufacturing is the province's second largest consumer products industry. Eighty per cent of these manufacturing businesses are small, employing under 10 people.

The Alberta industry has adapted to changes in the apparel world by developing a unique, non-traditional competitive niche in products such as protective apparel, industrial uniforms, corporate wear and outerwear and skiwear. Many of the companies have concentrated on quick-response techniques and are able to move designs quickly into production and into new markets.

Because of the dominance in the retail sector of chain stores managed from eastern Canada and U.S. retailers who often source goods from outside the province, the Alberta industry supplies only 20% of the total apparel consumption of the province. The rest goes into apparel exports which have increased by about $11 million, since 1989, with exports to the U.S. accounting for 93% of the total. This increase is due to the declining trade barriers under NAFTA and government support to make small companies "export ready".

The Manitoba Experience

The Manitoba apparel industry is a well-established manufacturing sector in the province. Its roots are found in the central European immigration wave of the final decades of the 1800's bringing many skilled individuals to the area. Currently there are 115 manufacturers, employing over 8000 workers. In 1994 the industry grossed $650 million in sales, with over 90% exported outside provincial boundaries.

Nationally, Manitoba's industry is ranked third, behind Ontario and Quebec. In general, the provincial manufacturers are larger and more financially sound than the overall Canadian industry. The scope of products is wide but the traditional manufacturing strength is in outerwear. Other product categories include ladies sportswear, jeans and denim wear, military garments and gear, functional apparel for industrial and institutional uses, fur fashions, gloves, hats and caps, cresting and commercial embroidery. Several new markets have been developed, such as the Disney apparel licences at I.D. Fashions and JMJ Fashion which successfully marketed only to the U.S. for two years prior to introducing its lines to the Canadian market.

Manitoba production is completed primarily in the province although some of the larger firms produce off-shore. Its central location on the continent gives it distribution and cost advantages.

Apparel exports to the U.S have increased by $47 million from 1990 to 1994. Nygard International, the largest provincial manufacturer of women's wear, has well established patterns of trade with the U.S and has developed probably the highest profile in Canada for its exporting activities. This export market is
expected to increase with the favourable currency exchange rate.

The Manitoba Fashion Institute is the province's industry association. Its mandate is to undertake all activities which improve the economic climate and viability of the apparel industry in the province; it is a non-profit association funded by member dues. The MFI sees four challenges facing the provincial apparel industry. The "image" challenge is being met with an aggressive publicity campaign within the province, as most firms are better known outside the province than within. The "trade" challenge comes with the changing rules of origin of NAFTA and high Canadian tariffs on imported textiles. The "growth" challenge springs from a need of many companies to expand and hire more employees, a result of successful development of new markets. And finally, recent decreasing immigration rates and a lack of local training programs has produced the "labour" challenge. The establishment of a training centre at Nygard International, the appointment of a new Education/Training Officer at the MFI and a recent trip to recruit skilled operators in the Far East may help solve the labour challenge.

**Ontario Design Perspectives**

One of the ways Ontario has found to support and expand its apparel/fashion industry, has been to focus on and support individual fashion designers. In March 1994 Designers Ontario, the trade association for the designers, sponsored the Fashion and Apparel Designer Database Project. This database was a way of identifying fashion design and designer activity and classifying it into useable statistics. The survey of designers collected demographic information, level of education, membership in apparel trade associations and design specialties from the participants. The respondent's level as a designer was also requested: student, apprentice, junior assistant, patternmaker, artisan, new designer, team designer or head designer. As well, the respondents were asked to specify the type of design activity: couturier, costume designer, design director, dressmaker, artisan, freelance designer, stylist, private label designer or boutique owner/designer. Over 80% or the respondents were female and 75% of the designers had completed some post-secondary education. Ontario designers had the highest rate of membership in trade associations followed by Quebec, B.C. and Alberta designers.

Designers Ontario's major promotional activity for all Canadian designers is the presentation of the Toronto Ready-to-Wear Canadian Designer Collections held semi-annually in Toronto. Despite its name, the event showcases designers from across Canada and garners extensive media coverage for its participants. About 1000 people attend the shows of which 20% are media representatives, 55% are retail buyers and 25% are designer guests.
The "global village" predicted by Marshall McLuhan a generation ago has come to pass. Borders are becoming less relevant. As a consequence, the internationalization of trade has become a significant issue to International Textiles and Apparel Association (ITAA) members. In academia, we find that cultural diversity is a critical issue in higher education, and one that becomes more complex over time.

On college campuses, minorities represent a significant and rapidly growing portion of the student body. Although cultural diversity programs were developed some time ago, diversity is more of an issue today than in the past. It is clear that we have just begun to address the depths of our internal ethnic and cultural problems. In the United States, our ever-increasing ethnic and racial diversity necessitates serious critique of educational policies (Bowser, Auletta & Jones, 1993).

Four years ago, American Council on Education President Robert H. Atwell challenged academe to work harder to prepare students for the realities of the "global village" (American Council on Education, 1992). ITAA’s Cultural Diversity Committee has taken Atwell’s challenge, and in doing so, developed this panel to address issues of specific concern to the members of ITAA.

The goal of this panel was to briefly introduce several studies recently conducted on issues related to cultural diversity in Canada and the United States. These studies included a varied group of basic research projects, and research applied to classroom teaching and extension programs. Research methods were both quantitative and qualitative, but with a central focus on cultural diversity.

The presider, Linda Boynton Arthur, opened with a global overview of cultural diversity in academe. Gina Eubanks followed with a discussion of the importance of understanding and valuing cultural diversity in the Cooperative Extension Service.

The relationship between faculty and issues of cultural diversity was discussed by Lillian O. Holloman and Janine Manley. Lillian O. Holloman described her research findings as to the attitudes, perceptions and practices of university faculty toward issues of cultural diversity. Janine Manley discussed her study on introducing cultural diversity issues to faculty members.

Research projects on specific cultural groups followed. In addition to the studies of faculty, African-Americans, Hispanics and Canadians were studied by the panelists. Gwen O’Neal led a discussion of the role of research on sub-cultural groups, and the focused the discussion on the integration of such research into teaching.

Rosetta La Fleur discussed her study of
clothing sources, attitudes and preferences among African-American Muslim converts, and provided the implications of this research for classroom teaching. The focus of Jill Oakes’ presentation was teaching about cultural diversity in the Canadian North. Peg Rucker discussed a comparative study conducted with Linda Boynton Arthur on the use of career clothing by Hispanics in Hawai‘i and California. Following that discussion, Rucker focused on ethnic diversity and power distance differences, and provided some implications of this research for classroom teaching.

At the conclusion of the presentations, Susan Kaiser wrapped up all of these issues and wove connections across teaching and research, and focused on interdisciplinary and intercultural understandings. Following the presentations by panel members, the session was opened up for discussion with the audience concerning cultural diversity.

References


CORPORATE CASUAL: AN INTERDISCIPLINARY LOOK
or
THE EMPEROR HAS NEW CLOTHES

Coordinator: Mary Lynn Damhorst, Iowa State University

Presenters:
Jane Farrell-Beck, Iowa State University, Ames, IA
Gordon Gray, Levi Strauss & Company, San Francisco, CA
Teresa Janus, University of California, Davis, CA
Abby Lilley, Ohio State University, OH
Patricia Kimle, Ames, IA
Mary Lynn Damhorst, Iowa State University, Ames, IA
Harriet McLeod, Iowa State University, Ames, IA
Margaret Rucker, University of California, Davis, CA

The Interdisciplinary Action Committee is charged with fostering interdisciplinary thinking and activity in ITAA. The committee planned this special session to bring together presenters with diverse perspectives on the current trend toward "casual day" or "casual everyday" dress in U.S. businesses. The casual business dress trend is an interesting social phenomenon that is, in part, a mirror of our times. This session brought together industry and academic speakers to share findings and reflections on the trend. The diverse voices were assembled as a multidisciplinary panel, but their ability to draw connections to the other speakers' contributions illustrated and strengthened interdisciplinary connections within our knowledge base. Contributions from history, marketing, popular culture, feminism, sociology, gender studies, minority studies, and economics were included in the presentations.

History of the Men's Business Suit Before Casual Day. Jane Farrell-Beck illustrated how the current casual businesswear phenomenon continues a trend that has persisted for centuries. As Norah Waugh (1964), James Laver (1968), and other costume historians have described, styles originally designed for active sport frequently "metamorphosed" into business wear and then into formal evening wear. The earliest example of a dress code for business and commerce was proposed by Charles II of England who decreed wool appropriate for court costume in 1666, replacing silk raiment with clothing previously common to English country life (Kuchta, 1990). In response to this official definition of business habiliment, English tailors designed wool suits with matching parts; these were forerunners of today's three-piece suit.

Over a century later, cutaway coats and top hats, adapted for the comfort of horseback riders, became business wear in the early 1800s, then formal attire by the early 1900s. Utilitarian long pants of the "common man" ousted knee breeches also during the early 1800s. Loose tweed coats later evolved into the "sack" coat, ancestor of modern suit jackets. Blazers, worn as part of college teams' uniforms in the late 1800s, became a more casual alternative to the formal suit coat during the latter half of the 1900s.

Pant cuffs and soft collars on shirts both began life as pragmatic features of work clothes for laborers, but passed into standard use on business office apparel. Even sweaters, whose name recalls their connection to athletic endeavors, now have been teamed with jackets and trousers for office wear. Jeans and t-shirts are beginning to invade corporate offices. It remains to be seen whether and how this form of casual wear will integrate into business dress codes.

Levi Strauss and Casual Business Wear. Gordon Gray, Casual Businesswear Specialist from Levi Strauss & Company, brought us into the present with highlights from extensive research his company has conducted on the casual businesswear trend over the last few years. The adoption of casual dress in the workplace continues to accelerate at an increasing rate in the 1990s. Gray contends that the current shift to casual businesswear represents the most significant change in U.S. business clothing in this century. Managers of companies such as IBM, AT&T, and Charles Schwab that just two years ago asserted they would never allow casual dress are now requesting casual dress training materials by the thousands.

Nine out of 10 companies have casual days at least on occasion, up from two out of three in 1992. One-third of all U.S. businesses now allow casual clothing full time. From communications with over 7,000 companies over the last three months, Levi Strauss projects that half of all companies will allow casual dress full time by 1998. To put this in perspective, this means that five million more people today can dress
Casual Businesswear: Beyond the Fashion Trend. As part of her Master's degree research, Teresa Janus has worked with Gordon Gray on a casual businesswear project for Levi Strauss. Their collaboration is a fine example of a symbiotic relationship between industry and education. Janus has completed a content analysis of media articles and an analysis of 22 hours of focus group interviews conducted in Chicago and Dallas by Levi Strauss. She will be observing and interviewing office workers over a six-month period in San Francisco and Sacramento, in both financial and government districts, to investigate the issues of appearance management and negotiation of meaning, gender, age, class, lifestyle, power, and status as they relate to casual businesswear. She will use photographs of people in their work environments and on the way to and from work, as well as direct observations and brief and in-depth interviews. Her multi-method approach should yield a wealth of understanding of the roots and direction of casual businesswear trends. She hopes to understand more about why this trend is happening now.

Popular Media Views of Dressing Down. In an analysis of popular magazine and newspaper texts, Abby Lilienthal explored negative commentary in the press about the casual business dress phenomenon. The negative critics claimed that casual dress in the workplace reflects a degeneration of the overall culture (e.g., Goldberg, 1995).

The critics proposed that casual business dress wearers demonstrate lack of self-control through childish expression in their appearances. Qualities of expressiveness, through dress and other means of communication, are linked to historically patriarchal views of women as lower in status and power. The link of casual dress with expressiveness as a threat to the business status quo reveals an underlying fear of feminization in the workplace on the part of the critics. Perhaps because casual dress embraces an increasingly prevalent process of individuation and egalitarianism that confuses the established social order of conformity to hierarchical distinctions, criticism has arisen to protest this change in the fabric of corporate life. Negative critics seem to be asking: "If greater self-expression in dress is allowed in the workplace, how can control of other work behaviors be maintained?"

Casual dress trends may reflect deeper challenges to the structure of work identities and relationships, changes that reflect larger trends in society as a whole.

Midwest Business Women and Casual Day. To provide a view of casual day from individuals inherently involved in feminizing U.S. businesses, Mary Lynn Damhorst reported Patricia Kimle's findings from
interviews of 24 female managers and executives in the Des Moines, Iowa, area (Kimle, 1994). The business women recognized that even though the rules of business formality are suspended for casual days, a new set of rules applies—rules which in many cases have yet to be clearly delineated. The women were generally comfortable with, and even enjoyed, negotiating new dress codes, but reported that some of the men they worked with seemed confused. Women may tend to be comfortable with the shift to casual business dress because they are well practiced at reconstructing their appearances for different contexts, a common engrossment for carrying out women's role norms in U.S. society.

The women noted an inherent risk in relaxing the standards of business dress. One may be seen as less professional or businesslike on casual day. The risk can be neutralized if everyone in the organization participates in casual dressing. Not only does casual dress illustrate the teamlike spirit and cohesion of the group, its success depends on cooperation by all organizational members. Some women interpreted co-workers' refusal to participate in casual day as implying they were separate from or superior to fellow workers.

On the other hand, the practice of casual day was considered to be subordinate to organizational goals. The women expected that casual day should be suspended when special visitors or events were at the office.

African American Men and Casual Day. Harriet McLeod found that men from minority ethnic backgrounds had somewhat different attitudes toward casual dress in business than did the women interviewed by Kimle. McLeod interviewed 15 African-American male executives, managers, professionals, and administrators in Des Moines, Iowa, about their participation in "casual days" at work.

The men reported three general looks that they wore to work: 1) the traditional somber-colored suit with tie, 2) a modified version of the classic business suit incorporating either a softer silhouette or a sports jacket or blazer worn with a shirt and tie, and 3) an open-neck shirt typically of a pattern not usually worn for options 1 and 2 (i.e., plaid).

Three of the five men who wore the most casual look (§3) were entrepreneurs; the fourth worked for a firm that had adopted casual as the norm for everyday. Otherwise, the majority of the men chose the second look for the most casual dress they would wear to work. They explained that they wanted to be prepared for unscheduled meetings with clients, so felt a jacket of some type was essential. The men were reluctant to violate customers' expectations for professionalism in appearance. Some felt that casual dress could make visitors unaccustomed to casual businesses feel awkward.

One man viewed himself as a role model for young blacks and felt it was necessary to maintain a professional appearance; hence, he opted for a more formal version of corporate casual. Many others expressed that because of their ethnicity, they would be scrutinized more critically than their white counterparts. They felt that their appearances needed to be carefully presented to avoid questioning of their capabilities and credentials. For African American men who have historically been positioned in low status rankings in U.S. society, perhaps more is at stake in adopting casual dress symbols that until recently marked the wearer as lower in status in a business organization.

McLeod pointed out that men of minority ethnicity in other parts of the U.S. may feel differently about casual work dress. Further research in other regions is needed. African Americans are only 2% of the population in Iowa and about 5% in the Des Moines area. Their low numbers make them feel highly visible in their community and, as a consequence, attentive to the image they project.

Economic Impacts of Casual Business Attire on the Market for Textiles and Apparel. Margaret Rucker reported changes in consumption that are a result of the current trend toward casual businesswear. Increases in cotton's share of the apparel market have been attributed, at least in part, to the trend toward corporate casual. Cotton's core business is in commodity items such as jeans, t-shirts, and sweaters. Sales of these items are increasing as more organizations include them as appropriate office attire. Rayon is another fiber that has benefitted from the dress-down trend. Printed rayon shirts have constituted a popular component of casual businesswear.

Sales of dyes may also be affected by nuances in new business dress codes. For example, firms such as the New York offices of 20th Century Fox list black jeans as acceptable, whereas blue jeans are unacceptable.

Corporate casual has effected a change in the treatment of garment linings. Manufacturers have switched from plain to fancy linings as casual jackets are replacing traditional suit and sports coats in the office. Tie consumption has decreased overall as casual business codes do not usually require them. Among ties that are selling, printed tie sales have increased, as executives have moved away from formal stripes and solids to more casual novelty ties.

At least one sportswear manufacturer is predicting that belts and suspenders will replace the necktie as a
businessman’s main acccessory. As for accessories in general, business is strong and expected to increase; employees now need one set of accessories for their dressy work clothes and another for their casual day togs. Accessories also help to effect transformation of an outfit from formal to casual.

Spending on apparel declined 10.4% between 1990 and 1994, due in part to a 37% decline in spending on men’s suits. Retailers have reported a drop in dress shirt sales going along with a drop in the suit business. The drop has caused concern about inventory control, concerns that are changing retailer practices.

In examining the trend toward casual dress in the workplace, we must consider economic causes as well as economic effects. Economists for the textiles and apparel industries have noted for some time that whenever there is an economic downturn, consumers reduce spending on big ticket items such men’s suits. Therefore, what may have helped to fuel the corporate casual trend are consumers responding to an economic cycle. That employers are willing to accept this response is perhaps a reflection of larger changes in society.

**Research Directions.** Gordon Gray proposed research questions that require further investigation. Given that boundaries are shifting or dissolving between work and private life, between male and female gender roles, between manager and employee, and between customer, retailer, and manufacturer, we are interested in the following:

1) How can employers in the private and public sector manage dress standards and policies in a manner congruent with the standpoints of personnel, i.e., in a manner that empowers personnel?

2) How can we, as educators and marketers, develop systems that facilitate employee selection of clothing appropriate to their professional environments and at the same time reflective of their own preferences?

3) Can methods be developed to measure and understand current behavioral changes related to dress and to forecast future changes in the businesswear apparel market?

We tend to be reactive in our research rather than develop methods that will take us toward the future. Research that contributes to solutions of current problems is welcomed by practitioners such as Gordon Gray.

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What is an Advisory Board?

"An advisory committee links education with the workplace... (it) brings together representatives from all facets of business and industry to join with educators in planning and monitoring career instruction." Ball State

"The Advisory Board ... is established to facilitate the ongoing development of research, instruction, and service programs which respond to the changing needs of the profession." University of Rhode Island

"The function of the Advisory Committee is .... a medium for communication between the university and the community. It has no legislative or administrative authority; its function is to give advice and support the...program." Southwest Missouri State

Institutions have found benefit in organizing advisory boards or committees to support their programs in various disciplines. Each institution defines its Advisory Committee or Board in a slightly different way.

Recently a survey was conducted to learn more about how the institutions with members in the International Textile and Apparel Association (ITAA) use advisory boards. A questionnaire was faxed or mailed to 201 administrative leaders for each of the schools listed in the 1994 ITAA Membership Directory.

Almost half (47%) of the questionnaires were returned (95/201). Of the schools responding to this study, 58% had established advisory boards; 19% planned to begin a board; and 23% did not have or plan to have a board. Two schools reported discontinuing their boards but did not provide a reason for their action. The information obtained from the reporting schools provides valuable insight because many of the questions were open-ended and respondents wrote freely.

Notice was received from 10 schools in which textile and apparel programs were discontinued.

Benefits to the institution or program

The two major benefits to textile and apparel programs for having advisory boards were building linkages with business and industry and increasing the visibility of the program. Boards are used to help keep curriculum relevant, assist in recruiting students, and foster support (scholarships, grants, equipment acquisition) for both students and faculty.

The most often cited functions of a board were to assist with 1) internship opportunities for students, (f = 41); 2) curriculum review, (f = 41); 3) job placement, (f = 28); 4) course content descriptions, (f = 24); and 5) recruiting students, (f = 20).

Benefits to the board members

For boards to operate successfully, the individual members must receive some feeling of satisfaction or benefit for offering their time and talent to the programs they serve. A challenge of institutional and faculty leadership is in helping board members feel that their contributions are valued.

What are the benefits to those who serve on advisory boards? First, they can influence the development of courses and curriculum to parallel the company's needs for employees. Secondly, they gain access to students with specialized skills who may work as interns or be potential employees. The firm may enhance its own reputation because of its university affiliation. The firm or member can use the advisory board affiliation in their promotional materials or resumes.

Challenges in forming a board

Faculty with experience working with
Advisory Boards know that boards require work and cultivation. There are both external and internal hurdles to overcome.

External challenges may relate to laws or rules outside the university. In some states, the law requires advisory boards for vocational programs. The organization and rules attendant to that situation vary and will not be addressed here. Other programs receive program approval such as from the American Apparel Manufacturer's Association. AAMA requires that the institution have an advisory board with industry representatives that are AAMA members.

Internal challenges may come from administration, lack of funds, and/or inertia. Without administrative support, efforts to establish a board may be stifled until a case is built about the benefits associated with them. If administrators are supportive, funding may be available from the next higher authority or from foundation funds designated for development. Among the ITAA survey respondents, 55% said their advisory boards had limited funding, usually for materials and a meal.

From whatever source, some funding will be required to pay for various needs related to the work of the board such as phone calls, fax charges, mailings, printed materials, meeting space, and meals. Members may be asked to be self-supporting and pay for their own travel and overnight-stay costs. Most are accustomed to paying those costs in return for the benefits they perceive that they receive from their board roles.

At the time a member is invited, appointed, or elected to join an advisory board, it is important to be clear about the expectations you have for attendance, term of service, and related costs that the member will bear.

Inertia may be an important deterrent to establishing an advisory board that is internal to the institution. The time costs to the faculty and administrators who plan meetings, etc. are a factor. Each meeting tends to be similar to a focus group and can be high-charged and physically draining for participants. The ability to maintain programs based on past success without a board is a possible reason for not launching one. It is when times are changing that a board seems to be most helpful and needed.

**Writing a Mission Statement**

An important organizational step in forming an active and helpful advisory board is developing the overall purpose or "mission" for the group that is consistent with the department's or program's strategic plans or long-range goals. This may be the business of the first meeting of the group. Ideas about the reasons for establishing an advisory board and its possible functions must be well considered and formulated in advance of the first meeting. It is important to not waste meeting time during the first meeting searching for the right concepts and/or words to get the "mission" or purposes established and written in the meeting's minutes.

The following is an example of a "mission" or statement of purpose:

"To provide an integrative, collaborative approach to optimizing programs and experiences which prepare students for successful careers in the textile/apparel/retailing industries and which equip them for lifelong personal and professional development."

*Florida State University*

**Selecting board members**

Selection of board members is probably the most critical step in forming a smooth functioning and helpful board. The number of board members is important. Meetings are awkward if a board has too many or too few members. Of the schools surveyed, most (58%) had 15 or fewer members, but 18% had 16 to 20 members. The range in membership extended from 4 to 75!

Board members may fall into two categories: 1) those selected because of "ideal" considerations and 2) those selected for practical reasons. Ideal considerations include the need to gather "real world" expertise and have interaction with future employers of program graduates and the need to reflect the balance of the program content.

Programs differ in many ways, so board membership varies to reflect that. Most ITAA schools (78%) reported striving for a balance on the board. Boards may include alumni, current students, interested professionals, and persons from a variety of supporting areas. Members may be from apparel manufacturing, retailing, museums, other disciplines (e.g. business, design, anthropology, etc.), outside agencies, and/or
junior colleges.

The ideal personal characteristics of board members was not studied in the survey, but it will probably help if board members have a positive outlook and willingness to listen and respond with fresh ideas.

Practical concerns must be considered in the appointment of board members, also. People who are asked to support their own travel are more likely to come if they are in close proximity or visit the area frequently. About one-fourth of the survey respondents had out-of-state members. The important point is that for members to serve effectively, they need to attend meetings regularly. It is of little help to the department or board if a person is a member in name only.

Individual members must be willing to serve. This often means they must be supported by their employer for time away from their regular work. Service has a time cost to the member and their firm or organization; there must be a payback for participants. Members should be interested in promoting the department or program. If members' critiques become fault finding and are not offered with suggestions for ways to improve, then their input may be more hurtful than helpful.

Finally, there is the concern for "politics." Most units cannot afford to offend a constituency by failure to include their representative on the advisory board. This is especially important in balancing appointments. For example, if a small state has two major manufacturers of the same item, both may need to be represented. Fortunately, these problems can be addressed through policies about term limits and rotation of membership.

After serving a long time, a board member may lose enthusiasm and need to be replaced. This happens easily with clearly stated, established term limits and policies about rotation and replacement. A framed certificate to recognize advisory board service is a lasting momento for display that can give further visibility to the program.

Advisory board policies and operation

Advisory boards are individualized for the program and location. They have broad purposes in common, to support textile and apparel programs, but their membership, means of operating and specific functions are varied.

Advisory boards may have written documents that formally define roles and responsibilities or they may operate quite informally. If the board is required by state regulation or for accreditation purposes, it is likely to have a written policy. This gives structure to operations and formalizes procedures and helps establish communication routes.

Written policies may include the mission of the advisory committee, establish leadership (officers), define the membership categories, define length of term, and provide for rotation of members. Most schools (55%) responding to the survey had defined terms and a rotation policy (49%).

Written documents establish processes for selecting or electing new members and for defining leadership roles and responsibilities. Guidelines set procedures for record keeping, committee work, and provide for regular meetings. Of the ITAA survey respondents, 91% had formal meetings, but only 23% had subcommittees and 20% had other officers besides the chair, usually a secretary.

As a board becomes more self-sustaining and internally committed, members may foster and develop leadership from within. This provides benefits to the unit heads and to the faculty, who will benefit from the outside service of enthusiastic supporters. The board can have a life of its own with its own leadership, but will still require input from the department, program leaders, etc.

Many boards operate informally without governance documents or written guidelines. Their meetings occur "as needed" and the membership may not be firmly structured. In less structured programs, membership may not begin with formal appointment, but only with an invitation to meet at a particular time and place for a particular purpose. Terms may not end with formality, but through "drift away" for lack of involvement and meeting attendance.

Board activities

A major activity of most advisory boards is the annual, bi-annual, or semi-annual meeting. The agenda for the meeting should provide opportunity for faculty to be "taught" rather than
to "teach." The reason for an advisory board is to listen to what others have to suggest to improve or strengthen the related program. Meetings should reflect the mission of the board, be focused and deal with topics in a manageable time frame. Meetings should be scheduled at times that are convenient for members in full consideration of their normal working hours. For example, breakfast meetings for retail business people may allow them to participate without interrupting their usual work day.

To foster a strong reputation for a program, advisory committee meetings need to be well organized. All participants should receive the agenda with supporting materials a week or so ahead of the meeting so they have time to prepare and become familiar with the issues that will be addressed. The on-campus members of the board (or their support staff) will have a major time commitment to preparing these materials and making the local arrangements for the meeting. Communications beforehand about the meeting must be clear—especially with regard to parking on campus, lodging, meeting time and place. Maps should be included for new members.

During an advisory board meeting, it is important to give everyone an opportunity to present his/her view. Faculty should avoid taking defensive posture at the first hint of criticism, lest further helpful comment is discouraged.

It is helpful if support staff such as the department secretary is present to take notes, so that those involved in the program can be free to concentrate on following the flow of ideas and concerns expressed.

Valuing members time and energy

New committee members usually come with curiosity and enthusiasm. Faculty who can capture this can put it to work for their programs and students. Advisory boards are very appropriate to float a risky "trial balloon" idea or to get an unbiased reaction to a possible new endeavor.

Flexibility in approach and attitude is important in working with advisory boards. Members should have their say, no matter how painful it is to hear. Probe to develop understanding of their belief or opinion. Focus on listening to the content of ideas expressed, rather than thinking about why "it would never work" or why "it can't be done." Innovative ideas can be investigated and considered more fully after the board adjourns.

Boards may suggest activities such as field trips, sponsor symposiums, or other special projects. The members may be willing to support ventures that will lead in new, interesting directions that require courage to follow.

Evaluation

Advisory board members are volunteers and probably like to know their work is valued. Follow-up to board meetings can include thank-you letters with the minutes and a summary of any actions that are planned as a result of the board's input. Be sure to report evaluation results of any co-sponsored activities. Fostering strong communication among board members will help build the outside support your program needs to thrive.

*f = frequency of response
The mental picture we have of our bodies is termed body image. Body image includes a perception of cultural standards of beauty, an evaluation of how well one matches the standard, and the salience of that match to the individual and peers (Fallon, 1990). Research has shown that a high percentage of normal weight and underweight adolescent and adult women are dissatisfied with their bodies. As a result, many women spend time and energy berating themselves for bodies which do not reflect the cultural norm and engage in time-consuming and often hazardous behaviors which may never achieve their goal (Brownell, 1991). Attractiveness in women and body image are important because they are positively related to self-esteem. Perceptions of physical characteristics as desirable or attractive are culturally bound and validated through group consensus; they play an important part in how body image develops in individuals (Fallon, 1990). Thus, "we can see culture setting the standards (a thin ideal), individual biology providing a backdrop for inadequacy or falling short (e.g., a heavier body), culture providing the acceptable avenue for alteration (dieting), and one's membership status (i.e., being female and having one's self-worth be dependent on one's physical attributes) within the cultural group influencing the vigor with which one pursues the avenue for alteration" (Fallon, 1990, p. 81).

Many culprits have been implicated in women's dissatisfaction with their bodies including socialization (Levine, et al, 1994; Paxton, et al., 1991), the media (Stice, et al., 1994), and gender ideology (Dionne, et al, 1995; Martz, Handley, & Eisler, 1995). This panel (1) discussed research focusing on the cultural ideal of beauty, how it is established, how it affects women, and personality attributes which may be related to susceptibility to cultural images and social influences, (2) explored ways to integrate issues of body image into the graduate and undergraduate curriculum, and (3) highlighted a community outreach program which dealt with the relationship between body image, clothing fit, and exercise.

Elaine Pedersen spoke about her research on the Barbie fashion doll as a cultural standard of beauty and how the use of dolls in play may influence the development of one's body image. The purpose of the study was to examine the body proportions of fashion dolls and to begin to explore young girls' reactions to different fashion dolls. Fashion dolls were shorter waisted and had longer legs than either the fashion ideal of beauty or the Greek ideal of beauty. When the dolls were given a relative height of 5 feet 6 inches their bust circumference ranged from 26.4 to 32.0 inches; waist circumference from 17.0 to 23.3 inches; and hip circumference from 26.9 to 32.3 inches. When the dolls' bust circumference measurements were standardized to 36 inches, their heights ranged from 6 feet 2 inches to 7 feet 5 inches. When girls (N = 8, mean age =4.6) were presented with pairs of fashion dolls (and Ken, Skipper, and baby doll) Barbie was the preferred doll over Happy to be Me and Ken but not over Skipper or the baby doll. Dark-haired and tanned Barbies were preferred over the pale, blond version. The girls most often commented on aspects of the dolls that could be physically altered or removed during play—hair, clothing, and accessories. The girls' mothers noted the
type of play in which their children engaged with Barbie differed from that with baby dolls. When playing with a baby doll, girls were most likely to model a mother; with Barbie and other fashion dolls, play centered on dressing and grooming the dolls to increase attractiveness. Play themes were often fantasy; wedding was a favorite. Perceptions of the effects of play with these dolls were mixed; half of the mothers felt their lives had been affected by Barbie and other half did not. The children did not seem aware of or drawn to the unique physical attributes of Barbie's figure but focused on what they could manipulate and alter. Future research should include investigating the influence of family members with regard to fashion doll play. Miran Lee discussed research which focused on the relationship among body image, self-esteem, and acculturation stress. Physical appearance is an important aspect of the self with which people are often concerned. Asian female students are frequently exposed to highly attractive images of Caucasians. Comparison with these images may affect self-esteem and body image of Asian students in the USA. Furthermore, body image and self-esteem of Asian students in the USA may be affected by acculturation stress since they are living in a different culture (i.e., Western culture) than their own (i.e., Asian culture). However, research in this area is still limited, especially, as regarding Asian students in the USA. Therefore, the purpose of this study was to examine the relationship between body image, self-esteem, and acculturation stress among Korean female college students (N = 124) studying in the USA.

Results showed that students who experienced the stress-induced discrimination had lower self-esteem (p < .0001). Results also indicated that students who experienced the most stress-induced discrimination tended to be dissatisfied with their appearances (p < .05) and with their weights (p < .01). These findings suggest the existence of a relationship between acculturation stress, body image and self-esteem.

Jaehee Jung discussed her research which related an individual difference variable, ideocentrism/allocentrism, to women's body images. Cultures may be described as differing on the individualism/collectivism dimension. It is known that individualism is common in Western cultures whereas collectivism is common in non-Western cultures. Individuals who have individualistic values are likely to focus on attaining a comfortable life, enjoying pleasure, and winning in competition in contrast with those who have collectivistic values such as cooperation, equality, and social support. At the personality trait level ideocentrism is analogous to individualism, while allocentrism is analogous to collectivism. Because we tend to compare ourselves to others it is reasonable to expect body image to be related to ideocentrism/allocentrism. Thus this study was conducted in order to attempt to determine whether there are relationships between dimensions of the self, particularly in regards to ideocentrism, and four body image variables (appearance orientation, appearance evaluation, body areas satisfaction, and overall satisfaction with appearance). Because ideocentric individuals tend to pursue individualistic values, whereas allocentric individuals tend to pursue collectivistic values, females who had higher scores on ideocentrism were expected to be more appearance-oriented than females who had lower scores on ideocentrism. Results of correlations and a one-way ANOVA indicated a positive relationship between ideocentrism and appearance orientation as expected. However, ideocentrism was not related to the other body image variables. A possible interpretation of this overall result is that being highly aware of one's appearance and trying to improve one's looks is a common personality trait among individuals with an ideocentric self, even if they are unsatisfied with their own physical appearances. Since allocentric values are likely to be established in a collectivist culture, the study of such individuals for measuring ideocentrism in dimensions of self is recommended in future study. Nancy Rudd described how she has incorporated body image into graduate and undergraduate courses in an effort to "inoculate" students from the effects of narrow cultural ideals of beauty. In one
undergraduate course body image is discussed toward the end of the course, after units related to culture, including in-depth cross-cultural comparisons of 5 cultural groups. Body image is discussed as a cultural and a social construct, examining Western cultural beliefs about ideal beauty, social worth attached to individuals, and group pursuit of beauty. Various cultural and social factors related to body image perceptions and disturbances are discussed. Techniques used include position papers, video tapes, small group discussion, and large class debates. For a second undergraduate course an aesthetic perspective is taken. Students are encouraged to consider the aesthetic components used to judge attractiveness and how the beauty, weight, and fitness industries capitalize on insecurities about attractiveness. "Attractiveness" is studied from the perspective of the elements and principles of design, while acknowledging diversity and similarity of preferences. Students are encouraged to examine how they judge attractiveness, and who and what shaped their viewpoints. Advertising strategies used by the beauty industry are also examined.

Body image (BI) is also a topic in a graduate aesthetics course. Topics include the impact of BI on appearance management behaviors and self-esteem; measures of BI; gatekeepers and stakeholders of the beauty industry and the role they play in perpetuating beauty myths; and appearance impairment in special populations. Students are required to conduct original research on an issue related to body image and to write position papers on a variety of body image related topics (e.g., beauty pageants as social commentary).

Carol Salusso discussed a community outreach program which has focused on adolescents and body image. In order to begin to change the negative impact of the media and cultural scripting upon young people's body image, we need to help foster 'hardy personalities' (Lennon, Lilleshun, & Buckland, 1996). A young person with a 'hardy personality' may be less affected by media images. A knowledge of body form variation can enable adolescents to respect and appreciate their own body forms and those of others. In addition to learning about the array of REAL bodies out there, one might take a new perspective on using the media to PROMOTE the value and character of REAL bodies. This perspective was tested with a group of 15 high school students attending a symposium on Human Ecology at Washington State University. Students' solution to media's impact was to use media to present images of real bodies in all their variations along with stories about young people making a positive impact in our society, on our environment, and for themselves. The youth proposed development of a new magazine which would be national and operated by young people themselves. In summary, this session focused on relevant research, innovative approaches taken in the graduate and undergraduate classroom, and outreach efforts related to counteracting the negative effects of ultra-thin fashion images. As educators we have the opportunity and responsibility to address these issues in course content.

REFERENCES


Effect of Senior Synthesis on Curriculum and Courses by Jane Farrell-Beck

TC 410, Synthesis in Merchandising, Design, and Production, came to fruition as part of a major revision of the undergraduate curriculum. Five distinct curricula merged into a single major, Apparel Merchandising, Design, and Production (AMDP). The departmental core expanded from 25-26 credits to 37-39 credits. Focus areas were offered to students to develop their preferred specializations. Primary areas (15-16 credits) included Merchandising, Design, and Production/Apparel Engineering; secondary areas (8-9 credits) were Consumer Behavior/Marketing, History, Human Relations/Communication, Product Development, and Quality Assurance. Each student selects one primary and one secondary or two primary areas.

At the apex of the departmental core, TC 410 also evolved conceptually through time. The first idea was for a seminar directed toward solving some particular problem. In the next stage of planning, the course encompassed discussion of readings on future trends, leading to development of a plan for an apparel or textile product or service. Finally, the course coalesced as a team-based exercise in planning a children's wear line for the Lands End children's catalog.

In the process of developing the integrative major and this "capstone" course, department faculty carefully reviewed the competencies needed by AMDP majors to carry out the work of TC 410. We concentrated on departmental core courses and those in the primary focus areas. Individual faculty members evaluated the objectives of courses for which they were responsible, to ensure that classes would cover the knowledge and experiences requisite to TC 410, without needless overlap. We also reviewed vocabulary used in departmental courses to be sure that students could communicate in a consistent, professional manner as they worked through the integrative course. Computer technology also entered more fully into courses, especially CAD, PAD, and ARM. Finally, courses incorporated greater depth in forecasting, solving problems, working in teams, and designing or developing complete lines—rather than individual items—of apparel.

TC 410, Synthesis of Merchandising, Design, and Production by Grace I. Kunz

Prerequisites: Senior Classification and Textiles and Clothing Core.

Course Description: Multi-functional team approach to creative problem solving and development of apparel and related products and services: application, evaluation, and presentation of facts and concepts.

Course Objectives:
1. To understand how products originate in the context of opportunities for and barriers to generation of innovations.
2. To understand better the viewpoints of consumers, retailers, and producers toward new products and services.
3. To consider ethical and social issues pertinent to development of new products and services.
4. To explore and analyze factors that influence the planning, development, and presentation of products and services.
5. To integrate applicable concepts from previous course work and work experiences.
6. To establish teams that function to accomplish goals.
7. To cultivate analysis and synthesis of information and application of conclusions.
8. To develop articulate oral and written presentations.
9. To achieve a wider and deeper perspective on careers and professional growth in textiles and apparel.
10. To practice the apparel product development process in the context of an established product line.

Organizational Structure of EDULand USA
You have just become a cooperating member of EDULand USA (EDL), a simulated independent product development contractor of Lands’ End. The mission of EDL is to plan, design, develop, and present merchandise groups that are serviceable, salable, producible, and profitable. Product development at EDL is organized using cross-functional teams as shown in the following model. Each team includes members selected for their areas of special expertise. Each person in the team takes leadership at different times depending on team activity. Each team member has two types of experiences in these roles: as team leader and as team player. Representatives from each product development team along with EDL executive leadership (faculty) make up the executive committee.

The Lands' End Kids Catalog for the same season last year provides the basis of the product line. Two size ranges are included for product development: toddlers (sample size of 2T), and little kids (sample size of 4). The merchandise groups include dresses, knit tops, woven bottoms, jumpsuits, and sweats. Decisions are made within the context of the Lands’ End business and marketing plans. Product development begins with the line concept and line plan. Pre-adooption product development focuses on integrated concepts for merchandise groups; post-adoption product development focuses on preparing individual styles for production. Line adoption involves presentation of merchandise groups including design specifications and cost estimates along with proposed catalog layout to the Executive Committee. The Executive Committee determines which styles will be included in the product line and prepared for production.

Figure 1. Interaction of the functional areas of specialization of EDULand USA.

Consulting Team
All the TC faculty are available to consult, upon request, with EDL teams. A member of the Human Development and Family Studies faculty is also available with regard to needs of children.

Resources
Members of the EDULand USA teams are expected to integrate and apply information from TC Core courses and have textbooks and notes at hand to use as references. The greatest resource is the shared expertise, intelligence, and creativity of each team member.

Evaluation and Grading
This is a teamwork class. Class time is scheduled so that teams have time to work together. Consequently, all team members are expected to attend class daily and be on time. Evaluation of team performance for a grade proceeds primarily in four phases:
1. Presentation of inspiration and line concept,
2. Presentation of story boards defining line direction for the selling period,
3. Presentation of pre-adoption product development,
4. Presentation of post-adoption product development.
Individual performance is reviewed by both the faculty leader and team-mates regarding group participation, leadership, and contribution to the success of the team.

Learning Systems and Conceptual Framework in TC 410 by Sara J. Kadolph

A cooperative teamwork approach incorporating group processing, positive interdependence, face-to-face promotive interaction, interpersonal and small group skill development, and individual accountability and responsibility is used. Faculty assign team members based on students' coursework emphases and grade point averages so that each group has an expert in design, materials evaluation, production, pattern making, and merchandising. GPA helps distribute students across teams so that no one group has an inherent bias towards high or low performance.

We help students understand the basic components of cooperative team work. The purchased course packet incorporates materials to assist in understanding the conceptual framework and dealing with different working styles to minimize conflict. Teams spend some class time discussing how they are working together, positive and negative team activity, and dealing with conflict. Faculty assist with conflict resolution as needed by meeting with individuals and groups to help identify and correct problem behaviors.

Student centered learning is another premise of the course. Although we identify basic components for grading and due dates, students determine what they need to know and how to proceed from start to finish for presentations and projects. The need to know and need for assistance varies each semester. Students determine who within their group has the expertise to work on specific components for that effort to be successful. They identify faculty experts with whom they need to interact. Students establish communication lines within and among teams and structure class time to meet team goals. Teams identify team deadlines and operational frameworks.

Teams evaluate individual effort for each graded activity for attitude, quality and accuracy of work, meeting of deadlines, cooperation within and across teams, and leadership. In order for the class to be successful, individuals must take responsibility for their work and are held accountable by fellow team members and faculty. The need for leadership produces leaders. Roles change as activities change.

Because students need to set standards for quality, we have sample garments and catalogs for students to examine. We expect that sample garments will meet stated expectations for quality of construction and appearance and grade accordingly.

We incorporate technology throughout the course. Students use CAD programs to develop flats, design and production specifications (Snap Fashun, Super Paint); surface designs, color palettes, and story boards (ModaCad's Designer's Toolkit and Pixel Paint); and flat patterns and nested patterns (PAD). Students use spreadsheets to present model stock and unit plans and Modsew to estimate production costs of samples. Previous experience with these programs help students integrate their knowledge and skills so that they produce materials within a specific time frame and of an appropriate quality. Students learn to use computers to improve accuracy, maintain product consistency, share information, and meet deadlines. Finally, course requirements restrict design and style assembly to use of industrial sewing machines and methods.

Industry practices to complement Activity Based Learning and Activity Based Costing by Ann Marie Fiore

The course has been continually tuned throughout the semesters to provide students a better experience. Incorporating more industry practices that supported education's Activity Based Learning, as well as industry's Activity Based Costing, led to a marked increase in student satisfaction with the course.

In Activity Based Costing all processes of the company (e.g., design, merchandising, quality assurance, and distribution) that contribute to the value of the product are
accounted for in costing. Thus, in Activity Based Costing, as in Activity Based Learning, each employee (student) is responsible or accountable for how he or she uses resources and the outcome. Students' critique of the learning experience at the end of a semester made it apparent that anxiety and frustration arose because students were made responsible for the outcome, but lacked control for developing a plan of action to achieve the outcome. To reduce this anxiety, the course was altered to more closely follow industry practices that empowered the teams.

First, instead of the instructors holding onto the traditional model of teaching (i.e., organizing class time for faculty to come in to regurgitate information previously taught in other courses), students were able to "hire" faculty to come in "as consultants" if need be. This approach is closely aligned with Activity Based Learning, where the instructor sets up the activity and students locate and implement information to complete the activity. Only a few faculty were hired, providing students a sense of control over the allocation of time and access to needed information. Hiring consultants only when needed, which reflects industry practices, led to more accurate estimations of Activity Based Costing.

Second, Activity Based Learning, as well as cross functional work teams, requires cooperation among members of the group. While measures were already incorporated (e.g., peer evaluation) to give credit for individual contributions to the group, the group experience was still a major source of frustration for eager students saddled with group members who did not contribute in the Activity Based Learning experience. To combat this, students were given control to request the "firing" of members of the group who were not contributing and the "hiring" of members who were dissatisfied with their present position (group) and requested a transfer. The unproductive students were transferred to form one group. This reflects industry practices; employees can be fired or transferred based upon their performance. Without the cushion of productive group members, the unproductive students were required to depend upon no one but themselves. After two semesters, students might have received the message that they must pull their own weight; no students were fired.

Third, to give students more of a sense of control, they developed a product development calendar to meet the instructor imposed dates for presentation of inspiration, the pre-adoption product line, and the post-adoption product line. Instructor imposed dates of presentation have always been a part of the course. However, developing a calendar gave students the feeling that they were not "dancing to someone else's tune". Developing calendars of activities to meet externally imposed deadlines such as shipping dates or line release dates is a common practice in industry. Developing the calendar supported Activity Based Learning because it lead to group analysis of the steps involved in the product development process and the interdependence within and among the groups throughout the process. The completeness and relative nature of the Activity Based Costing figures was checked against the calendar.
An increasing number of colleges and universities have purchased or are considering purchasing CAD systems for use in their design or merchandising programs. Many options exist at a wide range of prices. In addition to hardware, software, and maintenance issues, we must also consider the academic and management issues. At times the decisions seem endless and overwhelming.

The purpose of the session was to provide an overview of CAD in academics and industry today and to provide a forum for ITAA CAD users to share information. Following is a summary of the session. Presenter's perspectives differ as their expertise represents a variety of CAD systems, position responsibilities, and student populations.

Renee Weiss Chase is Program Director of Fashion Design, Nesbitt College of Design Arts, Drexel University. She has recently authored the text CAD FOR FASHION DESIGN to be published by Prentice Hall in Fall 1996.

