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AT THE CROSSROADS
Nancy L. Cassill
University of North Carolina-Greensboro
Greensboro, NC 27412

The theme of the 1997 ITAA Conference, "At The Crossroads," is an appropriate one, not only because of Knoxville's location but also because of the opportunity for us to examine our organization. Specifically, this allows us to reflect on our past and present and dialogue about our future. Our future requires us to set a framework for probable and possible futures. The Knoxville conference is an appropriate crossroads to examine these futures.

In reading a text by Robert Quinn, *Beyond Rational Management* (1988), it was interesting to note that Quinn profiles the Life Cycle of Successful Organizations. Quinn further breaks down the life cycle of organizations into four stages. Each life cycle is composed of the same organizational components (which are important for organizational survival), but the balance and important of these components change over time.

I was amazed at the similarity of Quinn's stages and ITAA's progression as an organization. Let's take a brief look at ITAA's past and present organization before spending time examining future challenges.

**Stage 1, Entrepreneurial**, is characterized by *Innovation/Risk Taking, Creativity, and Marshaling of Resources*—all of which involve "open systems" criteria (influencing the environment and being influenced by the environment). Successes associated with this stage include growth/achievement of "survival threshold," resource acquisition, and flexibility.

What is the relationship to ITAA's past? According to our history, the first true conference of clothing and textile instructors occurred in 1944; the first national meeting was held in Madison, Wisconsin, in 1959 (pre-ceding AHEA's annual meeting). Professors came together to (a) share and disseminate new information, (b) begin/renew friendships, and (c) spend time together.

**Stage 2, Collectivity**, is characterized by *informal communication and structure, a sense of family and cooperation among members, a high degree of commitment by members, personalized leadership, and "human relations" criteria* which dominate the organization. Successes associated with this stage include (a) networking at meetings throughout the year and (b) the development of a community of individuals who care deeply about our discovery, framing, integration, dissemination, and application of what we know for the good of the greater whole.

This stage directly relates to our past as members began meeting in regions, with a national meeting every three years. In addition, members "longed" for frequent state meetings for more personal interaction, and there was a sense of community as a professional organization.

**Stage 3, Formalization**, came about in our organization with futurist thinking (circa 1984). Quinn indicates that characteristics associated with this stage include organizational stability, efficiency of "production," and rules and procedures (not that we did not have that prior to that time!). However, it was during this time that further development and refinement of goal setting, goal attainment, and productivity were achieved.

The early 1980's were interesting times for our organization as "futures" sessions were held; outcomes from these sessions led to a new level of formalization of our organization. It was during this decade that the name was changed to the International Textile and Apparel Association and members came together for an annual international conference. The International Textile and Apparel Association (ITAA) emerged as a premier organization for many of our members, and the strategic planning role was added to be a proactive "arm" of the organization.

An interesting past and present—but where are we today? Where do we want to be in the year 2000? Year 2010?

**Stage 4, Elaboration of Structure**, serves as an interesting guide for our organization's future. Characteristics of this stage include (a) monitoring the organization's external environment to renew itself and/or expand its domain, (b) differentiating and addressing needs of members, and (c) integrating resources. How is this done?

Three strategies are used: flexibility, resource acquisition, and growth—but we must examine these strategies, keeping in mind our future, our members, and our resources. The following are various ITAA strategies—some which are in place, some in the planning/implementation stage, and/or others which need to be explored.
Flexibility: Envisioning our future requires us to be "flexible" in our thinking. Our future involves envisioning our future as a critical part of the strategic planning process. Visioning incorporates a grassroots member approach—including macro- and micro-environmental influences. Possible/probable scenarios and "flexibility" in thinking are necessities! Your role as an ITAA member is to PARTICIPATE! Attending today's visioning session, discussing/providing inputs to committees, applying to be one of 24 "atlarge" strategic planning members for the Summer 1998 strategic planning session, and participating in the virtual town meeting are but a few ways that you can be involved in planning our future.

We must also be "flexible" with our members. For example, the 1998 Dallas design competition is a new paradigm—as we incorporate the Year of the Older Adult. Publications issues remain an important area for ITAA members. Flexibility is also needed as we explore our "international" focus. The ITAA Council is exploring avenues for planning sessions with international members at the 1998 Dallas meeting, but continued venues, such as the successful 1997 Summer Lyon conference, are being pursued.

We cannot ignore "flexible" approaches to learning, including distance learning and the use of technology in the exploration and dissemination of information. As a learning organization, we will all be challenged by the leadership panels/presentations and the call to view the "academy" and the "industry" in new lights.

Resource Acquisition: Our organization continues to explore avenues for acquiring capital, both financial and human capital. From a dollars perspective, it is imperative for us to look at new development efforts. Opportunities do exist for external grants (similar to the USDA grant; ITAA Home Page), expanded scholarship/grant opportunities, and teaching-research-service interdisciplinary projects which invite collaboration (cross-campus, cross-university, cross-business; public and private sectors).

From a human capital perspective, getting and retaining member involvement is one of ITAA's biggest priorities. We have a system for committee involvement—but is the present system working? What additional venues do members want? For example, the Lyon conference serves as a wonderful prototype for ITAA members to interface with international professionals with similar interests. While we are on "international", we must address as an organization the question: "What do we need to do to be truly international?"

"Lift as we climb" was a theme that Rita Kean, 1996-97 ITAA President, shared with us in Banff. Let us never forget how important it is for us to lift others as we climb. Another angle that serves as a challenge relates to undergraduates. The Education Coordinating Committee is reviewing the role of ITAA-sponsored student organizations—you will be hearing more about this. Use this conference to participate in alumni events and network with professionals.

Our resources also include our "arm" to the world via the Internet—the ITAA Home Page, which will be showcased at today's luncheon, serves as an added information vehicle (especially in challenging economic times!).

Growth: What plans do we have for growth? Are we truly an international organization? What new ideas/sharing and dissemination are required? What technology? How should we market our organization to members, potential members, and groups that we serve?

What forum will we need in the future for sharing and networking? Whatever forum(s) that we choose, we must keep in mind not to lose a sense of community, be receptive to new members and their ideas, provide depth and breadth in our ideas, and mentor those around us. Growth opportunities abound—but we must continually provide opportunities for our members as well as pursue technology opportunities.

The International Textile and Apparel Association continues to be a learning organization—and we must continually expand our capacity to create our future. However, our future will only be as substantive, creative, encompassing, and effective as the contributions of your vision, your values, and your ideas. Each member holds a "key piece" of our future success as an organization.

Yes, we are at a crossroads. There are bright, shining lights and new paths to take (some of which are under construction!). I invite you to take an active role in ITAA's future and, to facilitate this, a listing of Council and Board members is on your table. Let us hear from you throughout the meeting (in person), via the virtual town meeting, and after Knoxville—email, phone, and "snail mail."
FROM "WOW!" TO AESTHETIC THEORY

Distinguished Scholar Lecture
Marilyn Revel DeLong
University of Minnesota, St. Paul, MN 55108

Research has a focus and context. My research proceeded from a need and interest that arose from a particular time and place. My research journey began with personal motivations and interests that led me from exclaiming "WOW!"—to pursuing the aesthetic theory of dress.

Aesthetic response is your involvement in looking and your resulting experiences stimulated by looking, such as pleasure, discomfort, or satisfaction. Aesthetics involves your relationship to what you evaluate as excellent and value in your life. How you appreciate and express this relationship has to do with life’s very essence—what we sometimes refer to as "quality of life." Experiencing and understanding this response in you and in others is the study of aesthetics.

Traditionally aesthetics has been equated with the ultimate "oohhh" and "ahhh" experience. This means you are connecting with what you are seeing and sensing, becoming engrossed in colors, textures, shapes, and the way they are combined. What you are experiencing may remind you of something from the past, or it may be just delightful because it completely meets with your current expectations. Thus aesthetics is interest, pursuit, and a conscious involvement in what you sense and feel.

To pursue the aesthetic involves continual reference to what you value. Some feel that, although aesthetics matters, it is an extra—after basic needs are met. But Tuan (1995) in Passing Strange and Wonderful: Aesthetics Nature and Culture writes this about aesthetics, "... the pervasive role of the aesthetic is suggested by its root meaning of 'feeling'—not just any kind of feeling, but 'shaped' feeling and sensitive perception. And it is suggested even more by its opposite, anesthetic 'or lack of feeling'—the condition of living death (p. 1)." He believes the more attuned we are to the world, the more we come to life and take joy in it. At first aesthetics involves an "ahah" response. But to understand this response, e.g., to pursue aesthetics, the work of introspection begins. The perceiver can expect some measure of order,
whether in color, texture, lines, or shapes, and certain organizational guides. But there is much more—the space related to the clothed body, how each form relates to other forms, and its perceived meaning. Initially I did not say "ahah" because of the result of analysis. I responded immediately, without thought.

Aesthetics of dress is applied research that borrows from perception psychology, art theory, history, and design. If you compare the clothed body with other art forms, clothing on the body resembles both painting in its treatment of surfaces and sculpture in the significance of light and shadow to structuring. The body is not a blank canvas, but the body is a given in another way—it involves limitations of form and meaning. Clothing the body brings with it some predefining conditions. I have come to believe that clothing the body is a special case—a special artistic form that requires a language of learning. This is the focus of my research.

Personal interests and motivations of the researcher are vital to identification of a research focus. Understanding response to the appearance of clothing upon the body has been a passion of mine for a very long time and to develop the topic has been a great pleasure.