Drexel is a Macintosh school, so selection of software was matched to existing hardware. Presently, fashion students have access to eighteen Monarch Computex systems for textile design and presentation and five PAD stations for patternmaking and grading.

The CAD classes have been offered the past five years. Over time, limitations of industry specific software became clear and use of supplementary programs became necessary. Students learn to use CD clip art libraries and Photoshop which offers tools for scanning, altering and enhancing images. Illustrator and Quark are used for adding text and creating layouts. This process meshes with the current trend in the industry to blend off-the-shelf with industry-specific software. After ten weeks, some students develop independent studies to explore a variety of more advanced CAD related topics. One of the most successful outcomes was achieved last Spring when a student decided to present her portfolio as a Web page. Her work is linked to Drexel's Fashion Design web page at: HTTP://Design.CODA.Drexel.Edu then click on Fashion and look for the word Portfolio.

Goals for the future include establishing CAD as a required course rather than an elective and integrating computers in all phases of the curriculum. Students would work with a variety of programs in their early classes in basic design, drawing, and textiles. By the time they reach the dedicated CAD class it would become a capstone experience using industry specific programs. Opportunities would then exist to continue with independent studies and interdisciplinary efforts.

The CAD lab at Drexel is open to students in all of the design majors so fashion students interface with graphic design, architecture, interior design, film and video students. The potential raised by cross-major alliances is very exciting. Other alliances I hope to develop include links with industry for electronic transmission of student projects for criticism and review. Overall, progress of CAD at Drexel has been positive in part because Drexel has a history of technological currency throughout the institution. Many graduates have gone on to accept CAD positions with
Seventh Avenue companies and their success serves as testimony to the necessity of computers in fashion education.

Sandra Keiser is Chairperson of the Fashion Department at Mount Mary College. They have recently integrated PRIMAVISION by CADTEX and the Gerber ACCUMARK into their curriculum.

Mount Mary College offers majors in Merchandise Management with concentrations in retail management and product development and Fashion with concentrations in apparel design and patternmaking. The program has worked closely with industry since its inception in 1965.

A plan to computerize the fashion department was made in 1990 with the first phase implemented in 1994 and the second phase in 1995. Since computerization was quite advanced within the industry throughout the Midwest, the department felt compelled to invest in industry grade systems in both design and patternmaking as opposed to adopting an interim technology.

Initial research included coursework in AutoCAD and Corel Draw, visits to the Bobbin Show, discussions with manufacturers who employ MMC alumnae, and in-depth reading. A list of purchase criteria was identified along with a list of potential vendors. A trip to New York was scheduled and appointments made with each vendor to discuss purchase criteria, experience a one-on-one demonstration, complete a questionnaire as to the network/hardware requirements, and to evaluate the basic computer functions. Vendors still in consideration after those visits were asked to propose their best price/service package.

Concurrently campus issues had to be resolved with Computer Services. Our plan was for dedicated systems to be housed in Fashion rather than a central location. Other issues involved their preference for IBM over MAC computers and a network operating systems already used on campus.

The final vendor decision was based on the perceived rapport with the vendor; the vendors commitment to training; service and updates; built-in libraries included with the software; well-developed functions in all areas of anticipated use; ease of use; flexibility in the purchase of hardware; and both immediate and long-term price. On-sight training allowed us to train three faculty on each system and to anticipate the idiosyncrasies of our installation.

The technology was introduced in conjunction with a revised curriculum based on a commitment to teaching skills at the earliest stage possible and utilizing computer resources across the curriculum as opposed to a capstone course approach. The design system is introduced to freshmen in "Color, Line and Design." The PDS system is introduced in draping for digitizing and flat pattern where students are taught hand and computerized techniques simultaneously. the approach has worked well for most students.

Once a student completes an initial CAD course they may use the system any time the lab is open. Student assistants staff the lab 20 hours per week beyond regular school hours. The lab is open during the school day whenever another class is not scheduled.

Elaine Polvinen is CAD/CAM Specialist with Buffalo State College Department of Fashion Technology. In the past two years since adding the INFO Design/Vision CAD system, her students have won over a dozen national awards in CAD textile design. Elaine is the editor of the recently published ITAA Monograph titled COMPUTER APPLICATIONS TO TEXTILES AND APPAREL. The monograph includes a manuscript entitled, "CAD Textile Design Curriculum Development" which details the class Elaine teaches at Buffalo State.

The priorities to be followed when researching a CAD system include, (1) investigating all campus resources, and (2) matching CAD software to available resources and faculty commitment. Planning who will provide the technical support and/or maintenance of the system should be high on the list of important issues to be resolved before purchasing the system.

Some future CAD trends include: (1)
external CAD/CAM integration - business to client transactions via the internet for file transfer, sourcing/costing, design, manufacturing, promotion/marketing, videoconferencing and training; (2) internal CAD/CAM integration via the "Intranet" - it is possible to internally integrate CAD/CAM at every level of the product development cycle. The product development cycle itself is now tracked with Product Development Management software that can be accessed at any time and point in the cycle.

Some CAD teaching applications include fashion and flat illustrations, pattern making, fabric design, apparel/fabric presentation, marker making, and electronic marketing on the Internet.

Some of the most recent work of Buffalo State CAD students can be viewed on the CAD Student Gallery that is part of the Buffalo State Fashion Technology Web site: http://www.snyfüf.edu/fashion/home.htm

Elizabeth Davic is responsible for the CAD program at the Shannon Rodgers and Jerry Silverman School of Fashion Design and Merchandising, Kent State University. They have recently installed three Computer Design Inc. "U4ia" workstations along with two Apple PowerMac's using Freehand, Photoshop, and other off-the-shelf software.

Determining the current lab configuration was a collaborative effort with two other faculty members. While the priority was a premiere textile/apparel system, it was also recognized that many industry users were incorporating non-proprietary software in their work as well. It was desirable for students to have experience with a variety of platforms. The PowerMac provides the best value for functions such as vector drawings and text while "U4ia" has tremendous advantages in textile and fabric design as well as texture mapping.

It is important to negotiate with your vendor! We were able to obtain special discounts from the hardware provider and agreed to do all on-site installation ourselves in order purchase additional equipment.

CAD is an elective workshop course limited to twelve students. Most students are design majors, but several merchandising students enroll. The class begins with computer basics such as saving and file management, progresses to vector applications for flats, texts, logos, then "U4ia" textile design work in scanning, color palets, print development, and texture mapping. The final project is a presentation board incorporating flats or texture mapped images, textile designs, color ways, logo, and text.

The lab is open only to students currently enrolled in the class. Students who have complete the class and wish to continue using it must enroll for an individual investigation.

Looking ahead, we are considering making CAD a required class and bringing it into the full-time teaching load. Graduates feel their portfolio's are well received with CAD work included and that they are more competitive for the job market. Several are now working in design positions that require CAD skill. CAD has also been a strong public relations tool for the School. People are fascinated by the potential and enjoy looking at the student work.
REFLECTIONS ON STRATEGIC PLANNING:
A "UNIQUE" NICHE APPROACH

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Research universities and their programs are under increasing pressures to tailor clear messages regarding their mission and goals in a way that is comprehensible to their many constituencies, including ordinary tax payers. To this end, campus administrators often adopt some approach to strategic planning to encourage programs to become more focused, articulate, and to encourage them to become entrepreneurial in finding the means to support themselves.

The process of evolving a clearly stated identity can be difficult at best as faculty try to interpret often ambiguous messages from campus administrators, feel threatened by the possibility of being left out of whatever new identity results, and scramble to decipher what being entrepreneurial means for faculty who may have rarely thought of themselves as such.

Strategic planning, however, is a reality in higher education today, and many textile and clothing programs have not fared well in these efforts. This session was intended for ITAA members to learn about strategic planning efforts that have been successful and in empowering others to embrace, rather than fear, the process.

This session's focus was on how the University of Missouri's Department of Textile and Apparel Management (TAM) evolved a successful strategic plan, including: assessing the campus environment, the process of developing a plan, and the uses and consequences of the plan, including how a clearly stated and shared identity can be useful in competing more successfully for resources both on and off campus.

In the University of Missouri "Unique Niche" approach, departments were required to define their specialized niches much as a business does. The ultimate goal was for departments to become more focused and to emphasize those areas in which each department's particular strengths and comparative advantage help to establish the areas in which they will be national leaders.

Departments were required to address the following areas in their niche plans:

- How others rate us (objective, tangible measures);
- Identify the 10 best departments in the country in this field, and:
  --describe the strengths and weaknesses of those programs
  --ask: What is not being done as well as we do it;
- Identify the strengths of our program;
- What linkages (present and future) to which we are connected or might connect;
- Identify significant issues in the field, e.g.:
  --globalization
  --industry restructuring
  --changing consumers.
- Then, we were expected to identify our comparative advantage—that is, our niche among the best universities to which we might feasibly aspire.

MU's TAM faculty identified a number of the Department's comparative advantages as:
- Earlier programming efforts had been focused;
- The program emphasizes an integrated softgoods industry;
- The curriculum emphasizes a macro view of the total manufacturing and distribution industries;
- A global perspective is emphasized throughout Department activities;
- The Department's focus is set in social, cultural, and historical contexts;
- Teaching, research, and outreach are integrated; and
• The Department has excellent linkages to industry, government, other MU programs, and textile and clothing programs at other institutions.

After going through the prescribed steps in this planning process, the TAM Department identified its niche as one which emphasizes:

(a). The entire softgoods channel of distribution;
(b). Globalization;
(c). The social, cultural, and historical context;
and, all of these combine to assess and improve:
(d). The competitive position of the softgoods industry—locally and globally.

Benefits from niche planning include:
• Helping to refine the Department’s focus, that is, who we are;
• Serving as a guide for future curriculum decisions;
• Providing a focus for faculty research and scholarly work;
• Providing guidelines regarding areas for graduate student research in the department;
• Strengthening the integration of instruction, research, and outreach functions;
• Seeking resources around the niche (It is noteworthy that within months of completing the niche plan, the Department was successful in securing a $240,000 installation of air conditioning in a wing of the building on the basis of needs for fulfilling the niche plan);
• Recruitment; and
• Enhanced self-image of the Department and its faculty.

Developing a niche plan can be difficult for some faculty in a department. For example, change can be threatening, even for an historian who understands the nature of change. When the department began its discussions about the niche plan, Dr. Wilson felt as though her research focus was being left out of the plan. Her teaching was already tied into the business orientation of the department since she had been reshaping the courses she teaches to address the needs of students who were going to be entering the business world. However, it appeared to Dr. Wilson that she would have to change her research focus that examined dress of the American West from the view of the individuals who wore it.

Once the niche plan that emphasized the business aspects of textiles and apparel had been developed, Dr. Wilson was resigned to do her part to support the department goals. To her surprise, rather than having to abandon her research direction, she found that the niche plan caused her to examine new ideas about dress in the West that considered the trading and marketing system.

In the end, Dr. Wilson decided that the niche plan that emphasizes the business aspects of the softgoods chain has enhanced the work she does as an historian rather than diminishing its value. Furthermore, she believes that there will be opportunities for funding her expanded research direction that were once unavailable.

In summary, the Department of Textile and Apparel Management at University of Missouri has a much more focused program as a result of the niche planning process.
INCREASING STUDENT AWARENESS OF THE COMPONENTS OF VISUAL MERCHANDISING

Paula B. Sampson, Ball State University

Purpose/Objectives: The purpose of these lab observations was to make the students more aware of the differences in retail visual merchandising components, in general, as well as, between stores with differing image or pricing strategies. Completing these lab observations will further the student's critical analyzing skills and aid them in being better retailers or merchandisers.

The objectives of the lab observations were 1. to recognize different visual merchandising components, 2. to recognize the relationship between the visual merchandising component utilized and the store type and pricing strategy, 3. to critically analyze the individual use of the component and formulate suggestions for improvement, and finally, 4. to strengthen the student's observational and critical analysis skills.

Method: These laboratory observations consist of a written report answering a series of questions to direct their observations in the stores. Each lab observation focuses on one visual merchandising component. These questions relate to how the individual merchandising component was implemented, and one question that asks them to suggest component improvements as appropriate.

To complete the observations, the students must visit three businesses, each of a different store type and pricing strategy. For example, the students often select a department store, a specialty store, and a discount store to compare the same merchandise and component in each store. In writing their observations, they compare and contrast the way the visual merchandising component was used by the different stores. The visual merchandising components studied are display techniques, lighting, signage, wall and floor merchandising, show cases and point of purchase displays, store layout, and store image.

Evidence of Effectiveness: Students do become more aware of the visual merchandising components, as cited in written reports and verbally. They are able to recognize the visual merchandising components, and critically analyze the situation to make constructive suggestions for improvement. Many former student comments indicate that they automatically look at the visual merchandising components whenever they visit a retail store.

FASHION SHOW PRODUCTION: A MEANS OF DEVELOPING COMMUNICATION SKILLS

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Since the 1980s, students enrolled in Fashion Show Production have developed communication skills required by the fashion industry through a variety of assignments. A major objective has been to produce a spectacular fashion show to showcase fashion design majors' original creations. Worth 30% of their grade, students work with more advanced students enrolled in Independent Study. While the actual show is proof of successful team effort, it does not measure the individual student's knowledge of fashion show production and communication skills. This objective is achieved through exams (20%), several writing assignments (20%), and a comprehensive project paper detailing all aspects of producing a fashion show (30%).

The comprehensive project paper initiated several years ago has become increasingly more demanding. It has proven particularly successful in measuring each student's knowledge of fashion show production and communication skills. Project specifications require each student to: 1) Determine type of fashion show and target audience 2) Plan all aspects of the show including theme, responsibility lists, rehearsal schedules, budget, publicity, advertising, merchandise line-up, staging, music, security, and stage strike. 3) Prepare a press kit, at least one memorandum and letter, introductory remarks for the show and commentary. Students are encouraged to be creative and to delve further into any area of inspiration.

The project is presented in a portfolio type folder. Part I includes the advance planning, the press kit, memorandum and letter. Part II includes a listing of the line-up of models for several scenes, photocopies of 30 models/garments for one or two scenes or 10 original illustrations/garments for one scene, the introductory remarks and commentary. At the end of the semester, each student presents his/her project to the class.
THE FASHION INDUSTRY QUANDRY
...CAN STUDENTS SOLVE IT?

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The Women's Wear Daily article "A 12-Step Program to Revive Fashion" stimulated a new teaching approach in a merchandising class. The article had twelve recommendations from industry executives for reviving the fashion industry.

Student groups were assigned one of the recommendations and charged with applying the recommendations in actual settings.

This classroom project had three prime objectives: 1) Enhance students' problem-solving skills, based on industry-defined, "real-world" situations; 2) Enhance students' project-management skills, based on experiences in teamwork development and cross-training techniques and 3) Enhance students' research methodology skills, through the collection of primary and secondary data useful in resolving the assigned problem.

Project guidelines and primary data gathering techniques were discussed in class. Students selected primary research techniques, which they thought best fit their assigned problem.

Groups presented their results in papers and oral presentations. For each assignment, students described their choice of primary research techniques, their project methodology, and evaluated the effectiveness and appropriateness of their suggested resolutions in their given settings.

The project was successful because the problem was "real" and, in the limited setting, enhanced and encouraged student empowerment within the fashion industry. In several cases, participating retailers requested the results of the student findings.

PUBLIC RELATIONS OPPORTUNITIES FOR MERCHANDISING AND INTERIOR DESIGN STUDENTS' WORK THROUGH COMMUNITY OUTREACH

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Promotion is important for university merchandising/interior design programs. Publicity can enhance student recruitment and retention efforts. Image, credibility, and even viability of programs may be improved through public relations efforts. Recognition contributes to increased student confidence and helps others, both on and off campus, to better understand merchandising/interior design programs.

Public relations opportunities are often generated by collaborative efforts between non-profit organizations and merchandising/interior design students and faculty. Interior design students' projects focusing on solving layout and design needs of a local zoo's gift shop, lighting problems of a Community Little Theater, or merchandising students' fashion show production with a local mall to benefit the American Heart Association are examples of student projects that greatly expand student experiences and enrich the community at large. These activities also have significant potential for news coverage which can showcase the academic programs involved as well as give students direct experience in media interaction. Benefits of linkages between merchandising and/or interior design faculty and students and non-profit organizations in providing experiential learning opportunities for students and the positive publicity that can be generated by these activities were discussed. Suggested projects for student involvement with non-profit organizations likely to generate publicity and ways to maximize press coverage were reviewed. Guidelines for student, faculty, and non-profit organization involvement were provided. Examples of merchandising and interior design student projects and the publicity they received were presented.
INSTRUCTOR INVOLVEMENT IN THE
FASHION DESIGN ENVIRONMENT;
SETTING A GOOD EXAMPLE

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Objectives: The objectives of the project were to: (1) effectively demonstrate the proper
techniques of draping a kimono jacket, pant, skirt, and pullover top, (2) student and instructor
involvement in team designing a garment, (3) create a design that was cost effective, affordable, and fashion forward, (4) increase instructor involvement by creating the finished garment, and (5) display the ease of completing a project while working along with the students.

Project Description: Students enrolled in the beginning flat pattern and draping class assisted in team designing a kimono jacket, pant, pullover top, and skirt. The instructor demonstrated the techniques used in draping while the students assisted in determining the ease and silhouette of the garment. The draped muslins were then transferred to paper pattern and redesigned through the flat pattern method. Both designs utilized the same fabrication to illustrate the difference styling and accessorizing can accomplish in the design process. The instructor constructed the garments while the students created their original designs. The garments were completed in two days and were photographed on a fashion model.

Effectiveness: Project effectiveness were measured by student reaction to the quick completion of the garment construction, motivation to perform, and the ease of interpreting fashion design to pattern making. This project also confirmed the concept of completing projects on time, instructor involvement, the importance of teamwork, cost effective clothing design, and construction. The objectives were met providing a valuable learning experience through practical exercise.

PATTERN GRADING: TRANSLATING
HAND GRADING CHARTS TO A GRADE
RULE TABLE FOR COMPUTER
APPLICATION

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In an upper division/graduate course in fitting and alteration, a unit on pattern grading has been expanded to include computer application. The goal of the assignment was for students to develop a grade rule table and to be able to translate information on hand grading (e.g. Handford, 1980; Price & Zamkoff, 1996) to computer application.

Two major differences between hand and computer grading were evident - the orientation of the piece and way in which amounts of change were reported. In hand grading, a vertical orientation is used; when digitizing, pieces are placed with a horizontal orientation. Incremental amounts are given for each point of change for the hand technique. On the computer Delta grading is used. Changes in x and y are given for each point. Patterns are graded relative to the sample size.

It soon became apparent that the most important part of the assignment was translating the information. This could be done whether or not one had access to a computer. After doing several sample problems, students were tested. Most students were very successful.

Perhaps new grading charts will evolve out of the studies on sizing for women 55 and older. Knowing how to utilize new information for computer application should be helpful. It is important that students learn both processes. The unit may be included in any pattern development/production course.


SEAMS GREAT:  
A MULTIMEDIA PROGRAM  
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A multimedia approach was chosen to teach seams, stitches and seam finishes in our Apparel and Textile Evaluation course. Multimedia increases the interactivity and effectiveness of the learning process and allows students to control their own learning.

"Seams Great" was developed using Gold Disk Astound, a software package of multimedia applications including animation, graphics and text. A tutorial on computer disks, "Seams Great" is organized into units including the functions of seams, stitches and seam finishes, basic information and animated stitches. Three self-tests provide the opportunity to test knowledge and apply concepts to industrial case settings. The program is non-linear; the student has options to move throughout the tutorial accessing information related to specific needs or to bypass information they already know.

"Seams Great" was piloted by students who had not completed an evaluation course and by students who had taken the course previously. Inexperienced students were given pre- and post-tests; scores indicated increased learning. Students who had taken the evaluation course and apparel faculty answered open-ended questions. Revisions were made using these responses. Students were enthusiastic about the colored three-dimensional graphics and the program's usefulness in a variety of courses as a tutorial and reference.

Multimedia increases possible educational strategies for a single lesson. Students can use the program as a tutorial, instructors can use it with an LCD projector and laptop computer in a lecture format, or it can be used as a resource for industry professionals. Incorporation of this type of instructional tool with textbooks is a current trend likely to expand in the future.

MARKETING TO DIVERSE CULTURAL GROUPS
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The need to introduce textile and apparel students to the wide array of cultures and minorities they will encounter upon graduation is crucial to their future success in the workforce. Workers who embrace the ubiquitous presence of cultural diversity in the workforce will have a workforce with a competitive advantage.

A project to increase awareness of and tolerance for cultural diversity in the workforce for students preparing for apparel and textile industry careers was developed for an undergraduate class, Business of Fashion. Part One of the project required students to select a culture living in the U.S., but one unfamiliar to them and to describe this group using library research or interviews. The students then assumed the role of a new graduate, beginning a career as a store buyer. Part Two of the project required creation of a top and bottom garment to market to an immigrant group or minority group living in the U.S. Anything deemed relevant to the student’s particular group in terms of the group’s ability to acclimate to another country was included. They then designed an outfit to market to that group, basing their design on the culture’s native costume and information they discovered that would give clues as to that culture’s taste in clothing. Students sketched their designs. The students justified why they felt their designs would be purchased by their particular group based on color, style, fabric, silhouette, length, and width of the garments.

Feedback from students was positive; many reported a desire to know their group better on a personal level. Several students designed an entire line of garments instead of just the top and bottom required. Positive interest from the cultural groups resulted in a few students receiving invitations to cultural functions from their researched groups. Future assignment of this project will include having the students work in groups and conduct interviews with members of the cultural groups.
A PROCESS MODEL OF RETAIL CRAFT BUYER DECISION MAKING
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The study examined decision making strategies of U.S. retail craft buyers at wholesale markets involving U.S. and international handcrafts. As a theoretical basis, a proposed model of retail craft buyer decision making was developed to integrate buyer behavior theories from Sheth (1981) and the industrial buyer model of Samli, Grewal, and Mathur (1988). Additional concepts were incorporated relating to the socio-cultural nature of international craft vendors, buyer expectations, and buyers as individuals.

The study was conducted in two stages: A nationwide survey of retail craft buyers, followed by 45 in-depth telephone interviews. Qualitative analysis methods (Glaser, 1992) applied to the transcriptions resulted in an emerging grounded theory of retail craft buyer decision making.

The emerging model and theory consists of four, highly interrelated components: individual perspectives, business environment, global issues, and wholesale market environment. As compared to the more linear Sheth (1981) and Samli et al. (1988) models, this model and theory present the buyer as an integrative and generative focus to the craft buying decision process. The individual buyer's background experiences, beliefs, relationships, and attitudes about markets pervade the decision process. Buyers, who are frequently owners in small businesses, develop personal relationships critical to the organization, craft products, and artisans. Implications exist for textile craft artisans, U.S. and international artisans, market promoters, and buyers.


BENEFIT SEGMENTATION OF CLOTHING CATALOG SHOPPERS AMONG PROFESSIONALS
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The objectives of this study were (1) to determine segments of professional male and female catalog shoppers based on benefits sought, and (2) to evaluate each segment on the bases of demographic characteristics, lifestyle, and catalog usage. A nationwide sample of professional men (n = 261) and women (n = 232) who purchased clothing through catalogs were clustered into three segments: Convenience Shoppers, Inactive Shoppers, and Active Shoppers. There were significant differences among segments regarding demographic and lifestyle characteristics: sex, marital status, living with children, fashion-consciousness, self-concept, and cost-consciousness.

Three clusters differed in the number of total clothing items purchased, and in the number of items purchased for others (for both gift purchase and nongift), but did not differ in the number of clothing items for self. Finally, when individual clothing items were examined, significant differences were found for shirts and pants/shorts.

Because of the different profiles of catalog user segments, marketers need to use specific strategies for each benefit segment. It is also suggested that catalog usage be measured by usage situations (ultimate user, occasion, type of clothing) rather than clothing as a product class.
MANUFACTURERS’ PERCEPTIONS OF HISPANIC AND ASIAN CONSUMERS

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In order to attract, serve and retain ethnic customers, it is important for companies who manufacture products that these consumers use to have an accurate understanding of diverse ethnic groups, including a sensitivity to the differences within and between ethnic groups.

Two ethnic populations were chosen as the focus of this study: Asian consumers and Hispanic consumers. Currently, the Asian-American ethnic group is the fastest growing population segment in the United States. In addition, the Hispanic population is growing roughly five times the rate of the US population. With the projected growth rate and purchasing power, manufacturers should be interested in both Hispanic and Asian consumers. Therefore, the purpose of this study was to determine manufacturers perceptions relative to the characteristics of Hispanics and Asians living in the U.S.

Results of the study related to the perceptions of manufacturers indicated that the Hispanic consumer market was brand loyal, interest in service, heavy media users and price sensitive. Perceptions towards the Asian consumer market suggested the following characteristics: price sensitive, sought product information, time conscious, store loyal and preferred high quality items. Also, the majority of the respondents felt that targeting both ethnic groups would increase their market share and would increase the ethnic groups’ satisfaction with the company.

TARGETING AFRICAN AMERICAN WOMEN WITH HAIR CARE PRODUCT ADVERTISING: IS IT ETHICAL?

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The theory of social comparison suggests that human beings determine their self-worth by comparing themselves to those around them, especially to those who have attained a high level of social status (Festinger, 1954). The mass media create a standard that consumers, especially women, feel compelled to emulate. It is believed that in the United States, Northern European physical features have long been the accepted cultural ideal of female beauty. For African American women, however, hopes of ever achieving this standard are elusive, if not impossible. Thus, a bombardment of unattainable images directed at this group is likely to be both psychologically harmful and perhaps unethical.

The purpose of this study was to analyze the content of hair care product advertising in a magazine geared toward African American women and one geared toward White women. It was hypothesized that 1) the African American publication would contain more hair "altering" product advertisements. 2) The advertising messages in the African American publication would be more affect-based. 3) The advertising contained in the African American publication would contain more racially-oriented messages. 4) The African American publication would yield a proportionately larger amount of hair care product advertising.

Data were collected from the seven most recent issues of both magazines. A coding guide was created by examining a sub-sample and identifying emergent themes; inter-rater reliability was 79.9%. Chi-square was used to test for significance in the frequencies of occurrence. The results supported hypotheses 1 and 3. Findings suggest that marketers who target hair care products to African American women do, in fact, promote a European-based ideal of beauty through visual and textual advertising cues, and continue to over-emphasize the importance of conforming to this ideal.

PERSON-SITUATION BENEFIT
SEGMENTATIONS OF THE KOREAN
FEMALE APPAREL MARKET

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The purpose of this study were 1) to find the interaction effects of clothing usage situation and personal characteristics on clothing benefits sought, 2) to segment the Korean female apparel market in three different clothing usage situations based on clothing benefits sought, 3) to find the interaction effects of segments and personal characteristics on perceived risk, the importance of store attributes and store-type choice.

The data were collected via a questionnaire from 601 housewives of ages from 20's to 50's living in Seoul, Korea. The data were factor analysis, cluster analysis, two-way ANOVA, and Chi-square test.

The results of this study were as follows:
First, there were the interaction effects of usage situation and personal characteristics on clothing benefits sought.
Second, four groups were segmented in home usage situation and labeled as Economic-value oriented users of clothing (28%), Brand-value oriented users of clothing (30%), Youth/Fashion oriented users of clothing (24%). Three groups of vacation usage situation were Youth/Fashion/Economic-value oriented users (41%), Brand-value/Self-expression oriented users (30%), and Quality oriented users (29%). Three groups of usage situation for wedding receptions were Economic-value oriented users (41%), Brand-value oriented users (31%), Youth/Fashion oriented users (28%). There were significant differences among segments in each usage situation according to demographic variables.
Third, the interaction effects of groups segmented and personal characteristics on perceived risk, the importance of store attributes, and store-type choice were seen.
Fourth, profiles were developed and clothing benefit segmentations were suggested for target marketing for each usage situation.

QUICK RESPONSE USE IN TEXAS
SEWN PRODUCTS INDUSTRY
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Quick Response (QR) is designed to reduce inventory and production time and to maximize electronic technologies to better meet customer needs. Although promoted, little research has been done on the impact of QR technologies on company operations and management. The purpose of this study on the sewn products industry was to assess computer usage, plant production and layout systems, operator training, risk management, and effectiveness of QR technologies.

An instrument was developed, field tested, and sent to Texas manufacturers of sewn products. Analyses (ANOVA) were conducted on 123 (20% response) respondents. Chi-square tests revealed the sample represented the population in terms of employee numbers and products produced. Respondents were owners, moderate risk-takers, employed 1 to 1,000, had more than $500,000 yearly sales, and were in U.S. locations. Styles changed seasonally in order sizes of 100 or less. The majority of businesses used computers for accounting. Custom production and line layout system were used most.

Users (n = 39) of QR did so to meet customer requirements, stay competitive, and improve market share. Most QR Users perceived QR benefits, especially in inventory reduction. When QR Users and Nonusers (n = 84) were compared, Users had a higher risk preference, total company sales, typical order size per style, and computer usage in the areas of pattern making, grading, and markers. Although QR was found to be used by some Texas companies with higher sales, respondents were uncertain of the benefits and were cautious in applying QR to plant production. They did perceive some benefits in inventory areas. Special effort must be made to more fully implement QR linkages with suppliers and customers. Future research should include ways to assist in the implementation of the QR process and increased involvement of more conservative as well as small firms.
TEXTILE QUALITY ASSURANCE: A COMPARISON BETWEEN EDUCATION AND INDUSTRY

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Much of the literature on the subject of quality assurance in apparel manufacturing is theoretical in nature. There is little literature that provides a practical perspective on industry practices. A comprehensive knowledge of such practices is of importance to educators who aim to prepare students for careers in the apparel manufacturing industry.

This study addresses three objectives: 1) to identify current quality assurance practices from a sample of apparel manufacturing firms in the United States; 2) identify the content of a selected sample of quality assurance/textile testing courses in the United States; and 3) compare the results of both.

Four case studies of apparel manufacturing companies were conducted. A case study protocol, which included an interview instrument, was developed for use in each case study. A total of 17 interviews were audio taped and used in data analysis. Additional data collection methods included analysis of quality assurance manuals and documentation, observation of quality audits, and observations of production practices. A grounded theory approach was used to analyze the case study data. Course syllabi were analyzed using a qualitative content analysis approach.

Inspection and quality audits were the primary quality assurance practices. Only one of the companies conducted extensive textile testing. In that company, products, portions of products, and fabrics were tested at the product development stage. The main focus of the course syllabi reviewed was on the technical aspects of laboratory testing. Much of that testing was conducted on fabric yardage.

A comparison of the industry results with the course content results found there to be a lack of product and industry orientation throughout the course syllabi reviewed.

ORGANIZATIONAL REACTION TO TQM CHANGE IN THREE NC APPAREL/TEXTILE PRODUCT MANUFACTURERS

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Purpose: As quality is adopted in U.S. apparel/textile industry, focus is shifting to the human side of the enterprise. Research examined NC apparel/textile product manufacturers and employees' opinions about organizational Total Quality Management (TQM) change.

Procedures: Data collection was done using case study format. Demographic information was collected by interviewing management. Employee Opinion Survey (EOS) was administered to ten sewing workers per company. EOS determines and rates employee attitudes/perceptions about organizational change. It can help organizations make a total quality change (Mink, et al, 1994).

Findings: All three case studies shared two high scoring EOS items, "I work effectively at my job" and "I perform at the highest levels." Companies B and C shared a high score, respecting supervisors, and shared five low scores in wages and benefits dimension. Both B and C need to examine wage/benefit structures. Results revealed that employees' basic needs (i.e., wages) must be addressed before training needs (i.e., quality training) can be successfully met.

Conclusions/Implications: Attitudes can have a measurable effect on an organization's ability to achieve total quality. When employees are committed to a shared purpose with resources, support, and personal empowerment to perform at the highest levels, the organization will more likely succeed in adapting to changes. Improved knowledge of how employees react to change has implications for manufacturers when instituting a TQM change.

APPAREL PRODUCTION WORKERS: 
PERCEPTIONS OF JOB SATISFACTION

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Job satisfaction and worker performance are critically important. These issues are even more significant in the current work environment than in the past because retention of good, trained, skilled employees is becoming more difficult, especially in the apparel industry.

In order to better understand employee job satisfaction, to meet employee needs, to make the work environment more hospitable/ attractive, and to work with retaining employees a major producer of tailored men's wear surveyed employees of its facilities. The survey was developed to meet the company's specific needs and was administered at the job sites (n=1557).

Job satisfaction is seen as a multidimensional construct. Therefore, for this study, it was measured using the following dimensions: Quality of Supervision, Quality Services, Internal Customer Focus, Communication, Resources, Teamwork, Community Image, Overall Job Satisfaction, Working Conditions, Leadership, and Compensation and Benefits.

Overall, employees had the best perceptions about Quality of Supervision and Quality Services. Employees also found Quality Services to be high, especially having a good understanding of quality requirements of the job.

Employees were least satisfied with Leadership, and Compensation & Benefits. Employees felt that management regularly stressed the importance of good quality work but did not feel their pay compared favorably with other companies in the area.

Specific areas for recommended improvement and further study include more specific examination of leadership and management style(s) and research of other area facilities. Additional investigation of these areas could help improve overall job satisfaction and this could lead to improved job performance.


APPAREL INDUSTRY STRATEGIC PARTNERING MODEL
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Strategic partnerships in the apparel industry have emerged as a competitive strategy for satisfying customers. Strategic partnerships are the relationships formed among supply chain members to better serve their customers. These partnerships provide companies with new ways to develop and sell the right merchandise faster. The ultimate goal is to deliver to the customer high value merchandise at the lowest cost as quickly as possible by capitalizing on the strengths of each partner.

Reported benefits of strategic partnerships are increased sales, faster merchandise turnover, and an improved ability to predict sales to even out merchandise flow. These benefits result in greater profitability and increased customer satisfaction. The implementation of strategic partnering as a business strategy has an influence on all areas of the company, from communication and logistics to organizational structure and relationships, yet little is known about this dynamic process.

A leading industry consulting firm outlined a Strategic Partnering Model that describes an evolutionary process of strategic partnering with four progressive levels of involvement: basic service, sharing, partnership, and integration. The model posits that company size and type of merchandise influence the level of strategic partnership achieved by a company.

This paper proposes a refined Strategic Partnering Model that is more specific to the apparel industry. The refined model includes the concepts of fashion versus basic merchandise and seasonal versus staple merchandise. Also, the model recognizes that strategic partnerships are multifaceted and represent a complex set of interrelated variables, such as organizational strategies, structures, and politics. This model is proposed as a research framework to study the successive steps and processes involved in successful strategic partnering in the apparel industry.
African American Women's Attitudes Toward Apparel and Media

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Although much research has centered on the female consumer, very little has focused on minority groups such as African-Americans. This study was designed to investigate African-American women's attitudes toward apparel and media.

A survey instrument dealing with attitudes toward apparel and media was developed, piloted, and administered to 104 African-American women from the ages of 18 to over 60. Reliability analyses of the scales resulted in alpha coefficients of .95 for the apparel scale and .90 for the media scale. Factor analyses of items in each scale resulted in extraction of five factors for each scale. Factor scores were calculated for each respondent and analyzed to determine if there were differences by age groups.

Regarding apparel attitudes, younger women differed significantly from women over the age of 60 on factor I (social successes). Factor IV (social status) also showed significant differences between younger women and women over 60. Regarding media factor scores, factor III (media messages) showed significant differences between younger women and women over 60. Factor V (fashion displays) had significantly different responses for women aged 18-59 and those over 60. There were also significant differences between women aged 18-25 and those who were age 40-59 on factor V.

Older women seemed to be more aware of media messages and were also more independent of fashion and social judgements by others. However all age groups felt it was important to present an acceptable appearance for social successes. Results have implications for apparel producers and retailers in terms of advertising and promotion.

Market Assessment for Cotton Socks

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Consumption of apparel fibers will grow steadily into the next century with most of the growth expected in developing markets. For example, markets are expanding in Pacific Rim nations, where living standards are increasing and a consumer orientation is emerging. To lay the foundation for assessing international consumer markets, this research assessed U.S. and Asian students living in the U.S. with respect to attitudes towards a natural fiber product, cotton socks. The purpose of the project was to assess the impact of (1) sock style, (2) citizenship, and (3) sock type on attitudes towards cotton socks.

Data were collected via a between subjects' design. Volunteer subjects (U.S.: 68, Korean: 75, Chinese: 104) were randomly assigned to treatments. Multivariate and univariate interactions were found (1) between citizenship and sock style and (2) between citizenship and sock type. Asian and U.S. subjects rated the socks differently. Asian subjects seemed to prefer the bleached white color to the unbleached beige color and preferred the short sock style to the crew style. These results imply that U.S. promotions of cotton socks cannot simply be transplanted to Asia; sock styles and colors popular in the U.S. may not appeal to Asian consumers. More work is needed to guide textile and apparel producers of natural fiber products in their understanding of international consumer markets for cotton socks.
GENDER BIAS IN SCHOOL UNIFORMS
A MULTI-METHOD APPROACH

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The clothing that a person wears affects one's behavior as well as the behaviors of observers (Davis, 1984). Schools which require uniforms often do so in an attempt to influence students' behaviors. The styling of high school uniforms may be gender-specific. Schools as institutions can perpetuate policies which have unintended deleterious side effects (Clouse, 1989). One possible side effect of requiring uniforms might be inequality in costs.

Students were observed at four private high schools which required uniforms, and at three public schools which did not require uniforms. Interviews were conducted with 19 students, and with four school administrators who enforce uniform policies at the private schools. Uniform codes from the private schools were the basis for comparison of components of men's and women's uniforms. Costs of men's and women's uniforms were compared.

Findings indicated the existence of gender bias in school uniforms. The clothing observed being worn by men was similar across schools, whether or not uniforms were required. However, the clothing observed being worn by women in schools which did not require uniforms was very different from the clothing observed being worn by women in the schools which required uniforms.

The average cost of the requisite parts of women's uniforms was 17.21% higher than that of men's uniforms. Students believed that women's uniforms were extremely different from the norms of teenage dress to the point of being undesirable, while men's uniforms were not believed to be so different from the norm as to be undesirable. The self-reports were consistent with observations. However, school administrators believed that uniform policies were fairly administered and were not gender biased.


CLOTHING AND SEXUAL HARASSMENT OF PINK-COLLAR WORKERS
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The objective of this study was to investigate the relationship between clothing and sexual harassment within the context of casinos and from the perspectives of both casino waitresses and restaurant waitresses. The following questions guided the research: Is the frequency of sexual harassment higher for casino waitresses than restaurant waitresses? What types of sexual harassment do casino waitresses and restaurant waitresses experience? What relationships do waitresses in these environments perceive between their uniforms and sexual harassment?

A snow-ball sample of twenty two waitresses (12 casino; 10 restaurant) completed interviews. Unlike restaurant waitresses, casino waitresses experience with sexual harassment was described as "almost daily." A total of 33 incidents of sexual harassment were disclosed to us (casino=17; restaurant=16). Some participants described one incident while others described as many as three. Casino waitresses were sexually harassed by customers more frequently than by supervisors or co-workers. Types of harassment most frequently experienced were sexual touching, sexual remarks, and sexual body language. The most common response by management to complaints was to listen and take no further action. In contrast, food waitresses were sexually harassed most frequently by co-workers followed by supervisors. Types of harassment most frequently experienced were sexual remarks, sexual touching, and stalking. The most common response by management to complaints was to ignore them. Five out of eight formal complaints by casino waitresses stopped the harassment and one out of six formal complaints by food waitresses stopped the harassment. When we asked the participants why they didn't make a formal complaint, participants responses included that they could handle the situation and that the management would not do anything anyway. Three casino waitresses indicated they thought there was a causal relationship between their clothing and the sexual harassment they experienced at work.
THE EFFECT OF CONSULTING AN IMAGE CONSULTANT ON SELF-ESTEEM

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Clothing and appearance have been linked with self-esteem. And it has been promoted that self-esteem can be improved by using an image consultant, but little research has been done to support this premise. Therefore, the primary purpose was to determine if consultation with an image consultant would change the self-esteem of a group of women.

Subjects were clients of an image consultant who chose a basic image of success program including color analysis, makeup and skincare instruction, and hairstyle consultation. Data was collected via a pre- and post-test. The pretest consisted of demographics about the subjects and the Coopersmith Self-Esteem Inventory, Adult Form. The posttest included the self-esteem inventory and questions to determine client satisfaction and extent of client adoption of information.

The pretest was administered to 58 women before the program and two months after completion, they were mailed a posttest. Useable tests were returned by 26 women.

T-tests were calculated to determine if significant differences existed between: (1) the self-esteem scores of the subjects before the program and the norms for the Coopersmith Self-Esteem Inventory, Adult Short Form and (2) the self-esteem scores of the subjects before and after participation in the program. Significance was set at the .05 level.

Results showed that the self-esteem scores of the women in this study had a slightly higher self-esteem score than the norm for the Coopersmith Inventory, but the difference was not significant. When looking at the self-esteem scores of the women before and after participation there was a slight decline in scores after participation, but again the difference was not significant. However, in response to the statement: "I feel better about myself since taking the class," 46% either strongly agreed or agreed.

RELATIONSHIPS BETWEEN BODY CONSCIOUSNESS, SELF-CONSCIOUSNESS, AND WOMEN'S ATTITUDES TOWARD CLOTHING
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It has been generally shown that feelings about the body are correlated with feelings about the self. The strength of correlation varies for males and females. Compared to men, women evaluate their bodies less favorably, express more dissatisfaction with their bodies (particularly their weight), perceive a greater discrepancy between body image and body ideal, and are more likely to suffer from a negative body perception. Self-consciousness is the experience of self-focused attention, associated with negative cognitions and emotions regarding one's self or the evaluation of the self by others (Buss, 1980).

The specific objectives of the present investigation were to articulate the relationships among body consciousness, the three dimensions of self-consciousness (public self-consciousness, private self-consciousness, and social anxiety), and women's attitudes toward clothing, with the use of measurement and structural equation modeling techniques (Joreskog & Sorbom, 1993). The structural equation models (SEM) were developed and tested in two stages using the three dimensions of self-consciousness, body consciousness, and women's attitudes toward clothing to test the causal relationships among these variables. First, linkages among body consciousness and the three dimensions of self-consciousness were examined. In the second stage of SEM, the relationships between elements of the first model and clothing variables were examined.

A convenience sample of 172 female civil service employees and 172 female students of a Midwestern university filled out a questionnaire containing (1) weight factor of body cathexis scale (Mahoney & Finch, 1976), (2) self-consciousness scales (Buss, 1980), and (3) six items of clothing interest measures.

In the first stage of the SEM, the body consciousness was directly related to the public as well as private domains of self-consciousness. The effects of body consciousness on social anxiety were direct as well as indirect. Body consciousness tended to increase public self-consciousness as well as social anxiety. In the second stage of SEM, women's attitudes toward clothing practices were strongly and directly related to public self-consciousness. The total effects of private self-consciousness on women's attitudes toward clothing practices were equally the result of direct and indirect effects. The effects of body consciousness on women's attitudes toward clothing were primarily indirect. This suggests that body consciousness may not be directly related to women's interest in clothing; however, body consciousness is related to women's attitudes toward clothing when it is mediated by self-consciousness.

KOREAN ADOLESCENT'S CLOTHING BEHAVIOR AS RELATED TO PSYCHOLOGICAL CHARACTERISTICS

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The purpose of this study were 1) to identify the effects of age and sex on adolescent's psychological characteristics - egocentrism, public/private self-consciousness, body cathexis - and clothing behaviors in each of the 6 groups classified by sex and age.

The data were collected from 713 middle and high school boys and girls, and college students living in Seoul, and analyzed by frequency, factor analysis, two-way ANOVA, and multiple regression analysis.

The results of this study were as follows:

1) Four factors of egocentrism were identified; Potency, Appearance/popularity, Sympathy and Justice. Four factors of clothing behavior were Clothing exhibition/dressing for others, Clothing interest, Psychological dependence and Clothing conformity.

2) Sex and age were found to have effects on psychological variables and clothing behaviors of adolescence. Females showed higher egocentrism, self-consciousness, and clothing behaviors, but lower body cathexis than males. The mean scores of egocentrism, self-consciousness, clothing behaviors tended to increase with age. However, high school boys showed a unique tendency, as they showed higher scores in those variables than the other two age groups.

3) Egocentrism(Appearance/popularity factor) and public self-consciousness were the most influential variables on adolescent's clothing behavior among psychological characteristics. Private self-consciousness was found to be one of important variables in explaining Psychological dependence clothing behavior. The psychological characteristics had very little effect on clothing conformity.

THE NEWSPAPER ADVICE COLUMN AS REGULATORY DEVICE FOR NORMATIVE STANDARDS OF DRESS

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Society administers a normative order through a process of social control. People need to be informed about the normative order and reassured about the legitimacy of norms. One device for information and reassurance is the newspaper advice column. A process of social control has six elements: norms, violation of norms, recognition of violation, report of violation, response to violation, and enforcement of response. Norms are prevalent and relatively permanent societal rules. Norms designating how people should or should not look regulate dress. When violations of dress norms are recognized and reported, sanctions follow. The ability to enforce a sanction controls its effectiveness.

223 letters related to one category of dress-body modifications--appearing in two advice columns from 1990-1992 were content analyzed. Violations of 30 norms related to body modification varied from trivial to serious, positive to negative, intentional to unintentional, frequency, and in sex of violator. Violations were recognized and reported to: violators, relatives, coworkers, authorities, and the self. Sanctions varied from mild to severe, internal to external, positive to negative, in quantity applied, in number of sanctioners, and in source of sanctions. Enforcement of responses was complicated by opposing sanctions from multiple sources and was resisted by violators.

The study provided evidence that the advice column is a regulatory device for normative standards of dress. A greater understanding of one device for regulation of dress may lead to greater understanding of how the process of social control operates with regard to dress.
ANALYSIS OF US-EU INTRA-INDUSTRY TRADE IN APPAREL
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While attention on international trade in apparel has often focused on imports of developed countries which have originated in developing countries, a significant volume of trade has historically occurred between developed countries not imposing quota barriers among themselves. This paper presents estimates of intra-industry trade in apparel between the United States and the primary European Union producing countries of Germany, France, Italy, and the United Kingdom. Intra-industry trade indexes measure simultaneous import and export of a product between two countries and can be used to forecast adjustments in trade flows as far-reaching changes in global trade policy are implemented.

Several models have been proposed to estimate intra-industry trade. The present study employed an adaptation developed by Grubel and Lloyd to measure US-EU trade for SITC categories 841-845 from 1990-1994. Trade indexes estimated ranged from 3.18 to 99.07. Indexes were highest for US-German and US-UK trade. Categories of men's and boys' apparel yielded indexes of greater magnitude than categories of women's and girls' clothing.

It had been anticipated that indexes for countries of similar development and income level would be high, approaching 100 in most cases. US-EU intra-industry trade levels, however, were lower than expected. The diminished magnitude may have been the result of the level of disaggregation of data or may indicate that international trade in apparel is significantly influenced by factors other than traditional considerations of similarity of economic development.

CHARACTERIZING NATURALLY COLORED COTTON FIBERS BY ATR INFRARED SPECTROSCOPY
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Unlike conventionally-dyed cotton color fading behaviors, naturally colored cotton darkens with washing which provides the consumer with a longer lasting color. Since little is known regarding the physical and chemical structures of naturally colored cotton, the purpose of this study was to determine the chemical compositions of the naturally colored cotton fiber by Attenuated Total Reflection (ATR) infrared spectroscopy and to compare these molecular structures with those of the conventional cotton fiber.

4 oz buffalo brown color muslin samples were used in this study. Fabric samples were repeatedly washed for 9 cycles under conditions according to AATCC 61-1989. Conventional undyed 100% cotton greige muslin 3.8 oz unwashed was used as comparative samples. ATR infrared spectra of naturally colored cotton before and after 9 washes and of conventional undyed cotton samples were collected in the range 450 - 4000 cm⁻¹.

Characteristic infrared absorption bands of the naturally colored cotton unwashed sample, compared with 100% cotton, displayed absorption with a minor change in the C-H stretch region (3100-2800 cm⁻¹), a significantly smaller and narrower intensity at 1619 cm⁻¹ indicating a smaller water content and more crystalline materials in the unwashed naturally colored cotton fiber structure, and a stronger absorption around 650 cm⁻¹ region. Washing the materials produced a decrease at 1619 cm⁻¹ and a change of absorption in 650 cm⁻¹ region for both conventional and naturally colored cotton samples.
MODELING THE STATIC PROPENSITY OF PROTECTIVE CLOTHING SYSTEMS

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This research addresses the need for mathematical models to explain and predict the static propensity of protective clothing systems worn by human subjects, especially at low humidities. We have successfully developed mathematical equations considering peak potential as a function of fabric system, humidity and temperature, and charge decay as a function of time and time constant.

Equations of the form

\[ V_p = V_f(V_S, V_H, V_T) \]

Where:

\( V_p \) = predicted peak potential for a two-layer fabric system
\( V_S \) = fabric system effect on peak potential
\( V_H \) = humidity effect on peak potential
\( V_T \) = temperature effect on peak potential

have been developed to predict peak discharge potential from a textile surface. Using these equations gives results that correlate well with data obtained from tests based on the proposed ASTM method F23.20.05.

Additional equations derived to predict peak discharge potential from a capacitor such as a clothed human body showed good agreement with data from a modified ASTM method. More tests are required to determine the validity of the latter equations.

Charge decay data from tests following the proposed ASTM method fit well \((R^2 > 0.90)\) the exponential model of the form \( V = V_o \exp(-t/t_1) \). Time constants have been determined for various fabrics that make up the different fabric systems tested during our small-scale experiments.

The background and development of the equations are summarized in the poster. Further research is underway to fully develop the proposed mathematical models, and to evaluate their validity through more extensive empirical testing.

COMPARISON OF BARRIER FABRICS:
EFFECT ON SKIN HYDRATION

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In this study, barrier fabrics used in protective clothing for clean environments were examined to determine what factors account for changes in skin hydration as a result of fabrics of various fiber types and constructions remaining in contact with the skin surface under a non-occluded dome for a period of 40 minutes.

Fabrics tested included antistatic polyester woven; polyester woven; 50/50 polyester/cotton woven; spunbonded polyethylene nonwoven; polyurethane laminate. Each fabric, in the dry and wetted state was applied to skin on the subject’s volar forearm. Prior to applying the fabric, subject’s skin hydration was determined by measuring transepidermal evaporative water loss (TEWL) from the skin’s surface using a Servo Med Evaporimeter under controlled environmental conditions. This provided an initial baseline TEWL measurement of skin at normal hydration. After 40 minutes, skin hydration was again measured after removal of the test fabric from the skin. Effect of fabrics on skin hydration was assessed by determining differences between skin at normal hydration versus skin hydration after dry and wet fabric removal. Fabrics were tested to determine fabric moisture vapor transmission (MVT), air permeability, moisture content, thickness, and fabric weight using standard procedures.

Results indicated that when dry fabrics were placed on the skin, only the polyurethane laminate reported a significant difference in skin hydration from the skin at normal hydration. Fabric thickness and weight as well as air permeability and MVT appeared to have affected skin hydration when fabrics were dry (standard moisture regain). For the wet treatment, when the woven antistatic polyester, woven polyester/cotton and laminate were placed on the skin, it became significantly more hydrated. Fabric moisture content was the important property affecting skin hydration in the wet treatment.
TEXTILE VISUAL AND TACTILE DESCRIPTIONS:
SPECIALTY MAIL-ORDER CATALOGS
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Texture is a visual and tactile physical property of fabric. An individual can see and feel texture and ascribe words to the perceptual experience (Burns, Brown, Cameron, Chandler, & Dallas, 1993). Catalog shoppers can read garment descriptions and view pictures and must translate these words into past experiences involving touching and seeing the textile and then use this information to make a purchase decision.

The purpose of this research was to investigate the use of tactile descriptions employed by catalogs to convey a sense of textural properties of garments. A cross-seasonal representation of four similar specialty mail-order catalogs were assessed: Victoria's Secret, J. Crew, Eddie Bauer, and Laura Ashley. One researcher collected the data which included terms related to tactile properties of the apparel fabric and not terms or descriptions of garment construction, style or fit. The descriptive terms and phrases (N=3,470) found for 1,469 different garments were content analyzed by frequency of use. The following taxonomy, adapted from the categories used by Burns, et al (1995), was used: fabric construction terms (e.g., closely woven, brushed; 28% of total terms), fiber/fabric name (e.g., satin jacquard, pima; 26% of terms), tactile terms (e.g., soft, crisp, textured; 16% of terms), intrinsic quality terms (e.g., drape, quick drying; 12% of terms), visual terms (e.g., sleek, chunky; 6% of terms), adjective terms (e.g., beautiful, elegant; 5% of terms), extended inference terms (e.g., breezy, feels like cashmere; 4% of terms), and comfort property terms (e.g., comfortable softness, cool; 3% of terms). Differences among classification categories and garment type, garment gender type, fiber type and fabric construction were tested. Significant differences were found: tops had more descriptions then expected for tactile terms, fiber/fabric names, and visual terms than bottoms; garments for males had more descriptions of fiber/fabric name, construction terms and intrinsic terms than did garments for females; knit garments had tactile and name descriptions while woven garments had construction descriptions.

From the classification of terms used most frequently it appears that catalog descriptions rely on consumer knowledge of the meaning of terms related to fabric physical properties and construction to form a textural picture of the garment.

CLOTHES MOTHs & CARPET BEETLES
A Video

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Developed to help consumers learn how to identify, prevent, control and repair the damage from clothes moths and carpet beetles. Visual information that is rarely seen makes this instructional tape more informative and interesting. Includes the actual clothes moth larvae feeding; a webbing clothes moth spinning its feeding tunnel; and a case-making clothes moth larvae dragging itself in its portable case as it crawls slowly over the ceiling.

Other topics include: how a professional pest control operator would go about looking for an infestation; what an infestation would look like and how to prevent and eliminate it; examples of different types of fabric damage that can occur; examples of articles that both the clothes moth and carpet beetle feed on, and how the adult and larval stages of clothes moths and carpet beetles actually appear close-up.

Also shown on the video are methods of preparing susceptible clothing for long-term storage and the proper use of naphtha and paradichlorobenzene products.

Restoration is also discussed. Points to consider before restoring damaged items and an explanation of both the French and Piece methods of reweaving are discussed and demonstrated. Repaired items are clearly shown.

Ordering information:
Video #VHD-0987; Length: 13:36; Cost - $20
Send purchase order or personal check made out to the University of KY to: Instructional Video Library, Ag Communication Services, Room 33 Scovell Hall, University of KY, Lexington, KY 40546-0064.

For additional information: Phone: (606) 257-7775

REACHING TEEN PARENTS WITH TEXTILES AND CLOTHING SUBJECT MATTER
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Programs for teen parents usually address family life and parenting topics, nutrition subject matter, and may include financial management. Seldom is textiles and clothing included in the curricula. Yet, clothing is an integral part of daily life and relates to the physical, emotional, and economic well-being of individuals and families.

The program, "Meeting Baby's Basic Needs: Clothing" incorporates clothing and textiles subject matter into classes designed for teen parents. It was developed in response to discussions with educators who worked with teenage parents. These educators perceived that, in many instances, teen parents would interpret their baby's needs in terms of their own needs and were likely to overspend on clothing for new babies. Addressing these and other topics are part of responsible parenting.

"Meeting Baby's Basic Needs: Clothing" includes a teaching unit with layette items purchased primarily at resale shops. Some new items at reasonable cost were included to discuss product quality and availability in retail stores. A work sheet was developed for students to compare the total cost of a layette when purchased new and purchased using resale.

Topics in the teaching unit addressed physical, emotional, and safety considerations when selecting clothing for as well as dressing the child. Appropriate and sometimes inappropriate garments from the resale layette were shown to help youth visualize the concepts. Basic textiles and clothing learnings including fiber and fabric properties, garment construction, and garment design were incorporated into the lesson. These concepts comprise sound consumer information that can be transferred to other textile and apparel purchases.

Teachers and extension educators who have used the kit report good experiences. Teen parents have a natural interest in clothing for their new babies, yet learn about their babies' needs in the process of how to clothe and care for the infants. Approaching the use of resale clothing must be done in a positive way since teen parents, as all parents, want only the best for their children. This challenge can be successfully met, by showing the types of quality, sometimes never used, apparel available from resale.
TEXTILE AND APPAREL PROFESSIONALS: ROLES IN AGROMEDICINE PROGRAMS

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Agromedicine addresses the unique concerns of human health and agriculture utilizing a partnership of diverse professional disciplines to promote safer, healthier, more efficient agricultural production while enhancing the quality of life of farmers, farm families and workers. In North Carolina, the partnership between the Cooperative Extension Service and the East Carolina University School of Medicine is the foundation for the Agromedicine Program. The Agromedicine model addresses agriculture's occupational health concerns through a network of university faculty, Extension agents, physicians and other health care providers. Textile and apparel professionals play an important role on the Agromedicine team.

Specific roles for textile and apparel professionals include both research and outreach. Areas of concern include personal protective equipment for pesticide applicators and farm workers; prevention of sun damage to the skin, noise-induced hearing loss, general protective clothing and safety.

Network effectiveness was demonstrated by an educational program developed in 1989 by textile and apparel professionals and disseminated by Extension agents during 1991-1995. More than 10,000 individuals gained knowledge in selection, handling and laundering of pesticide-soiled clothing, with an estimated 6,500 making practice changes to promote personal and family health and safety.

ENHANCING CRITICAL THINKING VIA QUALITY ANALYSIS OF TEXTILES AND APPAREL

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Critical thinking gives the power for knowing the reason for your decision. It examines relevant evidence to support the claim. Students within the Advanced Textile Testing and Analysis Course are required to demonstrate critical thinking via the quality assessment of piece goods or sewn products. Products tested and specific tests performed are determined by the students based on assessment of industry/consumer needs and concerns.

Testing of finished fabrics and sewn products is now considered an important segment not only of the textile industry, but of manufacturing and retail industries as well. Primary reasons for implementing a quality assurance program include: (a) maintenance of desired quality level; (b) analyzing the cause of piece good problems; and (c) determination of acceptable consumer performance levels in order to prevent product failure or customer returns. Students select a category of merchandise and use the following extrinsic characteristics for comparison: price, brand name, and store image. Textile products utilized within the class are purchased from local retail establishments using university undergraduate research grant funds. Students worked in the lab as a group with direction from instructor regarding proper usage of testing equipment and methods to use for ensuring reproducibility. The class completed a written report, review of related literature, and lab manual with the results of the tests performed. Information generated was disseminated to the retailers where the products were purchased, as well as to the Merchandise Evaluation Engineer with the J.C. Penney Quality Assurance Center for feedback and critique. Providing an opportunity for students to be an integral part of a student directed research project at the undergraduate level is one of primary importance especially when a department does not have a graduate program.
TEXTILE KNOWLEDGE INVENTORY

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Because of the absence of an inventory to measure individuals' objective textile knowledge, the TKI was developed. Textile knowledge was defined as the accurate information stored in memory and relevant to textiles. Conceptually, textile knowledge consists of information about fibers, fabrics, finishes, color applications, and textile regulations. Fibers, fabrics, and finishes have three dimensions: terminology, properties, and usage and care. Through this conceptual analysis, 38 preliminary true-false questions were initially generated. To determine if the scale discriminated among levels of textile knowledge and to conduct item-analysis, 116 students (32 students had taken at least one textile course) completed the preliminary questionnaire. None of the 38 items were answered either correctly or incorrectly by all subjects. Cross Product Ratios were used to investigate item-to-item correlations. Then, item-to-total correlations were investigated through Point Biserial Correlation Coefficients. With consideration of the results of both item analyses, 15 items were subsequently deleted, resulting in a 23-item TKI.

To check construct validity, students enrolled in an introductory textiles course completed the TKI at the beginning and again at the end of the term. According to a paired t-test (t(23)=7.57, p<.01) students' scores on the TKI increased significantly with textile instruction. To check the reliability of the TKI over time, test-retest methods were used. 15 students completed the TKI twice with a time interval of 2 days. The two scores were significantly correlated (r=.819, p<.01). Internal consistency was calculated by Kuder-Richardson-20. Using the TKI scores of 39 subjects, KR-20 for the TKI was .80, revealing reasonable internal consistency.

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OBJECTIVE ASSESSMENT OF INTERFACIAL FABRIC HANDLE OF FLAME-RETARDANT-TREATED FABRICS

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Flame retardant finishes generally affect interfacial fabric handle (i.e., the interfabric frictional handle). This study investigated the effects of various flame retardant finishes on changes in interfacial fabric handle utilizing a simple nozzle-extraction technique. The nozzle extraction handle measurement method with various fabric types mounted inside of the nozzle can be used as an effective objective measurement tool for textile and apparel industries to detect changes in the interfacial fabric. Peak interfacial fabric handle measured by this handle measurement technique shows that the effect of the surface characteristics of a fabric that was rubbed against another fabric is more pronounced with fabrics less drapeable (i.e., higher handle force) than those more drapeable and softer. A set of different flame retardant finishes on the same fabric are clearly separated by their frictional characteristics when evaluated by the nozzle-extraction technique.

FR finishes are claimed to impart a harsher or stiffer hand to the fabric affecting comfort of the wearer. According to our results, however, not all FR finishes add a harsher hand. Some FR finishes can even improve interfacial fabric handle making a fabric less stiff (or softer) and more easily slide against each other in multilayer fabrics.
THE DEVELOPMENT AND VALIDATION OF AN INSTRUMENT TO STUDY APPEARANCE CUES ASSOCIATED WITH PERSONAL VICTIMIZATION OF ELDERLY PERSONS

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The purpose of this research was to develop an instrument to study appearance cues of elderly persons who may be likely targets for personal assault. A pilot study was conducted in order to assist with the development of stimulus photographs. A variety of characteristics and combinations of characteristics considered to be associated with the elderly person's appearance were included among the photographs. The features included wrinkled skin, age spots, gray hair, thinning hair, no hair, wrinkled neck and various combinations such as wrinkled face/gray hair; wrinkled face/no gray hair; wrinkled face/gray hair; ethnicity, gender, wrinkled face/no gray hair, ethnicity, gender. The appearances of the models were modified in order to present the various images. Stimulus photographs were made into slides. A total of eight stimulus photographs were used: four of male and four of female. A bi-polar scale which presented adjectives used to describe the models' appearances was developed for data collection. Two questions asked respondents to estimate the age of the model. Data analyses revealed a significant F for stimulus person (F=25.09, p>.0001). Consistent with the concepts in attribution theory, respondents inferred positive personal characteristics to those persons presenting the "best" look in dress and less positive characteristics to those presenting the "worst" look. Appearance cues were used to make inferences about elderly persons and some of the inferences suggested that appearances cues can be used to distinguish elderly persons who are likely targets of personal assault from those who are not. The appearance cues interpreted as "wealthy and frail" combined to indicate a potential target of personal assault.

USING THE WORLD WIDE WEB IN TEACHING: IS IT AN EFFECTIVE TOOL?
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To improve educational productivity, faculty have been encouraged to infuse technological tools into the classroom. One of these tools is the Internet using the World Wide Web. However, before this technology can be effectively incorporated into any course, several pedagogical issues must be addressed. Thus, the purpose of this project was to assess some of the issues associated with incorporating Web technology into two courses.

Many pedagogical issues were encountered: 1) What is the purpose of using the Web in the course? (e.g., Will the entire course content be delivered via the Web or will information available on the Web be used as part of the course assignments?) 2) How will the use of the Web make the course more effective or efficient? (e.g., Will technology enhance learning of the subject matter?) 3) What faculty development opportunities are available to assist development of course materials and use of the technology? Are classroom facilities adequate? 4) How will the students access the Web? Do students have the skills to use the technology? If not, how will they acquire such skills? Will students need to know more than one type of application (e.g., E-mail, Web browser, HTML skills, etc.)? 5) How will the effectiveness of the technology be assessed?

We found that careful consideration of the pedagogical issues, before the actual use of technology in these courses, facilitated faculty development of course materials and student acceptance of the technology. Although Web technology has been used in these courses for only one term, student response has been positive. Student feedback will be used to guide future revision and enhancement of course materials. Additional ways of using technology to encourage student interaction with each other and the instructor regarding the subject matter will be explored in the future.
SURVEY RESEARCH IN THE MERCHANDISING CURRICULUM: AN INTERNET APPROACH

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Objectives: Integrating applied quantitative research assignments into selected upper division courses in the undergraduate merchandising curriculum acquaints students with the procedures involved in obtaining market information and utilizing the consumer decision making process. Instructional Component: The assignment was designed to assist students in acquiring applied research skills utilizing computer technology at each stage of the investigation. Specific products investigated by each student researcher were self-selected but the product classification was restricted to fashion-oriented textile and/or apparel merchandise for a single or multiple consumer niche market. In addition, students were required to match the development stage of the products to the appropriate research life cycle used in the research design. Technical stages identified in the assignment were as below: (1) conduct on-line literature search of the product utilizing key words, (2) design a consumer questionnaire formatted for the Internet, (3) identify user groups by an on-line search using key words and/or use of the Internet Yellow Pages, (4) establish an e-mail address for return of completed questionnaires, (5) post the questionnaire to the selected user groups, (6) develop a program for data tabulation and analysis, (7) keyboard final written report for submission, and (8) develop computer-aided visuals for the oral presentation of results. Effectiveness of Activity: The response rate has been excellent using the e-mail return system. Technology has provided a vehicle for expediting the research process and allowing undergraduate students to design and execute a research project in a semester course.
INTRODUCING A CAPSTONE COURSE FOR RETAILING

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Program assessment is a major concern among university faculty and administrators. Programs must identify clear and measurable criteria by which their students are cumulatively evaluated as they progress through a given program. A capstone course with such a purpose has been developed and is in the process of being refined and implemented in Ohio University's Retail Merchandising program.

The course, Strategic Retail Policy, has been developed based on the concept of a corporate retail structure. Students are required to be of senior rank and have completed a quarter-long internship to enroll. Throughout the course, students are provided opportunities for synthesis of previous classroom and retail-setting experiences as well as assessment of their collegiate progress.

Personal and professional assessment, leading to a professional portfolio to be used for interviews, will occur as students develop a final resume, draw on their areas of expertise as they serve the hypothetical corporation and respond to related case studies, and complete their final exit exam for the retailing major. Written evaluation reports are submitted to each student by instructors in the areas of reliability and responsibility (attendance and participation), business writing and oral communication (memos, letters, interview), and personal and professional growth (portfolio).

Faculty and the university are left with evidence of accomplishments which coincide with the school's, college's, and university's mission and goals. Criteria such as written and oral communication skills, analytical thinking, creative development, and product knowledge have been identified as valuable components of a retail merchandising degree, and such criteria are clearly measured through the process of the Strategic Retail Policy course.

MERCHANDISING POLICIES AND STRATEGIES: A CAPSTONE COURSE

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The purpose of the capstone course is to examine the merchandising environment as influenced by its structure, economic, legal, demographic and psychographic trends. Six course objectives are based on the core competencies outlined through ITAA. 1) Compare economic policies/events among nations as they impact merchandising decisions. 2) Integrate and apply merchandising strategies to a variety of industries. 3) Identify, analyze, and justify channel member decisions as they are affected by global concerns. 4) Apply concepts used in forecasting merchandising trends. 5) Assess skills required in apparel and merchandising industries in relation to those skills students currently possess. 6) Examine differences in managerial styles based on diversity in the work force.

Course assignments include case studies, debates, and analysis/evaluation of merchandising strategies. Students actively participate in course content and negotiate the number of projects to complete, due dates, and points awarded/distribution for assignments. Through such activity, instructors hope students will hone their communication and negotiation skills.

Teaching style has to be flexible to allow for unique needs of each class. Students are surprised at the amount of knowledge they have from previous course work and appreciate the opportunity to assimilate material gained from a variety of sources.

An added benefit from the course is the opportunity to gain information for outcome assessment reports. Students provide data to document progress and knowledge gained throughout their university experience.
DEVELOPING STRATEGIC RETAIL MANAGEMENT SKILLS: CASE STUDIES
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This course was designed to apply the principles of retail management to particular business situations and to develop strategic retail management skills. Understanding changes in local business environments, sharing concerns with the community, and exploring competitive strategies for local retailers were secondary purposes of this course.

Different levels of cases accompanied with extensive discussions included: 1) The low level cases (a substantial amount of short cases from a retail textbook and business magazines) for class discussion; 2) The middle level cases (six comprehensive cases) selected from a variety of sources. Student groups were required to do case analyses based on the general case study guideline. For three among them groups wrote executive summaries, and for another three groups presented their analyses and led class discussion; 3) The high level case was a final case project that developed a case using an actual local retailer. It emphasized on analyzing retail business environments and developing problem solving skills in primary data collection, problem analysis, and managerial decision making. Three small local retailers were contacted and worked with the student groups through the semester. Each group presented four interim reports including: company background (internal environments); background analysis (external environments); re-evaluation of the company's retail strategy; and problem analysis and potential alternatives. The final written report containing problems, background, alternatives and solutions were presented to the class.

Case studies representing various business situations with various complicatedness were effective in developing retail management skills and teamwork. Particularly, the case project was valuable in experiencing an actual business practice, understanding local retail business environments, and applying management principles and case study experiences to strategies as well as in establishing relationships with local retailers.

MARKETING IN THE APPAREL INDUSTRY: CASE STUDIES FOR EDUCATIONAL PROGRAM DEVELOPMENT

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Visits to marketing divisions of apparel retail and production firms were conducted during 1995-1996. The purpose of these case studies was to develop an understanding of structure, operations, and personnel in marketing divisions in the apparel industry and research activities in particular.

The five U.S. firms included a corporation owning large department and discount stores, a direct mail firm with expanding international operations, a specialty retailer, a producer of uniforms, and an international apparel producer.

Marketing directors were clearly open to job application by graduates of textiles and clothing programs, both undergraduate and graduate, but strongly encouraged pursuit of internships on the part of students interested in a career in apparel marketing.

To prepare students for marketing positions, general coursework in marketing is essential. For research jobs, programs should include experiences in survey design, sampling, statistics, focus group and interview qualitative techniques, and wear testing. Understanding of National Panel Data (NPD) is helpful. Experience with a variety of computer software systems is also recommended. Knowledge of the intricacies of studying consumer behavior toward the product area of apparel should give job applicants competitive advantage.

The information gleaned from the case studies will help textiles and clothing educators shape academic programs and advise students on career possibilities. Full marketing operations are not present in the majority of firms in the apparel industry; however, the minority of firms that have marketing programs offer exciting employment opportunities for our students. Marketing jobs in the apparel industry are poised to increase over the next 10 years due to complexity of target markets, expanding global focus of the apparel industry, and increasing competition. With appropriate preparation, we will have students who can fill those employment positions.
INTEGRATING DESIGN AND RESEARCH INTO PRODUCT DEVELOPMENT

Jerry McMurtry, Carol Salusso, Brook Svendsen, Bill Talbot

Designing products for highly unusual end uses provides an opportunity to integrate design and research skills. The product in question was introduced as “suma suits” used for alcohol free entertainment by university health promotion specialists. This unique product required a multidisciplinary design team to understand design criteria. The team included a design specialist and two design apprentices plus a health promotion specialist and four user group models. The design team had an opportunity to wear-test one version of “suma suits” being used locally. After evaluating the existing products, we determined design changes were needed to create a quality product. Our goal was to rethink how the product could be successfully designed. A problem-solving process was used to assess what was needed. Criteria included: 1) an image not insulting to people of Oriental heritage; 2) durable fabric that could withstand impact such as people jumping on each other; 3) lining fabric that allowed moisture transport to lower heat load; 4) impact protection to protect person being jumped on and knocked over; 5) fasteners that could contain the product while being worn and allow easy donning and doffing; and 6) product design that allowed body size ranges typically found among female and male college students --from 5’0” to 6’4” and from 100 to 250 pounds.

The suits have been in great demand over the 24 months and are considered quite successful. Several video tapes of the four BLUE GALAXY WARRIORS in action provide an opportunity to visualize the product in use. The video tapes are being used concurrently as teaching aides in product design and in mentoring health promotion programs nationally. An even better way to visualize these costumes is to wear them and “feel” the product characteristics.

In summary, this project allowed the design team to research possibilities, implement options and investigate results. Design is discovery. Research is inquiry. Together they provide creative direction to developing an unique product for an unusual end use.

TRANSLATING APPAREL SIZING FROM BODY DIMENSIONS TO APPAREL

Carol Salusso, Janet Hethorn, Tiehong Lin

The goal of this study was to develop an innovative process for incorporating body proportions of an apparel sizing system into the slopers that served as foundations for pattermaking and design. Apparel designs are typically developed using sample size stationary industry dressforms and sometimes live fitting models. Once garments are designed, the sample size pattern is put through a grading process whereby all sizes in the system are developed as proportional variations from initial sample sizes. Rarely is grading evaluated by testing for quality of fit across the size range.

The sizing system resulting from the recent survey of women 55 and older was adapted to include five frame sizes (extra small through extra large) but only accounting for height differences with adjustable leg length and semi-fitted waistlines. Another adaptation included defining two quite different body types in terms of slight pelvic tilt and full pelvic tilt, respectively. Pant sizing was thus summarized into five frame sizes for each body type for a total of 10 sizes.

The typical practice of using fitting models was expanded to include several models for each size in an experimental sizing system. Fitting models included women who were 55 years and older and varied across the size range and body types of the experimental sizing system. Pant patterns were drafted for twenty-five women. Resultant patterns were refined down to 10 composite patterns that reflected commonly occurring shapes while retaining size variation.

A comparison of nested patterns challenges standard grading. The concept that differences in pelvic tilt would yield significantly different patterns was strongly demonstrated.

Resultant pant patterns will be produced by an industry sponsor and tested in six states though fitting and wear testing by women 55 and older.

Results will be used to provide older women with good fit --at last!
DESIGN FOR WOMEN'S ATHLETICWEAR

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Since 1987, fashion design students enrolled in Textile Design have created marketable designs for the apparel industry. In recent years, an increasing number of students have expressed interest in women’s athleticwear. In response to interest, Fall semester 1995, arrangements were made with Moving Comfort, a manufacturer of women's athleticwear, to work with students on a specific textile design project for spring/summer 1997.

At the start of the project, a more advanced student, participating in an internship with Moving Comfort, was asked to make a presentation to the class. She provided background information regarding the philosophy and organization of the firm, and the design process employed. The students received brochures from Moving Comfort, explaining the importance of specific high-tech fabrics for athleticwear and types of garment construction critical to fit, comfort, and performance. They also received catalogues and color cards used by buyers. The instructor explained the project to the students and arranged a field trip to Moving Comfort. There they toured the showroom, pattern room, production room and warehouse and talked with designers and staff regarding their project.

Project specifications required students to: 1) Design two croquis or repeat patterns to be used for shorts, tights, jogging bras, and jackets 2) Design two coordinating patterns for Tee shirts 3) Design two related small designs to be used next to the Moving Comfort logo on the back of the Tee shirts 4) Create colorways for the designs, applying color forecasts for spring/summer 1997.

Upon completion of the project, the students returned to Moving Comfort to present their designs to the design staff. The design staff critiqued each project with regard to salability of the textile designs for Moving Comfort. They indicated that all of the designs had an excellent sense of proportion and pattern for the garments for which they were created. They praised the projects as a whole and offered constructive criticism at a realistic, professional level.

THE APPAREL INDUSTRY DESIGN PROCESS:
A CAD PROJECT

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Computer-aided design (CAD) has become an integral part of many university apparel design programs. Without CAD experience, it is becoming difficult to place students in internships or professional positions in the apparel design industry.

Problem: Depending on available software, patternmaking, markers, or pattern grading may be included in CAD courses. Too often, students complete the class having only experienced CAD through a series of class assignments. However, students need to be encouraged to use CAD as a tool rather than considering CAD to be an isolated experience. The optimal way to provide a complete CAD experience is to use the apparel industry design process to complete an original design.

Apparel Industry Design Process: The process utilized by the industry is to produce a garment from the initial idea to completion of a final garment for sale. This includes sketches, sourcing, patterns, sample garments, fittings, markers, spec sheets, and final garments. The process can be cyclical in nature as designs are created for different lines and seasons.

Procedure: During the last weeks of class, students utilized the design process for an original design. This included sketches, first patterns, alterations, production patterns, markers, spec sheets and/or costing.

Results: An original design using CAD skills was completed and students found their CAD skills increased productivity. They were able to complete steps much quicker and with improved accuracy and neatness.

Discussion: Utilizing CAD in the design process reinforced the varied ways that CAD technology can be used. Students gained practical experience and no matter what segment of the industry they join, they will have a good perspective about how CAD is used throughout the entire apparel industry.
THE T-SHIRT PROJECT

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In today's university setting where resources are limited, it is often difficult to teach the basic elements of clothing design and include modern technology, like the use of computers. Limited resources not only include equipment and space, but also include instructors who know how to use computer technology and can effectively integrate it within the curriculum. Although it may be difficult, especially in departments where instructors have taken on new responsibilities (i.e., teaching classes that are not in their "area" and searching for research funds), it is our duty as educators to keep students familiar with current computer technology and how it applies to their field. Students that are aware of computer technology can more easily adapt to other types of computer technologies and have an edge over other who do not, especially when entering the competitive clothing industry.

For my pattern development class, students worked on a project that could not only teach them about knocking-off clothing, pattern drafting, illustration and production but, also how to use computer technology, specifically the Auto CAD software package. The project that I developed was called the "T-shirt project." The T-shirt project consisted of the following:

- Knocking off a favorite T-shirt that they owned or liked.
- Developing specification sheets for their T-shirts, through the use of Auto CAD.
- Developing patterns of their T-shirts by hand to understand the basic skills required to draft a T-shirt and through the use of Auto CAD.
- Producing the actual T-shirt, based on the drafted patterns.
- Checking the finished T-shirt for meeting its specification.

Some students independently developed cost sheets, marker layouts and textile surface designs. Overall, the students enjoyed this project and many of them continue to use the software for other classes that they have in our department. This project will be continued as a part of the course in the future.

TEACHING APPAREL DESIGN THROUGH EXTERNAL DESIGN PROJECTS

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External design projects have allowed my students to have more realistic design experiences than can be created in a classroom. When an apparel business has a design need, the potential project is advertised among majors. Students are informed as to responsibilities and commit to the project. The sponsor then explains the company history, philosophy, target customer, desired price lines, fabrics, etc.

The students design many items to fill the described needs. Further design/merchandising meetings are held to examine the students' designs, where students explain their design concepts, interpretations, and solutions. Sketches as well as samples are made. The requirement to verbally justify their decisions is one of the best learning experiences of each project. When styles are approved, students make patterns, and test designs in fabric. The refinement process takes about 8 - 12 weeks.

Real industry problems are encountered along the way. In one case fabrics for skiiwear presented construction problems. More complex patternwork than the students had learned required extra testing; real deadlines were a test; working together as a team was a realistic test of the students' abilities. Students who were appointed managers learned about responsibility, working "overtime," and managing peers. Time was always a problem. Students drew from courses in textiles, patternmaking, technical and artistic design, fashion theory, fashion business, research, construction and assembly.

The actual application of classroom learning under the direction of a non-faculty member seems far more valuable to students than any classroom assignment.
The purpose of the new approach to teaching aesthetics is to provide the undergraduate student a deeper, conceptual understanding of aesthetics and its application to future professional endeavors in the TC industry. The changes include:

**A more academic approach** My own research, a multidisciplinary review of aesthetics scholarship, has generated a comprehensive definition of aesthetics. This definition is the backbone for the course. Concepts and theories from a wide range of disciplines (e.g., art, anthropology, marketing, and psychology) are encompassed in most lectures.

**A multisensory perspective** Aesthetics courses tend to focus on selected visual and tactile elements of design. The redesigned course emphasized a broad, multisensory approach to aesthetics. The "traditional" elements of design are broken down into visual, and visual/tactile lectures. Kinesthetics, movement, lighting, and tactile 3D space were added to the "traditional" elements of design. These elements were supplemented with auditory (music) and olfactory (fragrance) elements of the product and the promotional environment.

**Attention to the product and the promotional environment** Research based course content, learning aids (e.g., slides), interactive activities, and readings represented both the product and the promotional environment (e.g., retail store, magazine and catalog ads), instead of the usual focus on the product.

**A more interactive learning approach** A typical design course format (lectures followed by a separate lab or studio) was replaced by smaller interactive learning activities sprinkled throughout course sessions.

**Applications to the TC profession** Course content, interactive activities, and readings relate to the application of aesthetics to professional activities. Interviews I've recently completed with successful TC professionals are also included.

**Purpose:** In 1992, a color project was introduced in a freshman level undergraduate class. The goal of the project was to introduce an alternative and creative method for teaching the dimensions and elements of color. The overall purpose of the project was to teach students the visual effect color has on design.

**Objectives:** The objectives of this project were: 1) to provide students with the opportunity to learn to identify hue, value, and intensity by developing identical colors through proportional blending of primary and neutral colors, 2) to increase students awareness of color and color schemes used within a specific design, and 3) to provide students with their first project suitable for inclusion in their portfolios.

**Method:** The instructor provided students with a selection of wallpapers and fabric swatches from which to choose. Each student chose one wallpaper or fabric swatch to copy. The colors of the original wallpaper motif were duplicated using primary and neutral colors. The same design was used to create motifs of different color schemes including warm and cool monochromatics, analogous, and complementary. To complete the project, color motifs were mounted in students' portfolios.

**Evidence of Effectiveness:** The overall response to the project was positive. The students indicated the project was a challenge, and required more creativity than painting a color wheel. The instructor believes the project produced color motifs suitable for students' portfolios. The project has been used three times with a total of 78 students and will continue to be a part of the course requirements.
DEMONSTRATION TEACHING

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Textiles and apparel is a visual subject. Many textile and apparel students are visual learners with right-brain proficiency, stimulated by textiles and related subjects. ITAA members can use this predisposition to advantage. We can appeal to right-brain abilities as we demonstrate fashion concepts and wardrobe or retailing strategies—all the while developing left-brain abilities. We can stimulate left-brain learners to see fashion elements, usage and relationships they’ve never noticed before. We can do this effectively by demonstration—through demonstrative teaching.

Demonstrative teaching is the process of wearing and changing specifically selected clothes and accessories in front of a class for the purpose of holding attention while making a visual point—while putting together a relevant, real-life example and changing it to demonstrate a concept. Demonstrative teaching creates a bridge between theory and application. A teacher, functioning as an active visual aid, can make simple, quick, modest, effective and memorable changes in clothing, moving from point to point and concept to concept with incredible potential to educate.

Demonstrative teaching renews both instructor and student interest in class content. It increases instructor sensitivity, objectivity and creativity. Lectures, presentations and class discussions never become stale. It contributes to increased understanding of the elements of design—the tools of our trade.

Demonstrative teaching reaches more students, more often and more effectively. Mental images come back to reinforce spoken and written words. In reaching students more effectively, instructors feel greater satisfaction in presentations and in their role as teacher.


PORTFOLIO DEVELOPMENT THROUGH EXPERIMENTAL DESIGN

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Students in apparel or textile design usually must prepare portfolios of creative work to obtain internships or professional positions. They also benefit from integrating patternmaking, sketching, and design-related courses to solve design problems. TC 326 balances both needs, offering problem-solving and aesthetic experiences that help to build professional portfolios.

Students create wearable apparel and accessories from non-traditional materials (paper, plastic, foil). This encourages students to be venturesome and challenges them to overcome the potential discomfort or fragility of the materials. Such experiences make hesitant student designers more daring in their approach to apparel.

Throughout the course, students must also attend stimulating events: plays, gallery exhibits, concerts, films, and lectures. The apparel experiments and inspirational events must then be translated into portfolio segments, each of which is a mini-collection of ten or more styles, colored and swatched. Styles may be sketched by hand or developed by computer. Flats, three-dimensional illustrations, and quick sketches show versatility in the completed portfolio.

Experimental designs are graded on originality and coherence, but portfolios must also show marketability of styles, an identifiable target customer, a signature look across groups, careful editing, professional presentation, and clear images.
TEACHING PRODUCT DEVELOPMENT PROCESSES AS INTERRELATED TOOLS

Carol Salusso

Draping, drafting and flat pattern are classic patternmaking processes taught in Textiles and Clothing curriculum as different and separate approaches to developing apparel products from concept to garment form. Consider a new paradigm where these processes are viewed as interrelated tools in a toolkit that also includes the apparel industry favorite shortcut—the knock-off. The goal of the class is to help the novice designer gain a collection of tools to practice and refine while exploring a variety of product development projects.

In one semester, students build a toolkit of patternmaking processes to draw from as they continue to explore and experience product development. Few students agree on which tool they always prefer. They are encouraged to use them in combination to enhance the efficiency and efficacy of their designs. Without draping, flat patterns can lack fit and style quality. Without flat pattern, draped garments can lack balance and line quality. Drafting can be a fast, efficient way to obtain a good fitting basic. Having a garment with potential that needs your design input to be perfect is excellent inspiration for a knock-off. That students have the patternmaking skills needed to create and move on to subsequent design opportunities is critical to the success of this approach. In using this approach in five different classes at two different universities, I am encouraged by the professional growth and range students gain from approaching product design as a problem-solving process with an integrated toolkit to help discover solutions.

A UNIQUE APPROACH TO CURRICULUM ASSESSMENT AND REVISION

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Rationale: Informal strategies for evaluating success of a new textile product design curriculum provided little new information after four years. Therefore, a structured method of soliciting curriculum feedback from recent graduates was developed.

Objectives: The objectives this curriculum strategy were to: 1) assess effectiveness of recent curriculum revisions, 2) identify opportunities for further improvement, and 3) provide data regarding who was serviced by the program.

Method: A faculty member, the department chair and an undergraduate research assistant jointly developed a 95 item questionnaire requesting information about 1) graduates’ positions and job responsibilities, 2) how well prepared graduates were, 3) effectiveness of new courses, 4) deficiencies in the curriculum, and 5) important competencies. Though most items were Likert type scales, comments were encouraged. Fifteen textile product design undergraduates pilot tested the questionnaire before final revisions were made.

The alumni office provided a mailing list of textile product design graduates from the last five years which was updated via extensive telephone work. Eventually, a questionnaire was mailed to 31 graduates. Twenty three responses representing all of the five graduating years were received.

Results: Comparison of graduates before and after curriculum revision demonstrated the success of revisions and identified opportunities for further improvement. Employment data supported the appropriateness of the program focus and documented the department’s role in fulfilling the university mission. Specific questions regarding new courses allowed instructors to review course content and structure. The strategy was effective, but time consuming, so will be most effective repeated at five year intervals.
LEARNING TOGETHER: THE PEER REVIEW PROCESS

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To facilitate cooperation in the classroom and to help students learn how to write better term papers, the peer review process was implemented. The goals were:
1. To help students prepare a more complete and well-written term paper.
2. To have students benefit from sharing with each other.
3. To reward students for sharing in the learning process.

Students were divided into groups of three or four people. A copy of the first draft of their paper was exchanged with each group member. Students were given a week to read the papers and to record their suggestions for improvement. Students exchanged papers and then revised their own paper.

The peer review process has been used for two years in five classes of 18-64 students. Success of the peer review activity is indicated by an overall improvement in report quality, subject content, grammar, and appearance. Student evaluations have been very positive as indicated by the following response to whether the process was helpful in writing the paper:
51% very helpful 10% not very helpful
38% somewhat helpful 1% not at all helpful

When asked if as a result of the process did they write a better paper, the students responded:
69% yes 21% maybe 10% no

Several students stated, “Simply knowing that my friends/classmates would be reading my paper caused me to make greater effort”; “You get other people’s advice on your paper”; “It also gives you ideas by reading others’ papers.”

Cooperation is used throughout life, on the job, maintaining a family, and working as a part of a community. It is important to instill in students that at times it is okay to cooperate in the classroom and that much learning can be gained with this teaching strategy.

The peer review process will continue to be used along with other cooperative learning strategies such as: the minute paper, breakout discussion groups, and study teams.

EMPLOYMENT CLOTHING MODULE FOR WOMEN IN TRAINING PROGRAMS

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There is an emerging low income female labor force entering the employment market. Women may be first time entrants into the job market due to financial necessity, lack of public assistance eligibility, or after a hiatus related to child rearing. Women in these financially limited situations may not have experience or role models to assist in choosing appropriate business clothing and may be self defeating in gaining employment or may be setting the stage for sexual harassment. When the woman is hired, she must then assemble a working wardrobe to remain employed. If she does not visually conform to the work environment it is probable that she will be the first to be released.

Based on survey information collected previously, (Searle, 1995) there is a need for employment clothing information for the low income client. A module has been written and is being presented within social service training programs. The module contains:
1. A workbook with information about textiles, employment clothing, wardrobe planning, quality, care labeling and personal hygiene.
2. Consultation on an individual basis for appropriate clothing based on the body type and coloring.
3. A grouping of employment clothing to allow the individual to visually comprehend clothing for business.
4. Sources of employment clothing to assist the participants in learning where they can find adequate clothing, including clothing banks.
5. Assessment of learning will be analyzed through a survey and used for improvement.

ACTIVATING CRITICAL THINKING IN UNDERGRADUATE CLASSROOMS: AN INTEGRATION OF THEORY, AUDIOVISUAL PRACTICES AND LEARNING

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The main purpose was to promote critical thinking in the classroom setting. The research-integrated method of teaching was designed to answer four questions, to test four assumptions, to view one film, and to use two group settings within the contextual framework.

The students watched cultural film. Following the presentation, the content was analyzed within the context of four questions and four assumptions utilizing the overhead projection technique. Two months later, each group submitted a collective response in writing based on their recollections of the information from the previous session.

The findings revealed that the assumptions were easily understood and applied by the students to learn about the relationship between culture and costume of the cultural group under investigation. The large group setting yielded greater depth and breadth of responses than the small group setting. For a 4x4 model of questions and assumptions, the small group responses differed for 14 of the 16 interactions.

The multimethod reinforcement technique can be used to an advantage by the educators who seek to use total involvement process and synergy of group setting in the classroom interaction, and to those who are concerned about the retention of learned information over a period of time.

INFLUENCES ON SHOPLIFTING MOTIVES OF DELINQUENTS

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Shoplifting is the nation’s fastest growing type of theft, particularly among adolescents. This study’s purpose was first to identify shoplifting motives and second to determine influences on those motives. Influences on motives were analyzed by parental and peer normative influences, age, and gender.

The sample was delinquents referred to a county probation department by a juvenile court in a Southwest state. It included first-time offenders participating in a diversion program aimed at preventing future theft. It included males (n = 70) and females (n = 42) categorized as younger (11-14, n = 50) and older (15-17, n = 63) delinquents.

A principle components factor analysis of shoplifting motives resulted in three factors: sporting, socializing, and restricting. A MANOVA resulted in no significant differences for shoplifting motives by parental and peer normative influence. Results of the ANOVAs showed significant differences between younger and older delinquents for age on the sporting motive. Agreement with this motive was higher for older delinquents (M = 19.90) than younger delinquents (M = 12.27). No significant differences were found for age and the socializing and restricting motives nor for any motive by gender.

Age does appear to influence shoplifting motives with older delinquents more likely to agree with the sporting motive than younger delinquents. Reasons associated with the sporting motive are more internally driven such as just for fun and for excitement. These reasons suggest that older delinquents might view shoplifting as a stimulus to compensate for boredom. Shoplifting becomes a sport because it provides new environments which generate excitement through situational combinations of retail formats, store personnel, and merchandise.
SOCIALLY RESPONSIBLE
CONSUMPTION,
PERCEIVED CONSUMER
EFFECTIVENESS, AND TEXTILE
KNOWLEDGE

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Socially responsible consumption is consumer behavior motivated by concerns for adverse environmental effects as well as a desire to satisfy personal needs (Antil, 1984). Perceived consumer effectiveness is a belief that an individual can affect environmental problems. Knowledge is an understanding of environmental-resource issues and compatible behaviors. This study compared relationships between socially responsible consumption behavior, perceived consumer effectiveness, and knowledge of textile and apparel environmental issues. Clothing and textiles students (n=67) were surveyed using Antil's Socially Responsible Consumption Behavior scale (SRCB), a measure of perceived consumer effectiveness (PCE), and the Textile and Apparel Environmental Issues Test (TAEI).