Aesthetics relates to the time and place in which you live. All of my research has taken place in a land grant university where attention is called to the interrelationship of research, teaching, and outreach. This interconnection pervades my research and teaching efforts. My research since 1974 has been at the University of Minnesota in the Department of Design, Housing & Apparel, where the faculty have a deep-seated interest in pursuing the visual. As Curator of the Goldstein Costume Collection, I have been exposed to an excellent resource of dress from 1750 to the present day. I am very aware of the influence of this constant reference to the finest examples of design. I have been fortunate to work with many excellent students. Thus this is different from other places I could have been and very influential in the resulting body of my work.

The era in which I grew up has influenced my thinking and research outcome. I grew from the age of innocence to the age of reckoning in the 1950s. To look your best was to look slim, svelte, and elegant and a lot more formal than today. Women molded the body through a high test girdle and shaped cone breasts and stayed home to raise a family. Television was a postwar innovation and the man in the gray flannel suit, a symbol of the rising corporate community. The focus of clothing selection was to achieve individuality which was less difficult with the range of sizes in formal to casual clothing. Sewing was also popular, and fabric could be cut and stitched into a transforming object that could change one's reflection—like the mirrors at a carnival.

Important in my developing years was the influence of my older sisters as a source of grown-up images and interest in clothes. Their experiences in 1949 with the "New Look" meant no clothes at a critical juncture in their lives. They were also a source of hand-me-downs, and I knew that, if I learned to sew, I could alter their clothing to create a different look for me. I soon realized that a lot of my laborious alteration did not make my hand-me-down clothing look very different. But when it did, I exclaimed—"WOW!"

Creating visual illusions through dress was a much talked about topic in my teen years. In high school it was a topic of my senior term paper. I discovered that my fabric transformations had a name and that these visual illusions were learned by studying lines and shapes in different contexts. If visual illusions were applied to clothing, you had to imagine how vertical and horizontal lines were overlayed on top of a stick figure and how this made a difference! Vertical lines and a tall appearance were the goal at this time, but you had to learn about horizontal lines to control eye direction. That I could create lines and shapes on the body was a revelation, but I discovered it was not so simple as just overlayed lines. I had to pay attention to many aspects, including colors and textures, to have any success at this stuff of illusion. I invented a game for myself—the "what if" game to encourage imagination. Thus my "wow" response came early in life, and the "what if" game continues today as a way to foster my imagination.

In college I took painting—the kind on a canvas to hang on walls. To make objects that look real on a canvas, I had to pay close attention to my visual field. This meant studying how light affected an object and how textures and colors varied the canvas to create blending or contrasting edges and to pay close attention to what I was seeing to get the desired results.

In the 1960s, working on my doctorate at The Ohio State University, the Ames "Visual Demonstration Laboratory" was a source of multiple experiences set up to make the viewer reflect upon and not take for granted habitual daily experiences. From this I realized the seri-
ousness of illusions from which we create our own realities. To make our realities conscious is a great gift. My discoveries became more internalized as I realized how this would help me learn about clothing the body. My most intense interest was art, and by applying the process of perception to dress, I could consider visual effect. My "wow" was beginning to evolve into an aesthetic theory related to dress.

Perhaps we have too long considered that understanding aesthetic response is about defining success in personal dressing. Success is often defined in terms of formulas: do this, do not do that! But my research has focused upon understanding aesthetic response in myself and others.

My career in academics further focused my research on perception of clothing on the body taken in a physical and social context. Research questions were: what happens with repeated exposure to similar forms? How does the eye first become accustomed to repetition and then so quickly bored? What is the relationship between preferences and perception?

Compiling a bibliography on aesthetics led me to a broader range of topics and ideas of concern in aesthetic theory. In the mid 20th century, artists took on the discovery of the Gestalt and its relation to art forms, and I was exposed to many writers on perception.

As an educator I was more successful when I paid attention to the differences between my perceptions and those of my students. This meant learning to find ways to get inside their thinking, to adapt and apply processes of visual education. I developed exercises that would help in discovering how paying attention to our perceptions would aid in thinking about how clothing appeared upon the body. The first step is to see more and strive to understand. The viewer could question what was in his or her specific visual field and then imagine changes for a different visual effect.

Perception is active and interpretive. In our search for order and regularity, we interpret based upon sense data, but our senses do not provide us with a detailed picture of the world we live in. Ordinarily, we take in only a small amount of what is available to negotiate and get around within our own environment. Seeing to understand visual result is not usually our ultimate goal.

Giving a name to what is viewed is important. The term "apparel-body-construct" is a reminder of the importance of the interac-

tion of the viewer with the form and relationships of the clothing ensemble itself but also those of the clothing to the body and to the cultural context.

In my quest for applications, I recall that one professor encouraged learning about extremes, e.g., to learn about texture, focus upon extremely rough and extremely smooth surfaces and the way light and shadows play upon them and how they appear. An awareness of surface qualities comes from learning about extremes within the gamut of visual possibility. The idea evolved of spatial priorities defined upon a continuum. Once you think about the space of the form, one discovery occurs after another. Consider the space between the form and viewer. Visual field is that point of view from one position that allows you to discover from your observations. What is foreground, or figure, and what is background space? You become aware of certain visual priorities—the difference in the way they occupy space—and this can affect what you perceive. A language to define spatial priorities is intended to aid this awareness. A cumulative procedure starts with the silhouette, then parts and surfaces. How the silhouette is defined applies to closed, with focus on a hard-edged boundary, or open, a soft edge that does not act as a boundary. Two sets of terms relate parts within the silhouette: part-to-whole and figure-ground integration and separation. How the surfaces appear with relation to the body's surface is described as flat and rounded and then to adjacent space as indeterminate and determinate. Such language calls attention to form subtleties.

Naming the way extreme forms occupy space is not a visual result by itself; it only defines possibilities. Spatial priorities can be applied to any clothing regardless of time or location. Applications of spatial priority in my first book used examples from my own culture to define the phenomena. However, I could have selected visual forms from any culture because the process of perception is a physical process and not about making cultural judgments. The viewer learns about space by first locating extreme examples, but it is most useful to consider that each ABC represents a range of visual possibility. Nothing in the vocabulary of space is meant to be construed as positive or negative, acceptable or unacceptable. Examples of all forms of clothing within a culture occur in a variety of spatial and visual effect. But the terms can be

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used to help assess and evaluate an ABC for its appropriateness to a given situation.

Understanding aesthetic response begins with the physical form, but one must also consider meaning. We all have experienced the "ahah" when we learn to think in a different way or have a change in point of view. Diverse experiences that expand one's perspective are important. A profound shift of perspective can occur when experiencing another culture. When a Korean colleague came to Minnesota as a postdoctoral visiting scholar, I took on the charge of being her mentor. We discovered our different perspectives and our research led us to realize that we had different aesthetic attitudes toward our culturally created objects. Time spent together provided me with an outlook that encompasses both cultures without denying either. In the course of time, I have traveled to Korea on research trips, such as Earthwatch, where we studied tradition through dress. I began to experience the richness of diversity and the realization of how profound a change this can have in expanding one's aesthetic perspective. However, a new aesthetic theory does not need to be developed each time you encounter a new culture. What you realize is their definition and interpretation of "WOW." We need to find a way for students to experience this richness of diversity.

In aesthetics we often use words such as ideal, ultimate, or epitomy and we are unconsciously relating what we value to the way we dress. A methodology for viewing helps us become engaged in an active, seeking process of discovery. By pursuing this sequence the viewer is forced to pause and examine the conspicuous and inconspicuous features and the function of each part within the whole: Observation is paying attention to the visual form, the ABC, and describing what you see. Differentiation requires identification of the visual parts and then an awareness of their relationships—how each part influences the other parts and the whole. Here we draw upon the spectrum of visual forms and the influence of the continuums of spatial effect. Interpretation is looking for the themes and associations of meaning that seem to summarize and explain the form. Lastly, Evaluation concludes the process with explicit criteria for making a judgment that includes but goes beyond the personal. Evaluation is postponed until each of the other steps of the process have been completed, allowing the observer to resist the urge to rush to judgment.

Becoming fully aware of sense data is an optimal way to reinforce learning and begin communication. To communicate about products to yourself and others through analysis means learning to think of the connection between what you see, say, and write. Working effectively to clothe the human body and spirit, one must first understand aesthetic response.

Aesthetic theory builds upon interrelationships. You can begin with the Gestalt, the whole is greater than the sum of its parts, and then learn a process of structuring perceptions—identifying and naming extremes, sequencing steps that slow down perception. Applications of art theory and perception psychology to clothing within a format can eliminate the short circuiting of perceptions. I have researched many aspects of aesthetics, including perception of clothing, preferences, meaning in dress, fashion, and the concept of redundancy—all become a part of the work of aesthetics.

The neurologist, Oliver Sacks, recently visited Minneapolis and lectured on the brain and creativity. Steps in the creative process were (1) a conscious and intense focus upon a specific problem; (2) a submerging of what is learned into the unconscious; (3) a re-emerging at a later time of a solution that evolves into a new idea. In the process, a creative person is open to what is happening and recognizes its significance. Thus I believe research is a creative act that follows this process.

My research has helped me to understand the relationship of the product, the beholder, and his or her culture. When research is totally engaging and directed, it can take a person in new and exciting directions. My journey has been rewarding when I pay attention to the details, with my eye always on the goal. In the process I have come to understand and appreciate the complexity of aesthetics, how it permeates to the core of our values, and the kind of relationships that make for a satisfying aesthetic response.
REPORTING IMPACT FROM FACULTY EFFORTS

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Accountability takes a new twist—administrators and USDA now request impact information. What is impact? What are useful themes and models for teaching, research and extension impacts? A central theme on college and university campuses is "accountability" or measures of outcomes (findings, results), outputs (publications), and impacts (what difference did it make). The federally mandated Gov-ernment Performance Reporting Act and state/ local initiatives require us to enhance and improve impact accountability reporting; yet, given that we have spent decades reporting outcomes and outputs, many faculty miss the target when asked for impact data.