Correlation between scores on SRCB and TAEI was .2975, p < .01. ANOVA with PCE (hi/lo) as the IV and scores on SRCB and TAEI as DV's revealed an effect for PCE on socially responsible consumption (p < .001) and knowledge (p < .006). Students who perceived themselves high (vs low) in consumer effectiveness scored higher on socially responsible consumption and were more knowledgeable about textile and apparel environmental issues. Socially responsible consumption may increase with knowledge of environmental issues and a belief that an individual consumer can affect environmental problems. Educators are in a position to positively affect the variables "knowledge" and "perceived consumer effectiveness."


STOCKOUTS: A THREAT TO BRAND LOYALTY? STORE LOYALTY?

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A stockout is defined as the depletion of both selling floor and backroom merchandise levels of a particular product. The purpose of the study was to provide a greater understanding of the gap between retail purchases and consumer demand. The random sample, consisting of a southeastern department store retailer's credit card purchasers (n = 500) of intimate apparel (February - April 1995), was sent a 3-page questionnaire April 1995 (response rate 30%, n=150). Analysis of variance was used to test hypotheses.

Results indicated that the reason for purchase was replacement. Ninety percent of female consumers have a favorite intimate apparel style; 84% (of the 90%) repurchase the same style. If an out of stock occurs, consumers would switch stores (remaining brand loyal), followed by changing brands (store loyal) and switching styles. While 43% knew what they wanted, 1/2 (of the 43%) could not find their "first choice" and bought the "second choice". Retail sell-through data supplied to the manufacturer does not account for this "hidden demand" and presents a potential lost opportunity or the store and the manufacturer. Inability to find desired products include inadequate number of knowledgeable retail personnel, events/promotions, and product purchase patterns.

Six implications are: a) a proactive input to planning, marketing, sales, and product development, b) improved POS data integrity, c) more accurate product forecast and sell-through, d) answers to "stockout actions", e) a greater understanding of the gap between retail purchases and consumer demand, and f) met consumer demand.
WEAR STUDY OVER TIME:
SATISFACTION WITH SELECTED
LINGERIE FOR PREGNANT WOMEN

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The objective of this study was to conduct a wear study over time of selected maternity wear lingerie. Pregnant women were surveyed concerning fit and product satisfaction, style preferences, and factors used in the purchase decision over time. Subjects were given maternity wear briefs and pantyhose as incentives in a measurement study conducted at the 5th, 7th, and 9th months of pregnancy. A questionnaire was completed after products were worn for approximately two months.

Results: The study included ninety women ranging in age from less than 18 to over 40 and pregnancy was a first-time experience for 41% of the respondents. Respondents indicated a high positive fit satisfaction for maternity wear briefs at the 7th month and 9th appointments and a high positive fit satisfaction at 7th and 9th month for pantyhose. Style preferences for briefs included bikini-style with straight leg openings. Style preferences for pantyhose included control-top, sheer, sandlefoot hose. Fit was deemed the most important factor in the purchase decision for briefs.

Discussion: The wear study over time is a valuable process and provided insight concerning pregnant consumers and provided information about style preferences and product satisfaction. Contributing factors to the positive responses may have been 1) products being received as incentives, 2) availability and need for the product and/or 3) retail cost of such products if required to purchase. Psychologically, their positive responses may be attributed to 1) positive body image, and/or 2) positive attitude toward pregnancy.

THE ROLE OF GENDER AND SELF-IMAGE CONGRUENCE IN THE EFFECTIVENESS OF APPEALS IN APPAREL PRINT ADVERTISING

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The use of sexual appeal has become common in contemporary apparel print advertisements. The purpose of this study is to examine the moderating role of gender and self-image congruence in ad responses (attitude toward an ad, arousal, pleasure, and believability) to a sexual appeal used in apparel print advertisements. It is hypothesized that females’ negative reactions to the sexual ad that has images incongruent with self-image will be more intensified than males' reactions because of their greater tendency to project themselves into the advertisement.

The three-way interaction effect was tested with a 2x2x2 (gender x sexual appeal x self-image congruence) mixed design. One hundred twenty-nine-undergraduate students responded to sexual and non-sexual print advertisements for casual-wear featuring a couple. Upon an 11-point scale of self-image congruence (M=5.99, Mdn=6.00), respondents were divided into a congruence group (≤5) and an incongruent group (≥7). Manipulation checks indicated that the ads differed in sexuality but were equally attractive.

The results indicated a significant three-way interaction effect on attitude toward an ad (F[1,233]=6.40, p=.012) and on believability (F[1,221]=4.00, p=.047), but not on arousal (F[1,219]=.308, p=.579) or on pleasure (F[1,216]=1.43, p=.233). Females most disliked the sexual ad when there was incongruence between ad-image and their self-image. However, males liked the sexual ad when there was incongruence between ad-image and self-image, but disliked it when there was congruence.

Regarding previous findings that males positively react and females negatively react to sexual stimuli, this study broadens our understanding of gender difference by revealing the moderating role of self-image congruence.
A COMPARISON OF KOREAN CATALOG AND NON-CATALOG SHOPPERS FOR APPAREL

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The purpose of this study was to investigate some specific variables which impact catalog shopping behavior for apparel in Korea. More specifically, the objective was to identify factors that might distinguish catalog shoppers from non-catalog shoppers in terms of shopping orientations, store attributes, information sources, and lifestyles. The modified version of Darden's Patronage Model was used as the theoretical framework for guiding the research (Shim & Kotsiopulos, 1992).

The survey was administered to a sample of 1000 female consumers living in Korea. The principal components analyses of the data revealed 7 types of shopping orientations, 3 types of store attributes, 2 types of information sources, and 3 types of lifestyles. The results of t-tests indicated that catalog shoppers tended 1) to be more pleasure oriented, brand conscious, fashion conscious, and economy minded, 2) to place higher levels of importance on some store attributes such as shopping convenience and product assortment, 3) to use marketer-driven and consumer-driven information sources more often, and 4) to engage in sports activities and activities for self-improvement more actively than did non-catalog shoppers. The demographic variables also resulted in group differences on marital status, age, and education. However, there were no group differences in income and job. The most important reason for shopping from catalogs was 'convenience,' while the most important reason for not shopping from catalogs was 'uncertainty of the catalog apparel quality.'


FASHIONABILITY AND ATTRACTIVENESS PERCEPTIONS OF LARGE-SIZED AFRICAN-AMERICAN AND CAUCASIAN WOMEN

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Until recently women who wear Misses 14 or larger have had few choices in fashionable clothing. A survey assessed the attitudes of large-sized women with regard to evaluation of concerns related to clothing availability and fashionability. Respondents ranged in size from Misses 14 to 28 and were divided into Groups 1 and 2 (smaller large-sized and larger large-sized women) based on self-reported height and dress size. The 75 Caucasian and 58 African-American women responded on a 4-choice scale to ten statements relating to satisfaction with variety of styles and size ranges available, representation in the media, attractiveness to the opposite sex, fit and fashionability of clothing, and limits of figure in ability to be fashionable.

Multivariate analysis of the ten dependent variables, the fashionability and attractiveness statements, revealed no interaction effect of race and size groups. Further multivariate analysis revealed a significant effect for race on the ten dependent variables with univariate analyses indicating significance for three of the statements. Univariate analysis also revealed significant effects for two of the statements on size group.

Findings suggested African-American women in both size groups considered themselves more attractive to the opposite sex, more able to follow the latest fashions, and less likely to buy clothing they did not like than the Caucasian women. Based on size group differences among both ethnic groups, the smaller large-sized women were more apt to feel attractive to the opposite sex and were more satisfied with the fit of ready-to-wear clothing than the larger large-sized women.
FREQUENCY OF PURCHASING SELECTED PRODUCT CATEGORIES BY USERS AND NONUSERS OF MAIL-ORDER CATALOGS

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The purpose of this study was to determine the frequency of purchasing categories of merchandise by nonusers, infrequent users, and frequent users of mail-order catalogs.

Methodology: Respondents consisted of 679 consumers in the U.S., age 25 and older, response rate for the study was 46.7%. A self-administered mail questionnaire solicited data regarding mail-order catalog use and frequency of purchasing accessories, appliances, books/magazines, clothing, electronics, gourmet food, gardening products, gifts/collectibles, health products, home furnishings, housewares, and personal care items. Individuals placing at least one but not more than six orders via catalogs were classified as infrequent users (56.1%); individuals placing seven or more orders were classified as frequent users (27.7%). Nonusers were 16.2% of respondents. Subjects were asked if products were purchased "not at all," "a few times a year," "about once a month," "about 2-3 times a month," "about once a week," or "more than once a week" during one year.

Results and Conclusions: The largest percentage of all respondents reported purchasing accessories, appliances, clothing, gourmet food, gardening products, gifts and collectibles, home furnishings, and housewares only a few times a year; books/magazines, health products, and personal care products about once a month; and electronics not at all. When comparing groups in regard to frequency of purchasing selected products, nonusers purchased all product categories, except gourmet food, less frequently than did catalogs users, and frequent users purchased clothing more often and health products less often than infrequent users and nonusers.

THE RELATIONSHIP OF PRODUCT INFORMATION AND CONSUMER EXPECTATIONS OF PRODUCT PERFORMANCE

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Consumer's expectations regarding a product's performance are based in part on product information. This study uses expectancy disconfirmation theory to investigate in-store and non-store information sources used by consumers and whether or not these sources positively influenced their expectations of a product's performance (Oliver, 1980).

The data were collected using self-administered questionnaires, which were attached to jackets and gloves in eight retail stores in hang-tag fashion. Results of this study were based on the responses of 706 male and female purchasers of jackets and gloves. Factor analysis yielded four expectation factors: verbal information, garment upkeep, garment properties and manufacturer identification. Regression analysis yielded a positive relationships between the types of information and expectation factors (p>.0001).

Retailers, manufacturers and advertisers must be cautious when presenting product information. This information is incorporated into consumer's expectations which are then used to evaluate product performance. Leading consumers to develop unrealistic expectations could lead to dissatisfaction when the product fails to live up to its expected performance.

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THE LIFE SATISFACTION, APPEARANCE SATISFACTION, AND CLOTHING BEHAVIORS OF KOREAN WOMEN AGED 55 YEARS AND OLDER

Jin Goo Kim, Yu Kyung Lee
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RURAL & URBAN DIFFERENCES IN BOYS’ CLOTHING IN A WESTERN STATE IN 1893

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The purpose of this study was to determine whether a difference existed between the clothing of boys in rural and urban locations in a western state. Documented school photographs of 1893 were used. Clothing of 29 rural and 51 urban school boys was examined.

Eight dress categories were analyzed. Each category was broken into subcategories; a total of 56 garment characteristics were examined. The frequency of garment styles, features, and design details were plotted. Rural and urban frequencies were compared.

The majority of both urban and rural boys wore suit jackets. Differences were found in collar styles, silhouettes, number of buttons, pocket styles, bridle line length, lapel width, and single or double breast styles. Rural boys wore more trousers than urban boys. Except for one pair of overalls worn by a rural boy, the remaining boys wore knickers. A larger proportion of urban boys had worn and dirty garments compared to rural boys. Slightly more waistcoats were found in the urban sample than the rural sample. A higher proportion of neck ties were worn by urban boys than rural boys.

Barefoot boys occurred in the rural group and not the urban group. Differences also were found between urban and rural boys in how the garments were worn. A higher variety of styles were found among the urban boys.

The class portrait photograph may have been considered a significant occasion. However, fancier suit and jacket styles indicated in the literature were not found. Garments and/or sewing supplies may have been difficult to procure in some rural areas, leading to the smaller proportions of some styles of garments such as the suit jacket, waistcoat, and neck tie in the rural areas. Differences in the wearing position of the waistcoat, suit jacket, and shirt collar may indicate different standards for boys’ appearance between rural and urban areas.
EVOLUTION OF WOMEN'S UNDERFASHIONS PORTRAYED IN SEARS, ROEBUCK & COMPANY CATALOGS 1940-1990: A QUANTITATIVE APPROACH

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By 1925 Sears, Roebuck and Company claimed to have become America's largest mail-order store serving more than nine million families throughout the United States. The fashions offered in the catalog were, necessarily, those currently espoused and accepted by consumers rather than the latest fashion fads or trends.

Approaches to the study of historic costume have been, largely, descriptive and qualitative. The purpose of this study was to quantify the evolution of women's underfashions shown in Sears, Roebuck and Company catalogs for the 50-year period, 1940-1990. A secondary purpose was to examine the relationship between changing roles of women and changes in women's underfashions for the same period.

The seriational technique (Turnbaugh, 1979) involved plotting data from content analysis against the time line. The study was limited to three categories of women's underfashions (bras, slips, and underpants) in every fifth year of the Fall issues of the Sears "Big Book" for approximately the last 50 years of publication, Fall 1940-1990. Primary and secondary sources were used to document changing roles of women.

The technique was effective in ordering and classifying data, thus providing quantitative and visual documentation of stylistic continuity and change over time. The evolution of the three categories of women's underfashions was found to relate to the changing roles of women for the 50-year period—1940-1990.

The seriational technique is a useful tool for quantifying stylistic change and a valuable framework for gaining insight into the changing roles of women as reflected in fashion. It might also be used to examine detailed changes in style, construction, textile materials, and other aspects of fashion for a given period of time. It is especially relevant for studying readily available sources of primary data.

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ECONOMIC AND POLITICAL INFLUENCES ON THE ENFORCED ADOPTION AND SUBSEQUENT OBsolescence OF THE MAO SUIT IN CHINA, 1949 THROUGH 1989
Johnny Ruan & Luella Anderson

Clothing styles and fashion changes formed a striking contrast in China during two periods, from 1949 to 1979 and from 1979 through 1989. The purposes of this study were to describe the Mao suit, to explain its symbolism, and to summarize political and economic factors that influenced style changes in clothing of the Chinese people during these two time periods. The extraordinarily large population and the tremendous variety in dress that appeared in China in a remarkably short time after the end of the Mao regime make this fashion change (the sharply diminished use of the Mao suit) the biggest in human history. Data included illustrations of dress and appearance of Chinese leaders and common people of the major administrative areas in China from primary sources reliably dated 1949 through 1989. The Mao suit was worn in the first period as the exclusive style during style unification in accordance with the directive of Mao Zedong, the Chinese leader from 1949-1976; and in the second period as one of many clothing styles, during style diversification from 1979 through 1989. In the first period, the Mao suit symbolized the power of Mao, who used the suit to visually erase societal class distinctions and ties to cultural traditions especially during the Cultural Revolution, 1966 through 1976, in his campaign against the bourgeois way of life. For the Chinese, the Mao suit symbolized their compulsory loyalty to communism and to those in authority. Ironically, the suit also symbolized repression by the state. In the second period, the Mao suit continued to be a classic style worn by the armed forces; worn occasionally by some Chinese political leaders, typically at times of political crisis, to symbolize their power and authority over the people; and worn by many older Chinese people to symbolize opposition to change in clothing styles. Style diversification symbolized the economic reform from a central-planned economic system to a free-enterprise system and the eagerness of millions of Chinese consumers for change from the conformity.

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TEXTILE CONSERVATION: THEORY WITH PRACTICE
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Conservators need to understand restoration, objects and environments to minimize object damage. Course objectives that assist in this include object analysis, understanding wet cleaning and its limitations, relating internal and environmental factors to degradation, analyzing restoration and storage, critical thinking in making decisions, and ethical practices.

Three projects (wet cleaning, storage, and restoration) help meet these objectives in a graduate level class. Students wet clean family objects and store or restore objects from the our collection. For storage, students work with 5 to 8 objects, depending on their type, condition, and storage unit. Students prepare and store objects based on readings, resources, and discussion with faculty. For restoration, they work with one object based on faculty consultation, resources, and their skill/knowledge.

We spend several weeks on theory and background information. For the rest of the semester, students work with objects or meet with faculty regarding their proposed work. Students follow the American Institute of Conservation Code of Ethics for all work. Graded materials include a paper applying relevant theory, the object, and documentation of its original and final appearance.

Students have items for a portfolio that shows their work with objects. We have improved object storage and damaged objects have been restored. Students learn more, appreciate the opportunity to work with real objects, recognize the value of the objects with which they work, and contribute something tangible to the department in the process.

CULTURE AND DRESS ASSIGNMENT
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Purpose/Objectives: Many of our students have had little contact with other cultures. This project provides an opportunity for interaction, as the students research, write and present what they learn in a Culture and Dress project in a lower level sociopsych departmental core course.

The objectives of the project are: 1. to investigate and explain the dress and customs of another culture, and 2. to interact on an inter-personal level with a person from another culture.

Method: Working in groups of two or three, students interview a willing international student (found through the campus international center), visitor or faculty member on campus. Domestic cultures such as the Amish also have been used. Using answers to a series of questions about the dress practices, rituals, influences and sources of clothing, the information forms the basis of a written and oral report.

As many international students interviewed are from well-to-do families, this information needs to be supplemented with research to show the practices of different socioeconomic groups in that culture. The interview is supplemented by library research, and searching on the Internet. The library provides video tapes, books (children's books are particularly informative), pictures, maps, flags and items of material culture such as dolls, hats, jewelry and cloth. The Internet provides direct contact with information or individuals knowledgeable about the culture they were studying. Because of the varied interests of the students in the class, lifestyle practices are often included to give a more holistic view of the culture and addresses personal interests of the class members.

Evidence of Effectiveness: This project has been used four times with 200 students. The first time the project was used it was done on an individual basis. Thereafter it was done with groups. Using groups has improved the quality of the reports and the amount of information and visuals shared with the class.

Each time the project has been used, verbal or written feedback indicates the objectives have been met. Students do well on exam questions pertaining to culture and dress, and seem to be excited about the new things they have learned. Students express amazement over learning new things about friends from another culture, or tell of plans to visit the country they studied.
TAIWAN'S POLYESTER INDUSTRY:
PRODUCTION, POLITICS, PROCESS

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Recently Taiwan's polyester producers have been increasing production capacity and concurrently diversifying into service sectors, seemingly moving in opposing directions at the same time. The government meanwhile has pursued policies that support high-technology manufacturing industries. Are these strategies compatible or are they working against each other? This project examines interrelationships between the eight dominant diversified polyester fiber groups and the government and the roles each plays in economic development.

Kojima's (1973) "catching-up product cycle" (CPC) model of development, which describes industrial development through interaction of production and trade, provides a framework for analysis. Production and trade data were collected from industry and government sources. These data yielded a profile of Taiwanese polyester industry data (trade, investments, and diversification directions), market growth, and related government incentives and regulations. Data are discussed in terms of the research questions and analyzed using the CPC model.

Industry and government are working together toward similar goals, although this is a relatively recent relationship. Strong interorganizational networks within the industry contributed to its earlier independent stance. Investments by polyester business groups have been strategic and profitable and diversification policies strategic and integrative. The business groups have invested more in the petrochemical industry than the polyester industry in Taiwan because (1) high labor and land costs and supply shortages have discouraged domestic investments and (2) the government targeted the petrochemical sector for development because of its prospects for growth and potential to stimulate other high-tech industries. Taiwan's polyester industry currently is in the export stage of the CPC model. It is likely to move beyond this only if it develops high value-added products.


SELECTION, TRAINING AND COMPANY SUPPORT SYSTEMS OF EXPATRIATE EMPLOYEES

Doris Kincade, Virginia Tech. University
Ginger Woodard, East Carolina University
Sharon Owens

Expansion of textile and apparel companies into the international arena requires they hire personnel for positions outside the U.S. to oversee foreign operations (i.e., expatriate employees). Research has shown that expatriate employees face different challenges. The purpose of this study was to examine the relationship between hiring practices and expatriate employee success for textile/apparel firms.

Textile and apparel firms (n = 180) with international operations were identified and contacted by telephone. Only 34 firms (18%) had expatriate employees. Telephone questionnaires included information related to a) demographics, b) selection methods, c) training programs, and d) company support systems for expatriate employees of twenty-eight respondents for an 82% response rate.

In the selection of expatriate employees, adaptability and flexibility were employee personality traits considered most important by the company. Training procedures considered most important were language and cultural instruction. Spousal support was considered the most important company support system.

A majority of the firms reported a 100% expatriate success rate. Due to the high costs, the number of expatriate employees are kept low which reduces the chance of low or unsuccessful placements. No significant relationship was found between success rate and the company’s personnel selection methods, training methods, and company support systems. In the telephone interviews, firms often reported that lack of expatriate success resulted in elimination of expatriate programs.

Companies are responsible for selecting, preparing and supporting expatriates. With increased awareness in the business sector, both expatriates and businesses will benefit personally and professionally.
CROSS BORDER STRATEGIC ALLIANCES: FOUR CASE STUDIES

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The purpose of this study was to analyze existing cross border strategic alliances within the leather related industries of the United States and Mexico in an effort to identify factors which contribute to their potential success/failure. Utilizing the theory of competitive advantage, preliminary interview data were collected from 60 U.S. tanneries and 30 Mexican tanneries. Four cross border alliances were randomly identified for in-depth case study analysis. On-site data were collected using observation, interview and company document analysis. Analysis was completed using content analysis, categorization, and comparative cross-site reports.

Two of the cases involved tanner to tanner contractual alliances and two consisted of an alliance between a U.S. raw product supplier, a Mexican tanner and a United States manufacturer/retailer. Each alliance was initiated by the U.S. participant based upon a need to contain costs, improve quality, increase home base capacity and productivity, and open new markets. The Mexican participants viewed the alliance as an opportunity to lower inventory costs, utilize excess capacity and open new markets. Improving core strengths through shared technology and expertise and the potential for enhanced flexibility were identified as additional reasons for involvement.

As each alliance matured enhanced worldwide industry penetration and profit were realized; generally through new product innovation and new applications. Common factors identified as contributing to the success of the alliances included mutual need, mutual trust, shared objectives, and long-term commitment, while the most common reason for alliance failure was believed to be an inability to overcome cultural bias.

SOUTH KOREAN FEMALE APPAREL CONSUMERS: FASHION OPINION LEADERSHIP SEGMENTATION

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Market segmentation has been identified as a key success factor to enhancing competitive advantages in the 1990s in both domestic and international marketing activities. The purposes of the study were to classify South Korean female apparel shoppers into unique fashion opinion leadership groups, develop group profiles by sociodemographics, store selection attributes, lifestyle characteristics, clothing purchase influences, as well as assess the relationships between the female respondent's sociodemographic characteristics and degree of fashion opinion leadership and the emphasis placed on lifestyle characteristics.

Data were obtained from a convenience sample of 271 South Korean women residing in four cities: Seoul, Pusan, Kwangju, and Taejeon. The South Korean female apparel shoppers segmented into four consumer groups (tradition-oriented/culture conscious, economic oriented/price conscious, convenience-oriented/time conscious, and appearance-oriented/fashion conscious). The descriptive variables that distinguished the profile of each group were employment status and educational level; lifestyle characteristics of time consciousness, self-confidence, and venturesomeness; fashion appeal as a store attribute; and first impression as a clothing purchase influence. Selected sociodemographics did not influence fashion opinion leadership. A high fashion opinion leadership score was dependent on self-confidence and venturesomeness, while a low score was dependent on time and price consciousness. The interaction of employment status and city of residence resulted in differences in the emphasis placed on lifestyle characteristics among the consumers. Employed women living in the two most-populated cities, Seoul and Pusan, scored higher than unemployed respondents residing in the two least-populated cities, Kwangju and Taejeon.
CREATIVE PROBLEM SOLVING USING AUTOCAD

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This project provided volunteer middle school youth the opportunity to increase their appreciation and familiarity with micro-computers, AutoCAD capabilities and terminology. The male participants representing 6th, 7th and 8th grades were provided with hands-on training in micro-computer design applications.

Ten sessions were planned with the group that met twice a week for one and a half hours after school. Several commands were introduced to develop competency in using AutoCAD. The youth were then engaged in problem solving activities that incorporated technology as a tool for evaluating and selecting appropriate solutions.

One problem solving activity was to create a business logo for three businesses in the community. After talking to the business owners, various logos were created and then presented at a later date to the business owners. The other problem solving activity was to create a design for a T-shirt, make a screen and transfer that design to the T-shirt.

At the last session, different people who use AutoCAD in their work talked about how they used it. This provided time to discuss career and entrepreneurial opportunities that require knowledge of computer-aided design. The youth also presented their business logos and showed off their creative T-shirts.

The evaluation of this activity revealed that the youth felt successful in learning at least 20 commands on AutoCAD, creating business logos and original designs for their T-shirts. They also indicated they felt comfortable using the computer. Publicity about this project appeared in the local newspaper with a picture of the participants.

CAD FOR INTERIOR FINISHES

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Design students are faced with increasing challenges as they enter the design field. Two common concerns are that students need additional computer design experience and that students do not capitalize on the knowledge and skills received from the entire sequence of professional courses.

A special studies course was developed to provide senior level interior design students with a comprehensive design experience which required extensive use of a computer-aided-design system. The ultimate goal of the course was that students could utilize CAD techniques in the fabrication of interior finishes and the application of each in the development of a model.

The students received instruction on using the Lectra Design System and completed ten computer assignments prior to beginning the required project. The students used the CAD system to design the interior finishes (wallpaper, area rugs, window treatments, and fabric for furniture) for a residential or commercial environment. Each student created three options suitable for the selected environment and kept a notebook of all designs (free hand sketches and computer drawings). One suitable option of interior finishes had to be fabricated and applied to a 3-D model of the environment prepared by the student in either quarter or half-scale. The completed model and notebook of designs was presented to the class and other invited guests.

Students were enthusiastic about the project and indicated they felt more comfortable with the application of the design skills learned in previous courses and less apprehensive about using the CAD system.
DEVELOPING CAD CURRICULUM
BASED ON
INDUSTRY PRACTICE

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Computer-Aided Design (CAD) has become an important part of most academic programs offering coursework in fashion design. As part of a professional degree program, one must always ask whether or not the curriculum can be validated in the industry which graduates will enter. CAD curricula and methods of teaching must be constantly updated to help students achieve the skills expected in entry level positions.

The objective of this project was to update course content, assignments, and teaching methods based on current CAD practice in the textile and apparel industries. Site-visits were conducted at the CAD departments of five major textile and apparel manufacturers.

As a result of observations and discussions, the following recommendations should be considered in developing CAD course content:

1) Use an "applications" approach with emphasis on procedure, menus, and commands required to perform specific tasks.

2) The "applications" most often expected of entry level designers with CAD responsibilities are: drawing flats; scanning and recoloring art work; developing prints, stripes, plaids with a given number of colors; matching colors to standards or existing palettes; and on a very limited basis texture mapping.

3) Assignment formats should be appropriate for inclusion in the design portfolio. CAD directors recommended samples of practical applications as opposed to computer art.

COMBINING ART AND TECHNOLOGY:
UTILIZATION OF THE COMPUTER IN
DRAPING AND DESIGN

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Draping and flat pattern are often taught as separate courses; draping is considered the more creative process and flat pattern the more technological aspect of design. When designing apparel patterns, one might choose one technique over the other because of personal preference or, more likely, use both as the demands of the design process dictate. Last fall, the Microdynamics computer was introduced into the draping class. Traditionally students have draped selected problems on commercial dress forms, trued muslin on the table and added appropriate seam allowance. The half garment was basted together and evaluated on the dress form. Necessary changes were made and a paper pattern completed. At first students often have difficulty understanding the importance of accuracy and consistency in seam allowance width and the necessity of seams to be joined together being the same length, i.e. side seams.

Students digitized at least one design problem, developed a seam allowance table, checked measurements of joining seams and made necessary changes, and added seam allowance to their patterns. Completed patterns were plotted. This assignment built on computer experience in a previous course in a less structured situation (using their own design). Another objective was to help students see how they combine knowledge from several courses to solve a problem. Student's pattern work completed on the table seems to improve in accuracy after working on the computer.

As more companies utilize computers in design and pattern making operations, it is imperative that we increase students experience in computer aided design. CAD. Printing patterns from their original design problems, provides professional looking documentation for future portfolios. The assignment will be expanded to their original design problem.
THE FASHION WORLD ONLINE
THE WORLD WIDE WEB

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Universities are utilizing Netscape Navigator by downloading the free software for academic use. This has resulted in university catalogues being entered on the World Wide Web and it's use in university computer labs and faculty offices.

The opportunity of developing creative and effective teaching experiences for the classroom using the WWW has resulted in the completion of over eight hundred Internet projects at JMU with over 140 students successfully using the online software.

Student assignments included the use of the WWW for searching fashion merchandising, retailing, business and marketing data, which provided experiences operating in a global market. Hundreds of online sites were searched during the semester in the fashion marketing classes. An entry of one word on the World Wide Web (apparel) produced a link of over 26,000 entries online in the textile/apparel industry.

Categories on the Internet that were most beneficial for teaching enhancements were those on http://www.fashionangel.com/angel.html featuring online, CNN-Style, Apparel.net, Fashion Net, The Look On-Line, Made in Italy: Fashion Houses, Designer Profiles, Couture Houses, and First View (color photos of thousands of garment designs from 80 couture and design houses internationally.

The use of the World Wide Web allowed students to become familiar with the search (engines) of the Internet enabling them to research topics, print hard copies and saving the entries on a computer disk using the Bookmark feature.

A survey of student reactions to the online classroom experiences and assignments using the WWW revealed most were first time users and reactions overall positive.

ENDURING INVOLVEMENT WITH
CLOTHING: A CONSUMER
SOCIALIZATION PERSPECTIVE

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Enduring involvement assesses personal relevance of a product while consumer socialization is the process by which humans learn to be consumers. Students enrolled in apparel and consumer science courses at a large western university served as a convenience sample for the study (n=89). Variables studied included enduring involvement, parental and peer influence in purchasing, age, and gender. A three-part questionnaire was distributed in class, participation was voluntary. The sample consisted of 27 males and 62 females, age 17 to 25.

A correlation matrix among all variables was generated. Age was significantly correlated with enduring involvement (r=-.33; p<.01) as was gender (r=.41; p<.001). Females were more involved than males. Multiple regression revealed age (p<.05) and gender (p<.001) to be significant predictors of enduring involvement. Peer and parental influence were not significant in the model.

As students age, their involvement with clothing may decrease because of opportunities to express self through other means and a greater involvement with activities associated with university and careers ahead. The finding that females were more involved than males is consistent with common knowledge and a plethora of research in the clothing area. Peer and parental influence did relate to enduring involvement. University students may have reached an age in which they are socialized as consumers and interpersonal influences are lessened. Future research should address younger adolescents who may be more influenced by outside sources.
DIMENSIONS OF CONSUMER INVOLVEMENT AND ADVERTISEMENT PROCESSING

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This study examined how two types of consumer involvement -- ad involvement and product involvement -- contributed to ad processing and product attitude formation. Ad involvement has two components -- visual and verbal. Product involvement included three dimensions -- fashion, comfort, and individuality. Two types of product attitude were examined -- hedonic and utilitarian. A theoretical model tested relationships among the dimensions of apparel product involvement, ad involvement, and product attitude.

The stimuli was an experimental T-shirt ad embedded in an ad portfolio. Students (N=299) were asked to look over the ad portfolio and complete items on the questionnaire. Path analysis was conducted to test the hypothesized model.

Only comfort involvement was directly related to ad involvement. Direct relationships between individuality involvement and hedonic and utilitarian product attitude were found. This indicates that exclusive attention to fashion involvement may miss important aspects of consumer involvement in apparel products; fashion involvement was not a strong predictor. In regard to formation of product attitude, both the visual and verbal aspects of the ad influenced the hedonic dimension, whereas the verbal aspect was the only influencer of the utilitarian dimension of product attitude.

Explained variance for the theoretical model was only .09. However, chi-square statistic suggests that restrictions on paths in the full model are true. Also, paths within the model were significantly interesting. In future studies, other dimensions of clothing involvement or consumer characteristics could be examined to improve explanation of ad involvement.

UNDERLYING DIMENSIONS OF FASHION OPINION LEADERSHIP

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Since the successful diffusion of new fashions often hinges on the acceptance by fashion opinion leaders, understanding this group is a crucial factor in the successful marketing of new fashions. However, previous studies have typically been limited to employing demographic characteristics as descriptive tools. Although demographics may represent a basic set of attributes to define a market segment, they do not provide explanations for other related behavioral characteristics. Studies that have argued for the importance of other variables' influence on fashion opinion leadership, nonetheless, generally considered only one or two variables at any given time. Thus, the primary purpose of this research was to explore the interrelationships among selected variables.

Based on correlations among the 27 indicators measuring 5 latent variables, structural relationships among variables were analyzed using LISREL. The $^2$ of the final model was 444.53 with 293 degree of freedom. AGFI was .90 and the bic score (-2101.8) also indicated that this model fit observed data well.

We found a significant positive effect from clothing involvement to clothing interest. We also found that fashion consciousness has direct additive effects from clothing interest, and from clothing involvement. Clothing interest and fashion consciousness were found to have positive influences on fashion innovativeness; however, we also found a negative effect of clothing involvement on fashion involvement, which did not coincide with previous findings. We also detected a strong effect of fashion
FASHION LEADERS ETHNOCENTRISM
AND ATTITUDE TOWARD BUYING
DOMESTIC AND IMPORTED APPAREL

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The purpose of this study was to determine if fashion leaders and followers differ in their attitude toward buying imported and domestic apparel products, and if they differ in their level of ethnocentrism. The null hypotheses were: 1) There is no difference between fashion leaders and fashion followers regarding the importance they give to twelve clothing attributes. 2) There is no difference in fashion followers’ attitudes toward domestic apparel or imported apparel. 3) There is no difference in fashion leaders’ attitudes toward domestic apparel or imported apparel. 4) There is no difference between fashion leaders’ attitudes and fashion followers’ attitudes toward buying domestic apparel. 5) There is no difference between fashion leaders’ attitudes and fashion followers’ attitudes toward buying imported apparel. 6) There is no difference between fashion leaders and fashion followers in their level of ethnocentrism.

A mailed questionnaire was utilized to collect data from 641 female consumers in Florida. Seventy-two respondents were designated as fashion leaders, while the 569 other respondents were identified as fashion followers. Overall, fashion leaders as well as fashion followers had more positive attitudes toward buying domestic clothing. Fashion leaders had more positive attitudes than followers regarding both domestic and imported apparel products. Concerning the level of ethnocentrism, no significant difference was found between fashion leaders and followers. Age of the respondent had more effect on ethnocentrism than being a fashion leader. The findings of this study also indicate that older fashion leaders had a preference for domestic products in comparison to imports.

AN INVESTIGATION OF ETHNIC PATTERNS
OF EXTRAHOUSEHOLD CLOTHING GIFT EXPENDITURE

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This study explored ethnic patterns of extrahousehold gift giving by investigating the annual gift expenditures of European Americans, African Americans, Hispanics, Asian Americans, and non-European whites. Total annual extrahousehold gift expenditure, as well as gift expenditure in three product categories: cash, clothing, and toys and games, were examined. The objectives were to examine the effect of ethnicity on gift expenditure; to analyze the effect of total annual expenditure on extrahousehold gift expenditure among groups; and to examine the effect of income and other socioeconomic and demographic variables on gift expenditure within each ethnic group.


Approximately 87% of the total sample reported some type of extrahousehold gift giving. On average, households allocated 5.25% of their total annual expenditures to extrahousehold gifts. European Americans reported the largest mean expenditures for total gifts and cash gifts, however, Asian Americans reported the largest mean expenditures for gifts of clothing and toys and games.

Results of the tobit regression analyses indicated that income and the number of females in the household were positively related to extrahousehold clothing gift expenditure, whereas age, family size, and education were negatively related to extrahousehold clothing gift expenditure. Results from the separate ethnic subsample analyses also indicated that income and family size were strong determinants of extrahousehold clothing gift expenditure. Gender of the household head was significant for Hispanic households only. Hispanic households with female heads were more likely to engage in extrahousehold clothing gift expenditure than households with male heads.

87
THE NEWLYWEDS' NEW CLOTHES: SITUATIONAL EFFECTS ON ACCEPTABILITY OF APPAREL AND MONEY AS GIFTS

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The present study was designed to investigate acceptability of money versus clothing for the rite of marriage. Questionnaires were sent to newlyweds which included items regarding best and worst wedding gifts as well as other gifts that were 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.

Money was found to be the most popular gift. Reasons for preferring money as a wedding gift centered around its flexibility and usefulness. Money was not mentioned as a worst gift by any of the respondents. A sign test was used to test for significance of the difference between money as a best gift and money as a worst gift. This difference was found to be highly significant (p<.0001) with money clearly more likely to be perceived as a best gift. Similar findings resulted from the analysis of other appreciated and unappreciated gifts. On the other hand, clothing was conspicuous in its absence from the lists of wedding gifts. Clothing was never mentioned as a best gift and it was listed only twice as a worst gift. Analysis of the other appreciated and unappreciated gifts supported findings on best gifts and worst gifts in terms of clothing being a "missing" gift category. Only one item, the bride's dress, was listed as an other appreciated gift and two items, both lingerie, were listed as other unappreciated gifts. These findings add support to the proposition that the type of occasion affects acceptability of various items as gifts.

TEXTILE RETAILERS IN ANTIGUA, GUATEMALA: PRODUCT ACQUISITION AND PRODUCTION FOR TOURISTS

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Increasing tourism has influenced the emergence of travel-oriented businesses some of which are retail venues in tourist centers. Retailers and other intermediaries serve as vital links between producers and consumers as they orchestrate the production of tourist products. A few of the salient production issues include quality control, design and technical decisions, and issues surrounding hand production.

Qualitative research methods were employed in this study. Data collection methods included preliminary and in-depth interviews, participant observation, and ecological traverse. Data were analyzed using open, theoretical, and constant comparison coding methods.

Retailers acquired textile products using three primary methods: direct purchasing, in-house product development, and consignment. Textile production generally took place in households, workshops, and factories. Textile production and sourcing was time-consuming for retailers due to language barriers, unreliable production and deliveries, and the use of time-consuming tools and methods. Two production-related themes that challenged retailers were product exclusivity and quality control. The marketing of textile products involved limited advertising by retailers who depended upon the location of their shops to attract customers. Merchandise was displayed on a variety of professional fixtures and in context. Shop ambiance was often enhanced using indigenous cultural elements in visual displays. Guatemalan entrepreneurs were deeply affected by both internal and external forces.

Retailers in Antigua were often involved in all aspects of production and marketing of their products. Many of these activities parallel similar activities of retailers and small textile and apparel producers in the U.S.; however, additional challenges also existed such as the cultural differences related to quality control. The challenge for business owners is to meet international opportunities with strategies that integrate cultural differences and value artisan production while planning for the unique conditions that exist in a global marketplace.
SOUTH KOREAN CONSUMER BUYING HABITS: A FOCUS GROUP STUDY OF IMPORTED PRODUCTS

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A series of five 90-minute focus group interviews was conducted to analyze Korean consumers' attitudes and buying behaviors relative to imported products. Han's halo model and summary model (1989) were employed to analyze the data.

Results indicate support for both research models, however, differences were identified by gender, age and experience with imported products. Women, in general, utilized the word "imported" as a surrogate for high quality and were more predisposed toward expensive, high-quality imported goods than males. Men generally evaluated Korean-made products more favorably than the women, but only when referring to products in general, rather than specific product classes. A patriotic theme emerged from the men's remarks. This attitude was also expressed by younger focus group members. Because the inference was to all products, Korea, as a country-of-origin, took on the role of a halo construct.

On the other hand, those experienced with imported products utilized this experience to generalize their attitudes towards differently branded, similar products, made in the same country. As such, the participants use country image in a role analogous to brand image, yielding a summary construct response. Marketing implications are discussed.


SIMILARITIES IN CULTURAL HERITAGE REFLECTED IN STORE AND CLOTHING SELECTION CRITERIA: A STUDY IN CANADA AND ENGLAND

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The study uses the Engel, Blackwell and Miniard's (EBM) consumer behaviour model (1993) to explain the clothing acquisition process and proposes that consumer attitudes associated with clothing acquisitions in a host cultural setting is influenced by its root culture(s). A clothing acquisition questionnaire was administered to an Anglo-Canadian (host) and English (its root culture) university sample to apply this theory to the EBM model.

The paper focuses on clothing values, store and clothing selection criteria data collected from students in Winnipeg and Newcastle. The objectives were: to establish whether a similar clothing values hierarchy exists at each site, to determine if responses from both sites ranked (a) the store selection criteria and (b) the clothing evaluative criteria in similar orders of importance, and to identify similarities/differences in the site response patterns for each store and clothing selection criterion.

Spearman rank correlations established the degree of association for each measure across both sites. Chi-square analyses identified inter-dependencies between criteria and site.

A rank correlation of 0.97 for the clothing values hierarchies supported the assumption of a common Anglo culture at both sites, as clothing values reflect cultural values. Significant rank correlations for store selection criteria (0.92) and clothing evaluative criteria (0.78) have suggested that the common Anglo culture of the Winnipeg and Newcastle participants had more influence on the alternative evaluation stage of the decision-making process than the marketing environment found at each site. When individual criteria were compared across sites, four of the ten store selection criteria and four of the twenty-one clothing evaluative criteria were found to be statistically different. Findings suggest a link between the students' cultural background and criteria used to select clothing or a clothing store.

Reference
MARKET SOURCE USE AND EVALUATIVE CRITERIA: A COMPARISON OF U.S. AND CANADIAN FEMALE CONSUMERS

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This study compared market source use and evaluative criteria importance when purchasing casual and dressy clothing by U.S. and Canadian female consumers. Samples resided in a southwestern state (n=110) and a central province (n=48) in metropolitan areas.

Subjects responded on two (casual and dressy clothing) 6-point Likert scales (1=low to 6=high) measuring 10 information and seven acquisition source use and importance of 10 store and 24 clothing evaluative criteria. Descriptive statistics and t-tests were used.

For casual and dressy clothing, both groups used department stores most and secondhand stores least. Americans used mass merchants and mail order catalogues more. Canadians rated sales assistance higher. Both groups rated affordable price range and quality merchandise highest as store evaluative criteria for both clothing types. Americans rated retail catalogues as the most important information source for both clothing types. Canadians rated retail store flyers for casual clothing and store display for dressy clothing as most important. For clothing evaluative criteria for both clothing types, fit was the most important while store image was least important for both groups. The most important for Canadians was color and fiber for both clothing types, garment detail for casual clothing, and care and fashionability of dressy clothing.

Canadian consumers use store flyers and displays; U.S. consumers use mail order. Good fit is very important to all consumers. Canadians have unique preferences for colors, fibers, care, fashion, and garment details.
CLOTHING ACQUISITION AND USE IN GERMAN AND AUSTRIAN DISPLACED PERSONS CAMPS FROM 1945-1949

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This research examined the influence of personal characteristics and social environment on clothing acquisition and use by former members of German and Austrian Displaced Persons Camps from 1945-1949. Because there is limited research on clothing acquisition, the review of literature presents a discussion of clothing choice and its relationship to age, gender, economic status, values and social environment. Additionally, an historical overview of the time period, locations and conditions within Displaced Persons Camps and the ethnicity of its members gives an understanding of the extraordinary circumstances that influenced the subjects' clothing acquisition and use.

After World War II the subjects were interned at either the Hellbrunner Camp in Salzburg, Austria or the Infantry Camp in Augsburg, Germany. The sample was comprised of nine females and five males whose ages ranged from sixty-four to seventy-eight. Oral histories were gathered through recorded personal interviews.

The findings suggest that an individual's age, gender, economic status and social environment can continue to influence clothing acquisition and use even during catastrophic times. The results indicate that extraordinary measures were taken to acquire clothing to facilitate traditional Catholic wedding and christening ceremonies. Also, clothing proved to be a source of pleasure and enhanced self-esteem during the most trying times of these individuals' lives.

Suggestions for further research are provided. Due to the aging of potential subjects, additional research should be conducted promptly.

WOMEN TEXTILE ARTISTS IN IRELAND: HISTORY, STANDPOINT, AND SELF-DEFINITION

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Irish women have been closely tied to the development of textile crafts throughout Ireland's history, however, the medium of textiles has been undervalued both socially and economically and viewed as a domestic past-time rather than as a valid means of artistic expression. Consequently, it has been difficult for Irish women who choose to express themselves through the medium of cloth to gain respect as visual artists in Ireland.

Twenty-five women artists living in the Irish Republic agreed to participate in the research and were interviewed during fieldwork conducted by the researchers in Ireland. The phenomenological interview process focused on uncovering the ways in which each woman defines herself through an exploration of her personal development as an artist (Van Manen, 1990). The narratives were then interpreted within the feminist framework of standpoint epistemology, an approach to understanding knowledge as grounded in women's experiences of the everyday world (Smith, 1989).

Interpretation of the narratives indicates that while the women of this study recognize the connection between their medium and a history of Irish women's talent and achievement, each woman's self-definition was based on personal experiences with creative expression. Further, through workshops, group exhibitions, and selling their work, the women of this study consistently seek exposure as artists within their communities; their standpoint as a marginalized group serves to challenge the traditional notions of the textile medium in Ireland.

References:
SOUTH ASIAN-AMERICAN WOMEN: CLOTHES, IDENTITIES, AND COMMUNITIES

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Migrant South Asians of the Indian sub-continent living in the United States locate themselves in hybrid communities. These identities are not fixed, but instead are fluid and shifting. How is this fluidity constructed and expressed? To what extent does the materiality of the body and clothing reveal the negotiations between the western cultural context and the inherited eastern culture of South Asian people? This paper explores these questions through clothing discourse in order to talk about the negotiations of individual/community South Asian-American identities.

Our research is guided by multi-method, self-reflexive analysis. Qualitative methodologies, observations, and open-ended interviews were employed. Extensive interviews with 21 women of diverse South Asian backgrounds were conducted, probing issues of ethnic identity and community, using clothing as an heuristic concept.

Through the lenses of their stories and our conversations about clothing and identity, we propose that these particular South Asian-American women use clothing as a strategic tool to negotiate and express hyphenated identities. The women characterized their ethnicity’s in their own words and describe how dress symbolizes east-west mobility. Separate wardrobes and aesthetics permit the women to travel among different communities. The voices and aesthetics of these women reveal the diversity of their individual ethnic backgrounds, while bridges among the women emerge through clothing as an avenue to express the “fit” between ethnic identities and communities.

AFRICAN-AMERICAN MUSLIM CONVERTS-- AN EXPLORATORY STUDY OF CLOTHING PRACTICES

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African-Americans represent the largest minority group of Muslim converts. For Muslims, the Koran is the source of guidance for all aspects of life including apparel choices. Clothing is an important social symbol and Muslim are expected to dress according to doctrine at all times. Individuals can manipulate clothing to convey different social identities. Because of limited research, little is known about how Muslims’ specialized clothing requirements are met and utilized in religious and other social settings.

Objectives. This exploratory study examined (a) sources of clothing (b) clothing style preferences for social and religious activities, (c) attitudes clothing directives and (d) preferences for style/design details.

Method. A pretested survey was administered to a non-random sample of 107 converts. Clothing attitudes, sources, style preferences and social participation were measured. Descriptive statistics were generated. Cross-tabs compared selected variables and chi-square analysis tested for differences between variables. The level of significance was .05.

Findings. Islamic dress was worn most often by the sample. Acquisition was from multiple sources including department stores, Muslim-owned stores, custom made and mail order. Seventy percent of the sample was highly involved in religious activities and held positive attitudes toward the Koran dress directives. Significant relationships were found between the wearing of Islamic dress and (a) custom-made clothing use $p = .0001$, (b) Muslim owned store purchases $p = .03$, (c) high levels of social involvement $p = .03$ and (d) positive attitudes toward the Koran dress directives $p = .0001$. Custom-made clothing use was significantly related to positive attitudes toward the Koran dress directives $p = .02$. Findings tend to support the theory of the symbolic nature of clothing and suggest that for this group of Muslim converts, clothing symbolizes group identity and support of religious doctrine. As with other religious groups, the need and desire for proper religious dress are strong among devout followers. In the US, few businesses direct products toward Muslims.

The availability of specialized Islamic styles is limited and these findings have implications for businesses who wish to develop and promote products to this market segment.
REFLECTION OF CLOTHING AND APPEARANCE RELATED INFORMATION IN LITERATURE ON INTERGENERATIONAL LINKAGES: TESTING THE MYTHS OF AGING STEREOTYPES

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The investigation was undertaken to test four aging related myths through analysis of a literary compendium by Fowler & McCutcheon (1991). Clothing and appearance related cues were used as the determinants to select the pertinent stories. The myths were identified from Kujath et al. (1992, 27-28).

Nine of the 75 compositions qualified for the analysis. The results indicated that all four of the myths were refuted. The stories included information on apparel items, changing hair color, use of accessories, body language, color, and clothing symbolism. The technique and findings can be extended to various time periods, forms of literature, and myths for other age groups.


HOMEOWNER’S PERCEPTIONS OF LAWN APPLICATOR’S CLOTHING, AS REVEALED BY PICTURE SORTS

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Protective clothing is recommended to reduce worker exposure when handling chemicals. Lawn care companies, whose workers apply chemicals daily, are concerned that negative messages associated with protective clothing and equipment (PPE) might affect their business. Research on public responses to lawn care uniforms is needed to guide company policy. The purpose of the study was to determine if pictures of lawn care applicators in various protective ensembles generate fear, to identify what elements of PPE arouse concern, and to learn what lawn applicator clothing/equipment is acceptable to homeowners.

Twenty suburban couples were asked to sort laminated, 4x6, color photographs depicting a continuum of protectiveness in lawn applicator PPE. The 62 photographs were randomly divided into three sets. Respondents completed three non-directed picture sorts, explained their groupings, and choose the outfit they most preferred a lawn care technician to wear. The discussion was taped and the results of the sorts were recorded. Interviews were transcribed and analyzed for meanings associated with pictures. Sorts were recreated and studied.

Pictures were frequently sorted on the basis of protection. For 73% of the sample some picture(s) evoked statements of concern about safety or had negative connotations. The idea of “excessive” protection accounted for 40% of these comments with the most common referent being pictures with multiple protective items. The single item most often specified as a source of concern was the respirator. Yet when asked to identify preferred lawn technician PPE, 40-59% of the time respondents chose pictures displaying maximum protection, and a respirator was chosen 58.8% of the time. Thus worker protection was an important concern and is a factor in consumer reaction to PPE.
REENACTMENT DRESS: THEORETICAL INTERPRETATIONS

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What motivates a person to seek situations in which he or she must dress in one hundred percent wool garments in the middle of the summer? Or to reenact an event of which the outcome is well known and documented? What prompts an individual to spend a large amount of money to acquire historically accurate garments? Is it the opportunity to express private and/or secret parts of the self (Eicher, 1981)? Is it a hobby of escapism that began in childhood (Wilson and Barber, 1983) and continued into adulthood? Or is it the socialization (Stone, 1965) that boys and girls receive that create different reasons for interests in reenactment dress?

Costuming in reenactment settings can inform researchers about the way dress becomes a vehicle for creative expression. A questionnaire was developed utilizing Eicher's (1981) framework as a guide. Two hundred and eighteen individuals from nine organizations who routinely dress in costume were surveyed. The results and discussion are based on the following question: To what would you attribute your interest in dressing in costume? A discussion of several theoretical explanations are discussed.


CLOTHING OF FICTIONAL ATTORNEYS:
OCCUPATIONAL SOCIALIZATION FROM
A SYMBOLIC SELF-COMPLETION
PERSPECTIVE

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The purpose of this study was to analyze characterizations of male lawyers in novels written by former or practicing male attorneys. Occupational socialization from a symbolic self-completion perspective served as the conceptual framework.

Thirty-two novels were read and all passages that dealt with appearance cues related to male attorneys were noted and recorded. The researchers developed a content analysis sheet to record data relevant to each attorney (n=78). The analysis sheet included information about type of attorney represented, garment description, and other appearance cues. In addition, passages were studied in relation to eight general clothing concepts: conformity/nonconformity, conservative/fashionable, dramaturgy, dress code, importance of image/dress, impression formation, neatness/sloppiness, and semi-otics. The two researchers independently analyzed all passages (inter-researcher reliability, r=.89). Comparisons were made related to type of lawyer represented.

Most lawyers were described wearing suits (n=66) and dark colors predominated. Neatness (n=24) and importance of clothing/dress (n=21) were the most frequently mentioned clothing concepts.

There was considerable conformity in color and type of garment worn among all attorneys depicted. In addition, type of firm for which the attorney worked had an effect on garment type described and source of garment. Clothing tended to be described as symbolism of the occupation and a way of completing the persona of the wearer.

PERFORMANCE OF APPAREL
RETAILERS
DISCUSSANT SUMMARY

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Papers in this session focused on a wide range of variables affecting the performance of apparel retailers ranging from store image to assortment diversity. A common theme through all the papers was the consumer and performance linkage (i.e., a market or consumer orientation). It is evident that the level of sophistication needed by retailers to gather and analyze consumer and performance data is increasing. These papers point to the plethora of store and product attributes retailers must monitor and manage to meet consumer needs and wants. Data from these studies may lead to the development of artificial intelligence and other sophisticated decision rules to assist retailers in maximizing performance.

Multiple methodologies were apparent in many of the studies. All of the papers contributed new knowledge to the existing base in the field. Many of the studies challenged anecdotal knowledge using empirical data to shed new light on strongly held anecdotal beliefs.

Future research might focus on refining measurement techniques and developing new measures to operationalize the theoretical concepts discussed in the papers. Also, future work might replicate these studies with samples that are larger and more representative of the target populations. Further, a framework or model outlining relationships among the variables affecting apparel performance would be a worthy goal for researchers.

In summary, these researchers provide a foundation for a challenging research agenda, one aimed at understanding the factors that lead to high performance apparel retailing.
UNDERSTANDING PREFERRED ATTRIBUTES OF KOREAN FASHION SPECIALTY STORES: EMPLOYMENT OF CONJOINT ANALYSIS

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The purpose of this study was to investigate the attributes of Korean fashion specialty stores preferred by their target consumers and to further examine the variations in preferred attributes between the low fashion involvement consumers and the high fashion involvement consumers. Participants were 262 female college students, who constitute the main target market of the Korean fashion specialty stores.

We collected the data via a personal interview process employing a conjoint analysis technique. Results of data analysis indicated fashionability of goods as the most important factor. The second most important was service offered, followed by quality of assortment, location, and nature of assortment. In general, the most preferred store features were downtown store location rather than in a residential area, providing a lower service level rather than a higher one, carrying more fashion goods than staple goods, focusing on one specialized line rather than on a wide assortment, and offering easy-to-wear/care street clothes rather than high fashion couture quality.

Between the two fashion involvement groups, the preferred features of the specialty store differed in terms of location, fashionability, and quality of assortment. The high fashion involvement group preferred an urban area in location, high fashion in fashionability, and high fashion couture quality in terms of quality of assortment. On the other hand, the low fashion involvement group preferred a residential area in location, basic staple goods in fashionability, and easy-to-wear/care street clothes in terms of quality of assortment.

AN ACTIONABLE MEASURE OF STORE IMAGE: A TOOL FOR RETAIL MANAGERS

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The purpose of the study was to determine whether the variables of schema and typicality influenced consumer's perception of store image. A sample of consumers in the South-Central United States rated two large, regional retail store chains on a seven-point scale marked strongly agree to strongly disagree. Twenty-four items were included ranging from convenience to store personnel to parking ease. Respondents were first asked if they were familiar with the store and then given the questionnaire if they responded in the affirmative.

Results indicated four variables were a significant influence on the perception of store image. These variables were the type of store, consumer's schema of store characteristics, the typicality of the store in regards to the general format, and an interaction between schema and typicality. The consumer's schema is a framework that is developed through experience regarding characteristics of the store type. The typicality variable is a measure of a specific store's image in regards to how closely it corresponds to the consumer's schema. Therefore, managers may utilize this measurement scale to determine the constructs that are important to their customers, and enable them to make changes in their retail strategy that will lead to a positive store image.
POST-ACQUISITION PERFORMANCE OF APPAREL RETAILERS: IS BIGGER NECESSARILY BETTER?

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The merger and acquisition activities of the past two decades have brought about dramatic structural and strategic changes in the retail industry. Retail experts envision this consolidation as a necessary survival tactic for retail formats, especially the department store format, adding that the surviving chains will be bigger and better. Intuitively, such a progression is logical, but is bigger necessarily better?

A sample of 89 apparel retailers who had acquired another firm between 1973-1992 was drawn from the Compustat Data base to determine if, as experts suggest, retail firms do indeed perform better after acquisition. The average pre-acquisition growth rate, ROE, ROS, and ROA was compared to the average post-acquisition growth rate and returns with a sign rank test to determine the number of firms exhibiting +/- change and if the trends exhibited were significant.

The results indicate that 51 of the 89 apparel retailers in the sample did indeed experience greater ROS post-acquisition and 53 experienced greater ROA. However, 55 of the 89 firms experienced lower ROE after an acquisition. These results appear to be consistent with results for the retail industry which indicate significant losses in equity and significant rises in assets and growth post-acquisition.

The outcome of this research indicates a positive outlook for many apparel retailers involved in the massive consolidations of the 1990's. Clearly though, nearly 1/3 of the retailers included in the sample did not fair as well indicating the need for further investigation into appropriate formats and managerial strategies for successful acquisitions.

IMPACTS OF QR TECHNOLOGIES ON STORE ATTRIBUTES

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Retailers can achieve uniqueness and a competitive market position by delivering consumer satisfaction through improved store attributes. QR is a new business strategy to maximize consumer satisfaction through the implementation of new technologies. QRT include bar coding, scanning products at point of sale (POS), and electronic data interchange. The impact of some Quick Response Technologies (QRT) on store attributes is evident (e.g. reduced stockouts); however, relationships between QRT and other store attributes are not well-defined.

The purpose of this research was to identify the usage of QRT, to examine store attributes, and to identify store attributes improved by QRT for various store types.

A purposive sample of 32 apparel retailers participated in this interview survey research. An instrument was developed from the literature (e.g., Kincade, 1995) and pilot tested with local retailers. Descriptive statistics, factor analysis, and ANOVA were conducted.

The most frequently used QRT were sales captured at the item level and bar codes. The least used QRT was consumer information systems. Store attributes perceived as the most improved by QRT were fast turnover of goods and reduced stockouts. Attributes perceived as least improved by QRT were home delivery and friendly personnel. Usage of QRT and improvements of attributes differed by store type.

Some QRT are widely used and others have not been implemented by apparel retailers. Planners should consider the differences among these technologies and the potential barriers to implementation. Changes in technologies and modes of retail operation can impact store attributes.

ASSORTMENT PLANNING TOOL

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Assortment planning, the determination of the range of choices to be made available at a given time, is a primary merchandising function. Many people with different job titles in both apparel manufacturing and retailing make decisions that impact merchandise assortments.

The purpose of this paper is to explain the concept of assortment diversity as measured by volume per SKU for an assortment (VSA), describe the relationship of VSA to percent gross margin (%GM), and propose topics for further research. The theoretical framework is the Behavioral Theory of the Apparel Firm (Kunz, 1995). The research method is Apparel Retail Model (ARM), a computer simulation of the merchandising process (Nuttle, King, and Hunter, 1991). Correlation and graphical analysis were used to examine relationships.

Assortment diversity is the range of relationships that can exist between assortment volume and number of SKUs in an assortment. Assortment diversity is determined by volume per SKU for the assortment (VSA). Simulation outcomes indicated the lower the VSA the lower %GM; the higher the VSA the greater the %GM. As an assortment has fewer units allocated per SKU on the average, the chances of not having the right SKUs for customers increase, therefore, stockouts increase. Financial outcomes from simulations based on specialty and discount assortments produced similar results. VSA needs to be tested in relation to merchandise types, pricing strategies and delivery strategies.


PRODUCT DEVELOPMENT

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As discussant, I will offer a perspective that bridges the three papers and then facilitate discussion and interaction among authors and audience.

A paradigm shift changes our perspective and initiates a basic change in how we think and do. Product development involves a shift from doing, to planning and visualizing. This requires visual thinking, spatial imaging and systematic consideration of product management and learning systems, as well as recognition of the interface between the data and sizing process, client and product development to insure design outcomes.

In this information age, I am reminded of the connections among the papers: developing a system that allows us to take principles of morphology and base sizing on actual female foot data, apply TQM principles as outlined in QFD to the function of the work pant, and finally to curriculums and student's propensity to learn. Several related issues were discussed: importance of a systems approach to human factors and product development and 3D-2D-3D learning transformations. Aesthetics is a further critical area to be tapped.

Discussion focused upon communication with industry about product development. A topics session was suggested for 1997.
JUSTIFICATION FOR THE DEVELOPMENT OF A METHODOLOGY TO DESCRIBE THE MORPHOLOGY OF THE FEMALE FOOT

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3-D forms or mannequins are important to designers because they translate what an actual human body interface looks like, so products can be developed for a given user with proper fit, comfort and performance. Most of us know the importance of good dress forms/mannequins. They are supposed to represent a composite figure and help designers drape and draft patterns, provide reference measurements and fit sample garments. Although there are some discrepancies with state-of-the-art dress forms, when comparing them to lasts - the 3-D forms used in the footwear industry, dress forms are really a good representation of the human form. There are two main reasons why state-of-the-art lasts are problematic. They include the data and grading processes used, and the manufacturers interpretation of the foot for last development. Other problems with lasts, include the manufacturers lack of ability in describing the area above the ankle and how the female foot is described.

The general idea of the methodology I developed to describe foot morphology, is that you can take any given sizing system for feet, find subjects that represent the system, collect data and be able to describe the foot so that proper fitting and functioning footwear could be developed. The methodology I developed consists of six steps. They include: subject selection, photography of subjects, landmarking of subjects, casting of subjects, cast completion and draping of slopers.

The primary application of this method is that manufacturers of footwear can better understand the foot morphology of their customer. The results of the data I collected will show how the female foot actually changes through a sizing system. This information will also introduce areas where designers and engineers need to accommodate the female foot when developing footwear. The results of this research may also lead to better methods of creating footwear patterns and assembly processes by utilizing the information to determine where the foot varies the most from small sizes to large sizes. This in turn may ignite new design possibilities, like lacing placement and adjustment features for footwear.

APPLICATION OF TQM STRATEGIES TO DESIGN OF FUNCTIONAL APPAREL: A CASE STUDY

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Rationale: Assimilating and prioritizing the quantity of information required for an effective functional apparel design can be overwhelming. A total quality management technique known as quality function deployment (QFD) provides a method of delineating customer requirements, prioritizing them, and then translating them into design specifications.

Purpose: The purpose of this case study was to explore use of QFD in functional apparel design. The researcher sought to determine if QFD could be used effectively, and to delineate a process for its use.

Method: A work pant for finish carpenters was designed for this case study. Four strategies; observation, focus group interviews, assessment of existing products and analysis of body movement were used to identify clients' needs. The researcher, with the aid of an undergraduate assistant, observed finish carpenters on the job noting movement, posture, tool usage and difficulties with current attire. Succeeding focus groups allowed carpenters to vocalize their needs. Well worn work pants were studied to clarify durability requirements and shortcomings of existing products. Based on this research, client requirements were grouped into five categories which were used to build QFD structures known as houses of quality. Based on QFD results, a prototype was constructed, wear tested, minimally revised and finalized.

Discussion: QFD proved an effective strategy for translating design requirements into design specifications. It allowed the researcher to easily assess the impact of design decisions on all client requirements and on other design specifications. The resulting work pant design was extremely well received. The process could be as effectively applied to design of any textile product intended for a client or group of consumers.
SPATIAL VISUALIZATION ABILITY
ASSOCIATED WITH APPAREL DESIGN
AND PRODUCT DEVELOPMENT

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The purpose of this study was to examine spatial skills required of merchandising and design majors involved with concept or product development. Spatial visualization requires mental manipulation of an entire spatial configuration often by changing the relationship of elements to one another. Spatial relations is the ability to discern the relationships between different spatially-arranged stimuli.

The study compared responses of 22 merchandising and 27 design majors to the Apparel Spatial Visualization Test (ASVT) developed by the authors, and a measure of spatial ability (Differential Aptitude Test-Space Relations: DATSR). Students (mean age=22.44) from two universities completed the ASVT and the DATSR. Responses were compared according to major and clothing construction/patternmaking experience.

ANOVA which compared scores on the ASVT (p=.001; design, m=15.93; merchandising, m=8.41) and the DATSR (p=.05; design, m=27.22; merchandising, m=23) based on major revealed a significant difference between the two groups. ANOVA which compared scores on the ASVT and DATSR based on experience (none, some) revealed no significant difference between the groups on DATSR scores but those with some patternmaking experience scored higher on the ASVT (p=.05; m=14.76) than those with none (m=7.57).

The nonsignificant correlation between the DATSR and the ASVT indicate that the DATSR may not measure spatial visualization ability for apparel/product design. The ASVT could be used by counselors in place of the DATSR to predict design/product development aptitude or to measure students' spatial visualization competency after completion of a design/merchandising program.

CONSUMER PREFERENCES: SHOPPING EXPERIENCES AND STORE ATTRIBUTES
DISCUSSANT SUMMARY

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The four papers presented in this session provided an excellent overview of contemporary concerns in within the retail setting. Diverse research questions were addressed and a variety of methods were used to further understanding of consumer perceptions, expectations, and preferences. Findings contribute to the existing body of literature and will be of value to those in both academic and industry settings.

Weeks, Ulrich, and Brannon examined consumer preferences for store vs. non-store formats and used a relatively new type of statistical analysis in their analysis. Findings supported others in this session and suggested that consumers continue to prefer traditional, specialty store formats.

Song and Kunz undertook a very impressive and comprehensive study, employing multiple methods and analyses to explore consumer behavior related to merchandise stockouts. Their findings also corroborated those of others in this session indicating that proper merchandise assortment and customer service are important aspects of retail success.

Knight, Forney, and Kim examined dimensions service quality for small, specialty retailers of apparel. Their study explored the gap between perceptions of ideal and minimum acceptable levels of customer service.

Bickle and Eckman's study examined the role of store atmospherics in consumer's perceptions. Their findings also supported the importance of customer service in maintaining retail profitability.

While the research questions and methodological approaches employed in these studies differed, each group of researchers underscored the importance of understanding the characteristics, preferences, and expectations of the target market served. A common concluding theme suggested that customer service is a vital component in retail.
AN INVESTIGATION OF PREFERENCES FOR NON-STORE VERSUS IN-STORE SHOPPING EXPERIENCES FOR APPAREL AMONG FEMALE CONSUMERS
Whitney Weeks, Pamela Ulrich, and Evelyn Brannon, Auburn University

Consumers are exploring more retail venues. "Generation X" consumers are television oriented and more comfortable with computers than older consumers. Their preferences for non-store shopping (computer-CD-ROM, television, and catalog) versus in-store shopping (specialty store) for apparel were investigated.

Female undergraduates (191) viewed videotaped simulations of the four shopping experiences and selected preferred options within each of six forced-choice pairs. Fashion Opinion Leadership, Clothing Interest Inventory (Schrank & Gilmore, 1973) and Shopping Orientation (Shim & Kotsiopoulos, 1993) measures and demographic and open-ended questions were used to profile and explore preference behavior.

Subjects had high fashion-opinion leadership and clothing interest, and valued price over convenience. Specialty store was most and television least preferred. Catalog was most preferred among non-store options. Analysis with Chi-Square Automatic Interaction Detector (CHAID) profiled five consumer segments. Variables significantly predicting preference for one shopping experience over another included FOL, CII, and SO, age, computer use; catalog purchases, and access to home shopping channels. Subjects had positive and negative perceptions of each venue and believed that shopping through electronic media will be dominant non-store options in the future.


TOWARD A MODEL OF IN-STORE SHOPPING BEHAVIOR
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This paper is part of the Ramal Project, a code name for an upscale, midwest based, apparel specialty retailer. The theoretical framework for the Ramal Project is the Behavioral Theory of the Apparel Firm (Kunz, 1995). The purpose of this paper is to develop and test a model of in-store apparel shopping behavior in relation to stockouts. The proposed model had four constructs: situational factors including store knowledge, time available for shopping, type of shopping trip, and social surroundings; shopper’s intentions including specific item in mind, general item in mind, and no item in mind; stock situation including in stock and stockout; and purchase decisions in two categories, current sales, and lost sales.

A telephone survey with experimental research design using the scenario method was used with 250 Ramal credit card customers. The response rate was 59.5% of those contacted. Data analysis included frequencies, chi-square, t-tests, factor analysis, and simple regression.

Ramal customers were much more likely to be purposive than browsers. Most customers experienced stockouts because of garment size and were more willing to change brand, style, or color than size. Older customers were significantly less likely to change color, style, and size than younger ones. Casual shirt customers were significantly more likely to accept free three day delivery service than business suit customers. Women were significantly more likely to accept delivery for business suits than men. Purposive customers (specific item) were likely to go to another store when a stockout occurred.

Demographics was added to the situational factors construct; customer service to the stock situation construct; and purchase decision was modified into three elements: current sales, potential sales, and lost sales.

SERVICE QUALITY AND THE SMALL APPAREL SPECIALTY STORE: PERCEPTIONS OF FEMALE CONSUMERS

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The purpose of this study was to determine the extent to which the customer's perception of service quality in a small specialty store differed from the desired and the minimum acceptable service levels. A secondary purpose was to determine if scores on service quality dimensions and selected individual characteristics could predict overall service quality (OSQ). Two hypotheses were tested.

The sample was customers of a small specialty store. SERVQUAL, developed and refined by Parasuraman, Zeithaml, and Berry (1994), measured gap scores of desired expectations (DE) and minimum expectations (ME) and perceptions (P) of service quality. Factor analyses resulted in three underlying dimensions of service quality. One 9-point Likert item measured OSQ.

Four regression analyses determined relationships between OSQ, and (a) dimensions based on DE and P, (b) dimensions based on ME and P, and (c) four individual characteristics.

SERVQUAL can be a valuable diagnostic tool for a small apparel specialty store to determine and improve service areas valued by the customer.


THE EFFECT OF CONSUMER CHARACTERISTICS ON FEMALES' PERCEPTIONS OF SPECIALTY APPAREL STORE ATMOSPHERICS

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Research examined the influence preferences have on perceptions of store atmospherics. The influence perceptions have on shopping behaviors was also examined.

Respondents were female specialty apparel store consumers in a mall in a midsize western community. Two hundred and seventy customers were asked to completed the pretested survey. A total of 144 persons agreed to participate, resulting in a 53% response rate. The majority of the respondents were between the ages of 22 and 44 years old (51%), earned between $25,000-$34,000 (54%), were married (52%) and attended college (75%).


Results of multiple stepwise regression analyses revealed that consumers’ store atmospheric preferences significantly influenced their perceptions of the specialty store. For example, preferences for Merchandise Displays influenced consumers’ perceptions of the Ease of Shopping. Preferences for Music and Aroma influenced perceptions of the Store’s Layout.

Multiple stepwise regression analyses revealed that customers’ perceptions of the specialty store’s Customer Service positively influenced shopping behaviors including the number of items purchased, amount of money spent, and amount of time spent in the store.
DESIGNERS: HISTORIC VIEWS
A DISCUSSANT’S VIEW

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A DEMOGRAPHIC STUDY OF COLONIAL
DRESSMAKERS AND MILLINERS IN BRISBANE,
1859-1901

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Embroidery, garment cutting, making and repair have traditionally been part of the woman's domain. Historically, fine needlework has been associated with women of the upper classes and with the 'feminine ideal'. Parker (1984) argues that "to know the history of embroidery is to know the history of woman" (p. II). Activities other than fine needlework were not prized by such women during the latter part of the nineteenth century, and thus left to domestic servants and dressmakers to execute. These occupations, together with nursing, millinery, tailoring, teaching, and secretarial work were the only 'respectable' occupations available to women. Although the history of needle-women has been investigated by various American, British and Canadian clothing and textile scholars, costume curators and social historians, reference to such women in Australia has only been made by Ryan and Colan (1975) and Young (1991), and within the domestic context by Reiger (1985), Isaacs (1987, 1990), and the Powerhouse Museum (1989).

With the establishment of the new colony of Queensland in 1859, the supply of clothing, as with food and shelter was essential. Early records indicate that clothing was initially supplied by Drapers and Ladies' Warehouses. Although Pugh's Almanac and Directory was first published in 1859, the first listing of female textile workers did not appear until 1865. In addition to Pugh's Almanac, data such as occupational title, name and place of business, length of practice, as well as marital status, was obtained from the Queensland Post Office Directories and three colonial newspapers, The Courier, The Queenslander, and The Queensland Figaro. The data obtained from these sources was collated using descriptive statistics, to obtain an incite into the dressmaking and millinery trades in Brisbane from 1859 to 1901. The number of women involved in these trades closely mirrored the economic prosperity, and the down turns of the colony during the nineteenth century. Many of the women constantly changed premises and/or employers, whilst others formed partnerships with either their daughters, or other women in the profession. The purpose of this paper is not only to provide a demographic view of these professions, but also to examine the social conditions, and motivations which attracted colonial women to these professions.
THE EMERGENCE OF THE COSTUME DESIGNER AS A DISTINCT CREATIVE POSITION IN TWENTIETH CENTURY BRITISH THEATER.

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Today we formally recognize the role of costume designer, however, the recognition of that position only evolved within this century, in Britain.

Through a review of literature and an analysis of visual images documenting representative designers and productions from major British theaters, my research traces the developments and characteristics of costume design as a distinct entity within the theater. From the turn of this century to the beginnings of the 1990s, designers have tended to work in five stylistic modes closely allied to the more general theater movements in this century and to the times in which they appeared. The five categories, tracing the establishment of the British design tradition are: experimental(1900s-30s), decorative(1920s-40s), morphological(mid 1930s-50s), ideological(1960s-70s) and materialistic(late 1980s). These categories are not constrained by either their stylistic characteristics or by time. Nor are these distinctions absolute. This categorization was designed to clarify stylistic variation as a means of understanding how the position of costume maker emerged from "decorator" to "designer".

In the area of aesthetics, the study of theatrical costume design is relevant within the clothing discipline, particularly with regard to creators and creative production.

"MILL GIRLS" ON THE MISSOURI FRONTIER: THE IMPACT OF WAGE WORKERS ON THEIR FAMILY ECONOMY

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Many historians of the nineteenth-century American textile industry chose to focus on the urban, corporate mill towns of New England for their studies—with the textile mills of Lowell, Massachusetts the favored group. For this reason, it has been a generally accepted premise that the New England mill towns, and especially Lowell, represented the epitome of the history of the American textile industry.

Fortunately for us, this skewed vision of the history of the American textile industry was first challenged about 25 years ago when social historians began to locate and study small rural textile mills, but even these were still primarily located in the east. It was inevitable that as men with textile industry experience migrated west that textile mills would begin to dot the landscape of the frontier as it became settled.

Walnut Watkins and the woolen mill he built in northwest Missouri is a case in point. Two weavers' books held in the archives at the Watkins Woolen Mill State Historic Site revealed the names of 20 young women who tended looms for some period of time between June 1863 and October 1866. The surnames of these weavers were crossed referenced with the surnames listed in the general ledgers from the mill's store to determine the types of purchases made by either a weaver or a member of her family. The contributions to which a majority of the weavers made to their respective families' economy were great. The occurrences of purchases at the mill store for personal items were incidental compared to the number of transactions at the mill store for grocery items. This was in direct contrast to the ways in which the New England mill girls' spent their wages in the early period of the Industrial Revolution.
Children growing up in the 1990's need to form meaningful relationships with caring adults who can provide models for behavior and learning, provide affection, and respect the children's abilities. Heart-To-Heart was designed to improve intergenerational attitudes and improve self-esteem of program participants, older adult volunteers who conduct a heritage skill training program and youth (ages 9-12) program participants. The heritage skill chosen for use in Heart-To-Heart was quilting.

The 69 adult volunteers were trained prior to conducting programs for the 250 youth in 14 counties in South Carolina. The programs included project selection; sewing and quilting skills, and a celebration event.

Pre-program and post-program measures of self-esteem indicated a statistically significant increase in self-esteem scores for the youth participants. Pre-and post-program measures of the youths' attitudes about older people indicated a statistically significant positive shift in attitudes about older people. Adult volunteer scores on self-esteem and attitudes about young people did change from pre- to post- program, but not at statistically significant levels.

Post-program focus group interviews with adult volunteers and youth provided anecdotal information that supported the contention that Heart-To-Heart had increased participants confidence and self-esteem, and had changed some attitudes.

Psychology research indicates that various messages we receive from our environment cue us to think, feel and respond in prescribed ways. Popular magazines are a vehicle for maintaining and shaping readers beliefs about the appropriateness of certain beliefs, feelings and behaviors.

After discussing gender and roles in a social psychology of clothing course, the students were given an assignment designed to make them more aware of gender-stereotypic messages. Each student was to select two women's magazines and two men's magazines and review the articles and advertisements for gender-stereotypic messages. The purpose of including articles in the review was to determine if written information sent a different message than the visual advertisements.

Although the students reviewed a variety of magazines, it was interesting to note the consensus among most of the class members on the gender-stereotypic messages. Overall, in the review of the women's magazines, the students felt that a strong message was sent depicting women as sex objects. The information from the advertisements revealed that females are insecure, weak, and interested in beauty. The articles followed the same theme by focusing on romance, sex, cheating, and beauty. Men were frequently shown in the women's magazines emphasizing that women are weak and insecure.

In contrast, the ads in men's magazines included fewer women. Those shown usually portrayed a sex symbol. Men in the advertisements sent a message of possessing a skill or being strong, superior, and intelligent. The articles in men's magazines focused on skills and intellectual information.

The students indicated they were not really surprised by the results of the review, however they never realized what a strong impact the messages have on the reader.
THE MOVING PICTURES OF OUR LIVES
PROVIDE A DIFFERENT AXIS FROM
WHICH TO TEACH

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This paper suggests ways for working between the traditional binaries of (1) student-teacher, (2) theory-practice, and (3) academic-personal. By blurring the boundaries, I propose that students of clothing and textiles can gain a richer understanding of theoretical frameworks from within and across disciplines.

In this paper, I describe an approach that facilitates creative discussion and analysis for students of social psychology of clothing. The proposed creative teaching format includes a video production of my multimedia performance which uses clothing as prop to explore issues of race, ethnicity, gender, and culture. The primary objective for the creation and utilization of this video is to provide students multiple axes for clothing discourse. I suggest that the video can be useful in stimulating discussion and creative student projects relating to clothing and appearance issues within the structure of social psychology of clothing courses, as well as textile design, historic costume, and consumer behavior.

The paper describes how the moving pictures from my life provided me a different axis from which to teach. The process is the teaching tool I am promoting. I suggest ways to develop a process similar to or different from mine, in order for teachers to create their own trajectory for analysis and discussion. Students may respond through their own projects or analytical papers. I attempt to show how giving importance to process can elicit a different kind of discussion within a classroom that will give students an opportunity to understand textiles and clothing concepts and theory through personal experiences.

APPLYING SOCIAL-PSYCHOLOGICAL
THEORIES OF DRESS TO THE CONCEPT
DEVELOPMENT & DESIGN OF STORES

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With increased competition for customers, understanding how to develop and maintain a store concept and how to design the ideal environment for the target customer is of paramount importance. The application of social-psychological theories of dress, which includes appearance, scent, sound, props, and setting, enables the entrepreneur to engineer every aspect of the business.

Juniors and seniors enrolled in a course on the social-psychological aspects of dress studied the basic theories, such as symbolic interactionism and role theory, and applied them to retailing. The final project required students to develop a concept for a business of any kind and to use the theories as an aid to selecting merchandise, displays, promotional materials, stationery, interior design, architecture, store layout, staff appearance and behavior, etc.

Students next identified symbols that were important or familiar to the target customer as well as symbols that were inappropriate. They then assembled materials for the store’s environment, including wall and floor coverings, furnishings, lighting, and fixtures. Store layout, displays, amenities, stationery, and the appearance and wording of promotional materials were considered as well. Theory also guided merchandise selection, with consideration of logos, fiber type, the amount of handwork, scarcity, color, cut, and other features.

In the course evaluation, the averaged rating for the relevancy of the course to the students’ interests and field of study was 4.9 on a scale of five (extremely relevant) to one (not relevant). In future courses, the readings will include more business-related materials and guest speakers involved with merchandising and/or store design. Pretests and post tests that assess skills in applying social-psychological theories will also be included.
EXPLORING LINKAGES:  
REFLECTIONS ON INDUSTRY-ACADEMY  
CONNECTIONS

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Both parents and students see acquisition of employment in the chosen field after graduation as a primary goal of education. The same rising costs of education that make parents and students more focused on employment possibilities is also impacting research. The papers in this session dealt with the interface between industry and textiles and apparel faculty and graduates. Employers see our graduates as lacking in communication skills, initiative in taking on responsibility, problem-solving skills, and teamwork skills; yet at the master's level students must learn such skills in order to be successful. One way to promote our students and our programs is through faculty and graduate student participation in internships. Viewing industry-academia linkages from the perspective of the textiles and apparel industry is important for our programs and research, not necessarily to mold such programs and research, but rather to inform them.

Three of these papers (Meyer & Damhorst; Geissler & Woodard; Strauss) discussed possible miscommunication or misunderstanding or talking AT people, rather than talking WITH people. This may be the result of different missions in industry and academia. It is clear that industry holds some stereotypes of our programs, our students, and our research.

We need to work to change these stereotypes and that is more likely to happen if academia-industry linkages are encouraged.

HOW INDUSTRY LEADERS ASSESS THE  
EFFECTIVENESS OF SPONSORED  
RESEARCH

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Industrial sponsorship of academic research may be one of the brighter hopes for obtaining additional income for colleges and universities. Unfortunately, there is a history of less than successful relationships between higher education and industry, primarily because of cultural conflicts between the two institutions, which can be traced to differences in organizational mission and purpose.

The purpose of this research was to improve understanding, for those in academe, of industrial research goals and management philosophies by exploring the criteria industry leaders use when deciding whether or not to fund academic research. This was accomplished by evaluating how industry leaders assess research effectiveness. To give the study balance, university faculty perspectives on judging sponsored research effectiveness were also included. The populations assessed included business executives from the textile industry and university faculty involved with textile research and education. Survey questionnaires specifically designed for this study were used to ascertain study group opinions.

The results of this research indicated that industry leaders prefer to fund applied research, motivated by their interest in improving manufacturing effectiveness, product quality, market competitiveness and ultimate corporate profitability. In some cases, the findings of this research could be viewed as somewhat problematic for those associated with research universities. Industry insistence on profit driven research that is highly applied in nature could be perceived by some faculty as research that does not fit their institution's mission.
MARKETABILITY OF THE TEXTILE AND APPAREL MASTER'S GRADUATE TO BUSINESS AND INDUSTRY EMPLOYERS

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The purpose of this study was to explore the perceptions and attitudes of textile and apparel industry human resource representatives toward what they consider marketable skills possessed by textiles and apparel Master's graduates.

Data were collected with a mail survey of human resource representatives from 100 textile and apparel manufacturers, store retailers, and catalog retailers with an annual organizational revenue of over $25 million. Results indicated that the possession of a Master's degree was not considered valuable by most employers in the textile and apparel industry. However, if a Master's graduate possessed the resources of previous work experience, high interpersonal skills, and high intellectual skills and had an emphasis in marketing or production management, the overall value to some textile and apparel employers increased. Textile and apparel Master's graduates were rated relatively high in intellectual abilities, but in comparison, lower on interpersonal skills and knowledge gained from work experience. Contrasted against the qualifications that human resources personnel weighted most strongly when making hiring decisions, textiles and apparel Master's graduates are only perceived to be well qualified in one of three important areas. Textiles and apparel Master's graduates are perceived as possessing more design and merchandising knowledge; however, employers indicated that business-related knowledge was more desirable for their employees to have.

Results indicate that for applied programs, curricular requirements should incorporate possible work experience credit or internship credit to ensure that Master's students are obtaining some previous work experience. Emphasis in designing curricula to develop interpersonal skills of Master's graduates should also be addressed.

MERCHANDISING GRADUATES' AND RETAILERS' ASSESSMENT OF MANAGEMENT SKILLS

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Merchandising graduates must be equipped with effective management skills to be successful in management positions. The purpose of this study was to compare management skills of new managers as perceived by retailers and merchandising graduates.

The sample included: (1) apparel merchandising graduates (AMG) between 1988 and 1992 (n = 133) from a southeastern university, and (2) upper management (store managers, division managers and vice-presidents) of a menswear retailer (n = 132). The questionnaire consisted of three sections: a) management skill competencies upon entering a management training program, b) components of management skills identified in Section A, and c) demographic information.

When comparing management competencies perceived by AMG and new managers (rated by upper management), AMG rated themselves higher on all 11 management competencies. When analyzed by Mann-Whitney U test, five management skills were found to differ significantly between the two groups: problem solving abilities, taking on responsibility, communication skills, time management skills, and ability to work as a team.

Section B contained 33 statements regarding new managers' degree of competency and comfort with management skills. When analyzed by Mann-Whitney U test, significant differences were found in the mean ranking between the two groups for 31 of the 33 statements.

Merchandising graduates rated themselves higher in management skills than retailers in upper management perceive new managers to be. Graduates may have an unrealistic perception of their management skills and further research is needed with consideration of logos, fiber type, the amount of handwork, scarcity, color, cut, and other features.

In the course evaluation, the averaged rating for the relevancy of the course to the students' interests and field of study was 4.9 on a scale of five (extremely relevant) to one (not relevant). In future courses, the readings will include more business-related materials and guest speakers involved with merchandising and/or store design. Pretests and post tests that assess skills in applying social-psychological theories will also be included.
HER WAY: LEADING COMPANIES,
INFLUENCING CULTURE
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Although leadership has a long research history, women as leaders has only recently been of interest. Research into women leaders has generally been a quantitative comparison of women and men in middle management with subjects selected from male-dominated companies. In such companies women pattern themselves after men in order to progress and, thus, their leadership style is often found to typify that of men as well.

In the last decade, due in part to the increasing frustration of women in trying to crack the 'glass ceiling' in corporations, women owning their own businesses has been an increasing and continuing trend. Further, women are influencing organizational cultures in their companies through the embedding of their unique values and assumptions. This study selected three women owners of women's apparel manufacturing companies in Southern California as the sample.

The study's purpose was to describe the leadership style of three women and the characteristics of the organizational culture of each owner's company. Data in the form of fieldnotes were collected by qualitative methods. Participant observation and interviewing was conducted over a eleven-month time period (over 600 hours). More than 700 pages of fieldnotes were coded and analyzed.

Major findings showed the women owners leadership to be characterized by task, interpersonal and empowering characteristics. However, the balance of these varied in practice and importance within the three companies.

In addition, three paradigms of women-led organizational cultures emerged from the data: team, wheel, and family. Findings showed the owner in the team culture functioned as a player-coach. Her company culture was characterized by: a sense of urgency, respect for all workers, humor, empowerment, celebration, quality work, independence of workers, desire for longevity of the company, professionalism, and profitability. In the wheel paradigm, the owner performed as the hub of the wheel and the culture was characterized by: owner involvement in all company details, loyalty, problem solving immediacy, sense of perfectionism, urgency of time, importance of relationships with customers, and permeable boundaries. The family culture showed the owner performing as parent and was characterized by: protection of the employees, open communication, a nurturing atmosphere, generous rewards and personal sacrifices by the parent.

DISCUSSANT SUMMARY:
CULTURE AS AN ORGANIZING PRINCIPLE FOR RESEARCH ON DRESS

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Discussant Comments: The papers is this session raise a variety of issues that deserve comment. As a construct, culture means different things to different people and it is used differently in different academic areas. Thus, researchers who talk about culture have a responsibility to clarify what they mean by it and explicate the intellectual tradition in which they work.

As in the case with all social science research, the use of theories and paradigms in cultural analysis is to be applauded, both in the verification of theory and in the discovery of theory. However, as is the case in all kinds of social research, theories or paradigms are often asserted, then ignored, or they are inadequately developed in their connection to the data. This may be the result of the desire to assert a theory that is inadequately understood.

Some researchers who claim a focus on culture, or who claim to do cultural analysis seem to assume cross-cultural data analysis necessarily results from cross-cultural data. They do not. Moreover, it is not necessary to use cross-cultural data in order to do cultural analysis. Cultural analysis in its many varieties, regardless of the sort of data--historical, cross-cultural, or data focused on us-- requires an appropriate grounding in culture theory, just as a sociological analysis requires an appropriate grounding in sociological theory.

Finally, there is a most interesting empirical finding reported in two of the papers in this session. Both reveal a situation in which, in an effort to celebrate cultural tradition through the maintenance of traditional dress, that same dress has undergone remarkable metamorphoses that render it substantially non-traditional. This most interesting finding suggests a plethora of important research questions.
UGANDAN WOMEN'S TEXTILE CHOICES:
CULTURAL INFLUENCES AND
NATIONALISTIC IMPLICATIONS

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The aim of this research was to explore the choices made by women between locally produced cotton, and imported, primarily synthetic fabrics. The goal was to analyze consumption patterns and to ascertain the cultural meanings influencing Ugandan women's fabric and garment choices. Among these meanings we sought statements that shed light on issues of gender and nationalism.

A qualitative multi-method approach involving open-ended questions and observations was used. I interviewed 50 women including professional women, women in clerical positions, market women, rural housewives and seamstresses in Kampala (the capital) and two rural towns. Questions explored the frequency of shopping, the factors influencing fabric choices, and the preferred style or fashion. Shoppers in modern fabric stores and open fabric markets were observed as they made their selections of fabrics.

The findings show that salespeople play a major gatekeeping role in the naming of fabrics and consequently in popularizing certain fabrics. The findings also reveal interconnections between the influence of cultural interpretations, the context in which dress is worn, and issues of social standing in these women's fabric choices. The price level, the color, print, drape, and feel of fabric also play an important role in the decision to buy it. Women over 30 years of age are more concerned with tradition and culture and display national identity. However, overall, the quality and durability of fabric remains a fundamental concern to Ugandan women.

The data allude to deeper cultural themes of nationalism and colonialism, and should be useful in decision-making regarding textile-related policies and investments in Uganda.

THE ANALYSIS OF THE ELEMENTS OF THE
KOREAN WOMEN'S
COSTUME CHANGE, 1960-1976

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The cultural background of the time are all visibly reflected in the clothing of the people. 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 1960 to 1976 and to analyze the elements that exerted the influence on the changes of the Korean women's costume, applying anthropological concept that explain the cultural changes of this period. This study is carried out through the analysis of the sundry records, such as literatures on the theory of 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 six elements.

The conclusion is as follows: first, the frequent contact with foreign countries and the increase of mass media has brought the acceleration of adopting the Western mode and the adoption of many kinds and forms of the Western dress. Korean women were acquired lots of knowledges, interests, and senses for the Western style. Second, by the rise of the economic condition, the consumption of clothing and adornments was increased. Also the casual wear and the sportswear came in by the prevalence of the various sports and recreation. As the lifestyle was westernized, the Western style became the everyday dresses of Koreans and the traditional costume became ceremonial costume. Third, by the equality of education has brought the similarity of sex-role, the uni-sex mode came in. The appearance of Korean women was sophisticated with the elevation of education. Fourth, by the change of the sexual morality, women exposed their bodies to a great deal and enjoyed erotic appearance. By the introduction of Western rational value, the traditional costume was modified. Fifth, by the technological development, the figure and quality of clothing and material became better and many kinds of material came in.