Key concepts to understand are the differences among inputs, outcomes, outputs, and impacts. Inputs are the staff time and operating costs; outcomes are the findings generated; outputs are the publications and information dissemination tools, and impacts are the differences due to the research, teaching or outreach program.

What should be essential parts of impact statements?
Title of Project
Justification: One or two sentences or paragraphs that include some setup of the problem.
A Situation Statement: Presents data on the nature of the problem or issue—numbers of families-at-risk, expenditures on apparel production in this state, and so on.
The response of your institution or organization: Outcomes, the highlights of accomplishments; findings of the study.
Impact: Did it matter? Did it make a difference? (What difference did it make to (a) yourself, the researcher; (b) the persons who were involved; (c) research and extension users in the state, region, and nation; (d) cohorts, to the field (theory and/or practice); (e) the next phase of your program; (f) policy makers; (g) administrators; and (h) others.)

The economic, social and/or environmental improvement or change that occurred.
Is there potential for the activities to generate new research questions or make more understandable the current body of knowledge?
Does the outreach activity impact public policy, improve practice among professionals, or influence those involved?
How does my work improve the life of the citizen of my state: economic, environmental and quality of life.
“What makes the focus of impact or outcomes different from previous reporting systems? An “impact” is a clear description of the value of a specific to people. Specifically, an effective impact statement will
1. Clearly identify the issue or problem.
2. Briefly describe the focus of the problem.
3. Identify the impact in terms of value to people, i.e., financial gains, taxpayer savings, improvements, environmental resources.


“Police officers, community groups, and scholars interested in the culture of street gangs are turning to a World-Wide Web site run by a professor in California.

“In “A Street Guide to Gang Identity,” Janet Hethorn, an assistant professor of environmental design at the University of California at Davis, has collected photographs of gang members that she took while studying their fashion and customs. The photos depict tattoos, postures, hand signals, clothing, accessories, and colors associated with various gangs in California and the Midwest.

“Faces in many of the pictures on the Web site are purposely blurred or covered to protect the subjects’ identities.

“The site is not a field guide to the gang world. It focuses instead on broader issues, such as how to distinguish between innocent expressions of fashion and styles likely to indicate gang affiliation.

“To keep up with trends, Dr. Hethorn updates the site frequently, based on periodic travels with gang units of the Los Angeles Police Department. The site is located at
http://gangid.ucdavis.edu/gangID/”
PUBLISHING YOUR FIRST JOURNAL ARTICLE

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New faculty facing the "publish or perish" syndrome sometimes see publishing journal articles as an impossible task. This panel provided concrete information and insights from experienced authors to demystify the publishing process for beginning authors.

How Can I Get Tenure If You Won't Publish My Article? Joan Laughlin

As a forum for scholarly communication, a journal is part of a system that connects authors and readers. Journals have gatekeepers called "reviewers" to maintain quality, for the goal of most persons is to publish in the journals that their peers regard most highly. A journal does not want to become a "write only journal" that few scholars read regularly or a "vanity press."

Scholarly readers seek trustworthy publications where the emphasis is on the credibility of the work. Journals with name recognition signal the likely quality of the articles, help ensure that published work is of higher quality than the self-publishing system, resolve "priority of discovery" disputes, and make the work available to those outside the scholarly community that produce the work.

Active researchers have 60-70 hour work weeks. Journals help scholars winnow information. Thoughtful reviews help scholars develop content, organize and enhance meaning, and stimulate thought.

Journals differ in the care that editors, editorial boards, and reviewers take to review manuscripts. Journals offer an archival record and copyright protection. A journal such as CTRI is accountable to the association, which is accountable to its members. Its goal is to present information fairly, accurately, effec-
tively, and attractively while assisting users in their research and understanding of the field.

A research article is (1) the first disclosure of research, (2) reviewed by peers before being accepted, and (3) archival. A successful research article includes the following elements. It begins with a timely choice of topic. Faddish trends, however, are to be avoided. Research becomes relevant when it builds on theoretical foundations. Rather than adding snatches of theory, researchers should develop the substance which theory is supposed to explain. Theory can be opaque; authors should seek to explain theory clearly and succintly. Readers should not be expected to master it themselves. Authors should be selective in the references that are reported in the literature review. Only the most salient literature should be cited. Use of appropriate methods/procedures is necessary as is accurate interpretation. Results should be brought under control. Authors should approach the task of reporting results as sharing empirical findings embedded in interpretive structures.

Quality of writing is critical to a successful manuscript. Clarity and directness is valued. Reviewers complain that there is too much work to do and that people make silly mistakes. Authors complain that reviewers lack compassion, make incomprehensible recommendations, and suggest changes to the text that say things they had not intended. This is really two sides of the same coin. Authors should dispense with the notion that "they" (reviewers) are whimsical, capricious, and have no standards. Readers are not clairvoyant; therefore, when an author's prose is ambiguous or confused, reviewers do not immediately see what was meant and consequently produce their own, sometimes contradictory interpretations. Researchers habitually use 20 words where two will do. Cut excess words and reduce sentence length. Change passive to active voice; use first person in place of third person. Avoid the esoteric words, pompous phrases, and pretentious constructions that give "academic flourish" at the expense of real meaning.

Instead of "the way in which" use "how." Substitute "what," "when," "where," or "how" for "in which," "with which," "from which," "by which," "that which," "beyond which," and "after which." A helpful hint is to use global replace for "which" with "####", this visually helps identify overdependence on a word or phrase. Also try this with "however."

Avoid abstract nouns such as "There is a tendency for them to covary." "They seem to be associated." Avoid multiple use of "--" in place of commas. Avoid "utilize" when "use" is appropriate (and most "ize" words). Examples of redundancies to avoid are "also," "in order to," "it was important," "on the other hand," "of the fact that it," "have been found to be," "it was at first surprising," "predicated on the availability of," and "could afford not to have been concerned with." Tired metaphors include "the seeds of," "the bottom line," "fall between two...", "covers a huge terrain," "conceptual straitjacket," "the growing body of literature," "some cutting edge seems lacking," "mine" data, "ferret" or "tease" results," "penetrate to the heart (of the problem)," and "a rich issue that has been impoverished by."

Editing of content, language/style, and format ensures quality control in communicating ideas and data and supports and advances the creative process. Applying standards and style guides to material, including citations and presentation format, results in an orderly structure for the communication of scholarship. Common presentation pitfalls to avoid are reporting that the data were analyzed with a certain computer package and presenting significant findings in the discussion section.

Prepare the manuscript in the appropriate format. Use the style manual specified. Do not "right justify" the printed manuscript. Remove author identifiers by a global replace (i.e., Laughlin = Xxxxx). Double space; use page numbers AND line numbers.

Writing Theses/Dissertations in Manuscript Format, Linda Welters

Many universities offer graduate students the option of writing the thesis or dissertation in either the standard format or the manuscript format. In the standard format, the thesis or dissertation is divided into chapters such as Introduction, Review of Literature, Methods, Results, Summary, and Conclusions. Appendices contain material that disrupts the flow of the main body such as the full text of a questionnaire, raw data, or extensive tables.

In the manuscript format, the student divides the thesis into two parts. Part one consists of the manuscript or manuscripts that form the main body of the thesis. The style of the manuscript may be similar to that required for publishing the manuscript. The preface informs the reader that the thesis has been written in the manuscript format.
manuscript should avoid extreme brevity and be understandable, even if this necessitates some condensing afterward for submission to the scholarly journal. Although the information and material in each manuscript may be identical to the material submitted to a journal (or already published), the student's committee may require changes. Part two under this plan contains appropriate appendices needed for details and ancillary information required for a thesis but not for a journal article. One such appendix is a complete review of literature. Typically theses in the manuscript format have a list of the references cited in the article in addition to a complete bibliography for the whole thesis.

To publish from a thesis in the standard format, authors who are sick and tired of their subject must develop the appetite to work the material into publishable manuscripts. They must carve up the whole thesis into integrated but non-repetitious articles which can be too much to handle, especially when as new faculty they are developing new courses and a research program. Often the thesis sits on the shelf and becomes outdated, never getting published despite the researcher's best intentions.

The manuscript format offers graduate students and newly degreed professionals an opportunity to submit their first journal articles without the daunting task of rewriting. The manuscript is already written and should be in good shape since the thesis committee serves as an in-house review board. Minimal revisions may be the only requirement before sending out the manuscript.

The University of Rhode Island Graduate School estimates that, although submissions in the manuscript format have increased in recent years, the number is still under half. Most of these are in science disciplines where some of the work has already been published.

Several examples of theses written in the manuscript format were presented. Some theses do not lend themselves easily to this format. The challenge in such theses is dividing the subject into non-repetitious pieces.

Revising, Rewriting, and Responding to Criticism, Marsha Dickson

One of the most difficult tasks faced by beginning authors is learning to respond positively to criticism. Revising manuscripts to satisfy reviewers' comments is challenging for any author, but it is especially daunting for the first-time author. When planning research, pre-
Revising, Rewriting, and Responding to Criticism, Yvette Harps-Logan

By choosing a current and timely research topic, a beginning researcher can minimize the chances of rejection. New PhDs should massage their dissertations. Calls for papers for monographs and special issues offer valuable opportunities.

Choosing the right journal is important because scholarly achievement is based on publishing in first-tier journals (i.e., refereed journals). Second-tier journals are not regarded as highly because the manuscripts are read solely by an editorial board who know the author's identity. Third-tier journals publish without a review.

Finding time to write is the next step. Block out certain hours for working exclusively on manuscripts. Sometimes the office is not the place to work. A new author can minimize rejection by utilizing in-house critiques. Colleagues on- and off-campus can suggest other methods and serve as sounding boards.