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.
KOREAN CONSUMER'S INTENTIONS TO BUY DOMESTIC/FOREIGN PRODUCTS

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Lee (1990) adapted Fishbein's Behavioral Intention Model by incorporating face saving and group conformity, the salient social pressures in Confucian culture. The purpose of the paper was to examine predictors of Korean consumers' behavioral intentions toward foreign products vs. domestic products using Lee's (1990) proposed model.

Korean students in the USA who had lived outside Korea for five years or less were the sample. Of the 388 questionnaires mailed to Korean students, 93 were returned and usable, yielding a 24.2% response rate. To test for differences in imported and domestic products, three target products were identified: Sony TV made in Japan, Samsung VCR made in Korea, and Polo sweater made in USA. Data were collected through a structured self-report survey.

Data were analyzed using structural equations modeling with separate models being tested for each product. In general, the three models fit the data well with goodness-of-fit indices of .96-.99 and root mean square residuals of .012-.026. Face saving was found to be a significant predictor of Korean consumers' attitude and behavioral intention when selecting a domestically produced product. However, attitude was an even stronger predictor of intentions. Group conformity was a significant predictor for attitude, but not for behavioral intention for the domestic product indicating the possibility that the sample may have been acculturated to the more individualistic Western culture. Lee, C. (1990). Modifying an American consumer behavioral model for consumers in Confucian Culture. Journal of International Consumer Marketing, 3(1), 27-50.

THE CHANGE OF CLOTHING EXPENDITURES AND ITS DETERMINANTS IN KOREA: A TIME-SERIES ANALYSIS

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The purpose of this study was to investigate the change of clothing expenditures and its determinants in Korea, from 1965 to 1993. To examine the impacts of income and price on clothing expenditures, the absolute income hypothesis, the permanent income hypothesis and Houthakker-Taylor state adjustment model were used in this study.

Per-person consumption expenditures for clothing(CSX) in permanent price generally increased in accordance with the increase of income since 1965. From 1978 to 1984, however, there was a slight decrease in clothing expenditures in spite of the continuous increase in income, due to the depression of national economy. The proportion of CSX in total consumer spending has decreased continuously since 1978, and it is only 5% in 1993. The expenditures for traditional clothing and home-sewing decreased most.

Current income and CSX of the year before showed most significant influences on the current CSX. This means that the absolute and permanent income hypotheses can be accepted in case of clothing expenditures. However the effect of income decreased as the economy developed. The relative price of clothing had weak or no influence on clothing expenditures.

From the estimation of Houthakker-Taylor model, a negative stock coefficient was obtained. That is, clothing is subject to an inventory effect.

Income elasticity of clothing was about 1.0, and has declined over time. Meanwhile the coefficient of price elasticity was not significant, indicating that the relative price of clothing would have little connection with clothing expenditures.

The results of this study provide information of the pattern of clothing consumption by Korean consumers and suggest how social and economic changes of a society affect consumer's clothing expenditures.
PERSONAL AND NON-PERSONAL REFERENCES USED BY SOUTH KOREAN MEN IN CASUAL WEAR AND FORMAL WEAR PURCHASE DECISIONS

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Kitty G. Dickerson, University of Missouri-Columbia

The Korean apparel market is the second fastest growing market worldwide, with more than 25% growth annually. Clothing imports are growing about 60% per year. Moreover, the Korean men's apparel market is growing faster than the women's market.

This research examined the sources of reference utilized by South Korean men when making decisions regarding the purchase of casual and formal clothing. The study was based on a theoretical model derived from elements of social comparison theory (Festinger, 1954), reference group theory (Childers & Rao, 1992; Cocanougher & Bruce, 1971), and Kotler's (1994) conceptualization of personal and non-personal channels of references as influences on individual buying behavior. This information was paired with demographic variables in order to create a consumer profile of the male South Korean apparel consumer. Data were from 665 Korean males in Seoul, Korea, using a face-to-face questionnaire based on survey methodology. The resulting data were analyzed using descriptive statistics, one-way and two-way analyses of variance, and Tukey's test. Findings revealed that South Korean men utilize non-personal sources of reference, such as window displays and in-store displays more often than personal sources of reference, such as friends and family, when making apparel purchase decisions.


RETAIL STRATEGIES: A COMPARISON OF HISPANIC MALE AND FEMALE CONSUMERS

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A growing proportion of consumers are male and Hispanic. However, little research is available on male and female Hispanic consumers, particularly higher income Hispanics. Research compared higher income Hispanic male (HM) and female (HF) consumers on demographics, psychographics, shopping orientations, importance of store attributes, use of information, and store patronage.

Systematic random sampling identified 5,000 Hispanic and non-Hispanic higher income (≥$30,001) consumers to whom surveys were mailed. Hispanic respondents (140 HM and 104 HF) were the sample for this study. Most subjects were 28-47 years old, Catholic, married, college educated, professionals, and spoke English. Chi-square analysis indicated that more HM were employed full time; more HF worked part time (p≤.01). Principal component factor analysis with varimax rotation generated five activity, seven opinion, four shopping orientation, and ten store attribute factors. Controlling for country of origin, MANCOVA showed that HM and HF differed on activities (p≤.01), shopping orientations (p≤.001), store attributes (p≤.001) and store patronage (p≤.05) but did not differ on opinions or information sources. ANCOVA indicated the HM were less likely to be movie goers (p≤.05) and shopping/fashion opinion leaders (p≤.001); shop at better department stores (p≤.01); and value services (p≤.001), pricing policy (p≤.001), convenience (p≤.01), and advertising (p≤.01).

This is the first study of higher income Hispanics by gender. Results may guide development of effective strategies for this consumer group and enhancement of theoretical models of store choice.
EXPLORING FASHION: RELATIONSHIPS, REFLECTIONS & REALITIES

Discussant: Susan Michelman
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The papers in this panel are a critical analysis of issues of social construction of appearance. More specifically, they explore how dress communicates resistance to the dominant culture and examine a minority position. Appearance and power relationships are examined as they intersect with gender/race/class and sexuality.

In the paper by Lewis, fashion objects are examined as they assist in the development of selfhood as it relates to the minority position of blackness in a predominantly white culture. Further, Lewis examines motivational factors which enable diasporan blacks to negotiate positions within the fashion system. The study employs a four-stage framework of "Negro-to-Blackness" to accommodate debates of commodification, blackness, and fashion.

Chandler, Kaiser & Hammidi use symbolic interaction theory to explore the relationship between feminism and academic women's appearance management strategies. Their data indicates a multilayered relationship between feminism and fashion for academic women. Their findings suggest the need to problematize such dichotomies as fashion versus feminism and femininity versus feminism. Their data emphasizes the socially constructed, rather than essentialist nature of fashion and femininity in everyday life.

MAKING SENSE OF BLACKNESS IN RELATION TO FASHION

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Introduction to the study considers how blacks utilise material fashion objects as fusions between actual, and desired societal positions. These positions are calibrated as definition markers from 'negro' at one end of the scale, to 'blackness' at the other. Fixity to particular markers is not assumed or assured, as the scale is not necessarily progressive, degrees of fulfilment are enjoyed at each position. Central to the discussion is the notion of interrelationships amidst oppositional groups within mainstream culture, and of disconnected groups within the African diaspora. This paper highlights appropriations of certain fashion objects which assist in the translation and signification of selfhood.
FEMINISM AND FASHION:
ACADEMIC WOMEN SPEAK OUT

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This qualitative study explores how feminism has influenced the appearance-managing strategies of fifty-two academic women. In an hour-long interview, the respondents were asked open-ended questions about their philosophies of dress and the influence of feminism. A grounded theory approach revealed important clothing and appearance-related aspects of the female academic culture. Specifically, issues such as freedom of choice, credibility, and comfort emerged from their eloquent responses.

The women we interviewed have given serious consideration to their appearances and have worked hard to manage how they are perceived by students, staff, colleagues, and administrators. They described the difficulties of trying to attain appearances that are taken seriously, show authority, have intellectual credibility, and convey accessibility. Being able to dress comfortably (physically and psychologically) is also extremely important.

Many respondents discussed how they dress differently—often more formally—for “teaching days.” Constructing appearances for different contexts seems to afford a valued and empowering sense of freedom and flexibility. Most of the respondents feel a considerable amount of freedom to dress how they want to dress without many externally imposed restrictions, and they often credit the influence of feminism. However, their intense descriptions of the various relationships among fashion and feminism reveal numerous ideological considerations that warrant further exploration. More maturity and experience in a position seems to add to academic women’s perceptions of freedom in dress.

These data shed light on issues of feminism and fashion in the context of female academic culture and to the underlying connections between the politics and aesthetics of style.

APPEARANCE
AND GENDER STEREOTYPING
IN POPULAR CHILDREN’S FILM

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Sharron Lennon, Ohio State University

By practicing, listening, and being punished and rewarded, children learn what it means to be a female or a male. Popular children’s movies and videos may be a source of gender role and appearance stereotypes. Four popular Walt Disney children’s films (Snow White, Cinderella, Beauty and the Beast, and Aladdin) were analyzed. Snow White and Cinderella were produced in the 1920’s and 1940’s and were selected to represent the early years of Disney animation. Beauty and the Beast and Aladdin were produced in the late 1980’s and early 1990’s and represent modern Disney animated films. All four films were analyzed for gender role stereotypes as manifest in body shape, garment styles, clothing and hair color, and activities. Counts were made of all clothing changes and all activities of the characters. Clothing was analyzed for color and design elements. Triangular body silhouettes, dark hair, dark-colored clothing, and angular design elements were tabulated as masculine while hourglass silhouettes, light-colored hair and clothing, and ruffles were considered feminine appearance cues (Lennon, 1990). Masculine roles were active, including saving someone, plotting, attempting to harm someone, and working outside the home. Feminine roles were passive and included waiting to be saved, doing housework, and caretaking.

The analysis revealed that the more recent films portrayed female characters in a significantly larger number of active roles, than the older films. Appearance and gender role stereotyping were prevalent in all four films. The number of feminine appearance stereotypes was twice as high in the modern films. Animators may be overcompensating for the increase in active roles for female characters. Although film makers (Disney in particular) have come a long way in portraying women in less stereotypical roles, gender stereotyping still exists in children's films.

MEDIA INFLUENCE ON ADOLESCENT CLOTHING CHOICE

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The purpose of this study was to examine the influence of the media (including magazines, movies, music video, tv, and celebrities) on adolescent clothing choice. Four hundred and seventy-eight 6th, 9th, and 12th grade adolescents were surveyed by questionnaire in rural and urban school districts.

Highly significant differences were found among the media categories by gender, grade ethnicity and residence. Males were most influenced by tv while females were most influenced by magazines. Sixth graders were most influenced by tv; 9th graders were most influenced by music video closely followed by celebrities; and 12th graders were mostly influenced by magazines. Almost 50% of Whites chose magazines as the media of most influence while music videos (32.6%) and celebrities (26.2%) were most influential on Blacks clothing choice. Almost half of the rural adolescents were most influenced by magazines and one quarter indicated tv as the media of most influence. The urban residents' choices were spread approximately evenly among magazines, videos, tv and celebrities with percents ranging from 21% to 28%.

This study sets the stage for further research on the impact of the media on appearance management. It appears that neither the multicultural nature of classrooms today nor the reality of the "global village" have lessened the impact of ethnicity and residence on adolescent clothing choice.

CHILDREN'S CLOTHING BEHAVIOR AND TEACHER-STUDENT INTERACTION

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Clothing behavior has a significant influence on the manner in which we are perceived by others. Perception of appearance is central to the evaluation of abilities, personality, traits, and activities of the perceived. How teachers perceive students and form expectations of their capabilities and potential can have a significant impact on the child's subsequent development. The purpose of the study was to examine the relationship between the child's clothing behavior and the nature of the interaction which occurred between the child and the teacher in a classroom situation.

The researcher hypothesized that both the gender of the child and the gendered characteristics of the child's clothing behavior would impact the interaction which occurs between the child and the teacher. The amount and nature of teacher student interaction observed was found to be related to both demographic characteristics and to the child's clothing behavior. Male children received more interaction than female children. A weak relationship was found between total interaction and the child's clothing behavior with children dressed in a unisex manner receiving the most interaction. Gender was found to be the main effect on positive interaction between the teacher and the child. The child's clothing behavior was also found to be significantly related to the level of reproof. Children dressed in an extremely gender specific manner were the most likely to receive reproof.

Although the impact of clothing behavior and gender were found to impact interaction with the teacher, this study did not assess differences related to the abilities and personality of the children. The finding that expectations about children's abilities continue to be influenced by gender and that clothing behavior appears to be a contributing factor to the type of interaction occurring, indicates that perception is an important area for inquiry by clothing researchers.
YOUNG ADOLESCENTS' PERCEPTIONS OF HATS FOR SUN PROTECTION

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A neglected research opportunity has been a thoughtful exploration of how to reach youth in large numbers with educational approaches that promote health and well being. The American Academy of Dermatologists (1993) encourages teaching youth about sun protection because of skin damage from sun that can accumulate over a lifetime.

This research, conducted in two phases, explored the content and outcome of an educational program designed for youth and disseminated through the network of Extension education in four southern Minnesota counties. Fostering sun protective awareness and behaviors was accomplished through multiple educational interventions. This study was designed to measure preferences, awareness of sun protection qualities, and stated intention to wear selected hat styles. Rural youth (1200 girls and boys) were the subject for the research. Eight hats with varying sun protective features were selected from 15, based upon a series of focus group interviews with adolescents. Hats included a baseball hat, a modified baseball hat with bandanna attached, two styles of wide-brimmed straw hats, a camp hat, a "newsboy" hat, a legionnaire-style hat, and a cowboy hat.

A comparison of pre- and post-tests indicate that after an educational intervention there is an increase in the numbers of youth who are willing to wear a hat to provide sun protection. Style preferences for hats; however, change very little with the rank order of preferred hats remaining constant. The most preferred style of hat, pre- and post-test for both boys and girls was the baseball hat, and many of the hats that provide good coverage were found to be unacceptable to this age group.

According to the subjects' responses, the style of sun protective clothing, in this case hats, is a major factor in adolescents' selections. In order to encourage protective behaviors in clothing selection, manufacturers will have to provide products that are attractive to this age group.


"RETAIL CAMP"

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A six week summer retailing internship program was designed for high school students to familiarize them with job search techniques and the operation of a retail store through observation, instruction, and work experience. It was not intended or expected that the student become proficient in any of the activities, but rather gain exposure, experience, and skills to help with career development.

The first phase of the program consisted of organizing an Advisory Board of high school faculty, university students (who would later serve as mentors), a TechPrep representative, and local retailers. The Board contributed input concerning desirable course content that would meet both retailers' and high school students' needs.

The first two weeks of the program were spent primarily in the classroom where the students participated in lectures, role play, and project completion in the areas of job search, communication, basic retailing, business etiquette, ethics, professional appearance, working with different personality types, and positive work habits. Two field experiences were also incorporated into the program. The final four weeks of the program included eight hours of classroom lecture and fifteen hours of unpaid internship with a local retailer each week.

Pre-tests and post-tests, developed independently of the program indicated that participation in this program, did appear to increase the students' knowledge of general merchandising and job search techniques. Retail supervisor evaluation of the students' work-site performance indicated that 73% of all the students rated satisfactory or better on professional attributes; 91% were rated satisfactory or above on personal traits and attitude; and 82% were so rated on employability. The retail supervisors also expressed positive comments regarding the development of the students over the course of the program.
DEVELOPING PARTNERSHIPS WITH BUSINESS TO MAKE TEXTBOOK THEORY COME TO LIFE

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To assist Visual Merchandising/Sales Promotion students in better understanding the importance of the sales promotional division, to aid students in examining the functions and roles of sales promotional personnel, and to help them in analyzing the impact and effectiveness of a coordinated merchandise presentation/display, advertising and special events plan on retail sales, a class project was created in conjunction with Belk in the Triad Store Group.

The instructor, the vice president of the Sales Promotion Division, and his staff created a project that would involve the students in the planning, execution, and evaluation of Liz Claiborne Week. The project was based on a four step sequence: 1) the instructor provided background information and discussed theory related to the project, 2) a field trip was taken to the Group Office where the Sales Promotional staff gave detailed explanations of the pre-planning and time line for Liz Week, 3) students divided into teams and conducted informational interviews with the appropriate personnel to develop strategies to assist with specific phases of the promotion, and 4) the event was evaluated with each group presenting a slide presentation of findings. Not only did students see textbook theory come to “life” in an actual business setting, but many of them participated in the actual event and were offered employment either at Belk or with Liz Claiborne.

This project has been developed and tested with approximately 200 students over a five year period.

BRIDGING THE GAP BETWEEN CAMPUS OPERATIONS AND ACADEMICS: CREATING NEW OPPORTUNITIES FOR MERCHANDISING STUDENTS

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In the face of tough economic times, campuses across the country are looking for new or expanded sources of revenues to support their academic and non-academic programs. Space once reserved for student lounges and recreational activities must now at least support their own maintenance. Preferably, they should show a profit. Once profitable, bookstores and other campus facilities find new independence.

Profit-making units, such as bookstores, have found it advantageous to hire professionals to complete tasks, such as visual displays, once handled by support staff. Additionally, such units have funds to support the purchase of materials that make professional displays possible. Junior and senior students who have already completed some merchandising courses, including visual merchandising, often have the ability to complete professional window displays and internal displays. Benefits accrued in these endeavors can include direct payments for completing the task, application of payments to book and supply purchases, scholarships, and advertising for the cooperating academic department. An additional campus benefit comes from the cooperative spirit that can develop between an academic unit and an operations unit. Developing opportunities for merchandising students requires careful planning. Multitudinous factors must be considered including: how activities will be included in what type of course; to whom will the students have responsibility and for what; how times between semesters and will be addressed; the degree of freedom allowed students. At the University of Hawaii, merchandising students have taken over window displays in the sports arena logo shop. Students must identify the target customer, know the merchandise ordered for the period, merchandise to be featured during the time period, special events requiring consideration, display vehicles to be used in their presentations and how they will be obtained, props needed and how they will be obtained. Students learn to work with store management, vendors and support staff. Other opportunities are being developed, including paid internship experiences. Plans include the possibility of two-year internships where students can move, in their senior year to buying and other management experiences.

Students were pleased with the substantial freedom they were given in designing windows. The textiles and clothing program received substantial positive public exposure.
TEACHING COMPUTER APPLICATIONS FOR RETAIL MERCHANDISING STUDENTS

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Computers continue to permeate almost all aspects of the retail and merchandising fields. Areas in which computers are utilized include business communication, stock-keeping records, buying, floor layouts and point-of-sale registers, to name a few. Therefore, in order to best prepare retail merchandising students for the current job market, retail merchandising curricula should include a class in which computer skills are taught.

The purpose of the current paper is to discuss a sixteen-week computer class module currently being offered to retail merchandising students using Window®-based programs. Several programs which are widely available are being utilized and require little, if no, prior computer experience of the students. These include WordPerfect® for word-processing; Quattro-Pro® for spreadsheet applications; Paradox® for data-base applications, and Power Point® for presentations. In addition, students are introduced to e-mail and the Internet. The format of this class can be tailored to both different teaching environments and various software packages found at different institutions. Students are introduced to each program through assignments specifically tailored to retail merchandising applications. In addition to laboratory assignments, classroom discussions include topics such as the ethical issues of computer use and industry trends.

As students become more comfortable in adapting to new technology in the classroom, they also become more comfortable adapting to the ever-changing and new technology in the industry. Implications and suggestions for future directions include the use of multi-media and Web-crawling.

EFFECTS OF CONSUMERS’ PERCEPTION OF SHOPPING COST AND RECREATIONAL SHOPPING ORIENTATION ON CATALOG SHOPPING OF APPAREL IN KOREA

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With rapid changes in social and marketing environments, catalog retailing emerges as a new method of selling clothes in Korea. In catalog shopping, in-store and multi-store search behavior are omitted saving consumers time and effort. On the other hand, consumers may lose recreational enjoyment of shopping when they purchase clothes through catalog. In this study, consumers' perception of shopping cost and recreational shopping orientation were tested as consumer characteristics intervening catalog shopping behavior. The concept of shopping cost was derived from Darian(1987)'s analysis of cost and benefit of store shopping and in-home shopping. A national sample of 700 adult women was surveyed and 477 questionnaires were returned and used for statistical analysis. Nine shopping cost perception variables were found to have significant positive relationships with the purchase intention of apparel through catalog.

As a result of confirmatory factor analysis, two factors of shopping cost were found: perception of lack of shopping time and perception of store search effort. Causal modeling of LISREL analysis showed that perception of lack of shopping time was strongly related with patronizing intention of catalog shopping. Since catalog shopping exclude enjoyment of store shopping activity, it can be logically inferred that recreational store shoppers have less chance of being catalog shoppers. However, the result of LISREL analysis showed that there was no negative relationship between recreational shopping orientation and catalog shopping intention. This suggests that consumers might experience enjoyment of shopping through catalog when properly presented.

THE SECONDHAND CLOTHING TRADE:
ECONOMIC, ENVIRONMENTAL AND
ETHICAL ISSUES

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The purpose of this research was to
develop a profile of secondhand clothing
organizations which included acquisition and
discard practices, and to examine economic,
environmental and ethical issues relating to those
practices.

A human ecological model was developed
as a framework to study the complex relationships
between secondhand clothing and the multiple
environments it affects. Data were collected
through questionnaires delivered to Edmonton
area organizations, of which 79% were returned.

Findings from this study do not support
popular beliefs that the secondhand clothing trade
is primarily charity driven, in that 60% of
organizations identified themselves as profit-
motivated. Inventories are obtained primarily
through consignments, while lesser amounts are
either donated or purchased.

More than half of clothing which is
received is discarded. The majority of discarded
clothing is returned to consignors while 30% is
donated to other organizations. Nearly 6% is
directed to landfills. Landfill disposal represents
an economic loss in view of the high value of
waste textiles, a potential loss in energy and
resources when compared to manufacturing new
fibers, and poses an environmental cost in view of
air, water, and soil contamination from landfills.

While exporting discarded clothing offers
an alternative to landfill disposal, it may create
economies of dependency and/or transfer landfill
problems to those nations. As well, exporting
secondhand clothing may contribute to unfair
advantages which destroy third world textile
industries, create unemployment, and deprive local
governments of export tariffs.

In summary, the trade in secondhand
clothing must be considered from a broad human
ecological perspective where the well being of
individuals, both marketers and consumers, is
paramount—at local as well as global levels.

TAIWAN'S FUTURE APPAREL ROLE
AND
CHANGING ECONOMIC RELATIONSHIPS

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Greater China-Hong Kong, Mainland
China, and Taiwan—is already a trade power in its
own right. As the apparel and textiles industries
in Taiwan developed swiftly in the 1960s and
1970s, their wages soared and firms began to
relocate sites to the lower wage areas. As an
area in its early stage of industrialization, having
sufficient cheap labor forces, cultural similarity,
and geographical convenience, Mainland China
became the most optimal investment site. This
study examined the impact of Chinese
connections in Mainland China and Taiwan's
investment in worldwide apparel manufacturing.

Sources for this study were personal
interviews, government statistics, and other
documents from 1980 to the present. Taiwan's
total apparel and textiles exports and investment
data were analyzed during this period. Interviews
were conducted with textiles and apparel
investors. Results of this study provide
information about the development of apparel
industry in Mainland China. The ratio of
Taiwan's apparel industry has declined while
Mainland China and other Southeast Asian
countries have boosted their apparel industries
more quickly.

Taiwan has emphasized backward
integrated industry. In the long run, Taiwan will
become a major apparel manufacturing investing
country; however, it will still keep high
competitiveness in the textile mill products and
man-made fiber sectors, respectively. And its
role as the apparel and textiles trade center will
continue for a long time. The findings should be
of interest to textiles and apparel producers,
industry analysts, and textile/consumer
economists who are interested in changing
patterns of global textiles and apparel fields.
Okorley's (1994) has determined that under certain transformations disposable income explains roughly 96% of the variability in apparel expenditure. This finding obviates the conventional use of total household expenditure as a proxy for income. When used in its raw form, total household expenditure has required the use of additional covariates such as number of income earners, marital status, race and family type. This proposal was designed to present the results of a study to determine whether these additional covariates are still relevant as predictors of apparel expenditure under Okorley's variable transformations.

Two models were formulated, one with disposable income and additional covariates as regressors, and the other with total household expenditure and the same additional covariates. The response variable for each model was apparel expenditure. The generic form of the model is:

\[ A_i = \beta_0 + \beta_1 Z_i + \beta_2 N_{esn} + \beta_3 M_{i} + \beta_4 R_i + \beta_5 X_{ni} + \beta_6 X_{ni} + \beta_7 X_{ni} + \beta_8 X_{ni} + e_i \]

where \( Z_i \) is the optimal functional form of either disposable income or total expenditure, and \( N_{esn}, M_{i}, R_i, X_{ni}, X_{ni}, X_{ni}, X_{ni} \) are the equivalent forms of the additional covariates, i.e., number of income earners (\( N_{esn} \)), marital status (\( M_{i} \)), race (\( R_i \)), and four indicator variables of a five-level family type variable (\( X_{ni} \)). The vector of parameters \( \beta \) (i.e., \( \beta_0, \beta_1, ..., \beta_8 \)) was estimated under ordinary least squares assumptions.

The results indicate that in the optimal functional form both disposable income and total expenditure separately accounted for nearly all the variation in apparel expenditure (partial \( R^2 = 0.955 \) for disposable income and \( 0.958 \) for total household expenditure). The other covariates, i.e., number of income earners, marital status, race and the four indicator variables of family type altogether accounted for less than three-hundredth of a percent of the variability in apparel expenditure. It can be concluded that apparel expenditure levels are determined almost exclusively by the amounts of disposable income and only marginally by the number of income earners. Only single-consumer status affects apparel expenditure.

Okorley, M. T. (1994). Income rather than a proxy as the main determinant of apparel expenditure when quantitative variables are scaled to remove family size effect. Unpublished dissertation, University of Tennessee, Knoxville.
RECRUITMENT:  
A TASK WE MUST ALL ADDRESS

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The Clothing & Textiles faculty has established a plan of action that includes a variety of activities and strategies designed to recruit a diverse student body. Based on a recruitment survey which found that (1) students generally selected a college as a result of conversations with graduates, and (2) other colleges have established diverse strategies for recruitment, the following strategies are now in place at Framingham State College:

atha poster advertising the fashion program is being distributed to all high schools in the region  
.our brochure was updated and is included with college admissions information  
. all students accepted into the major are sent a letter welcoming them to the department  
.School-To-Work contacts have been established; our Field Study in Merchandising is included in this program  
.designed courses in our program can be taken by high school seniors  
.our program clearly appears on computerized college selection listings  
.regional tuition reduction agreements are established in adjacent states where programs no longer exist  
.biennial Family and Consumer Sciences Career Symposium is held on campus  
.Appreciation Day held on campus to thank cooperating businesses and industries for their support of our program  
.Future plans include:  
.on-campus recruiting, especially targeted toward undeclared students  
.short courses targeted to specific audiences  
.achievement program in apparel design for individuals with an undergraduate degree

AN EDUCATIONAL EXCHANGE PROGRAM:  
TRIBAL AND APPAREL/TEXTILES EXPERTISE

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The Apparel Textiles (AT) faculty of North Dakota State University (NDSU) initiated an educational exchange with the Fort Berthold Native American community. The exchange had three objectives: (a) AT faculty and students were to gain a better appreciation of Native American history and culture in particular to their traditional dress; (b) AT faculty was to provide information to the Fort Berthold community on the selection, care, use, and marketing of textile products; and (c) expertise of the Department of Apparel, Textiles and Interior Design was to be show-cased as an educational resource in and for the state.

During the initial exchange the tribal representatives presented a program that explained the history and significance of their tribal regalia. The visitors and the AT students worked together to learn about textile testing and textile testing equipment. As an application they determined the physical properties of fabrics used in making pow-wow dress.

The second part of the exchange took place at Fort Berthold. AT faculty and students presented four two-hour workshops on (1) Selecting Textile Material and Fiber Identification, (2) Sewing and Designing Clothing, (3) Caring for Clothing and Textile Products, and (4) Finding New Markets for Arts and Crafts. Between workshop sessions the AT faculty and students visited with Native American leaders. They toured Trenton Manufacturing, a Native American owned cut-and-sew business. Discussions focused on production, outlets, and strategies for marketing Native American products.

As was emphasized in post-event evaluations, the exchange was beneficial for all participants: Fort Berthold participants gained useful knowledge of textile fibers, and the design, use and care, and marketing aspects of textile and apparel products. AT faculty and students are now more familiar with the Fort Berthold community and its apparel and textile needs and concerns. There is a need for print publications and information on electronic media on specific apparel and textile issues, and the necessity for further research and development of the marketing of textile arts and crafts produced by the state’s Native Americans.
The aim of this research was to investigate the role of mentoring in the career development of faculty in clothing and textiles. We were interested in establishing how a mentoring relationship was defined, what purposes mentoring served, and how mentoring affected professional development. A random sample of 33 individuals (n=31 females; 2 males) were interviewed. Participants represented all faculty ranks, different types of educational institutions (e.g., land grant, private), and their academic employment ranged from 1 to 32 years. Participants indicated for a mentoring relationship 1) one individual is senior with respect to experience to the other; 2) mentee receives the benefit of this relationship; 3) the goal of the relationship is professional development including assimilation into the job, tenure/promotion, success, and meeting the demands of a faculty member; 4) the mentor provides help in the form of guidance, problem solving, and encouragement; and 5) the nature of the relationship is supportive, collegial, comfortable, continuing, and intensive. Fewer mentors (33.3%) than mentees (85.7%) indicated mentoring affected their career advancement. Both mentors (92.3%) and mentees (100%) indicated mentoring positively affected their career satisfaction. Fewer mentors (50%) than mentees (71.4%) indicated mentoring affected their general work attitude. A small percentage of mentors (15.4%) indicated mentoring hindered their career development. Overall, participants believe that a mentoring relationship enhanced the work environment and facilitated faculty development.

The growth of Factory Outlet Stores (FOS) signaled a need to better understand consumers who purchase apparel at factory stores. Results from a study profiling FOS consumers of two small FOS were conducted using an in-store intercept (103 consumers). Consumers were surveyed to identify demographics, Fashion Opinion Leadership (FOL) and Factors Affecting Consumer's Decisions to Shop Scale (FADS). Data were analyzed using descriptive statistics, regression analysis, and factor analysis. Consumers responding to the survey were females (98.1%) between the ages of 25-45 (42.9%) who were married (53%) and owned their own homes (77%) and had household incomes below $29,999. Most (77.3%) had traveled less than 20 miles to shop the store. Fifty-seven percent of the respondents agreed they passed along fashion information to others.

Results from a regression model using four FOL variables emerging from factor analysis on the seventeen demographic variables revealed that five of the demographic variables, Manager, Housewife, Employment Status, Sales, and Residence location were found to be moderate predictors of FOL. Six FADS dependent variables regressed individually on 17 demographic variables found household income, professional/technical, ownhome, manager, and residence location to be moderate predictors of consumers' decisions to shop at FOS stores. FOL were likely to be employed as managers. Respondents who were positive communicators rated factors like brand names, shopping convenience and store location as important in their decisions to shop FOS.
OUT-SHOPPING BEHAVIOR OF RURAL CONSUMERS AS RELATED TO SATISFACTION AND PERCEPTIONS OF THE LOCAL MARKETPLACE

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As part of the 12-state NC-192 Regional Project, Rural Retailing: Impact of Change on Consumer and Community, this research focused on rural consumers' perceptions of their local communities and marketplaces, satisfaction with the marketplace, patronage of local stores, and outshopping (shopping other than place of residence) behavior. A telephone survey of consumers randomly selected from 48 communities with populations of 10,000 or less, in non-MSA counties, across the 12 state region was completed in 1992. 1,284 useable consumer interviews were achieved. Discriminant analysis was used to categorize outshoppers and local shoppers. Principal components factor analysis with varimax rotation of 33 perception items produced 7 factors: Community Involvement, Image, Environment, Price/Quality, Policy, Convenience, and Mismanagement. These were included with 2 measures of consumer satisfaction with the local marketplace in the step-wise discriminant analysis. Cross-validation resulted in 73% of the hold-out sample being correctly classified. The linear combination of Satisfied with Local Shopping, IMAGE, Recommend Local Shopping, PRICE, MISMANAGEMENT, and ENVIRONMENT in the model best discriminated between outshoppers and local shoppers. Local shoppers were more satisfied with local shopping, had a more positive perception of local store image, were more likely to recommend local shopping to friends, were more positive about the price/quality of merchandise in local stores, perceived local merchants to be better managing their stores, and were more pleased with local stores' environments than outshoppers.

CONSUMER BROWSING FOR APPAREL: SHOPPING BEHAVIOR OUTSIDE THE PURCHASE CONTEXT

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Consumers often browse apparel stores, examining stores' merchandise for recreational and informational purposes without a current intent to buy. Therefore, it is necessary to investigate the motive of consumers' browsing for apparel and its effects on consumers' behavior.

The specific objectives of the study were: 1) to identify the motives of browsing for apparel, 2) to determine the relationship between clothing involvement and browsing behavior and 3) to investigate its effects on impulse buying and opinion leadership. The empirical test using questionnaire was done during winter of 1995 in KOREA. Data were collected from 365 Korean women, and analyzed.

Results can be summarized as follows: First, the browsing motives for apparel were divided into hedonic motive and informational motive. This dichotomy was based on affective and cognitive aspects of consumer behavior. Second, the relationships between browsing and other variables were very significant. It was revealed that clothing involvement was strongly related to browsing behavior, which influenced considerably on impulse buying, purchase quantity, and especially opinion leadership. Third, hedonic motive had more influence on opinion leadership than informational motive. This implies that browsing by informational motive may be related to buying efficiency, while, browsing by hedonic motive may be related to fashion consciousness.

Considering these results, browsing must be very meaningful concept of consumer behavior and has considerable effects on purchase of apparel though it occurs independently of purchase.
This study sought to determine any gender differences for the use of human and non-human references for clothing selection. Human references included the respondents' family members, co-workers, friends, and sales associates in the store. Non-human references consisted of various print and video media, and in-store clothing displays. This study theorized that people look to relevant others for ideas concerning clothing choices as suggested by social comparison (Festinger, 1950) and reference group theories (Hyman, 1942). Data were gathered via a mail questionnaire.

Multivariate analysis found differences between male and female subjects' use of human (p<0.0001) and non-human (p<0.0001) references. Univariate analysis found that females indicated using female family members and female friends more often than did the males (p<0.001). Males indicated using their spouse for ideas most often (p<0.0001), and differed with females on the use of male sales associates, male friends, and male family members (p<0.01). When non-human references were analyzed in univariate analysis, females were found to use fashion magazines, catalogs, and store displays more often than did male consumers (p<0.001).

T-tests were computed to determine whether differences existed between the use of male and female references for each group of subjects. Females were found to use female references more often than male references (p<0.0001). Festinger's (1950) theory that individuals look to same-sex others was supported for females but not for males.


PERCEPTIONS OF UNDERGRADUATE SENIORS TOWARD INTERNATIONAL CONTENT OF CURRICULUM IN TEXTILES AND CLOTHING

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Today's students will live and work in a global community in the 21st century. However United States students' knowledge and understanding of other cultures is minimal. Failure to gain an understanding of other cultures will be detrimental for students' opportunities in global interaction, citizenship and problem solving. Education helps develop an individual's global perspective. The purpose of this research was to determine whether undergraduate seniors in a large midwestern college of family and consumer sciences perceive that international concerns are represented in their curriculum and whether they believe they are being adequately prepared for participating in an international arena.

The sample was comprised of 131 seniors from each department in the college. Both quantitative and qualitative research methods were used. Content analysis using the constant comparative method was used to analyze the focus group data. The quantitative portion of the research was descriptive in which chi square analysis was used for comparison of the different departments.

Departmental comparison analysis revealed that textiles and clothing students reported the highest percentage of interest in studying other cultures at 94%, were more sensitized to other cultures as a result of their textiles and clothing courses at 67%, and enrolled in courses in their major area of study which reflected international interdependence at 89%.

The major findings of the focus group discussions follow. The majority of students felt it was crucial to have an international understanding for their future professions. Although it was important to them personally, it was more critical to them in terms of their career success. Students reported that having a global perspective would enable them to be better problem solvers, more communicative, open minded, and aware of other cultures in their increased global interactions. Despite most students feeling that they believed they were not adequately prepared for a global community, the seniors in textiles and clothing believed that they were well prepared.
ENTRY-LEVEL MANAGEMENT SKILLS: A RETAILER'S PERSPECTIVE

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College graduates need to have effective management skills in order to be successful in the competitive retail environment. The purpose of this study was to identify management skill strengths and deficiencies of new managers from a retailer's perspective.

A questionnaire consisting of three sections: a) management skill competencies of individuals entering a management training program, b) components of management skills identified in Section A, and c) demographic information was given to store managers, division managers and vice-presidents of a menswear retailer (n = 191). In Section A, upper management reported that new managers have the following management skill competencies: Ability to take on responsibilities (M = 3.95), Ability to work as team (M = 3.90), Communication skills (M = 3.89), Goal-setting abilities (M = 3.58), Leadership skills (M = 3.49), Decision-making skills (M = 3.49), Problem-solving abilities (M = 3.42), Handling job-related stress/pressure (M = 3.21), Delegating skills (M = 3.15), and Time management skills (M = 3.11).

Results of ANOVA indicated that three demographic variables had a significant effect on management skill competencies. Management position had a significant effect on Delegating and Time management. Store managers rated new managers higher on Time management than did division managers. Education had a significant effect on Employee evaluation. The number of years as a manager had a significant effect on Time management.

Educators should consider retailers' assessments of new managers in preparing students for retailing careers. Special attention should be given to strengthening those skills found to be most deficient such as Time management, Delegating, and Evaluating other's job performance.

ANALYSIS OF LEARNER VARIABLES RELATED TO ACADEMIC ACHIEVEMENT

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This study investigated the relationship of learner variables with achievement in an introductory graduate statistics course. The learner variables included learning style, attitude, time-on-task, learning strategies and the select background characteristics of age, gender, undergraduate and current GPA, and previous math, algebra and statistics courses taken in high school, undergraduate programs and graduate programs.

Data was collected for three semesters from seventy-two Wayne State University graduate students enrolled in EER 763-Fundamentals of Statistics. Correlation, factor analysis and multiple regression statistical analyses were performed on the data.

From the research it was concluded that current GPA was the most influential factor predicting achievement in an introductory graduate statistics course. Attitude was the next most influential variable predicting achievement followed by learning strategies and then learning style. The combination of attitude, learning strategies and learning style accounted for twenty-two percent (.22) of the variance in achievement in Fundamentals of Statistics.

Additionally, a number of the learner variables showed a significant relationship with other learner variables. Attitude, time-on-task and age correlated with other learner variables. As an example, students who spent more time outside of the classroom on statistics were the students who expressed greater feelings of uneasiness and doubt about the subject matter and did not necessarily achieve higher grades.

Results of this research would be of interest to educators and undergraduate and graduate students. Research design, methodology and instrumentation could be applied to courses in apparel design and retail merchandising curricula.
WAKE-UP CALL FOR
APPAREL PRODUCTION PROGRAMS:
ENHANCING PROGRAM VIABILITY
& LONGEITY BY ASSESSING
& ADDRESSING MANUFACTURERS’
PERCEPTIONS & NEEDS

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The purpose of this project was to examine apparel production (AP) curricula through a marketing and strategic planning orientation. A telephone survey was administered to a random sample of apparel manufacturers (AMs) in the continental U.S. and Canada who were members of the American Apparel Manufacturers Association (AAMA). An AM was defined as a firm that designs, manufactures, and distributes apparel under SIC (Standard Industrial Classification) codes 23 and 225.

Of 132 AMs contacted, 91 participated (69% response rate). They represented all U.S. geographic regions and all categories of sales volume, company size, and SIC classification. One Canadian company participated.

The survey contained lists of apparel-related, support, and personal competencies considered important for AP graduates. AMs rated each competency as Very Important (3), Somewhat Important (2), or Not Important (1). The Newman-Keuls post hoc test indicated that the means of all three lists differed significantly ($p < .05$). AMs rated support competencies significantly higher than apparel-related competencies. They rated personal competencies significantly higher than both apparel and support competencies.

The results indicate that AMs prefer broad competencies to those specific to a particular discipline. Suggestions for improving programs include seeking consumer input in curriculum planning and evaluation; providing updates for faculty; including more technical expertise, support skills, and personal skills in courses; and exploring industry internships.

THE USE OF CAD TECHNOLOGY TO EXPEDITE THROUGHPUT IN THE PRODUCTION OF SPECIAL MEASUREMENT DRESS UNIFORM SHIRTS FOR THE U.S. ARMY

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U.S. Army soldiers are issued their initial dress uniform during the fifth week of an eight-week basic training. ROTC and Junior ROTC cadets are issued regular Army dress uniforms as a part of their participation in ROTC. Those soldiers and cadets who are not accommodated by stock sizes must be measured more thoroughly and must wait for a "special measurement" (SM) uniform to be produced specifically for them.

An analysis of SM orders indicated that most could be filled by simply extending the tariff in men's sizes up to neck/sleeve length 23/41 and in women's sizes up to Misses 38. This was accomplished by adding to the existing rule tables (for sizes) and synonym tables (for variations). With the addition of special style files for longer body length, larger waist or waist/hip, combination neck/body sizes, full bust, wide back, and larger bicep, respectively, 99% of the orders could be filled by simply requesting the special style in the appropriate size. The remaining orders required copying the appropriate style into a new file then altering the pattern electronically for the individual. The time from placement of order to delivery has been reduced from 210 (calendar) days to as low as 7 days. Since these procedures had not been attempted before, their set up and application have become a model for how the use of CAD technology can expedite the preparation of SM dress uniform patterns.

These results indicate that the proper application of CAD technology CAN expedite the dress uniform issue process. The benefit to the soldier is a better fitting garment in a shorter period of time. The benefit to the government is saving the cost of labor for manually altering patterns and manually cutting garments in addition to good will generated among its customers, the soldiers themselves.
RECYCLING TEXTILE SCRAP: ISSUES AND OPPORTUNITIES

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Recycling textile scrap offers textile and apparel producers an opportunity to lower waste disposal costs as well as reduce solid waste pollution in landfills. The Council for Textile Recycling (1995) estimated that each year 750,000 tons (75%) of pre-consumer waste is recycled into new raw materials.

The purpose of this study was to develop a conceptual framework to be used as a basis for a broader research project examining the feasibility of recycling textile waste by sewn products manufacturers in Missouri. Qualitative methodology was used for this study because of the need initially to understand the recycling process and the recycling industry, both sourcing raw materials and marketing/distributing the recycled fiber to end-use customers. Data were generated through observations at a major recycling facility and interviews with upper level managers in recycling companies.

Results of this initial study indicated that the recycling process is a mechanical, highly capital intensive process, and is dominated by a few companies located primarily in the southeastern United States. Sources for recycled textile scrap include fiber from cotton gins, textile mills and sewn products manufacturers. The recycled textile fiber is sold to companies for a variety of end uses such as fiberfill, disposable diapers, car floor mats and trunk linings. Two important issues facing textile recyclers today are obtaining a constant supply of appropriate fibers to use for the recycled fiber, and developing new markets.


SOCIAL STRATIFICATION AND DRESS AMONG FUR TRADERS

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The North American fur trade marked the end of a trade Diaspora in which trading networks were built on formal and informal alliances between traders and host cultures. Among the most important people in trading relationships were the native wives of traders because of kinship ties that cemented trading alliances. Many traders lived with their families at fortified trading posts where an informal class structure existed. This stratification could be observed in salaries received and by the clothing worn by the men and their Indian wives.

The traders were encouraged to unite with Indian women whereupon they adopted Indian goods and clothes. However, evidence found in fur trade inventories, paintings of traders and their wives, journals and reminiscences of the traders and journals and letters from visitors to the trading forts indicates that the clothing worn was also determined by the class structure at the forts. The men and their Indian wives at the top of the social strata tended to wear Euro-American style clothing while the men and their Indian wives at the bottom of the strata wore Native American dress.

The reasons for these differences were economic and cultural. Those at the top of the strata were well paid and had more ready access to trade goods than those at the bottom of the strata. Nearly every trading post had a tailor who was responsible for making clothing for those who could afford it. The tailor was Euro-American, experienced in producing clothing of manufactured fabrics in European designs. The men at the bottom of the social strata were not well enough paid to enjoy the services of the tailor but could hunt animals whose skins could be tanned. The Indian wives of the trappers were familiar with methods based on the traditions of their own people and made Native American style clothing from materials they did not have to purchase.
POST-CONTACT ADOPTION OF WESTERN-STYLE CLOTHING IN EARLY HAWAI’I

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To investigate causes related to the Hawaiian adoption of western-styled clothing after the arrival of missionaries in 1820, I conducted historic research using diaries, journals and letters of missionaries and travelers. Published secondary sources also provided background information.

The current research shows that adoption of western-styled clothing in Hawai’i cannot simply be attributed to the missionaries’ insistence on western notions of modesty. The missionaries were offended by Hawaiian dress standards and established women’s societies to advance the notion of modesty and “decent dress”. However, adoption of western-styled clothing took years and was fueled by the barter system.

The trickle-down process of fashion diffusion was partially responsible for the replacement of wrapped kapa garments with woven textiles, cut and sewn into western-styled garments. Hawaiian royalty (ali‘i) immediately adopted western-styled clothing, especially a gown called the holoku, and commoners emulated the ali‘i. Travelers criticized the Hawaiian emulation of westerners.

Hawaiian men traded labor to the missionaries in exchange for fabric for their wives. The missionaries’ demand for western-styled dwellings led to the exchange of Hawaiian labor and koa wood for calico.

In sum, the missionaries brought the Hawaiians an awareness of western fashions and notions of modesty. In addition their need for familiar dwellings created the demand for Hawaiian labor, which led to the supply of Hawaiian women with calico to provide the raw materials necessary for the adoption of western-styled clothing.

HISTORICAL/CULTURAL MICROVIEW: AN AID TO STUDENT AWARENESS

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The following project was developed as part of a university centennial celebration. Groups of students, from two classes which addressed historical and cultural functions of dress, researched local clothing history and presented their findings as part of a costume exhibition. Information collected formed a five-volume (loose-leaf) pictorial history of clothing worn on campus and in the surrounding community. As an integral part of the exhibition, the books were available to visitors for the duration of the show. More important to the learning process, compiling a local history resulted in an intimate view of dress and how events shape its evolution. Students expressed surprise and satisfaction when what they had studied on a macrolevel (western fashion in general) could be documented by them on a microlevel.

The first group of students conducted interviews with faculty members, questioned them about what they had worn as students, and how student dress had changed over the years. Each student also wrote a clothing autobiography. The second group spent one period a week for five weeks in the university archives where they located photographs from yearbooks, club records and county historical society records. Becoming acquainted with archives gave students confidence in their ability to do research. One photograph was selected for each year and reproduced. Students also gathered local and national news items from newspapers, magazines, and historical timetables. This information, together with a description of the clothing in each photo, was arranged in paragraphs on the page facing each photograph. Material for the exhibition was selected from the university historic costume collection. Only items with a known provenance, worn by faculty, past and present, students, and local residents, were chosen.
TECHNOLOGY AND MEDIA IN HISTORIC COSTUME: INSTRUCTOR MODELING

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Traditional teaching methods used in university classrooms often leave students disinterested, bored, and detached. Rapid changes in media and technology provide opportunities for instructors to expand their teaching repertoire and employ teaching techniques to actively engage students with various learning styles. Instructor modeling also provides the foundation for student application of technology and media in the classroom.

The purpose of this teaching strategy is to enhance quality of instruction in a History of Costume class by using the newest multi-media technology. Lecture visuals are prepared using Astound® which allows the instructor to incorporate graphics, motion, animated clip art, music, and voice. Slides and period costume movies are integrated into the presentation to add increased visual interest. Additional visual emphasis is provided by the use of interactive CD-ROM. Presentation of course content uses a portable multi-media station with LCD projection panel.

Instructors and students benefit from this teaching approach as it adds interest to course content, accommodates learning styles of the "video generation", enhances professionalism of presentations, and provides a model for student projects. This teaching strategy increases the ability of the student to meet the challenges of emerging careers which require technological competency.

Future plans include the availability of interactive CD-ROM as an additional resource tool for student projects and course review, access to instructional materials through campus e-mail network, and use of the Internet as an additional resource. This creative teaching strategy could also be implemented in distance learning programs.

HISTORIC COSTUME COLLECTIONS: A MODEL FOR COLLABORATION BETWEEN MERCHANDISING AND DESIGN FACULTY

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Historic costume collections have suffered nationally as educational institutions face fiscal difficulties and declining resources. As downsizing and retrenchment force educators to consider ways to optimize assets, a costume collection may be considered a liability rather than an opportunity. However, this paper documents an experience which contradicts these widely shared perceptions. With innovative planning, the Betty D. Eastin Costume Collection at the University of Kentucky has gone from relative obscurity to widespread attention in less than two years. The benefits for employing a costume collection as an educational and service tool include increased community involvement as typified by donations of historical objects, time, and money.

The purpose of this paper is to document revitalization efforts centered around 350 examples of women's headwear dated from the 1870s to the 1970s. The end result of this initial effort was an exhibit of 43 hats which lasted for four months. In addition to faculty collaboration, the project involved the assistance of merchandising and design students and community residents. This model can be adopted by other institutions and communities.

Outcomes included 150 new donations and over 3,000 visitors to the exhibit. At any time in history, but especially during times of downsizing and retrenchment, a costume collection may be overlooked as a potential opportunity. A challenge to this and other institutions is to employ criteria that clearly guide the activities and audiences that are to be served by historic costume collections.
A CURRICULUM STRATEGY FOR INFUSING A SPECIFIC KNOWLEDGE AREA IN APPAREL DESIGN AND MERCHANDISING PROGRAMS: A CASE STUDY

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The objective of this curriculum strategy was to infuse information about underfashions (women's intimate apparel, loungewear, sleepwear; men's and children's underwear and sleepwear) into five undergraduate courses: Historic Costume, 20th Century Fashion, Fashion Illustration and Design, Special Clothing Needs, and Analysis of Apparel Construction. An additional objective was to build a curriculum guide to be shared with ITAA members.

Each course required decisions about what type of teaching and learning approaches might be best. Some new assignments and lectures were developed, including interactive learning assignments. Another means of adding material without increasing in-class time allocation was to use underfashions as examples and to modify previously-used assignments to focus on some aspect related to underfashions.

By infusing information across several courses as opposed to developing one course, students gain knowledge of the subject via a multi-faceted approach. The infusion approach ensures that students are exposed to the material and can provide opportunities for learning experiences, especially in situations where there is limited in-class time to include more lecture material. The teaching strategy of infusion can be used successfully for any subject area.

Students were asked to provide written feedback to specific questions concerning the success of the assignments, and their comments will be helpful in revisions of the courses. Working as a team on curriculum development strengthened the rapport with colleagues and provided a stronger base for the curriculum.

MASS PRODUCTION OF FASHION DESIGN, A PRACTICAL APPROACH IN THE TEACHING ENVIRONMENT

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This cooperative project with the Physical Education Department was the result of product demand to satisfy the requirements of a track and field team. The Clothing and Textiles Program was approached to ascertain the possibilities of competing with companies for a contract to provide the track and field team their uniforms. This gave the Clothing and Textiles Program an opportunity to provide fashion design students practical experience in mass production of fashion apparel.

Objectives: The objectives of the project were to (1) effectively demonstrate the process of fashion apparel mass production, (2) interdepartmental involvement within the university, (3) provide a product and service comparable in price and quality with other like products, (4) and to prepare students for the realistic work environment.

Project Description: Students enrolled in Mass Marketing of Fashion Design class designed, presented, and produced activewear to the track and field coach from the Physical Education Department. The design selected for production was manufactured in three sizes to accommodate various shapes and sizes of the twenty seven athletes. Financial support to make this project possible required the Clothing and Textiles Program to provide goods and services competitive in price and quality with those in mail order catalogs. The Physical Education Department provided the financial support necessary to pay for the materials required for production of the speed suits.

Effectiveness: The objectives of the project were met and the outcome exceeded the expectations of both departments and university.
CONSTRUCTING AN UNDERSTANDING OF APPAREL QUALITY

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Many students enrolled in apparel and textiles programs are deficient in apparel construction knowledge and assessing apparel quality and serviceability. Ten assignments were designed to help students develop an understanding of mass production and its relationship to quality.

**Objectives.** The objectives were to:

1. analyze materials and their contribution to a garment's appearance and serviceability,
2. understand industry specifications,
3. identify common quality problems with apparel items,
4. compare differences in cost of domestic and foreign-made garments,
5. compare differences in sewing techniques and quality in domestic and foreign-made garments.

**Description.** Each student enrolled in an Apparel Quality Analysis course was required to purchase one long-sleeved shirt and one fitted pair of pants in their respective size. Students analyzed garments for:

1. intrinsic/extrinsic features,
2. fit,
3. compliance to labelling regulations,
4. fabric,
5. stitches/seams/edge finishes,
6. shaping/support devices,
7. style,
8. details/closures,
9. cost of garments if made in the U.S. and if foreign-made (each student chose a different country), and
10. launderability.

Garments were laundered/dried ten times. Dimensional stability was measured at 0X, 1X, 3X and 10X laundering cycles. Garments were compared to industry standards for color retention, staining, and pilling.

**Effectiveness of Activity.** The ten assignments were helpful "hands-on" activities. Students commented on the low quality of many of garments with regard to fabric quality and dimensional stability. Students also noted inferior construction in many garments. This project will be retained in this course.

DEVELOPMENT OF COTTON/WOOL BLEND
YARNS FOR THE HOME KNITTING MARKET

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Home knitting consumers in the U.S. purchase millions of dollars of yarn each year. Historically, home knitters have made sportswear, but due to the success of several companies in the sale of knitted career apparel, home knitters have expressed interest in these styles. Cotton is considered a comfortable fiber for spring/summer knitted apparel. However, properties of cotton make it unsuitable for knitted career apparel. The purpose of the study was to develop and physically test cotton/wool blend yarns suitable for home knitted career apparel.

Six pima cotton/wool yarns were developed in blends of 80/20, 70/30, and 60/40. Each blend was produced in a ply and single yarn. Yarns were dyed navy blue and tested for tenacity, strength, and elongation. Data analysis revealed differences between ply and single yarns with ply rating higher in abrasion resistance, pilling, and dimensional stability (wale), and lower in elongation.

Yarns were knitted into fabrics on a standard gauge home knitting machine and tested for bursting strength, abrasion and pilling resistance, stiffness, growth, and moisture regain. Results indicated differences between single and ply yarn fabrics in growth, stiffness, and abrasion. Ply fabrics (compared to single) stretched less in the course dimension for all fabrics and wale dimension for the 60/40. The ply was stiffer for the 80/20, and had lower abrasion resistance for the 70/30.

Findings suggest ply cotton/wool yarns are feasible for home knitted career apparel. Cotton/wool yarns will provide more choices for home knitters by offering yarns that have suitable properties for career apparel and are comfortable in spring/summer.
MEASURING CONSUMER SATISFACTION
DISCUSSANT SUMMARY

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Both of the papers in this session examined the needs of specialized apparel markets that the industry often overlooks or treats with a certain degree of insensitivity. In fact, as noted by the presider, a desirable outcome of this session would be to bring the research findings to the attention of the manufacturers and retailers who have the power to bring about positive changes.

The paper by Yoo, Black and Khan focused on the special size market and supported previous findings that availability of petite and tall sizes in retail stores is a major problem. As a consequence, both large and small women showed a preference for catalog shopping. Unfortunately, generalizability of the findings was limited by selection of the sample from a list of catalog company customers.

The work by Johnson-Hillery and Kang examined elderly consumers' satisfaction with various apparel marketplace factors including service, availability of preferred styles and quality levels, pricing, and store layout. This study demonstrated the advantages of using focus groups to identify salient issues and recommended methods to improve response rates. Again, as the authors note, generalizability was limited by the focus on one geographic location and one type of store.

One suggestion for future research is to reexamine specialty market issues using more diverse samples. In addition, methods other than the mail survey could generate data that would complement the findings of the present studies.

CONSUMER SATISFACTION/
DISSATISFACTION WITH THE
PERFORMANCE OF APPAREL

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The purpose of this research was to investigate the factors associated with the process of consumer satisfaction and dissatisfaction (CS/D) in relation to the performance of apparel. A model was first developed to provide a framework for examining this complex process. This model integrates several conceptual models and prior research results. Based on this model, the study was categorized into four parts: (1) CS/D process at the purchase stage, (2) CS/D process at the product consumption stage, (3) possible behavioral responses to CS/D and (4) individual characteristics and CS/D. For the first, third and fourth parts of the study, the survey research technique was used to test the model. For the second part of the study, a 2x2 between-subjects factorial experimental design was developed with two levels of predictive expectation (high, low) and two levels of perceived after-wash performance (good, poor). One hundred twenty university students were recruited as participants and sweat shirts were selected as the product category. Selected statistical tools from Statistical Package for the Social Sciences (SPSS) were used to analyze the collected data. The results fully support the proposed model. This model successfully provided a basis for the current study. It may also serve as a theoretical framework for future research. Besides the possible contribution for researchers, the results may also benefit practitioners. The findings illustrate the importance of CS/D in both consumer purchase decisions and customer retention. They also reveal the variables which influence CS/D at the purchase and the product consumption stages. These findings may be valuable in product development and strategic planning for apparel manufacturers and retailers.
ELDERLY CONSUMERS AND RETAIL SALES PERSONNEL: AN EXAMINATION OF ATTITUDES AND SERVICE SATISFACTION
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Practitioners and researchers have begun to recognize the importance of consumers 65 years of age and over, not only because of this segment's increasing size and wealth, but also because elderly consumers have been identified as having marketplace needs different from other segments. Relevant to the current study are the findings that this segment seems especially sensitive to the service they receive from retail sales personnel. Although elderly consumers have reported dissatisfaction with retail sales personnel, studies have not examined why elderly consumers are unhappy with the service they receive.

The current study compared elderly consumers' marketplace satisfaction with retail sales personnel's perceptions of elderly consumers' marketplace satisfaction. Also, in order to examine the role that attitudes play in elderly consumer/retail sales personnel encounters, person perception theory was utilized. Focus group interviews were conducted with elderly consumers and retail sales personnel to aid in the development of a survey mailed to elderly consumers and retail sales personnel.

Results of the data analysis indicated that retail sales personnel's perceptions of elderly consumers' marketplace satisfaction were significantly different for the factors of Service Hospitality, Layout Accessibility and Clothing Availability/Merchandise Pricing. Furthermore, in accordance the person perception theory, results indicated that elderly consumers viewed older sales personnel more positively than they viewed younger sales personnel. In addition to the theoretical implications, findings provide retailers with invaluable information for improving their service to elderly consumers.

PETITE AND TALL SIZED WOMEN: FASHION INVOLVEMENT AND PRE-PURCHASE CLOTHING SATISFACTION
Seulhee Yoo, Catherine Rutherford Black, Samina Khan, Texas Tech University

Since the height limitations and sizing systems adopted by apparel manufacturers to segment the petite and tall consumer are inconsistent, consumers are confused about what is available to them and are not fully satisfied with market offerings. The purpose of this study was to investigate: 1) the clothing needs of petite and tall sized women, 2) if there is a significant difference in clothing needs, fashion involvement, and pre-purchase clothing satisfaction between the two groups, and 3) if there is a relationship among the three selected variables. The final database was composed of 177 petite and 144 tall women who were customers of a national mail order catalog retailer.

Descriptive statistics indicated that the most frequently preferred retail source by both petite and tall women was mail order catalog, followed by better quality department store. Among the respondents, petite/large and tall/small women had the most garment fitting problems. Overall, most clothing needs in this study were directly related to availability, supporting findings of previous studies.

The results from t-test and analysis of covariance indicated that there is no significant difference between petite and tall women in terms of fashion involvement, pre-purchase clothing satisfaction, and clothing needs. In relationship testing, Pearson correlation coefficient indicated that fashion involvement and clothing needs are positively correlated for both petite and tall women ($r = .21, p < .05$ for petite, $r = .19, p < .05$ for tall), while pre-purchase clothing satisfaction and clothing needs are negatively correlated for both petite and tall women ($r = -.27, p < .01$, for petite, $r = -.10, p < .05$ for tall). In other words, people with high fashion involvement exhibit strong clothing needs, while people with high pre-purchase clothing satisfaction exhibit weak clothing needs.
ANTI-FAT ATTITUDES OF HUMAN SCIENCES STUDENTS

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Obesity bias is reported to be common in the United States. Research indicates that individuals harbor anti-fat attitudes and stigmatize people who are obese (Blumberg & Mellis, 1985). The purpose of this study was to: 1) evaluate university students opinions of people of different weights and 2) identify existing prejudices toward the obese and morbidly obese with regards to personality and fashion traits.

One hundred and seventy students enrolled in the College of Human Sciences undergraduate classes completed a weight attitude and fashion assessment questionnaire. The questionnaire consisted of a systematic differential technique of 18 personality and 12 fashion trait pairs (ranked zero to four with four being most negative trait). Students were asked to rate four females (5'6" in height) of differing weight: 1) normal, 130 lbs.; 2) thin, 95 lbs.; 3) obese, 170 lbs.; and 4) morbidly obese, 350 lbs. on each fashion and personality trait.

The sums of ranking means for personality variables of the test females were as follows: thin 22.91, normal 23.45, obese 31.88, and morbidly obese 38.97. In all personality traits, except honesty, the thin and normal weight subjects were rated more positively than morbidly obese subject. The sums of ranking means for the fashion variables of the test females were as follows: thin 12.53, normal 14.64, obese 26.00, and morbidly obese 32.2. In all fashion traits the thin subject was rated more positively than the morbidly obese subject. Among this group of students, the morbidly obese subject was evaluated more negatively than individuals of other weights both in personality and fashion traits. Attitudes regarding the obese and morbidly obese raises a number of issues for the apparel manufacturers and retailers.


KOREAN WOMEN'S BODY IMAGE, GENDER ROLE ATTITUDES, AND APPEARANCE MANAGEMENT BEHAVIORS IN THE U.S.

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Body image is defined as one's perception and attitudes about one's own body (Sullivan & Harnish, 1990). Those individuals who put importance on their bodies often perceive a discrepancy between their actual image and their ideal image. Women of many cultures are very concerned with beauty. Traditionally, Asian cultures including Korea have developed their own unique concepts of beauty. However, due to influences of Western culture, Asian criteria for beauty have shifted to Western standards of beauty.

Under the Confucian concept, the role and status of women in Korea have been traditionally defined in relation to the household. However, female Korean students living in the U.S. may not hold such traditional attitudes. The purpose of this study was to examine the body image, gender role attitudes, and appearance behaviors among Korean women in the U.S.

Forty Korean women (20 students, 20 housewives) living in the U.S. were interviewed for this study using an interview schedule of 12 questions. Twenty-four (60%) subjects were dissatisfied with their bodies, especially with lower body parts such as hips or legs (58%). Inner beauty (21%) and Western beauty (20%) (e.g., thinness and height) were reported to be important components of respondents' standards of beauty. Twenty-five (62.5%) reported that their standard of beauty has changed since coming to the U.S. by appearing more healthy and fit. With respect to gender roles, students held nontraditional attitudes, while housewives held more traditional attitudes.

BODY SELF RELATIONS, EXERCISE INVOLVEMENT, AND EXERCISE-CLOTHING ATTITUDE FOR WOMEN IN REGULAR EXERCISE PROGRAMS

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This research examined relationships among body-self relations, level of exercise involvement, and exercise-clothing attitude for women in regular exercise programs. Media projections of slender and taut bodies, popularity of exercise programs, and sales of exercise clothing and equipment have all been on the rise. A fundamental premise of the framework for this research is that through social comparison, individuals evaluate their bodily selves in relation to others; they observe appearance standards of reference groups and learn to engage in associated appearance management behaviors, such as exercise and clothing selection. One’s attitudes toward certain clothing styles may demonstrate her social self and symbolize her self-concept.

Significant results showed that level of exercise involvement was positively related to appearance evaluation and to fitness evaluation and orientation. Exercise-clothing attitude consistency was positively related to appearance evaluation, to fitness evaluation and orientation, and to level of exercise involvement; the first two relationships support the notion that clothing styles symbolize the self-concept of which body image is an important part. As to the third relationship, clothing attitude and exercise may be related if exercise is an appearance management behavior as one strives to create an appearance consistent with a socially-derived standard.

BODY IMAGE AND IDEAL BEAUTY: WOMEN'S PERSONAL REFLECTIONS

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Socially constructed ideas about beauty manifest themselves through the ways in which individuals create their appearances. Numerous quantitative studies have examined the intricate relationship between body image and variables such as peer pressure, gender role ideology, cultural influences, and disordered behaviors, yet few qualitative studies report women's personal experiences and perceptions regarding body image. In-depth interviews were conducted with 42 women to further define significance of the body image concept, who and what influenced perceptions of beauty and appropriate appearance-related behaviors, the nature of such behaviors, and how feelings of self-worth were affected. Responses were analyzed for themes.

Definitions of beauty focused on general characteristics of the self such as energy, health, personality, self-acceptance, maturity, and childbearing, rather than specific aspects of appearance. Feelings of body image were traced to early school years, with comparisons to older siblings, classmates, and school weigh-ins. Friends, media images, and parents were influential. Supermodels and fashion publications in general were loathed, although the influence of advertising claims was well recognized. Body image and self-worth were closely connected; self-worth rose as women were satisfied with weight and appearance, yet plummeted when weight increased or body parts changed with age or childbirth. Specific incidents were often reported with great emotion and all women had dieted. Subjects shared freely, underscoring body image as meaningful personal experience.
ENVIROMENTAL ISSUES IN TEXTILES AND APPAREL

Nancy Rabolt, San Francisco State University
Chris Ladisch, Purdue University
Discussants

This session underscored the notion that we are becoming a much more environmentally concerned populace but at the same time are uncertain as to how we should tackle the environmental problems faced by textile and apparel industries and by consumers of these products. Each of the three papers presented in this session centered around an environmental theme, but it is interesting to note that they approached the problem at opposite ends of the spectrum: Mary Ann Moore’s research focused on what a producer can do before a product is born and as it is produced, whereas Boyd and Ferguson focused their efforts on the product after its use and disposal.

Both of these approaches are equally important and necessary. It is possible that the most environmentally friendly production process may be one that produces a product that will not be environmentally-friendly when it is discarded. It is also important to recognize that our environmental efforts may be tempered by external forces, such as foreign competition with less stringent environmental regulations. Internal forces are also at work. Moore indicates that despite consumers’ environmental ideals, they are not willing to pay more for an eco-product. How can we, as both consumers and educators, help the industry resolve this dilemma?

In summary, the environmental issue offers endless research possibilities and opportunities, ranging from consumer expectations and attitudes toward eco-products, to their design and manufacture, and to the scientific problems encountered in recycling and reuse.

AN EXAMINATION OF ENVIRONMENTALLY-IMPROVED PRODUCTS IN THE U.S. TEXTILE INDUSTRY

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Belinda Orzada, University of Delaware
Alison Money, Florida State University

This study investigated the amount of action being taken in the textile industry to manufacture environmentally-improved textile products (EITP) or manufacture textiles in an environmentally-improved manner. Environmentally-improved textile products are made from organic cotton or transitional cotton, naturally colored cotton, recycled or reprocessed fibers, Tencel, unbleached or undyed products, or dyed with natural dyes (American Textile Manufacturers Institute, 1992).

A questionnaire was developed based on a review of the literature and discussion with industry contacts. A pilot study was conducted. The questionnaire was administered by the American Textile Manufacturers Institute (ATMI); the sample consisted of 39 member firms.

Corporate environmental philosophy was ranked the highest reason for manufacturing EITP, followed by consumer demand; the majority plan to increase their production of these products. Both the wholesale price and the profit on these textiles were about the same as similar non-environmentally friendly textile items. Findings showed that the most widely used environmental policy was written specifications that surpass governmental regulations. The majority of firms are working with suppliers to reduce packaging waste by establishing reuse/recycling programs. In addition, the firm are switching to more environmentally friendly packaging methods, reusing fabric beams, thread cones and plastic wraps to reduce packaging waste. In conclusion, almost 90% agreed with the statement “Environmentalism is a major issue in the 1990's.”

EFFECT OF SOIL BURIAL ON KENAF BASED NONWOVENS

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The feasibility of incorporating kenaf bast fibers into textiles has been demonstrated. This project is to assess degradation of kenaf-based nonwoven textiles under soil burial conditions. This environmental study has limitations, but results will be an indication of the biodegradability of kenaf nonwovens. Kenaf stalks were processed with method reported by Ramaswamy, Ruff and Boyd (1994) and prepared for incorporation along with polypropylene into nonwovens. Experimental fabrics were a meltblown structure and a laminate formed with carded web of kenaf between thin sheets of polypropylene. Exposure time was 2, 4, 8, 16 and 32 weeks for the kenaf meltblown in high and low acid soils, and 8, 16 and 32 weeks for the kenaf laminate in the low acid soil. Samples were buried in compartmentalized plastic trays. After samples were removed changes in appearance were recorded using polarized light microscopy and Hunterlab Colorimeter. Breaking strength and elongation at break were recorded. Statistical analysis of results was done using ANOVA followed by Least Square Differences. Samples showed fissures and progressive deterioration in external structure as exposure time increased. This was more pronounced in low acid than high acid soil for the kenaf meltblown structure. Deterioration of kenaf or center portion of the laminated structure seemed evident upon examination of photographic results from the polarized light microscopy. It appears the soil burial had little or no effect on degradation of polypropylene.


DEGRADATION PROPERTIES OF SELECTED NON-WOVEN TEXTILES IN A SOIL BURIAL ENVIRONMENT

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The degree of degradation of textile materials has been an area of concern since more and more textiles are shipped to and disposed of in landfills. To understand how textile materials degrade in the natural soil environment, this study was conducted to assess the physical property changes and morphological characteristics of non-woven fabrics after soil burial.

Six non-woven fabrics varying in polymer composition were buried in two soils of different acidities for 2, 4, 8, 16, 32 & 64 weeks. After retrieval, the samples were examined for physical property changes and morphological characteristics using polarized light microscopy, tensile testing and HunterLab Colorimeter readings. Results showed that the fabrics with cotton fiber degraded faster in the lower acidity soil than in the higher acidity soil. Also, a layered synthetic fabric with a cotton core proved to be more susceptible to biodegradation than polyester or polypropylene webs alone.

The study has implications for the use of landfills to effectively decompose solid waste materials. Degradable products makes possible the use of composting as a means of reducing the amount of solid waste going into the nation's landfills, as well as encourages emphasis on recycling as the ideal way to dispose of textile products. Information provided in this study will be useful to textile manufacturers and landfill operators as they search for more environmentally friendly materials to help preserve the environment.
SNAPSHOTS: TEACHING COMMUNICATION, SALES PRESENTATION AND GEOGRAPHIC LOCATION IN INTERNATIONAL TEXTILE AND APPAREL TRADE

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Management people associated with many retail establishments in Hawaii, and on the mainland, have stated that merchandising graduates must be able to speak with confidence to management and sales people regarding merchandise and merchandising, if they are to be successful. They must also be able to write simple reports and demonstrate knowledge of merchandise they handle and how sales can be coordinated throughout a store. A faculty internship with the JCPenney Company in Summer 1995 drove home the message that our graduates needed more opportunities to speak informally before small groups, write simple reports, and demonstrate product knowledge.

Students also needed to increase their geographic literacy facilitate their learning of international textile and apparel trade concepts. Data collected from student performance on map pretests substantiated their difficulty with geographic place location.

Previous assignments students to include social, political and economic geography in their term papers and in the oral presentations. In reassessing the idea of term papers and the accompanying presentations, I judged that they were laborious and pedantic. Also, each student had only one opportunity each semester to present to the class. The assignments definitely did not model the type of reporting and presentation they would encounter in their professions.

The idea for "Snapshots" assignments came from presentations given by managers at weekly store meetings at JCPenney. The objectives of the assignments were to 1) model retail-world types salesmanship and reporting of information, oral and written, 2) improve self-confidence and presentation style, 3) increase social, political and economic geographic knowledge relative to international textile and apparel trade.

The assignment required each student to make a five minute or less presentation, four times during the semester. For each presentation, the student brought a textile product to class had a foreign country of origin. The oral assignment was graded on four criteria: 1) personal demeanor and self-confidence, 2) product knowledge, including item’s target customer, style, price, 3) sales information, especially how add-on sales could be made in the store relative to the item, 4) country of origin knowledge including: location and major shipping cities; sourcing in other countries; textile and apparel products for which it was best known; social, political and economic factors impacting industry’s projected future relative to production and export of textile product.

INTERNATIONAL TRADE: DEVELOPING A GLOBAL PERSPECTIVE WITH A VARIETY OF ASSIGNMENTS

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This course integrating textiles and apparel into general trade and emphasizing global trade environments and opportunities was designed to develop a global perspective based on a macro aspect of international trade environments. A variety of assignments with extensive class discussions were major learning tools to help students explore assigned topics on their own, share information and different views among themselves, and develop a big picture of international trade.

Major assignments included: 1) Article reviews in international trade to stimulate students' interests to the global world and help them freely explore relevant issues; 2) The profiles of nine trading regions to understand the regions and stimulate students' general interests to a specific region; 3) Survey of the US import rates to learn benefits and problems of imports and specialties of certain country. Students estimated an import rate, major importing countries and regions using their own clothes by reviewing country of origin labels. Seven other product categories were also used to compare with apparel; 4) The profiles of the textile and apparel industries in the regional trading blocs to have in-depth understanding of the trade region and trends; 5) Recent free trade agreements and proposals to study goals, major provisions, benefits and problems and impacts as well as general trade policies and current trends; 6) Role playing in international trade of retailers and manufacturers to understand conflicting issues of free trade and protectionism; 7) Exploration of strategic options for the US industry based on comparative advantages of the US industries in the future global markets; 8) The term project, a research paper, as a synthesis of all class activities.

The course provided a new perspective of global business and stimulated students' interests and understanding in the global economy and new emerging markets as well as in the positions of the US industries in international trade.
SIMULATING INTERNATIONAL SOURCING
A MULTI-MEDIA, STUDENT CONTROLLED
INTERACTIVE SOFTWARE PACKAGE

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The purpose of this exercise is to help students think beyond the continental U.S. by comparing three locations (the U.S. and two outside of the U.S.) for the possibility of manufacturing a specific garment to be sold in the United States. Students are required to evaluate each production site, the apparel product to be manufactured, the method of production and the method of delivering the product to a distribution center in the U.S.

The software package provides a profile of several possible locations; three different types of firms or facilities and three different transportation-packages. Two different products may be selected for production; a basic denim shirt and a fashion item. A profile of each possible location is given, including aspects of the economic, political & social environments that may affect the plan. Production firms offered for consideration range in size, history and expertise. Students may choose the method of transportation. Costs associated with transportation are given. Finally students choose a "lead time" scenario such as, "short-run, fashion driven" production strategy; "long-run, quick-response replenishment strategy.

The strength of the exercise rests in the fact that students, with the instructors assistance can examine and evaluate several different sourcing options. They are led to identify the particular strengths and weaknesses of their choices. A written project is required as follow up to the classroom experience.
DEVOTION

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When designing this outfit I was trying to create a simple and fun, yet attractive look. I also wanted a free flowing feeling when worn. This design was inspired by the song "Return to Innocence" by Enigma. Within this song there is a feeling of simplicity and romance with devotion. Through my study of costume history and design, I have gained an interest in texture and peasant wear, both of which played a large part in creating this design. This knowledge has helped me to portray the simplicity I desired. The colors used, cut, and drape of the fabric all bring out the romance in this outfit.

The dress is made of a 100% cotton off-white crepe fabric. It is an ankle length pullover princess dress, with lots of flare and cape sleeves. The vest is made of a cotton/polyester blend fabric. It is a light weight upholstery fabric mainly in soft pinks and blues, with a 100% polyester creme colored lining. The lacing in the front serves as decoration as well a mood setter. It is also a functional closure for the vest.

LEGEND OF WASATCH

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Brigham Young University
Provo, UT 84602
Dr. Catherine Burnham, BYU
Provo, UT 84602

The rough texture of this design is inspired by the mountains. The jacket shape is reminiscent of the tops of the mountains that I see every day. I added quilting to approximate the rough, rocky texture of the Wasatch mountains. Wooden buttons were used to recreate the presence of the trees. The soft blue sky was recreated with the use of fabric drapes.

The short jacket is made of hand-woven raw silk and the knit dress is cotton interlock. I used a double needle to put pin tuck stitches on the raw silk, creating a quilted look. There is padding underneath which adds more volume to the jacket. The knit dress has a drape detail on the hip which expresses the softness of nature and the flowing sky.

The knit dress pattern was made on a CAD system, using BetaCAD software. The dress closes with an invisible zipper in the center back and the drape is sewn into the right side seam of the dress. The drape is secured by two buttons.

The jacket pattern was made using flat methods. It has raglan sleeves with an off-the-shoulder neckline. The shoulders are supported internally by over-the-shoulder straps. The jacket is fully lined and has 3 buttons and loops to close the back.
This design was influenced by stone and metal and Wonder Woman! I see the modern woman as active, proud of her personality and character, not shy and retiring. I wanted emphasis on the bust as a representation of the female shape, though, in contrast to her strong personality.

The teal blue colored silk gives a cool and relaxed security, while the bustier, quilted in metallic thread, emphasizes femininity. The jumper is made of raw silk and the beige body suit is a lightweight cotton interlock.

The bustier is quilted with metallic thread and has padding underneath to provide greater volume. The jumper has shoulder straps which connect to the jumper back above the back zipper with an oversized metal hook closure. The jumper is fully lined.

Patterns were made using flat methods, with the body suit adjusted for negative ease.

The purpose of this garment is purely for fun. Garment is practical for a special occasion where the unusual is desired. Sitting is no problem, however the lifting of the rings to do so could appear comical.

The inspiration for this garment comes from a combination of influences including old science fiction movies (no one in particular) and also the love of the futuristic and/or unusual. This garment has a space age whimsy but also an unusual elegance that makes it very wearable, even for an event such as a wedding.

Garment is constructed of polyester knit with metallic threads intertwined, and lined with black nylon. Trim consist of backed lame over large upholstery piping. Rings are constructed of clear one inch tubing, covered with backed lame and closed with smaller tubing. Rings are attacked with hook and eye under tabs (at the underarm area) and suspended with clear monofilament line. Pattern for this garment was accomplished by designer using drafting method.
This bridal gown is stepping away from the traditional wedding attire, without taking away from the elegance or significance of a bridal gown.

The bridal gown was originally designed to compliment another garment. Being a science fiction fan for many years, this dress was inspired by a combination of influences from those old space movies, but also a love for the futuristic and/or unusual. The garment has an almost angelic air that could make the wearer feel more than just special, but cosmic.

Garment is constructed of polyester knit with metallic threads intertwined, and lined with white nylon. Trim consist of backed lame over upholstery piping. Gold loops over shoulders are also of backed lame over piping with heavy gauge wire pulled through to give stability to shape. Bustle also has covered piping with bridal illusion pulled through for dimension. Bustle is embellished with gold wired ribbon, gold painted silk leaves and gold electrical wire (which is coiled and permanently heat set). Pattern for this garment was accomplished by designer using draping method.
NEW INTERPRETATION OF KIMONO

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Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

This garment was the result of studying in asymmetrical design.
The inspiration came from the Japanese Kimono or ancient Far Eastern costumes. The Kimono always creates diagonal line at the bodice because of the wrapping, so I decided to use those diagonal lines in this garment. The bodice diagonal lines start at armsey and ends at the other side of hip. The patterned skirt hem line has opposite diagonal line. Those diagonal lines are asymmetrical and indicate the wrap of fabric showing dynamic movement.

The pattern was draped. The neck line was influenced by the style worn by Audrey Hepburn in one of her movies. Front and back bodices have one dart each and are made of black rayon 100% velvet. The paisley patterned skirt is micro fiber polyester finished with hand rolled hem. The black skirt is separate from the dress contains the same flare and is made of heavy crepe back satin.

RED BASKET OF GOLDEN BEADS

Emilia Rodriguez-Perez, Florida State University, Tallahassee, FL 32306

A basket of yellow roses was the inspiration in designing a decorative cocktail dress that could appeal to various age groups. The bodice has satin red ribbons woven on a bias plane with gold beads sewn on the cross sections and piping detailing the seams. A similar technique was used at the peplum in which on grain stripes of fabric were woven on a bias plane. The peplum's pointed hem edge gave extra emphasis on the weaving direction and the hips. The basket weave contributed to a pleasing view of the figure and created a decorative gradation.

This off the shoulder cocktail dress was made of 100% red polyester satin ribbon, fusible knit interfacing to keep the ribbons in place and boning to provide support to the bodice. The peplum was constructed of 100% red silk shantung. To reduce bulk at the hip, lining and shantung were used for the underskirt. All linings used were 100% polyester to provide the most comfort to the wearer. Piping was made of 100% polyester cording and red satin ribbon. An invisible red zipper was used at the center back.

This design was created via flat pattern for the bodice and draping for the peplum and underskirt. This design was completed on February 1996.
LINEN ILLUSION

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Too many wedding dresses today all look the same: a V" waist, fitted bodice, puff sleeve, and gathered skirt. I wanted to give a fresh look to bridal wear, using breathable and nontraditional and even ecological fabrics- no beads, no lace, no pretensions. This is one dress in a line of wedding dresses that I have called Naturillusions.”

In my research, I found that all brides want to look the best they have ever looked on their wedding day. Therefore, I decided to make a very structured underbodice with corset-like shaping and nipped-in waist to create the skinny, trim figure every bride wants on her wedding day.

A special twist I give my design is its having many changeable/ detachable parts to maximize the number of looks, the variety, the comfort, and the practicality of each dress. This dress is my "linen” representation in the line. The semi-translucent pleated overskirt is similar to the translucence of the water in a pond. The silk dupioni contrast fabric resembles the shimmer and vitality of pools of water in nature. With the rougher textures of the linen as compared to traditional bridal fabrics, this dress creates the feeling of beauty in nature, to flatter the natural beauty of the bride.

All the patternwork was done in CAD, after original draping and flat refinements. The skirt detaches/attaches with a hidden zipper under the waist detail.

SPIRAL ILLUSION

Rachelle D. Turner, Brigham Young Univ.
Provo, UT 84602
Dr. Catherine Burnham, BYU
Provo, UT 84602

Too many wedding dresses today all look the same: a V" waist, fitted bodice, puff sleeve, and gathered skirt. I wanted to give a fresh look to bridal wear, using breathable and nontraditional and even ecological fabrics- no beads, no lace, no pretensions. This is one dress in a line of wedding dresses that I have called Naturillusions.”

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All patterns were made with CAD, after originally draping, and refined through flat methods.
Too many wedding dresses today all look the same: a ‘v’ waist, fitted bodice, puff sleeve, and gathered skirt. I wanted to give a fresh look to bridal wear, using breathable and nontraditional and even ecological fabrics- no beads, no lace, no pretensions. This is one dress in a line of wedding dresses that I have called Naturillusions.”

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A special twist I give my design is its having many changeable/ detachable parts to maximize the number of looks, the variety, the comfort, and the practicality of each dress. This dress is my “cotton” representation in the line. The voile overlaid bodice with ripple optical illusion is like a ripple effect in a pond. The shadow striped fabric resembles the beauty, flow, translucence and vitality of rivers in nature, and the braided waist and sleeves show a twist of vines. With the rougher textures of the cotton as compared to traditional bridal fabrics, this dress creates the feeling of beauty in nature, to flatter the natural beauty of the bride.

The patterns for this dress were all made in CAD, after original draping and flat work. There are three separate skirts, which attach/detach with hidden zippers under the waist trim.

Stars Dancing created for a pre-teen girl to wear to her school dance. Stars Dancing evokes the image of a shooting star. The undulating shapes created by the ruffles and the wavy edge of the skirt gives the impression of water; a pool of water among the stars in the sky. The embroidered stars have been dotted with pears to represent their twinkling brightness and the pearls falling from the star-shaped brooch represent star dust.

This two-piece design was made from a pink cotton/polyester jacquard double knit and trimmed with pale pink pearls. The ruffles on the collar were designed to lap in the back in order to maintain a continuous curve which was supported by the curved seams of the neckline. The top was designed with a wide overlap and the dickey attached in the V-shaped neckline was designed to imitate a camisole. The skirt was designed with a lap in the front accentuated with stars embroidered with pale pink pearls which were supported by a lightweight interfacing. A pattern was developed for the bodice and skirt yoke using the flat pattern and drafting techniques were used to add the skirt and ruffles. All the pearls were added by hand and the star-shaped brooch as made from self fabric.
PLUMB LINE

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The impetus for PLUMB LINE was the female form. The objective was to design and construct an evening gown which emphasized the sensuous lines of the female form without compromising its integrity. Draping and flat pattern techniques were used long with plum colored, 100% nylon brushed velour to create this design.

The v-shaped bodice front was constructed using three diamond shaped inserts to accentuate the bosom both through their shape and seam lines. The diamond-shaped side cut-outs emphasize the natural curve of the waistline while the points of the diamond-shaped inserts emphasize the natural hipline of the female form. The darts were adopted into the diamond-shape inserts in both front and back bodice and front and back skirt. The bodice back was left open to reveal the straight line of the spine. The spine appears to end in the seam line of the two curved, diamond-shaped inserts which accentuate the shape of the buttocks. The skirt has a slight v-shaped hemline in the front and in the back it forms an elliptical train.

TAIL FEATHERS

Olga Tolkatcheva
Sponsored by: Janine W. Manley
Oklahoma State University

This dress is a fantasy evening dress using contrasts between strips of fabric and space. The inspiration for this dress evolved from an artist’s painting of a bird with beautiful feathers flowing away from the bird’s body.

The princess line floor-length dress is asymmetric with one shoulder strap and made of black polyester doeskin. The dress is fitted and features a trumpet skirt. Bridal tulle has been inserted into the neckline and the front hemline. Strips of gold, dark burgundy, rose, and beige doeskin cascade across the front and back of the dress to simulate the feathered tail of a bird. The tulle was used for the neckline and front hemline to provide an illusion of feathers “hanging in the air”.

Problem Statement: To utilize a silk ikat border print fabric 40" wide and 66" long.

Inspiration: The 3-piece outfit was inspired by Korean peasant costume. The purple silk charmeuse applique motifs were inspired by ornamental brass fittings on Korean chests.

Description: One side of the reversible jacket is made of the ikat fabric while the reverse side of the jacket and vest are made of lavender silk combined with an iridescent crinkled fabric. The high-rise waistline with wide-legged pants are made of lavender silk.

All three pieces were created by draping.

photo by Kelly James, Salem, OR
RECYCLED COAT: MOM'S VERSION

Belinda Thompson Orzada
University of Delaware, Newark, DE 19716

Designing and constructing complementary mother/daughter coats provided a creative outlet for my environmental awareness and an alternative recycling method for an old coat. This project provided several design challenges; the most challenging aspect being defining the changes in scale necessary to pattern similar coats in both misses and toddler's sizes. Determining appropriate techniques for piecing the Seminole patchwork and triangle bands, and working with wool melton for the first time were important considerations for research and experimentation.

"Mom's" coat has a double-breasted, flared silhouette, raglan sleeves with turned-back cuffs, an attached scarf, and a back kick pleat. Changes in scale for the two sizes required additional solid bands at the lower border on "Mom's Version." Seminole patchwork and triangular pieced bands provide detailing at the cuffs, center front, lower border, and scarf ends. The coat is lined with coordinating 100% rayon.

Flat pattern and drafting methods were utilized in the pattern development process. Contemporary misses' and girls' winter coat silhouettes, styling and colors were examined for design inspiration.

RECYCLED COAT: EMILY STYLE

Belinda Thompson Orzada
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To integrate my research interest in the environment with my creative work, I designed and constructed coordinating mother/daughter coats by combining recycled fabric from an old wool coat and purchased wool melton. The most challenging aspect of this design project was patterning the two coat sizes appropriate to scale.

"Emily's" coat has a double-breasted front closure, raglan sleeves with turned-back cuffs, and a flared silhouette. Additional details include a center back box pleat, and a collarless neckline with attached scarf. The coat body is made from purchased yardage of camel wool melton. New and recycled wool pieced in a geometric design accentuates the center front, lower border, cuffs and scarf. The geometric piecing includes a Seminole patchwork variation, and triangular and solid bands. The coat is lined with a coordinating rayon.

Flat pattern and drafting methods were used to develop the coat pattern. Lapped seams were used to piece the Seminole patchwork and triangle bands.
THE DARK QUEEN

Jaylene Macfarlane, Brigham Young Univ.
Provo, UT 84602
Dr. Mary Farahnakian, BYU
Provo, UT 84602

Fairy tales are full of characters who, unfortunately, are represented very one dimensionally. My goal was to take one of these characters, the evil queen in *Snow White*, and explore the deeper character. I was intrigued by the Queen’s paradoxical person, being both the fairest” and an evil witch. I was inspired to represent her with Celtic knotwork motifs, which themselves have paradoxical origins, coming from both pagan and Christian religions. I consulted several texts on Celtic knotwork including reproductions from the *Book of Kells* and *Book of Durrow*.

I had interesting challenges in creating this costume. First - how to translate the complicated two dimensional knotwork found in illuminated manuscripts into a three dimensional costume. A direct copy was found to be impractical, so I adapted macrame knots to approximate. Second - how to represent two sides of the queen’s personality, attractive and evil. I accomplished this through fabrics and textures - soft deep velvet and pliable cords in contrast to smooth, cold, hard vinyl and brass wire.

All cording was hand-knotted. The headdress is wool felt wrinkled and fused to a buckram backing, then sprayed gold for further texture. The neckpiece utilized hand shaped and woven brass wire.

The combined rough and smooth textures in the costume help give a depth to a famous stock fairy-tale character.

BUILT FOR TWO

Kathy K. Mullet, Radford University
Radford, VA 24142

The purpose of this design was to develop a waterproof garment for use when touring by tandem bicycle. A waterproof garment is desirable but difficult to wear while doing any physical activity. A design in which air may circulate around the body, but still be waterproof is desirable.

This garment consisted of a jacket/poncho design and chaps. The jacket solved the ventilation problem by having a jacket front for a front rider and the back open or ventilated, and the second rider wears a poncho style garment. This style allows the captain to have free range of motion for their arms and hands, but be comfortable in the waterproof fabric since the back of the garment is open. The rear rider is ventilated from the front and has constant air circulation. The legs and shoes are the only area which can get wet. From experimentation it was determined that a gaiter style shoe covering was best for preventing water from running down the leg into the shoe. The chap design was used so additional ventilation is provided.

Additional design features include large hoods to fit over helmets, contrasting yellow fabric used along the edge for visibility, and lightweight coated nylon fabric. Pattern development for the garment was through draping techniques on live models.
GARDENER’S DELIGHT

Carolyn Schactler, Central Washington University, Ellensburg, WA 98926-7565

This garment was designed as an ideal gardening outfit. A small survey identified the following desired components: padded, waterproof knees and seat, a variety of large pockets, a loose fit to accommodate sweat pants if desired, fabric that is firm enough to repel rose thorns, and the convenience of pants that slip on and off easily. The overalls design keeps a shirt tucked and features a clip for gardening gloves, and front hem zippers to go over boots.

A dense quilted cotton padding offered knees more comfort and protection from rocks and other sharp or rough surfaces than did foam padding. The waterproof covering is firmly held on by gluing and stitched to twill tape. The seat is also waterproofed in the same manner, though not padded. The pants are a loose fit and easily removed by unbuttoning one strap button and two side buttons.

This garment can be worn with any kind of shirt, or with other pants underneath depending on comfort needs. Extra wide bias bindings were made to finish edges and create a design interest.