Rejection brings on low self-esteem and causes the new professional to doubt his/her career choice. It is mildly consoling to know that everyone has had a manuscript rejected at least once in his/her life. Most colleagues agree that writers should be subjected to no more than one or two major revisions before acceptance; it is unfair to ask an author to make two major revisions and then reject the manuscript. Multiple rejections are especially deflating to one's ego. Rejection can be experienced from a positive viewpoint. The author should make the corrections and send the manuscript to another journal.

Responding to a reviewer's commentary should be more of a positive experience than a negative experience. However, viewers can be biased or subjective and make unnecessary, tactless comments. Regarding certain topics, the researcher can tell that the reviewer is not objective from the flavor of the comments. Certain topics make publishing in professional journals difficult.

When the first journal article is published, enjoy the feeling of accomplishment and plan for future articles. Success gives one determination and desire to write for publication. Publishing promotes visibility for the researcher, their institution, and their topic.

As presider, Hilda Buckley Lakner reminded the audience about the ethical issues of co-authoring. Often new researchers list as a co-author a major professor or another person who is prestigious and may have made substantial contributions to the execution of the research project. Sometimes such a person is listed when he or she made no substantial contribution to the project. It is often desirable to list someone as a "contributor" who made a meaningful contribution; however, ethically, the co-author needs to be made aware of the co-authorship. The status of co-authorship brings with it ethical responsibilities. All co-authors must be prepared to take responsibility for the contents of the paper. Hence, all co-authors should sign off on the manuscript or abstract before it is submitted.

Special thanks to Patricia Cunningham, Editor of Dress, for joining the panel at the last minute as a substitute for Joan Laughlin.
EMPLOYMENT AFTER GRADUATE EDUCATION: OPTIONS IN INDUSTRY AND ACADEMIA

Coordinator: Deborah J.C. Meyer,
Washington State University, Pullman, WA

Panelists
Nancy Fair
University of Tennessee, Knoxville, TN
Laura Neumann
The Eagle’s Eye, Philadelphia, PA
Paul Shore
Proffitts, Inc., Knoxville, TN
Christina Lindholm
Virginia Commonwealth University
Linda Shelton
U.S. Dept. of Commerce, Washington, D.C.

The ITAA Graduate Education Committee planned this special topic session to (1) help graduate students and faculty gain a better understanding of employment opportunities available after graduate school, (2) share the skills, knowledge and abilities needed to be successful in the job market, (3) discuss the value of previous work experience, and (4) discuss the impact this knowledge may have on graduate program curricula. This session brought together industry and academic speakers to share their insights on these topics. Representatives from apparel manufacturing, retailing, government, and large and small academic programs were present to present their unique viewpoints and to discuss questions posed by audience members.

Background Information for Special Topic Session. Are textile and apparel graduate education degree recipients employable in private industry and in academia? According to recent research, the possession of a Master’s degree is not considered valuable by most employers in the textile and apparel industry (Meyer, 1995). However, there are textile and apparel graduates with Master’s and Doctorate degrees who have found employment in industry and with the government, as well as in academia. A recent study of 50 textile and apparel Master’s degree programs (Damhorst & Meyer, 1995) listed at least 168 private sector jobs that previous Master’s graduates had held after graduation. Some of these positions in textile and apparel-related industries included “product manager, promotion manager, retailer buyer, textile designer, product engineer, quality control specialist, import specialist, and entrepreneur in historic clothing reproduction” (p.1). Clearly, there appears to be a discrepancy between how valuable firms perceive a graduate degree to be and the hiring of the graduate degree holders.

The marketability of a graduate degree depends largely on the employment needs of an employer whose job it is to “maximize human capital returns gained from position offerings by filling jobs with the greatest possible number of best qualified applicants” (Maurer, Howe, & Lee, 1992, p. 809). Likewise, indi-viduals intending to go into the world of industry instead of pursuing higher academic degrees select graduate schools on the basis of their career choice and thereby want a degree program that is more practice oriented than the traditionally academic (Cartter, 1979; Hugstad, 1983). As textile and apparel graduate enroll-ment has seen an increase in the past few years (Damhorst & Meyer, 1995), it is important for educators to recognize and respond to the questions of whether their “products” or students are meeting the needs of the “target market” of employers (Asche & Vogler, 1980; Coughlin, 1977; Karr, 1990).

Skills, Knowledge, and Abilities.

U.S. Government. Linda Shelton, Textile and Apparel Analyst with the U.S. Dept. of Commerce, explained that to be employed by the U.S. Government it is necessary for an applicant to have either a Master’s degree or equivalent experience in an international business realm. However, Linda also stated that applicants with strong business and financial backgrounds were also hired in the Commerce Department.

Retailing. Paul Shore, Manager of Recruiting for Proffitts, Inc., a regional department store chain, outlined the knowledge, skills, and abilities needed in a retail environ-ment. A person with a strong analytical and financial aptitude was seen as potentially successful in a retail setting. In addition, persons interested in a retail position need to be strategic thinkers and must have strong, effective communication skills. Although a graduate degree is not required to work in retailing, Paul Shore indicated that Proffitts values education and has been exploring the benefits of higher degrees.

Apparel Manufacturing. Laura Neumann, Brand Manager of Private Label for Eagle’s Eye, stated that, first and foremost, a successful candidate for a position in her com-
pany would have to be a team player. Communication, organizational, and problem-solving skills were also highly desirable in an apparel manufacturing setting. Knowledge areas needed for a manufacturing position included retail math for a brand label division. Product development positions required textile science, basic construction, and retail math knowledge. Laura also mentioned that having a graduate degree was not necessary in apparel manufacturing.

Academia. Christina Lindholm, Chair of the Fashion Design and Merchandising Department at Virginia Commonwealth University, and Nancy Fair, Department Head of Retail and Consumer Sciences at the University of Tennessee-Knoxville, spoke about the requirements of successful university faculty applicants. At the smaller university level, field experience, teaching experience, and effective verbal and written communication skills are required for a successful applicant. Applicants need to tailor vitae to the job description but do not have to possess a Ph.D. to teach at Virginia Commonwealth. Nancy Fair stated that, at the University of Tennessee-Knoxville, a Ph.D. is required, as well as (1) proven research ability, (2) teaching experience, (3) relevant business/industry work experience, (4) excellent verbal and written communication skills, and (5) demonstrated use of technology.

Value of Previous Work Experience/Internships. Previous work experience was considered to be an important hiring characteristic for all industry, academic, or government positions. For retail, Paul Shore stated that experience is the hiring characteristic considered most important. If an applicant had a graduate degree, the degree itself was not as important as what it represented. A graduate student was seen as possessing more maturity and commitment than a student possessing an undergraduate degree. Applicants with a graduate degree could expect their career progression to be much quicker. In a show of support to education, Proffits, Inc. is in the process of developing both faculty and graduate student internships to strengthen work experience and education connections. Manufacturing also places the same value on previous work experience. Laura Neumann stated that, in the manufacturing environment, it helps if employees can “hit the ground running” as there is often no time to train for a position.

As stated previously, to work with the U.S. government, a Master’s degree or equivalent work experience is required. Although the government does have internship opportunities available, they are becoming fewer and farther between, and most are unpaid.

Even in academia, previous work experience, both in industry and in teaching, was considered by panelists to be a very important component for being hired. Panelists stated that it is important for graduate students to start building vitae early in their programs of study. Opportunities for volunteer teaching and for internships should be explored to strengthen the vita/resume. Students also need to recognize the importance of understanding basic finance and management skills to work in industry.

Impact on Graduate Curricula. Following the presentations by panel members, a discussion was held between members of the audience and panel members about the implications of panel session information for graduate curricula decisions. Several audience members stated that they recognized the importance of industry or work experience for graduate students and had implemented required internship credits. Other department representatives were interested in obtaining information from schools requiring internships. Additional discussion was held concerning specific job opportunities in academia, industry and the U.S. government.

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SIGNPOSTS AT THE CROSSROADS:
ITAA PUBLICATIONS MOVING IN THE RIGHT DIRECTIONS

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During the past year a number of changes were made in the procedures and policies relevant to ITAA publications. The purpose of this special topic session on ITAA publications was to provide information and answer questions regarding these changes; to discuss some of the broad new issues that have been identified for authors, reviewers, and editors; and, in addition, to remind ourselves of the reasons why we publish and what we hope to achieve by way of our publications. The session was co-sponsored by the Publications Policy Committee and the Research and Theory Development Committee.

Sandra Forsythe addressed the recent establishment of a more formal method that will be used on a two-year trial basis to identify CTRJ reviewers. After emphasizing the essential nature of consistently high quality reviews, Forsythe described the new procedures being used by those who would like to be on the CTRJ Panel of Reviewers. Qualifications for panel membership require some research and publishing experience plus a commitment to provide timely, thorough, and unbiased manuscript reviews. Interested ITAA members are asked to complete and return applications, which can be obtained by requesting copies from Forsythe at any time during the year. Application forms also are placed in the July issue of the Newsletter. Applications may be submitted at any time; however, they are due annually on October 1 and the selection process is conducted annually in October. Panel members are selected by the CTRJ editor and all six associate editors. Members are asked to serve a
three-year term. What reviewers give to ITAA is time and expertise in reviewing manuscripts; what reviewers receive is experience that sharpens and refines their own research skills. All of us gain well-written articles in CTRJ.

Two additional documents were approved by Publications Policy Committee during 1997 and approved by Council. One of these is a "Guide to Authors and Reviewers," and the other is "Instructions to Reviewers." Both were drafted by the Publications Policy Committee, led in their efforts by Rachel Pannabecker. Council approved them April 1997. These documents can be obtained from Sara Douglas; by the time you read this, they should be available on the ITAA web page as well.

Pannabecker launched her discussion of the Guide by explaining goals for its revision. These are to (1) point reviewers more directly to evaluative criteria for consistently high quality reviews; (2) share with authors the evaluative criteria being used by reviewers; (3) broaden the Guide to make the written criteria more inclusive for the benefit of all members; and (4) provide a Guide that is adaptable to a numerical rating system, if so desired. At a more specific level, Pannabecker pointed to ethical standards and legal requirements. Examples: If human subjects were used in the research project, was Institutional Review Board (IRB) approval for the protection of research subjects obtained prior to initiation of the research? Was permission to use materials from other authors obtained where such permission is required (e.g., research instruments)?

Pannabecker also noted that CTRJ is no longer a young journal that must be directed by rules and guidelines obtained from other sources. Largely because of the multidisciplinary research done by ITAA members, the needs of CTRJ authors do not always correspond to suggested styles found elsewhere—in, for example, the Publication Manual of the American Psychological Association. While authors are asked to follow the form described therein in general, they use "CTRJ style" for levels of headings and captions for tables and figures. In many instances, CTRJ authors may find the choice of section headings typically used in quantitative research journal articles inappropriate for their manuscripts. For example, "Findings" might be more suitable than "Results" and "Implications" more indicative of what is being said than "Conclusions." She also discussed explanatory footnotes and reference footnotes and the fact that explanatory footnotes are fully acceptable in CTRJ style. The point she stressed was that CTRJ has a style beyond that of the American Psychological Association, and the development of this style is in keeping with the uniqueness of our organization.

At a slightly different level, CTRJ reviewers need to be well acquainted with their responsibilities and understand how they can proceed to fulfill these. Kim Johnson summarized contents of the Instructions to Reviewers, noting that when a reviewer first receives contact from an associate editor inquiring about that person's willingness to review, she/he must assess the expertise this particular manuscript requires. We are not all equally expert in all areas of clothing and textiles.

Moreover, the reviewer must carefully judge time requirements and balance their own calendars with those of the editor. Editors continually try to improve efficiency at the same time they try to achieve ever higher quality; all of us want and need "quick response."

Probably the most crucial question that must be directly addressed and honestly evaluated is, "Can you review the manuscript without bias or conflict of interest?" Can you conduct a fair and unbiased review even if you think you might know who the author is? Even with the protection provided by our double blind process, this may happen.

Johnson went on to discuss interpretations of the check-off evaluation that accompanies reviewers' comments to authors and editors: publish with routine editing, minor revision, major revision, and reject. The latter decision is made when there is a major methodological flaw, when the manuscript is inappropriate for CTRJ, when the manuscript has been published elsewhere, or, in the opinion of the reviewer, when there is so much work to be done that the revised manuscript would have little or no resemblance to the manuscript that has been submitted.

Your judgment as a reviewer is made on the basis of material that has been submitted and is your opinion. You are entitled to this opinion and as a reviewer you must communicate it clearly and directly to the authors. Authors deserve to know what you think; you are not being helpful or "kind" by misleading them in the comments you make. On the other hand, no scholarly effort deserves rude comments. Authors and reviewers are colleagues who are expected to communicate as professionals. Authors can anticipate receiving spe-
cific constructive criticism that will assist them in getting their manuscript into print. It is helpful for authors when reviewers make specific rather than general comments. As a reviewer, Johnson suggested you provide examples and give specific references that you think the author might want to consider. She suggested that reviewers refrain from dictating to authors and reminded us that reviews never should be discussed with others.

Kim Miller’s presentation considered the use of theory. An author might receive a wide range of comments on the manuscript she/he submits to CTRJ that are based solely on the reviewer’s theoretical orientation. Miller described the approach she typically takes as a reviewer, saying that the first time she reads a manuscript, she writes down whatever comes to mind—editorial comments, related questions, any thoughts or reflections she might have. Then she puts the manuscript aside for a day or two and thinks about “the big picture.” What does the manuscript offer in terms of theoretical contributions? An even bigger, and likely more controversial question is, “Does every manuscript have to contribute to theory?”

This question causes thought about our relatively young discipline and raises questions about whether it is in the development stage (amassing data, building a foundation), moving toward theory development, or whether that stage has been passed and each manuscript should therefore make some contribution to theory. It also causes thought about the different levels of scholarly development between a researcher who has had many years of experience and one who is just starting to make contributions. And, getting down to basics, what exactly is a theoretical contribution? A new theoretical model? A revision of an old theory in a new way? Taking a theoretical concept one step further? Usually what we call “theoretical contributions” include all of these possibilities and more.

In conclusion Miller posed questions, first for reviewers to consider: What do we now know that we did not know before the study was conducted? What is the contribution of the manuscript? If theory or a guiding framework was not employed, can the reviewer suggest one? More importantly, is this the type of research activity that the membership supports? And do ITAA editors support reviewing with theory in mind?

Other challenging questions were directed toward ITAA members in general: Have we, through our publications, strengthen the research base in clothing and textiles? This is, after all, the first of the four goals of CTRJ. Would it be helpful to us individually and as an organization if associate editors provided us with end-of-term reports that might guide our assessments of the manuscripts that have come in during their tenure in office? What trends and directions seemed to emerge? Where did the majority of publications fall in terms of theory development and testing? What areas do outgoing associate editors believe need further attention?

Remarks of Doris Kincade centered on issues and interests of authors, reviewers, editors. She stressed two points in particular. One is the need for ongoing training for CTRJ reviewers. The second is the need to think about how we want to shape the future of ITAA publications. Certainly most of us need to become more knowledgeable about electronic publishing, electronic distribution, and electronic storage. If only because that is the direction in which university libraries are moving, we need to be proactive on this front—understanding change, and preparing for change before it occurs. Kincade provided examples of the wide range of items that are being published electronically (e.g., journals, full text data bases, abstract data bases, dissertations, press releases and working papers) and posed the following questions: What does it mean to be published on the web? What do we need to learn about confidentiality, control of plagiarism, copyrights, visibility, networking, accessibility, and hard copy requirements? These questions are not easy for many of us to answer. Kincade urged that more attention be paid to acquiring and understanding answers.

This report has emphasized CTRJ and its reviewers. However, each and every ITAA publication plays a part in providing our organization and its members with a firm foundation of communication and enrichment. We share news and information by way of the Newsletter and the ever-expanding ITAA home page; we communicate what goes on at our annual meetings in the Proceedings; we provide information on the diversity of our interests in all of these, as well as in our monographs; and we report our research the Clothing and Textile Research Journal. It is important that all of us keep informed on recent changes in publications policy, know the processes of and responsibilities associated with the review process, be encouraged to become reviewers and encourage others to do so, and continually increase our awareness of
issues in publishing. In this way, our responses more easily can be proactive and we can persevere in our efforts to enhance individual and organizational publication success. Ultimately, the goal is to continue moving in directions that strengthen the quality of all ITAA publications while at the same time improving our own experience with and knowledge of those publications.

ADVANCING SCHOLARSHIP IN TEXTILES AND APPAREL THROUGH SISTER STATE COLLABORATIONS

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Introduction
This panel presentation examined the manner in which individuals can become involved in collaborations and international linkages with organizations such as Sister States. Sister State Organization (SSO) is a quasi-governmental organization designed to foster international understandings through established partnerships with comparable states abroad. Exchanges occur to further specific goals developed between sister states related to business, trade, culture, and other areas. By establishing connections between textile and apparel professionals and SSO, ITAA members will enhance teaching and research scholarship, develop greater insights into public policy initiatives in other countries, and develop connections related to research, service, and teaching interests.

The four panel members participated in the Malaysian Textile Research Project in March 1997 in Terengganu, Malaysia (a sister state of Iowa) that was co-sponsored by the Sister State Organizations of Iowa and Terengganu. Each of us provided different expertise that focused on textiles, conservation, production processes, small business, and international marketability of batik and songket. These textiles are distinctive to the state of Terengganu and are deeply imbedded in the East Coast Malay culture. Our objectives included (1) documenting present products, practices, and marketing for batik and songket; (2) investigating the impact on product development for foreign markets on products, practices, and marketing of batik and songket; and (3) becoming familiar with historical practices in the production and trade of batik and songket.

Background Information
The impetus for traveling to the East China Sea coast and the state of Terengganu was directly related to earlier contacts that Iowa had fostered between Iowa Sister States and Terengganu. Iowa Sister States grew out of the
desire for better coordination between organizations that were engaged in international relations. Iowa, then as now, has many globally minded citizens who reach out literally and figuratively beyond their landlocked boundaries. Exchanges in the arts, culture, agriculture, technology, education, and sports were desired. In 1985, a quasi-governmental organization was established, funded with a legislative appropriation and supported with corporate and individual contributions. Currently, Iowa has eight partnerships around the world. There are now similar organizations in all 50 states.

On a biennial basis, representatives of the partner states meet to discuss and identify needs for future programming. Areas for future exchange are identified and problems are discussed. These discussions produce a plan of work which delineates plans for future exchanges, both inbound and outbound, for the next two years. Exchanges vary from year to year and country to country. Generally, the nature and kind of exchanges are closely related to the economic needs of the partner. They also relate to interests of the leadership within the partner states. In some countries, this is likely to be agricultural, in others educational and cultural and, recently in many countries, technological and economical. In Malaysia, for example, the production and marketing of batik is both a cultural activity and an economic one.