MEDIEVAL NIGHT

Theresa Alexander
Catherine Rutherford-Black
Texas Tech University

This dress was inspired by various medieval and early renaissance frescoes portraying cities and villages. I liked the usage of strong visual perspective and bright colors. I recognized that if such a landscape were to be created within a garment, the silhouette must be very simple. A short strapless dress seemed to create the best canvas.

A princess-lined dress was constructed for use as a base for the surface design. Starting with the top, pieces of velveteen were sewn to the dress to create the sky, mountains and village. After all the dress was completely covered in velveteen, I started adding yarn, embroidery thread, and ribbon for detail throughout the scene. These yarns were first glued in place and then sewn over using a zigzag stitch and clear nylon thread. Rhinestones of various colors were used to create the final touch. I used them to create stars, jewels, windows and light. On the "entry way" into the village, chess pieces, instead of people, were placed on the squares for a sense of whimsy.

The inside of the dress is fully boned and lined. Underwire and bra cups were used for more support. The lining features intricate topstitching and a jump hem. An invisible zipper is placed on the side to the dress in order to not disrupt the flow of the scene.

The dress base and velveteen are 100% cotton. The lining is an acetate/metallic blend and the yarns are primarily cotton. This dress was completed February 14, 1996.
SYMPHONY AT SEA

Theresa Alexander
Catherine Rutherford-Black
Texas Tech University

The concept for this dress came from the fabric. I found the metal/silk organza and textured organza in a shop and was immediately fascinated by it. While traveling, I began to find the same fabric in various colors in stores throughout the nation. Most of the colors were cool tones with a silver metal fill. As I started collecting these pieces, I noticed that the texturing created wonderful shapes when draped. Visions of the sea and its rolling motion began to emerge. A painting by Hokusai depicting a giant wave in front of Mount Fuji pulled the final pieces of the puzzle together.

I used colors associated with the sea and dyed my fabric to acquire more colors and change values. I chose a very simply silhouette to frame the surface design.

Since this design had to be hand sewn, it tended to be fragile. To add stability and strength, a cotton sateen was used for and inner base and for a lining.

A jacket was created with the flat organza to finish the ensemble off. It too had to represent the motion and light reflecting abilities of the ocean. A swing design was chosen because it ripples and flows as the wearer moves.

Both the dress, its surface design and the jacket were draped. The organza is 80 percent metal and 20 percent silk. The base and lining of the dress is 100 percent cotton sateen. This ensemble was completed March 20, 1996.

GOLDEN MILITARY

Danine Brake, Department of Human Ecology, University of Alberta, Edmonton, AB T6G 2M8

Fabric manipulation techniques inspired this wearable art jacket developed through the use of CAD and PCPattern®. A muslin test garment was constructed before the final prototype was completed.

The research process included experimentation with fabric manipulation techniques, cording, pin tucking, quilting and pleating. The final product exhibits a left-sided military button closure with gold buttons on a burgundy wool Melton background. The pleated front and back yoke of 100% cotton is accentuated with gold braid repeated on the military style mandarin collar and cuffs.
WEARABLE BUSHMAN ART

Louise Hugo, University of Pretoria, HATFIELD 0083, South Africa

The stated problem was to create a garment conveying an African-European mood. Bushman rock art and African beadwork were the main sources of inspiration for the design and decoration. Bushmen rock art paintings usually depict people and animals in a hunting scene. Men and women wore mantelets of animal skins (karossies) and shoulder pouches for arrows and wild roots. Ostrich egg shells were used for jewellery. These were bit to the right size and smoothed on a rock. African bead art consists mainly of geometric patterns.

Raw silk was selected as textile, since untreated silk fibres have a coarse, natural look, yet are soft to the touch and suitable for European fashions. The flat pattern design and unit construction methods were used. The European high fashion element is evident in the garment's clean crisp lines. The African element can mainly be seen in the trimmings. On the front bodice is a surface design using various pieces of soft leather depicting a typical rock art hunting scene. The shoulder straps and the bundle of leather thongs at the back symbolise a "karossie" tied over the shoulders. The hem line is decorated with bead, leather and embroidery work. The head piece is a typical modern African design, decorated to repeat the hem line pattern. Custom-made ostrich egg earrings complete the outfit.

MOTHER TIME

Lynae Ridings Jones, Brigham Young Univ. Provo, UT 84602
Dr. Mary Farahnakian, BYU Provo, UT 84602

My inspiration came from the desire to celebrate time using the woman's body as the canvas. I wanted the design to be simple, yet dramatic. Time is something simple and it goes on quietly, yet has a great impact on everyone. I was strongly influenced by Ecclesiastes chapter 3: "To every thing there is a season, and a time to every purpose under the heaven....He hath made every thing beautiful in his time."

Since the woman's body is often referred to as shaped like an hourglass, I wanted to turn it into one. So I created a sleeveless fitted tunic in the shape of an hourglass. Rather than having grains of sand in this hourglass, I used different time pieces to represent the sands in the hourglass. The tunic is blue rayon and the different time pieces are many shiny fabrics in different colors; taffeta, acetate, and polyester, to make them stand out from the blue base, and show different textures in the time pieces. Stitch Witchery fuses each time piece onto the tunic. Fabric paint accents each timepiece. The timepieces are generally in order as if the more ancient pieces fell to the bottom first and then the more modern ones after them. Some of them represent different cultures, too.

I also designed a tea length wrap skirt out of white stretch rayon, with a painted calendar. The collar is not attached to the tunic. It extends nearly to the elbows, and has blue numbers which go all the way around to suggest a clock. I created a gold necklace out of Fimo clay baked around wire to represent the hands of a clock. There is also a white felt hat to match the collar with blue numbers around the brim and gold hands to tell the time.
UMTSHURHANA (SMALL BLANKET)

A Kruger, University of Pretoria,
PRETORIA, 0002
REPUBLIC OF SOUTH AFRICA

Problem statement. The design problem was to combine African influences with a high fashion European look.

Inspiration. The Ndebele culture was chosen as source of inspiration because of its uniqueness and diversity of dress and symbolism. Two typical items of its contemporary apparel were chosen to be accentuated in the designed outfit. The first item is a small checkered blanket (umtshurhana) worn daily to cover the shoulders as a sign of respect to the spirits of the forefathers. The second item is the traditional beaded apron. This apron only covers the front thighs as these are considered sexually alluring, but leaves the rest of the legs visible. Elements of both items are portrayed in the removable scarf, checkered fabric and slitted skirt design.

Techniques and media. The flat pattern method was used to create the design. An earthy African brown checkered woollen fabric was contrasted with a plain fabric. Great care was taken to match the lines at all seams. Both jacket and skirt are fully lined. Special features of this outfit are its classic look, comfort and wearability.

ORIGAMI TUTU

Kanae Okuyama, Central Washington University,
Ellensburg, WA 98926
Carolyn Schactler, Central Washington University,
Ellensburg, WA 98926

The goals of this research garment are to study in three dimensional design and to create a fusion of historical and futuristic design elements.

I was assigned to work on a garment which has three dimensional elements in addition to the body shape itself. I decided to use Japanese Origami craft because the Origami shapes are so three dimensional (Art of Origami in wearable art.)

The next step was to design the garment showing an influence of renaissance design, combined with futuristic materials. As a result, a fitted bodice with a full dome skirt were chosen. Silver satin for a sheath, silver organza for a skirt, iridescent charcoal taffeta for binding and piping, and iridescent plastic paper for the tutu were selected as futuristic elements.

90 lily shaped origami are attached to the hip belt which can be detachable from the dress. There is boning in Center Front and sides with Couture techniques such as piping and binding. At Center Back, an invisible zipper is applied with a piping which covers the seam completely and beautifully. 16 half circle of iridescent charcoal taffeta picadills were applied at low waist seam to cover the gathered seam adding another historical flavor.
TURKISH COAT

Jean Walrond-Patterson, Department of Human Ecology, University of Alberta, Edmonton, AB T6G 2M8

The problem addressed in this project was to create a garment to reflect motifs and colours seen in traditional Turkish or Persian tiles, architecture, costumes and carpets. The designs were inspired by flowers, plants, interlocking vines, lasseries, frets, and scrolls interpreted in a contemporary manner.

A unifying colour scheme of brilliant blues and oranges along with split complementary blue-greens and red-oranges predominate. Wax resist and direct dye application techniques assist in creating the designs on a Habouti silk medium.

MOUNTAIN SWEATER AND HAT

Wendy E. Bakgaard
Calgary, Alberta, Canada

The problem set for this outfit was to design and create a machine knit sweater and hat utilizing motifs derived from mountain imagery manipulated by using design synectic trigger mechanisms.

The techniques used to design the motifs were the synectic trigger mechanisms subtract, repeat, distort, fragment, contradict, symbolize, and transfer. This process was facilitated with the utilization of Stitch Painter® software, a grid-oriented paint program and KeyCAD® software which was used to draft the schematics.

The fabric is plain stitch with miss stitches which generate the patterning on the face of the fabric. This fabric was machine knit on a Brother 910 Electronic® knitting machine. The pieces were knit to the desired size and shape and then steamed and blocked. The sweater was assembled by knitting the body pieces together which formed the blue rolls at centre front and centre back. The remainder of the seams were sewn using a straight stitch sewing machine. The hat was constructed by knitting the rectangle into a tube which also formed the blue knitted roll and then gathering the jersey stitches at the top of the crown.

The yarns used to knit both the jacket and the hat were off-white superwash three ply wool and black superwash three ply wool. The blue two ply yarn is Velveen®, which is a 70% wool and 30% rayon blend.

The research process included a visual literature review of historical and contemporary knitwear as well as mountain imagery from the designer's photograph collection. Repeat pattern structures were researched in order to develop a vocabulary of patterns formed by the basic motif which was developed using Stitch Painter®. Various repeat formats were explored to check the overall effect of the repeating motifs. An extensive sampling process was undertaken to determine the actual appearance of the knitted fabric. After sketching various silhouette variations the pattern pieces for the sweater were drafted by the designer.

Inspiration for the motifs in this sweater and hat was derived from the designer's photographs of mountains taken during backcountry travels in the Rocky Mountains of Alberta and British Columbia. This outfit was completed in May 1995.
BLACK AND WHITE MOUNTAIN JACKET
AND HAT

Wendy E. Bakgaard
Calgary, Alberta, Canada

The problem set for this outfit was to design and create a machine knit jacket and hat utilizing motifs derived from mountain imagery which were manipulated using design synectic trigger mechanisms.

The techniques used to design the motifs were the synectic trigger mechanisms repeat, combine, add, isolate, disguise, and contradict. This process was facilitated with the utilization of Stitch Painter® software, a grid-oriented paint program and KeyCAD® software which was used to draft the schematics.

The research process included a visual literature review of historical and contemporary knitwear as well as mountain imagery from the designer’s photograph collection. Inspiration for the motifs in this jacket and hat was derived from the designer’s photographs of mountains taken during backcountry travels in the Rocky Mountains of Alberta and British Columbia. Mountains are a metaphor for the challenges in this designer’s life.

Repeat pattern structures were researched in order to develop a vocabulary of patterns formed by the two basic motifs developed using Stitch Painter®. Various repeat formats were explored to check the overall effect of the repeating motifs. An extensive sampling process was undertaken to determine the actual appearance of the knitted fabric. After sketching various silhouette variations the patterns pieces for the jacket were drafted by the designer.

The yarns used to knit both the jacket and the hat were off-white superwash three ply wool and black Velveen® which is a 70% wool and 30% rayon blend. The fabric is double-bed jacquard which was machine knit on a Brother 910 Electronic® knitting machine with a ribber bed attachment. The pieces were knit to the desired size and shape and then steamed and blocked. The jacket was assembled by knitting the body pieces together which formed the black rolls. The remainder of the seams were sewn using a straight stitch sewing machine and the raw edges at the sleeve underarm were finished with three-thread serging. Three large plastic buttons adorn the asymmetrical closure. The hat was constructed by knitting the rectangle into a tube which formed the knitted roll and gathering the knitted stitches at the top of the crown.

INTERNAL LANDSCAPES

James R. (J.R.) Campbell, University of California
at Davis, Davis, CA 95616

This piece was developed in a series of progressions exploring the concepts of ‘skins’ used for storytelling purposes and the attempt to understand and define the ‘warrior’ as is illustrated in the cultures of the Plains Indians of North America and the Celtic Highlanders of Scotland.

Split and drip-fountain, and photo-imagerical screen printing were used to illustrate the levels of internalizing involved in the warriors’ deep connection to the landscape.

The images were printed on a stretched T-shirt: The modern equivalent to the historic Native American painted buckskin. It is one of my own T-shirts, worn for at least a year, and then transformed into a medium for storytelling. In this way, I am conscious of my natural resources in much the same way that an American Indian individual might have been with animal skins.

The ladder-shaped figure (inspired from rock carvings in the cliff walls of South Dakota) has come to visually represent the generic warrior that I seek to define. The complete image is a dream-like vision of the warrior and his placement in respect to the ‘real world’, and the outer and inner worlds beyond.
THIS IS THE WARRIOR

James R. (J.R.) Campbell, University of California at Davis, Davis, CA 95616

This piece is the result of my asking, “How can I visually describe the warrior personality?” It is a continuation in my exploration of the concepts of: 1) The use of ‘skins’ as a medium for storytelling, and 2) Understanding and defining the warrior-ethnic as exemplified by the Plains Indians of North America and the Celtic Highlanders of Scotland.

The stretched hand represents both the connection to Native American stretched buckskins and their storytelling practices; and the hand print as the visual signature of the warrior.

The miniaturization of the ‘stretched skin’ is posed against a landscape-oriented frame, and as it is displayed, makes reference to its grounding. The imagery is achieved through photo-imagerical and split-screen printing on recycled cotton printed cloth.

DANCE ROBE: I REMEMBER THIS ANIMAL

James R. (J.R.) Campbell, University of California at Davis, Davis, CA 95616

This piece is meant to address the issue of respect for animals, pertaining to both wildlife and domestication. The buckskin, transformed into a dance robe, does not mourn the death of the animal. Instead it glorifies the gift of existence and the peace that can be achieved in understanding the life of the animal.

I went hunting with my father again when I was eight years old. I was allowed to hike along with him as we searched for a buck. I remember seeing this animal alive, and witnessing its death.

Over time, I learned to hold a great respect for the being that could give us so many things. I pondered the meaning of its life and death, while tasting its meat and experiencing its tanned hide, and I began to understand its relationship to me not as something inferior, but as something of utter importance to my physical and mental growth and survival.

So I transformed the skin, once again, into a visual reminder of the placement of my respect. Using batik and screen printing processes, I recorded the story of my experience and relationship to the animal, as it unfolded into memory. As we look up into the internal shoulders of the dance robe, we see the stars in the night sky and are reminded of what lies beyond.
In our fast-food, fast paced culture, we have an abundance of plastic packaging materials. My challenge was to create a gown which would appear elegant and appropriate for a formal occasion, but would utilize and recycle the ever-increasing supply of one-use packaging materials like grocery bags, produce bags, and plastic six-pack rings.

Problem Statement: To design a garment that relates its silhouette to its surface imagery. To achieve a rich-colorful surface imagery that keeps the eye moving on from one image to another.

Design Inspiration: My inspiration for this design came from the scenic landscapes in Colombia (my home-country). I have always been inspired by the beautiful colors found in the landscapes from Colombia.

Description: The dress is made of rayon challis, with multiple colored dyed surface imagery. There are two openings (front of dress) to give a sense of movement once the dress is on the body.

Techniques and Media: The flat pattern was designed by myself. The dress is made of rayon challis (white, that was then vat dyed it with Deka dyes, with a gradation from light to dark blue. Then, I applied the Inko paste resist to the areas I wanted the blue to be reserved. I let the resist dry for a while and then applied the Inko dyes.

The gown is a two-piece outfit, consisting of a bustier and skirt. The bustier fabric is handwoven, using a cotton warp and a filling of plastic vegetable bags. I chose a pattern of overshot weave that created ridges and dimensionality that suggest the structure of boning on the corset. The tufting at the bust and hip level reveals phrases such as “Open This End,” and “Keep Out of Reach of Children.”

The skirt is a full-length, three-quarter circle polyester base with sewn-on rows of six-pack rings into which plastic bags have been looped, using a Ghiordes knot. There is a yoke and waistband of linen, to support the weight of the hundreds of plastic bags that create the tiers of the skirt.

The dress is silly and excessive. It represents wasteful consumption. In “Ecoute #1,” my intention was to surprise the viewer when what appears to be classic evening wear turns out to be trash.
The Honey Pot is the result of a problem which was to create a garment inspired by Benjamin Hoff's book, The Tao of Pooh (1982). The garment is a metaphor for dipping into one's honey pot.

The inside of the honey pot reflects our Inner Nature. Techniques of discharging and marbling were used to create rich, warm swirls. The vessel shaped exterior of the garment supports the fragments of our self that we communicate to the outside world. These fragments are represented by the myriad of tiny cotton fabric squares sewn to the garment form. The form was piece dyed to provide color harmony and then machine embroidered in an abstract zig zag with four thousand yards of cotton covered polyester and metallic threads.

Reference

In NDEBELE WOMEN, traditional Ndebele dolls from South Africa were used as inspiration. This design combines the art and skill of the past in a contemporary application.

A ladies' cream silk, plain weave jacket and pants were designed as a medium for this artwork.

The Ndebele doll designs were transformed into embroidery motifs. Twenty one of these figures were hand embroidered on black silk diamond insets. A variety of embroidery stitches were used. Each Ndebele doll also has her typical braided hair with beads in it, as well as the copper neck rings, characteristic of the Ndebele. These embroidery insets are found around the sleeves and on the right side lower edge of the jacket. Hand drawnwork was done all around the sleeves, along the back and left side front of the jacket for its visual effect. Vertical hand drawnwork was done on the right front lap. Similar hand drawnwork as on the jacket was done along the hem of the pants.

It was decided to use a plain, yet elegant style for both the jacket and pants, so all attention could be focused on the embroidery. An off-center fly front, with hidden buttons was chosen as jacket closure, since it would be the least distracting.
VILLAGE VENUE

Annamie Hansen, Central Washington University, Ellensburg, WA 98926
Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

Village venue is a tribute to the Xhosa people of South Africa. The goal of this project was to design a contemporary garment, that still reflects the spirit of the Xhosa village.

It was decided to depict a typical Xhosa rural setting by transforming the most characteristic Xhosa features, like the long pipe that is smoked by the women and their huge swatched headdresses, into applique motifs.

Cerulean blue Ultra Suede was chosen as the main fabric for the jacket. Navy blue, bone, powder blue and green Ultra Suede were used for the applique motifs on the sleeves, back and front.

A basic ladies' jacket was drafted with semi-roll collar, front and back yoke. The design was kept simple to avoid distraction from the applique designs.

A strip of green Ultra Suede with powder blue and navy diamond appliques (continuing around from the back design) were used to accentuate and design the line of the casual front welt pocket.

GOLDEN STARBURST

Annamie Hansen, Central Washington University, Ellensburg, WA 98926
Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

The inspiration for Golden Starburst, came from a typical texture pattern seen on a courtyard wall in a Twana village in South Africa.

A ladies' black and gold floor length evening gown was created. Black, faille was used for the empire bodice with french darts. 54 Gold lame Spanish snap buttonholes were used on the bodice of this design to imitate the Tswana pattern. A woven nude colored lining was used under the bodice to create a see-through illusion, and for additional accentuation.

The lower bodice back has criss-cross straps of black faille with gold lame Spanish snap buttonholes. Again, at the crossing point, the Tswana pattern was repeated in this way. One strand of gold cord was woven through each buttonhole.

A black and gold metallic knit fabric was slightly gathered onto the empire bodice. A hand rolled hem was used. The entire pattern was created through draping.
SEMINOLE STEPPES

Alison Kondo, Oregon State Univ.
Corvallis, OR, 97334

The challenge for this jacket was to design a wearable art item for a plus size woman which broke the standard "rules" of using predominantly dark colors & vertical lines. A personal challenge was to use a fabric manipulation technique I hadn't tried before.

The research process involved looking at historic & ethnic clothing styles suited to full figured women. Traditional clothing of the Russian Steppes, which often included a short jacket over a long, full dress was chosen as the basic design inspiration.

The jacket is made of silk duppioni & silk taffeta. The saffron, fuschia & violet colors were chosen because they fulfilled the challenge of using predominantly bright colors & are personal favorites. The fabric manipulation technique chosen for the embellishment was Seminole Patchwork. It has the effect of the banded trim of the originals & allowed me to combine many colors in a small amount of space.

The jacket is cut in a simple t-shape with flared sides. The simple cut was chosen to work with the rectangular accent panels at shoulders, sleeves & hem.

The final design incorporates elements from both the Old & New worlds. It uses predominantly horizontal elements & bright colors with accents of vertical lines & dark colors, reversing the standard fashion dictates for plus size designs.

HANDWOVEN, THREE-DIMENSIONAL, MULTI-LAYERED TEXTILE FORMS

Joëlle Angela Renzi, University of Alberta, Edmonton, Alberta, T6G 2M8

The technical production and documentation of handwoven, three-dimensional, multi-layered textile forms has long been neglected and unexplored by textile artists and industrial textile designers. My primary focus was to explore the diversity of structure and form in double-woven textile design. I have accomplished this through the investigation and documentation of woven planar exchanges on a multi-harness floor loom.

As a textile is created, it exists as a horizontal flat plane. In double weave, more than one textile plane or warp is woven simultaneously on the same loom. Each warp can interchange vertically, horizontally, or fuse together to create an infinite number of fabric structures. The 3-D pieces are formed on the loom using the two existing warp and two weft thread elements creating a continual, integrated, interlacement of warp and weft threads. Once removed from the loom, this structured textile can be manipulated into three-dimensional forms without the aid (or presence) of stitched seams.

During my design process I was inspired by the exploration of historical and contemporary weaving techniques and structures, architecture, and sculptural design elements which were then applied to my weavings. The three-dimensional shaping was created by hand weaving. Computer aided weave design technology was utilized to technically develop and draft my designs.

The kind of experimentation I conducted, three-dimensional shaping techniques combined with inventive computer aided design programs, may lead to imaginative directions for textile artists. The possible directions that industrial three-dimensional textiles can take depend entirely on whether industry is open to becoming holistic in nature, incorporating hand weaving techniques into their automated domain. Thus, my research will guide the evolution of new concepts and solutions to old design problems.
The challenge of this project was to create a garment that explored the use of texture in creating a visual perception of depth. The garment was inspired by the colors, climate and seasonal changes that occur at the commencement of fall in the mid-western United States.

A 50% rayon/50% cotton yarn and size 6 knitting needles were used to hand-knit this sweater dress. Initially the dress was knitted in white, with various black rectangles knitted into the yoke, each bordered with a self-fringe. The bodice and the sleeves of the dress were constructed using an uneven basketweave stitch. The yoke incorporated the stockinette stitch, creating the initial layer of texture. Fiber reactive dyes in yellow, burnt red, green and plum were used to produce the second layer of texture through tie-dyeing and spraying techniques. The final layer of texture was fabricated by hand beading the garment with a variety of beads in complimentary colors.

The purpose of creating this piece is to experiment with the relationships of the body and the clothes through the motion.

The piece was inspired by architectural forms and textures. The shapes was created through draping on the dress form. To create the interesting form through the motion, the neckline was constructed with elastic bend and light-weight tube was sewn around the edge of the neck area.

Creating wrinkles on the surface by squeezing and twisting fabrics in hot water, the piece also has expressed the architectural texture. The fabric was treated with sculpture coat around neck area to create the stiffness. The fabric is 100% acetate taffeta.
FANTASY FROM EAST

Soon Jung Yim
Univ. of California
Davis, CA 95616

The purpose of this piece is to express a different culture and historic mood through a wearable piece. This piece was inspired by the traditional Korean women's costume and traditional Korean architectural shapes especially, the sleeve style.

Combining architectural forms and traditional pattern shapes with unconventional materials created the uniqueness of this piece. To create a contemporary expression, the upper body was made of pigment paintings on glass fiber material. Metallic-based lame fabric treated with tie-dye methods created the texture of lower body skirt panels.

COURAGE IN THE HEARTLAND

Carol Bormann
Oklahoma State University

On April 19, 1995 a bomb destroyed the Federal Building in Oklahoma City. The courage and character of the people of Oklahoma were evident as rescue workers fought to save the wounded and remove the bodies of 169 men, women and children killed in the blast. This piece is dedicated to the victims, their families, and the selfless people who responded with donations of time, talent and money.

Placed in a linear pattern, 169 strip-piece yellow satin acetate "roses" are appliquéd to the purple satin background of the full-length cape. Stylized ribbons at the top of each row symbolize innocence (white), hope (yellow), statehood (blue) and courage (purple). The yellow-gold satin lining is exposed when the front of the hood is folded to frame the face.
The Renaissance-inspired silk satin quilted jacket incorporates 3 of my father's neckties, thus the "rebirth" of the neckties. Copper metallic thread is used to quilt the black silk satin jacket fabric to a broadcloth backing. A challenge was to develop a method to control the puffing along the "slash" lines of the velvet vertical panels. The puffs are attached to an underbodice containing 7 steel bones that support the jacket structure. The necktie strips were alternated with velvet ribbons and metallic trims, interwoven and overlaid onto the iridescent taffeta sleeves. The 5-gore flared velvet skirt has 18 knife pleats. Flat pattern was used to develop the sleeves, collar, and skirt. The jacket body was draped.

photo by Kelly James, Salem, OR

The problem addressed in this project was to design a garment to complement three black and gold African mask buttons purchased on a recent trip to San Francisco. The buttons lived in the designer's subconscious, possessing each design conjured up, and fitting themselves into each interpretation. The wearable art project began on a canvas of ebony cotton twill with gold metallic thread as the medium. The ensemble - a jacket and pants.

The research entailed fabric manipulation techniques to complement and highlight the buttons such as machine stitching techniques, pin tucking, trapunto, and piping in varying scale. Pleating techniques were used to manipulate rows of gold metallic ornamentation on the sleeves. African motifs and geometric shapes were free-hand machine embroidered and quilted onto the Thermolam® backed bodice. Outer edges and seams were framed with large scale bias piping. Finally, triangular bound buttonholes highlighted the buttons.
PURPOSE: "Eclipse" is one of four garment designs from a collection inspired by far eastern influence and quilting. Unused portions of fabrics and discarded jewelry were recycled to design this art-to-wear garment.

INSPIRATION: "Eclipse" was the result of recycling scraps of fabric and discarded jewelry to create a garment with far eastern influence. The kimono pattern was created to utilize the space required for embellishment and quilting.

RESEARCH PROCESS: The research process involved studying various quilting techniques, sample making, library research, and a visit to the university historical museum. 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 garment included quilting techniques inspired by Geoffrey Beene and "Netting" by Rob Hildstead. Gilbert Adrian's 1940's white rayon crepe evening dress and jacket made a significant impact on the design of this garment coupled with far eastern influence in color and silhouette.

FABRICS: Fabrics used to create this garment consisted of cotton, cotton blends, rayon, and polyester.

COMPLETION DATE: January 13, 1996

PURPOSE: "Sherukamaya" is one of three garment designs from a collection inspired by African Art and quilting. With an emphasis in today's society to recycle, unused portions of fabric scraps were recycled to design an art-to-wear garment.

INSPIRATION: "Sherukamaya" was the result of combining scraps of fabric pieced together to create an African inspired design. The large surface area that a coat provides enables quilting techniques to be utilized.

RESEARCH PROCESS: The research process involved studying various quilting techniques, sample making, library research, and a visit to the university 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 coat ensemble included quilting techniques inspired by Geoffrey Beene's channel stitching. Random Seminole stripping was also used to stitch strips of fabric together and cut in various sizes and shapes. The pieces created a mosaic of bright colors prevalent in African art. Channel stitching was created in the large areas of the fabric to resemble a visual illusion of geometric shapes. A matching hat was made to compliment the coat. Fabrics used to create this outfit consisted of: cotton and cotton blends.
VERUCA SALT'S REVENGE

Vincent Quevedo, Kent State University
Kent, OH 44242

PURPOSE: "Veruca Salt's Revenge" is one of four garment designs from the "Recycle America" collection designed to reuse and recycle disposable products. With an emphasis in today's society to recycle, fabrics in conjunction with paper napkins were used to create a wearable garment.

INSPIRATION: "Veruca Salt's Revenge" was the result of combining fabric and paper to create a whimsical design inspired by the movie Willy Wonka and the Chocolate Factory.

RESEARCH PROCESS: Sample making and exploratory exercise were practiced to determine the compatibility of paper products for clothing construction and tensile strength. 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 ensemble included: random stitching, applique, and netting. Paper napkins were spray mounted on muslin and then cut to the pattern shape. Nylon tulle was placed and stitched over the napkins for protection and tensile strength. Cotton batting was included underneath the fabric for added support and channel stitching. Fabrics used to create this garment consisted of: paper napkins, cotton blends, cotton batting, and nylon.

KALEIDOSCOPE COAT II

Catherine Rutherford-Black
Texas Tech University

The goal of this project was to create a fun, wearable art coat for special occasions. A palette of purple and gold the colors served as the inspiration.

A torso block was converted into a coat block, then flat pattern manipulation and draping were used to create the coat pattern.

Seminole patchwork and hand quilting techniques were used in combination in this design. Seminole patchwork was used to develop the strong diagonal design lines of the coat. Eleven fabric strips were sewn together, cut into pieces, and then the pieces were sewn together in different positions to create the overall pattern.

The plain purple areas of the yoke and sleeves were hand quilted to complete the overall textural effect. Square antique gold buttons were used to accent the gold of the various fabrics.

The coat is constructed of 100% cotton, insulated with thermore batting, and 100% polyester satin lining. The coat was completed January 30, 1996.
RHAPSODY IN IRIS
Diane Sparks
Colorado State University
Fort Collins, CO 80523

The goal in this wearable art design was to create visual interest by combining various fabric textures and sewn techniques following a theme of iris profusion. Inspiration came from irises as they are found in nature, 17th Century Japanese woodblock prints, painted iris screens by Ogata Korin in 18th Century Japan, and Van Gogh's iris painting in 1889. A combination of applique, trapunto, and strip weaving were used to create the jacket. Shibori pole wrapping was used to pleat the fabric for the skirt.

CACTUS & TWEED
Maria Johnson
Diane Sparks
Colorado State University
Fort Collins, CO 80523

The design challenge was to create textural interest by combining a multi-colored chenille fabric with black suede. The theme of this garment is American Southwest carried out in a hand-pained cactus motif on each sleeve with the addition of concho ornaments on the back left shoulder and left side vent. Trim down the center front of the coat and above each sleeve was created by cutting chenille squares, unraveling edges to stabilize fraying, and then folding them in half (creating a triangle), machine stitching to front edges.
AUTHORS

A
Alexander, Theresa ........................................... 150, 151
Anderson, Linda Jo ........................................... 122
Anderson, Luella .............................................. 79
Arnold, Elizabeth R. ........................................... 73
Arthur, Linda Boynton ........................................ 20, 128

B
Baker, Tracy L. .................................................. 85
Bakgaard, Wendy E. ........................................... 154, 155
Baria, JoAnn W. ............................................... 129
Bean, Denise L. ............................................... 129
Beaudoin, Pierre .............................................. 87
Belleau, Bonnie D. ............................................ 52
Bickle, Marianne C. ........................................... 64, 102, 112
Boles, Joann ..................................................... 158
Bon, Mary ......................................................... 17
Bornmann, Carol ............................................... 162
Boyd, Catherine R. ............................................ 137
Boylan, Mallory ............................................... 134
Brassen, Ann ...................................................... 121
Brackelberg, Paul O. ......................................... 72
Brackelberg, Phyllis J. ....................................... 72
Brake, Danine Annette ....................................... 151
Brandt, Brenda .................................................. 57, 58
Brannon, Evelyn ............................................... 101
Bresemann, Betsy Covell .................................... 46, 76
Brown, Gene ..................................................... 124
Brown, Pamela J. .............................................. 47
Bruce, Vera ....................................................... 62
Bryant, Nancy O. ............................................... 139, 147, 163
Bundy, Barbara ................................................ 26
Burgess, Brigette W. ........................................... 77
Burnham, Catherine ........................................... 68, 140,
Burns, Leslie Davis .......................................... 66, 140,
Burns, Elizabeth .............................................. 141, 144,
Bye, Elizabeth .................................................. 141, 142
Byrne, M. .......................................................... 89

C
Caddell, Kay ..................................................... 131
Caldwell, Lark F. .............................................. 100
Campbell, James R. .......................................... 155, 156
Capjack, Linda .................................................. 17, 119, 163
Cassill, Nancy L. ................................................ 74
Caton, Susan G. Turnbull ................................... 17, 89, 90
Cavery, Carolin .................................................. 139
Chandler, Joan .................................................. 114
Chase, Renee Weiss .......................................... 38
Chen, Haou-Meat .............................................. 56
Chen-Yu, Hau-I Jessie ........................................ 132
Chikokki, Shridhar ............................................ 63
Chiholm, Sandra F. ........................................... 50
Cho, Che-Jinook ............................................... 86
Choi, Mi-Jeong .................................................. 52, 61
Chowdry, Usha ................................................. 73, 93
Chung, Jae-Eun ............................................... 111
Clayton-Gouthro, Cecile .................................. 104
Cleaver, Katherine ........................................... 17
Cloud, Rinn ....................................................... 26
Collins, Penny .................................................. 157
Cone, Diana ..................................................... 83, 105
Cone, Schuyler ................................................ 64
Craig, J.S. ......................................................... 49
Crane, Tara ....................................................... 120
Crown, Ben ....................................................... 119
Crown, E. ........................................................ 57
Cruisinger, Christy A. ...................................... 73, 129
Cushman, Linda M. .......................................... 97

D
Dahl, Joanne ..................................................... 53
Dallas, Merry Jo ............................................... 57, 58
Danforth, Mary Lynn ........................................ 22, 65, 86, 108
Davic, Elizabeth K. ........................................... 38, 84
Davics, John ..................................................... 140
Dedic, Bette Jo .................................................. 59
DeJonge, Jacqueline O. ..................................... 126
DeLong, Marilyn ............................................... 98, 116
Dickerson, Kitty G. .......................................... 41, 112
Dickson, Carol Anne ......................................... 117, 138
Dickson, Marsha A. .......................................... 48
Dillard, Betty G. ............................................... 120, 127
Dillard, Susan .................................................. 48
Divia, Lorynn .................................................... 127
Dolge, Katrina .................................................. 88
Douglas, Sara U. .............................................. 81, 123
Dyer, Carl L. ..................................................... 97

E
Eberspacher, Jinger .......................................... 82, 124
Eckman, M. ....................................................... 102, 112
Eicher, Joanne B. ............................................. 90
Ellis, Stephanie ............................................... 13
Escalante, Johanna ........................................... 157
Eubanks, Gina ................................................... 20

F
Fairhurst, Ann E. .............................................. 48
Farrakhian, Mary ............................................. 149, 152
Parrell-Beck, Jane .......................................... 22, 34, 70
Feather, Betty .................................................. 26, 71
Feinberg, Richard ............................................ 123
Ferguson, Elizabeth ......................................... 137
Fiore, Ann Marie ............................................. 34, 69
Flaster, Madeline F. ......................................... 89
Fletcher, M. ....................................................... 121
Flynn, J. ........................................................... 121
Ford, Hye-Gyong K. ......................................... 140, 141
Forney, Judith C. ............................................. 73, 90, 102
Fornatenberry, Sally L. ................................... 60
Foxer, P. ........................................................... 121
Freeseb, Elizabeth W. ...................................... 55
Fulmer, Jane ..................................................... 26

G
Gahring, Sherry ............................................... 116
Galget, Kelly S. ............................................... 78
Geisler, Jayne E. ............................................. 108, 125, 131
Geretate, Lia ................................................... 48
Gibson, Fay Y. .................................................. 117
Goldsmith, Ronald .......................................... 87
Gonzalez, J. .................................................... 57
Good, Linda K. .................................................. 111
Govindjee, Heema ............................................ 92, 106
Gray, Gordon ................................................... 22
Griggs, Harriet .................................................. 26
Guil, Darenle .................................................... 141, 142

H
Haas, Sherry .................................................... 158
Hamilton, Jean A. .......................................... 41, 109
Hammod, Tania ............................................... 114
Handachh, A. .................................................. 121
Hansen, Annaamie ........................................... 158, 159
Harp, Shelley S. ............................................... 63, 77, 82
Hart, Ted ........................................................ 15
Hathcote, Jan M. .............................................. 56
Hebert, Paulette R. .......................................... 44
Hethorn, Janet .................................................. 66
Hillested, Robert .............................................. 9, 161
Hlavaty, V. ...................................................... 82
Hollomon, Lillian O. ......................................... 20
Hong, Hae-Sook ............................................... 49
Horrige, P.E. .................................................... 49, 82
Huang, Chyiung-Yao ....................................... 81
Hugo, Louise .................................................... 152
Hung, Yu Ju ..................................................... 142
Hwang, Sunjin .................................................. 96
Hyllegard, Karen H. ......................................... 87

I
Jackson, Hazel O. ........................................... 62, 139
Janus, Teresa ................................................... 22
Jasper, Cynthia ............................................... 75
Jenkins, M. ....................................................... 79
Jin, Wenwei W. ............................................... 137
Johnson, Kim K.P. ............................................ 53, 122
Johnson, Maria ............................................... 166
Johnson, Rayneld R. ......................................... 125
Johnson-Hillery, Julie L. ................................... 118, 133
Jolly, Laura D. .................................................. 51, 95
Jones, Lynae Riding ......................................... 152
Jones, Tawni .................................................... 58
Jordan, Cheryl L. ............................................. 62
Jung, Jaihee ...................................................... 30
Jung, Sun-hee ................................................... 111

K
Kadolph, Sara J. ............................................... 15, 34, 50, 80
Kaiser, Susan B. ............................................... 20, 92, 110, 114
Kallal, M. Jo .................................................... 147
Kang, Jieyong ................................................... 86, 96, 118, 133
Kangas, April ................................................... 88
Kear, Kita ........................................................ 1
Keiser, Sandra ................................................... 38
Kerrigan, Charles ............................................. 13
Kahn, Samina ................................................... 133
Kim, Hye-Shin ................................................... 86
Kim, Jai O. ........................................................ 61
Kim, Jin Goo ..................................................... 78, 110
Kim, Y-K .......................................................... 102
Kim, Yangjin ..................................................... 55
Kim, Yoon-Kyung .............................................. 47
Kim, Young-Mi .................................................. 123
Kimmel, Patricia .............................................. 07
Kimmons, J. ...................................................... 121
Kincade, Doris H. ............................................ 50, 81, 97
King, Janice E. .................................................. 74
King, Rosalie Rosso .......................................... 15
Kinley, Tammy L. ............................................. 58, 116, 124
Kline, Judith S. ................................................ 105
Knight, D.K. ..................................................... 102
Ko, Eunju ........................................................ 97
Koh, Aern ........................................................ 49, 55
Kondo, Alison ................................................... 160
Koons, Marcy L. .............................................. 146
Kotapoulos, A. ................................................ 112
Kugler, Anna ................................................... 153
Kurz, Grace I. ................................................... 34, 98, 101
Kuo, R.L. .......................................................... 102
Kwon, Yoon-Oee ............................................... 54

L
LaBat, Karen L. ................................................. 91, 116
Ladisch, Christine ........................................... 136
LaFleur, Rosetta S. .......................................... 20, 52, 92
Larkin, Linda .................................................... 58
Lee, Eun-Ju .......................... 118
Lee, Mi Young ...................... 53
Lee, Miran .......................... 30, 134
Lee, Seung-Hee ..................... 52, 134
Lee, Soo-jin ......................... 96
Lee, Yu Kyung ....................... 78
LeHew, Melody L.A. ................. 96
Lennon, Sharon J. ................... 30, 46, 52, 53, 107, 104
Lentz, Elizabeth S. .................. 104
Leung, Lotus .......................... 116
Lewis, Vandyk ....................... 113
Lilthun, Abby ....................... 22
Lin, Shu-Hwa .......................... 119, 145, 146
Lin, Tiehong ......................... 56
Lievie, Velvet ......................... 71
Litrell, Mary A. ...................... 47, 88
Loker, Suzanne ...................... 46
Macfarlane, Jaylene .................. 149
MacGillivray, Maureen S. .......... 115
Manley, Janine W. ................. 20, 67, 75, 146
Marendy, Michael ................... 103
Marshall, Suzanne Greene .......... 109
Martin, R.E. .......................... 49
May-Plumlee, Traci .................. 71, 99
McBride, Harriet W. ............... 53
McFadyen, Kay ........................ 119
McLeod, Harriet ..................... 22
McMurtry, Jerry ..................... 66
Mead, Rebecca ....................... 13
Meyer, Deborah J.C. ............... 108
Meyer, Sonya .......................... 123
Michelman, John D. ............... 94
Michelman, Susan O. ............... 94, 113
Miller, Kimberly A. ............... 94, 129
Miller, Phyllis B. ................. 106, 126
Mitchell, Betty ....................... 123
Mock, Judith E. ..................... 60
Money, Alison ....................... 136
Monk, Kim M. .......................... 46
Moore, Mary Ann ................... 87, 119, 136
Moore, Tami James .................. 22
Moreno, Josephine .................. 13, 88
Mukibi, Elizabeth .................. 110
Mullet, Kathy K. .................... 149
N
Nelson, Cherilyn ..................... 60
Nelson, Kari ......................... 62
Nelson, Nancy J. .................... 91, 116
Norton, Marjorie .................... 135
O
Oakes, Jill .......................... 20
Oh, Hyunjoo .......................... 75
Okorley, Maria T. .................... 120
Okuyama, Kanae ..................... 143, 153
Oliver, Barbara A. .................. 64, 85, 95
Orzada, Belinda T. .................. 136, 148
Owens, Sharon ....................... 81
O’Neal, Gwendolyn .................. 20
P
Paige, Rosalind C. .................. 124
Park, Kilsoon ....................... 110
Park, Kwanghee ..................... 76
Park, Kyungae ....................... 65, 138
Paulina, V. Ann .................... 64
Pedersen, Elaine L. ................. 30, 78, 103, 130
Pelton, William ..................... 89, 90
Peteu, Mihaela ...................... 93
Poling, Richard ..................... 105
Polvinen, Elaine .................... 38
Portillo, Margaret B. .............. 129
Pressey, A.J. ........................... 79
Presley, Ann B. ..................... 51
Pteck, Eileen S. .................... 54
Pyarchik, Dawn Thorndike .......... 89, 111
Q
Quevedo, Vincent ................... 45, 130, 164, 165
R
Rabolt, Nancy ....................... 136
Rameswamy, Giri ..................... 137
Rashid, Judith ....................... 70
Ray, Ashley M. ...................... 92
Readon, James ....................... 96
Rees, Kathleen ...................... 56, 100
Reilly, Linda B. ..................... 115
Remzi, Joelle Angela ............... 160
Rhee, Eun-Young ..................... 111, 118
Rhee, Young-Sun ..................... 123
Rizvi, S. ............................. 57
Rodriguez-Perez, Emilia .......... 145
Ruan, Jenny ......................... 79
Rucker, Margaret ................... 20, 22, 88, 132
Rudd, Nancy A. ..................... 30, 134, 135
Rupe, Dana .......................... 98
Rutherford-Black, Catherine .... 69, 133, 134, 150, 151, 165
S
Salasso, Carol ...................... 30, 66, 71
Sampson, Paula B. .................. 43, 80
Sanders, Eulanda .................... 161
Schactler, Carolyn .................. 143, 150
Schaefer, Karen E. .................. 44
Searle, Cherry M. ................... 72
Sehgal, Rajesh ....................... 122
Shelton, Ruth Klein ................. 63, 85
Shern, Lois C. ....................... 93
Shim, Kue-Nam ...................... 147
Shin, Suyun .......................... 112
Sivilli, Linda E. ..................... 116
Skinner, Sophia ..................... 93
Slaten, B. Lewis ..................... 61
Stoctum, Ann C. .................... 93
Smith, Joyce Ann .................... 59
Smy, P. ............................... 57
Socarras, Kimili ...................... 88
Sokolowski, Susan L. .............. 68, 99
Song, Jeongwon ...................... 101
Sparks, Diane ....................... 166
Staples, Nancy J. .................... 126
Steinhaus, Nancy H. ................ 76
Stemn, Ann ......................... 45, 84
Stoessell, Pamela B. ............... 43, 67
Stone, Janis ........................... 26
Storm, Julia ......................... 60
Strauss, Mitchell D. ............... 107
Summers, Teresa A. ................. 44, 123
Swenssen, Brook .................... 66
Swift, M.E. .......................... 58
T
Talbot, Bill .......................... 66
Tatarska, Bernadette ............... 135
Taylor, R. ........................... 121
Terry, Lucille M. .................... 54
Thomason, Deborah .................. 105
Tokatchova, Olga .................... 146
Tondl, Rose Marie ................... 83
Tullio-Pow, Sandra .................. 17
Turner, Rachelle .................... 144, 145
U
Ulrich, Pamela ....................... 101
V
Vass, Dianna J. ..................... 50
W
Walrond-Patterson, Jean .......... 154
Warnock, Mary M. .................. 137
Weeks, Whitney ..................... 101
Wesley, Scarlett C. .................. 77, 96
Wessel, Kelsa L. ..................... 123
Whitehead, Janine ................... 95
Widawski, Susan D. ................. 91
Williams, Gloria M. ............... 132
Williams, Patricia ................... 128
Williams, Robyne ................... 121
Williams, Sally K. .................. 124
Wilson, Laurel E. ................. 41, 104, 120, 127
Wolfe, Jennifer H. .................. 114
Woodard, Ginger A. ............... 81, 108, 125
Workman, Jane E. .................... 55, 74, 100
Workman, Letty ..................... 64
X
Yim, Soon Jung ...................... 161, 162
Yoo, Seulhee ......................... 133
Young, Deborah D. .................. 77
Yust, Becky L. ...................... 122
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