The story of the research project in Terengganu is a perfect case history of the activity of an international organization. It began with a relatively simple goal of introducing Iowa artists to the batik craft as practiced in Malaysia. A proposal of a reciprocal exchange was submitted to the members of the official delegation from Malaysia when they were in Iowa. An Iowa artist was to travel to Malaysia and study batik and Malaysian batik practices. The following year, a Malaysian artist was to travel to Iowa and be involved in similar activities. Jan Heinicke was the initial artist in the exchange. She traveled to Malaysia, worked in a batik factory, and lived alone in a bungalow along with some friendly lizards. She worked everyday alongside the women who produced batik in a factory setting that was a joint venture between the Terengganu government and a private corporation. When she returned to Iowa, she made plans to host a Malaysian artist in various colleges and universities in Iowa. Unfortunately, the reciprocal visit did not occur immediately. The following summer, an outbound delegation traveled to Terengganu and visited the newly opened State Historical Museum and several new batik production centers. The issue of arranging for an artist to visit Iowa resurfaced as did the idea of producing video tapes about these production centers and researching in greater depth the excellent collection of textiles in the Museum's collection. Proposals for an artists' exchange and for a research visit were included in the plan of work for the upcoming year. Contact with Iowa State University was made by the then President of Iowa Sister States. Obviously, several members of the Textiles and Clothing Department were most interested in this proposal.

Several factors made this project a successful one: it focused on three clear and manageable objectives; the team members were well-prepared professionals who had strong institutional backing; individual members had separate specializations related to the project's objectives; and preparations for the team and its research were made well in advance. Before leaving Terengganu, the team made an oral report to the Terengganu Host Team. We submitted a formal written report to the Iowa Sister State Organization. Key points from those reports are included.

Museum and Conservation Issues

The Terengganu State Museum is a beautiful and impressive structure placed in an attractive natural setting on the banks of the Terengganu River not far from the town center of Kuala Terengganu. In terms of its architecture, setting, collections, and basic facilities, it is equal to some of the most popular and respected museums worldwide. The conservation lab, work spaces, and storage facilities are the envy of many institutions! Its greatest shortcomings are related to funding and staff. The dedicated staff are too few and their academic training is not specific to museums or the collections with which they work.

The collection of objects on display is stunning and reflects the culture and history of the state and its people. A wide variety of objects help the visitor understand the peoples and cultures of Terengganu. Safeguarding the objects on display and in storage are a top priority of the staff. Condition of the exhibits, work spaces, collection, and storage reflect staff efforts.

Because so few staff are trained in museum operation, conservation, and curation, it is important that efforts continue for staff professional development through short
courses, professional museum studies degrees, attendance at professional meetings, and participation in other kinds of activities. Adding staff members will address problems related to understaffing for this size of museum. Some specific areas in the storage area for textiles that require attention include using archival materials to protect textiles, padding plastic hangers for costumes, minimizing drafts from air vents, acquiring more flat storage for textiles, and adding location to object records.

For the museum's public areas, it is important to have more interactive exhibits and videos with audio so that visitors are more involved and develop a better understanding of the relationship of textile production to the economic development of Terengganu. A resource library for conservators, curators, and others would enhance job performance.

**Small Business Issues**

During eight interviews with shop owners at Central Market, participants relayed their perspectives of existing business support mechanisms. The overwhelming response was that no government support was available beyond a few loans. Discussion with members of the Terengganu Entrepreneurship Development Foundation portrayed a different scenario. Examples of support programs for entrepreneurs/small businesses exist at the federal, state, and local level. Based on information from these discussions and interviews, it is obvious that better communication is needed between the business community and support agencies. A proactive position should be taken to ensure that services are known to and accessible by business owners.

Small business owners identified numerous support needs. Specific areas of note included increasing government loan programs for business development, programs focused on developing and enhancing general business skills necessary for business sustainability and growth, efforts by support agencies to develop their diagnostic skills in addition to technical skills, and establishment of Advisory Boards made up of individuals with broad-based backgrounds and experiences that would greatly benefit business support agencies.

Textile and apparel trade associations currently exist in Terengganu, but their effectiveness could be enhanced by conducting seminars for textile producers and retailers based on a comprehensive needs assessment. Initiating an aggressive campaign to educate the public on textile quality would be beneficial. A U.S. exhibit to increase American awareness and understanding of batik and songket products would be important if strong attempts to penetrate the U.S. market were initiated. Finally, national textile product quality standards need to be developed. This could be a collaborative effort between the Malaysian government and existing trade associations.

**Marketing the Terengganu State Museum**

The Terengganu State Museum is truly a treasure for the citizens of Terengganu, the country of Malaysia, and visitors from abroad. We recommended that the museum be marketed aggressively. More specific suggestions included (1) enhancing the arrival and welcoming process for visitors by establishing an information desk that is clearly visible immediately inside the museum entrance, (2) further developing the museum shop as a source of expanded revenue and as a way to extend patrons’ memories of their visit to the museum, and (3) designing a promotional stand to be placed in hotel lobbies, the airport, and at other tourist sites around Terengganu.

**Marketing Textiles from Terengganu**

Because batik and songket textiles are deeply embedded in a dynamic Terengganu tradition of design and production, we were asked to assess opportunities for marketing Terengganu batik in the United States. We discussed a number of U.S. marketing considerations including strong regional differences in consumer preference, particularly as related to the west coast, east coast, and midwest; varying price points within each product category; significant seasonal weather changes in many parts of the U.S. such that a range of fabric weights are needed; colorways of black, navy, and naturals around which female wardrobes are organized; and changing color preferences depending on fashion, seasons of the year, and personal preference. Finally, overall fashion change also influences product styling. For example, scarves may be vigorously marketed for several years and be absent from the fashion scene at other times.

We assessed that successful entrance into the U.S. market will call for product lines carefully focused toward a well-defined target market, initially on one of the U.S. coasts. The large floral motifs in Malaysian batik would likely need redirection toward smaller designs, some with more abstract qualities. We recommended attendance at one of the large U.S. wholesale trade shows for gift and
specialty store buyers to assess market trends, to analyze potential target markets, and to attend workshops on marketing in the U.S.

Outcomes

Several significant outcomes from the project are noted. Internationalization experiences will be integrated in several ways in the undergraduate curriculum at Simpson College and Iowa State University and throughout the ISU graduate curriculum in Textiles and Clothing. We are developing video-tapes on textile conservation in the Terengganu State Museum, batik and songket production, marketing and the challenges of small businesses, and economic development. We established potential opportunities for undergraduate internship experiences, undergraduate research interns, graduate thesis or dissertation research, and faculty research.

Based on our experiences in Malaysia and the efforts of other Iowa Sister State members, the president and designer of the largest batik production factory in Terengganu demonstrated the production of silk batik at the 1997 Iowa State Fair. Business contacts arranged while he was in Iowa led this entrepreneur to visit the New York apparel market in October, 1997. We also have successfully developed proposals for on-campus and off-campus support of research and educational projects and successfully submitted abstracts of papers for presentation at professional meetings. Finally, we hope to publish papers detailing the results of our research in Malaysia.

TRADITIONAL DRESS: ACCULTURATION, CULTURAL SYMBOL, AND HYBRIDIZATION

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The following comments summarize the commonalities and differences of the presentations. Subject matter linkages and scholarly "lineages" acknowledged within textiles and apparel further depth in area, cultural, and ethnic studies as well as previous scholars' work.

Variety of visual and descriptive typology development based on actual items of dress, visual images, and visual and written documentation provided an understanding of the characteristics of distinctive traditional dress.

Continuity and change was portrayed as a dynamic versus static quality in everyday (Turkish) and special occasion (Puerto Rican and Lakota Sioux) dress.

Historic watershed moments of the modern Turkish Republic, the Reservation Period, and the Spanish-American War were significant turning points for studying traditional dress.

Methods unique to the three presentations included the five field visits to Turkey, the three-part interviews of Native Americans, and the family albums of Puerto Ricans. Also of interest were the audience or perceivers of the traditional dress within the respective cultures, such as other villagers of Turkish dress, natives and non-natives of Pow-wow dress, and family members of Puerto Rican dress.

Ethical issues were raised with respect to summarizations versus implications of research and the personal and professional benefits for scholars, administrators, and research subjects.

TURKISH TRADITIONAL DRESS: REPOSITORY OF MEANINGS AND HYBRIDIZATION IN THE MODERN WORLD

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Current globalization and its effect on dislocating cultural identities (Van Elteren, 1996) has brought about the need for attention to the structure of embedded meanings in dress
which is associated with specific cultural groups before the dress becomes further hybridized.

Based on field research in Turkey, the author developed two major categories for this paper: (a) an analysis of meanings embedded into the ensembles of Turkish traditional dress and (b) an analysis of how this data, along with descriptions of the configuration of the traditional dress ensemble, can contribute to the elucidation of the continuing homology of dress in which forms of dress which correspond in basic type and structure appear globally.

The traditional Turkish dress ensemble affords an opportunity for women to create designs or to execute previously known designs into a mosaic of symbolic associations with life around them and with historical aspects of their lives. Although individual textile objects are relatively ephemeral, the designs can be worked and reworked on subsequent garments, thus perpetuating the beliefs associated with them.

The author examines ways in which documentation of forms and meanings of traditional dress contributes to the understanding of the continuing global hybridization of dress. This analysis includes consideration of the nature and meaning of globalization and of the homology of dress globally.


**LAKOTA WOMEN'S TRADITIONAL DRESS: INDIVIDUAL EXPRESSION AND CULTURAL SYMBOL**

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This study explored the role of Lakota women's traditional dress in the latter half of the twentieth century. Traditional dresses were photographed and examined for design, materials and ornamentation. Dressmakers and owners provided production and cultural information through interviewing.

Fifty-six dresses in the research sample were compared with traditional dresses made more than a century ago. When compared with historic dresses, contemporary dresses displayed similarities in geometric design and limited color range; however, decorative detail, fringe, field color, materials, and yoke contour exhibited differences. Variations were attributed to innovation, influence of other powwow participants, the performance environment, and the availability of resources, both material and financial.

Informants' responses supported an evolving perspective of traditionalism. Respondents believed that traditionalism was maintained by the dresses even when adaptations and substitute materials were present. The continued enculturation of Lakota children in the arts related to dress, for example beading, also reflected a traditional cultural norm.

Lakota women employ the dresses as a means of passage into the domain of performance, while earning acceptance and recognition, both within their tribal communities and in society as a whole. As a signifier of ethnicity, traditional dress operates as idealization of native life and as a main stay of identity, both individually and collectively.

**PUERTO RICAN WOMEN'S DRESS, 1895-1920: AN ACCULTURATION PROCESS**

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The Spanish-American War of 1898 resulted in an "new era in the cultural history of Puerto Rico" (Fernández Mendez, 1973). This study investigated the process and extent to which acculturation occurred in Puerto Rican women's clothing in the 22 years following the U.S. takeover of the island in 1898.

A descriptive historical survey was conducted by examining photographs of affluent Puerto Rican women and analyzing their mode of dress. The fashionable appearance of Puerto Rican women was compared with that of U.S. women as described in costume history books to determine acculturation.

Puerto Rican women, throughout the period of 1895-1920, wore fashionable western dress similar to U.S. women's dress. However, notable differences existed, including the delayed adoption of fashionable American silhouettes and hats, the wearing of larger amounts of jewelry than the Americans, and the use of the folding fan as a fashionable accessory throughout the period.

The results suggest that acculturation to American culture occurred in Puerto Rican women's dress. Positive integration was
reflected by the adaptation of U.S. elements of dress and the persistence of unique aspects of Puerto Rican fashion. Adaptation, the gradual adjustment of a garment style to the current social conditions (Anawalt, 1992), in Puerto Rican dress was exemplified by the gradual adoption of hats from the beginning of American sovereignty through 1920. Persistence, the continuity of an item despite historical and social changes (Anawalt, 1992), was seen through the constant use of the folding fan and/or long chain necklace with folding fan throughout the 25-year period.


FACTORs INFLUENCING FASHION MERCHANDISING MAJORS' ATTITUDES TOWARD RETAILING CAREERS: A CASE STUDY APPROACH

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Research has indicated that marketing undergraduates view careers in retailing as dull, underpaid and requiring long hours (Swinyard, Langrhr, & Smith, 1991). It is not known to what extent these attitudes are present among fashion merchandising majors. Empirical studies do not explain why or how these attitudes have developed. This study uses a case study approach to reveal factors influencing the formation of attitudes toward retail careers among fashion merchandising majors.

Fashion merchandising students often are exposed to careers in retailing via part-time sales positions during their college careers. Individuals' expectations of job satisfaction are formed in part by early job experiences, and these expectations are related to job attitudes in later life (Pulakos & Schmitt, 1983).

Patterns emerging from data collected via personal interviews indicate that fashion majors may share the same attitudes toward retail careers as marketing students in previous studies. A theme that emerged from this inquiry was that informants relied on observation of their immediate supervisor to frame perceptions about the attractiveness of a retail
career. Informants viewed retailing as a "young person's career."


DEVELOPING MERCHANDISING KNOWLEDGE AND SKILLS: CASE STUDY VS. LECTURE TEACHING METHOD

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Because apparel merchandising students need to know how to identify shoplifting and what actions they can and cannot legally take when confronted with possible theft, it is important to determine which teaching method is most effective. Is the lecture or case study method the effective way for students to learn legal concepts and behavior associated with retail theft?

The objectives of this study were to (1) compare student comprehension using the case study and lecture teaching techniques, (2) interpret and apply retail theft state laws to retail situations, and (3) enable students to develop skills in the identification and prevention of retail theft.

The sample was comprised of undergraduates equally divided in two sections of a merchandising course. Both groups received instruction about identification of retail theft and the applicable state laws. With one group, lectures describing and defining retail theft and the applicable state laws were presented. The case study method of instruction was used with the other class to present identical concepts and information. All students completed knowledge and application pre- and post-tests.

The students exposed to the case study scored higher on the post-test than those in the lecture section. The case study allowed all the students to focus on the same situation which enabled them to identify key concepts and determine legal personnel actions.

CONSUMER BEHAVIOR: BUYING DOMESTIC VERSUS U.S. MADE APPAREL IN TAIWAN

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The purpose of this research was to investigate if consumer attitudes toward domestic (Taiwan) versus U.S.-made apparel differ among consumers in Taiwan. Factors that were examined to determine any relationship included (1) apparel attributes: price, ease of care, care instructions, fit, color, fiber content, quality, fashionableness, comfort, attractiveness, brand name, suitability to yourself, and appropriateness for occasion; (2) self-concept factors: rugged/delicate, excitable/calm, uncomfortable/comfortable, dominating/submissive, thrifty/indulgent, pleasant/unpleasant, contemporary/noncontemporary, organized/unorganized, rational/emotional, youthful/mature, formal/informal, orthodox/liberal, complex/simple, colorless/colorful, and modest/vain; and (3) selected demographics. Results were as follows: (1) Based on overall apparel attributes, consumer attitudes toward domestic (Taiwan) versus U.S.-made apparel had a significant difference (p=.001) among consumers in Taiwan. Consumers in Taiwan had a more positive attitude toward U.S. than Taiwan-made apparel. Fit, care instruction, color, quality, fiber content, fashionableness, attractiveness, brand name, and comfort factors had significantly different means for U.S. and Taiwan-made apparel (p<.05). (2) Self-concept factors showed no significant difference. (3) In examining demographic factors relating to consumer attitudes, age, sex, household composition, education level, residence, and traveling abroad had a significant relationship (p<.05).

APPAREL SHOPPING ORIENTATIONS OF KOREAN FEMALE CONSUMERS: A STORE ATTRIBUTE PERSPECTIVE

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Study objectives were to (a) classify Korean female shoppers into store attributes groups, and (b) develop group profiles by preference of store type for apparel purchases, money expenditure on apparel products, clothing pur-
purchase influences, family income, family size, and age of respondent. Data were collected from a convenience sample of 300 females in four South Korean markets via a questionnaire typed in the Korean language. After two weeks, 273 completed questionnaires were received (91% response rate). Four constructs were measured: store attributes ($\alpha = .77$), lifestyle characteristics ($\alpha = .64$), fashion opinion leadership ($\alpha = .86$), and clothing purchase influences ($\alpha = .78$). Cluster analysis on a 10-item Store Attributes Patronage scale identified three groups: Group 1 ($n = 120$), Quality Oriented/Value-Fashion Conscious; Group 2 ($n = 91$), Value Oriented/Quality-Price Conscious; and Group 3 ($n = 62$), Value-Quality Oriented/Price Conscious. Discriminant analysis showed Function 1 (76.7%) defined by nice store atmosphere, knowledgeable salespeople, up-to-date clothing, fashionable displays, and best fashion advertising, while Function 2 (23.2%) was defined by convenient to home, low-price clothing, high quality clothing, best value for the money, and latest assortment of merchandise. No Group differences were found in store type for clothing purchases, annual family income, and family size. Difference in annual expense for clothes was noted between Groups 1 and 2, with Group 1 spending more for clothes. In reference to clothing purchase influences, Group 1 placed more importance on First Impression and Intrinsic characteristics than Groups 2 and 3. Groups 2 and 3 were separated on the basis of Extrinsic characteristics. Group 1 had more subjects 26 to 35 years old and fewer subjects over 46 years old. Groups 2 and 3 had more subjects over 36 years old and fewer in the 26 to 35 age category.

EFFECT OF BRAND NAME ON PRODUCT PERCEPTIONS IN ASIAN MARKETS

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The perception of brand name plays an important role in consumers' product evaluations and purchase decisions. Consumers often rely on a well-known brand name as an indicator of quality, suggesting the importance of brand name as a marketing tool for consumer products. However, research on consumers' use of product cues in purchase decisions in international markets is extremely limited. The objective of this study was to examine how consumers use brand name in evaluating apparel products in two emerging Asian markets—China and South Korea—and to examine how consumers in these two international markets perceive US brand apparel products.

Shoppers in Shanghai, China and Seoul, Korea evaluated an apparel product—a ladies tailored jacket and completed a survey instrument. Two jacket brands (one US brand and one local brand available in each market) were randomly presented in a "with brand name label" or "no label" condition.

Results of this study show that U.S. brands positively influence the evaluation of the jacket in regard to perceived overall quality, value, and the stated willingness of participants to buy for both Chinese and Korean markets. The Korean brand name positively affected perception of intrinsic quality but had little or no impact on other evaluations. The Chinese brand name had no significant impact on shoppers' overall perceptions of jackets or their purchase intentions. The findings indicate that consumers in both markets use brand name as an important cue in evaluating apparel products. The positive impact of US name brands on apparel product perceptions and buying intentions demonstrate that US brands do impact product evaluations and purchase decisions among consumers in Asian markets.

THE RELATIONSHIP BETWEEN PURCHASE INTENTION AND PURCHASE BEHAVIOR OF APPAREL PRODUCTS

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Intention has been measured through the likelihood of consumers purchasing products in many research studies. However, consumer's intention exists at each stage of the decision-making process with different contents of determinations; thus the intentions at different stages show significantly different relationships with purchase behavior. We will call this intention which comes from each stage of the decision-making process "specific intention."

The general purchase intention, measured by purchase likelihood scale, had no significant relationship with purchase behavior. In other words, there were no differences in actual behavior between
consumers who said "I'll definitely buy" and consumers who said "I'll probably buy." The specific intention showed significant and positive relationship with purchase behavior. In other words, consumers who have more specific intention tend to do buying behavior as intended.

Intention high in specific can be looked upon as most determinate intention and intention low in specific as most indeterminate. Most determinate intention exists at last stage of decision-making process, and it shows high coincidence rate between intention and behavior.

PROFESSIONAL/CULTURAL ETIQUETTE IN THE GLOBAL WORKPLACE

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To survive in a increasingly global workplace, individuals must become sensitive to behavioral patterns demonstrated by different cultures. A course was designed to develop professional/cultural etiquette skills for students.

Objectives were to (1) discuss the importance of professional image in the business world; (2) practice correct executive communications; 3) explore protocol procedures in business situations; and 4) investigate acceptable business behavior in the international workplace.

Course Development: Planned and marketed as a one-credit, weekend seminar, using campus flyers and mailings, a campus newspaper story, and class presentations. Topics included Making that First Impression, Body Language and Non-verbal Behavior, Sexual Harassment, Diversity, The Art of Conversation, Communication—American Jargon and Gestures, and Gift Giving and Receiving. A variety of delivery methods were used. Students practiced restaurant etiquette during a planned business lunch.

Evaluation: Positive evaluations were received from the 144 students who took the course. Topics covered were considered useful for various career paths. This seminar will become a regular offering each year. Course revision will be based on student recommendations. Revision of materials will provide outreach programs targeted to youth audiences.

APPAREL / HUMAN BEHAVIOR: LEARNING THROUGH RESEARCH

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Research projects can help students explore the connection between apparel and human behavior. For this project, students chose to study adolescents due to the importance of dress to self-esteem for this age group.

Objectives: Students studied the differences between male and female adolescents with regard to appearance and social acceptance, influences in apparel choice, and apparel shopping habits.

Description: Students (1) reviewed relevant research literature, (2) collaboratively developed a 17-item questionnaire, (3) interviewed 7th graders at a local middle school, (4) worked in pairs to tabulate and analyze results using percentages and means, (5) reported findings and conclusions, and (6) completed a report for the adolescent participants.

Effectiveness of Activity: Students responded they had learned (1) critical thinking, (2) problem-solving, (3) research methods including questionnaire development and analyzing results, (4) team-work, (5) target market research, (6) changing attitudes and consumerism (students thought 7th graders are different than they were at that age), (7) questions do not always reflect what you think you are asking so results may be misleading, (8) gender differences, and (8) a better understanding for published research.

Future Development: This is a very time-consuming project. Questionnaire development, interviewing participants, and reporting results were done during classtime. However, students learned more by completing their own research than could be gained in a traditional lecture format. Time spent on this project was worthwhile as students developed critical thinking skills and problem solving techniques. Future projects will include studying other age groups.

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AN INTERNATIONAL FASHION SHOW: EXTENDING THE CONCEPTS OF THE SOCIAL ASPECTS OF CLOTHING

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In an effort to combine the issues of the social, cultural, psychological, and global aspects of clothing, an international fashion show was developed and integrated into the Social Aspects of Clothing course. In a collaborative effort with the campus' International Student and Scholar Services, the fashion students enrolled in this course created, managed, and presented an evening of international fashions and entertainment.

An international fashion show was developed as an avenue of interaction and appreciation for cultural diversity and understanding. Students were placed in one of five groups representing the major continental divisions represented on campus (Africa, Asia, Europe, Middle East, and The Americas). Two students were selected as show co-coordinators (one male, one female) to oversee the activities of the five continental groups. Each continental contingent met and rehearsed their portion of the show several times prior to a final, comprehensive rehearsal.

The stage design and coordination of modeling, entertainment, and program development incorporated input by each of the groups to the show's co-coordinators. Once the stage was set, the presentation of nearly 90 models in both traditional and modern costumes from their native lands was greatly received. Approximately 300 people attended the event, which is fast becoming a tradition on campus.

EFFECT OF CLOTHING SELECTION ON THE INTERACTION PROCESS AND IMPRESSIONS ABOUT SELF

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During an interaction situation, clothing contributes to the success of the interaction. In addition, responses from others based on dress can affect feelings about self. This becomes more apparent when clothing is manipulated to facilitate a positive or negative interaction.

In a Social/Psychology of Clothing class, students, as part of an assignment, selected three different types of dress, visited the same environment at least one week apart, and recorded predetermined criteria about the interaction situation. After the three visits were completed, students, in a written format, analyzed the reactions of each visit and how dress and the interactions affected feelings about self or were affected by dress and the interactions.

When asked about feelings about self, percentage responses and overall mean scores indicated feelings about self diminished from very good and self-confident before the visit to self-conscious, insecure, and uncomfortable after the visit. When asked about the importance of clothing for the interaction process before the visits, 20% considered clothing very important. After the visits, 80% of students felt clothing was very important in an interaction situation. Ninety-seven percent of the students recorded registered a noticeable difference in the interaction process based on the type of clothing worn. Written comments from students reinforced questionnaire responses. Clothing worn and the response from others had a major impact on self-confidence and feeling about self. As one student stated, "appearance matters."

VISUAL MERCHANDISING IN THE OAXACA MARKETPLACE: THE SEARCH FOR INDIGENOUS KNOWLEDGE

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Justification: The recent passage of NAFTA has prompted increased interest by U.S. retailers in entering the Mexican market. Concurrently, indigenous business practices have received attention in relation to the expansion of global trade. In response to these trends, we investigated indigenous knowledge "in action" by examining visual merchandising practices used to display and promote textile products in Mexican craft markets. Our findings may be useful for U.S. firms seeking expansion in Mexico.

Method: Participant observation techniques were used. Observations were recorded in eight craft markets in Oaxaca and pertained to visual merchandising techniques used and design elements apparent in vendor stalls. From these findings, we developed a model of
factors influencing visual merchandising decisions and themes describing visual merchandising practices evidenced.

**Model:** Our inductive model depicts how (a) market location, (b) primary target market, (c) role of vendor, and/or (d) merchandise assortment interact to influence techniques used to display and promote products.

**Themes:** Emergent themes characterizing visual merchandising in the marketplace include: (a) grouping of similar products, (b) linearity of displays, (c) overlapping of products, (d) use of fixtures, (e) high levels of product density, (f) on-site production of products sold, and (g) wearing of products sold. Variables in the model often influenced how and when various merchandising themes were implemented.

**Implications:** From our findings we developed hypotheses outlining insights that may help U.S. retailers to modify their visual merchandising strategies to reflect the tastes and expectations of the Mexican consumer. Although based upon data from Mexico, our model may offer a theoretical starting point for firms wishing to promote their products in ways that have meaning in various global markets.

**COMPARISON OF MERCHANDISING FUNCTION AND ATMOSPHERIC FUNCTION IN STORE EVALUATION: THE EFFECT OF FASHION INVOLVEMENT**

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The purpose of this study was to compare the importance of the merchandise function and the atmospheric function in high and low fashion involvement consumers' store evaluations. Using a quasi-experimental design, the fashion specialty store was selected as the target retail store type. A total of 262 female college students was asked to rate their perceived importance of various store attributes on a 7-point scale. Factor analysis extracted five factors: location, atmosphere, fashionability, assortment, and quality. A second-order factor analysis consequently identified two store image dimensions: the merchandising function (including quality, assortment, and fashionability) and the atmospheric function (including location and service).

Using a fashion involvement measure, the top 25% and the bottom 25% of respondents were included in the final analysis, as the high fashion involvement group and the low fashion involvement group, respectively. The comparison of the importance value of each function showed that the relative importance of atmospherics increased from 36.88 for the low fashion involvement group to 46.85 for the high fashion involvement group. The merchandising function decreased in relative importance from 22.87 for the low fashion involvement group to 20.25 for the high fashion involvement group.

The current study suggests that some select types of retail stores may need to place emphasis on the hedonic and atmospheric functions rather than on utilitarian and practical business functions. This topic warrants further research utilizing different store types and other consumer groups.

**EFFECT OF ENVIRONMENTAL FRAGRANCING AND AESTHETIC EXPERIENCE ON ATTITUDE AND BEHAVIORAL INTENTIONS**

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The present research examined the effectiveness of fragrancing an apparel product display on attitude and behavioral intentions towards the product. Aesthetic experience [multi-sensory, emotional, and cognitive experiences from appreciation of non-instrumental qualities of the merchandise presentation offers a theoretical explanation for the results.

One hundred and seven female university students between 18 and 32 were randomly assigned to one of four controlled treatments: a product simply hung on a hanger without a display or fragrance, or a product display without a fragrance, with a pleasant and inappropriate fragrance, or with a pleasant and appropriate fragrance. Ten-point Likert-type scales tapped responses to most of the dependent variables and comfort of room conditions.

Anova showed the effect of environmental fragrancing on attitude towards the
product approached statistical significance \( F(3, 103) = 2.66, p = .052 \), whereas the effect on purchase intention, dollar amount willing to be spent, multisensory pleasure, emotional pleasure, and ability to experience oneself in the fantasy image were statistically significant \( p < .05 \). Tukey-LSD showed that the display with the pleasant and appropriate fragrance produced statistically significant positive effects on the dependent variables. Using multiple stepwise regression, ability to experience oneself in the fantasy image, multisensory pleasure, and vividness of the fantasy image positively predicted attitude toward the product \( R^2_{adj} = .41, p < .0001 \). Ability to experience oneself in the fantasy image and multi-sensory pleasure predicted purchase intention \( R^2_{adj} = .46, p < .0001 \). Vividness predicted amount willing to be spent \( R^2_{adj} = .09, p < .01 \).

Environmental fragrancing may have a positive effect on consumption patterns of apparel. However, the fragrance should be pleasant and appropriate for the apparel product.

Segmentation analysis was conducted with CHAID (Chi-Square Automatic Interaction Detector) software which divides responses into two or more groups based on the single best predictor at each level and displays all categories in a tree diagram.

Findings showed overall preference for a storefront that was predominantly closed but not to the extreme of closed doors, a projected storefront, and a traditional design statement.

This study proposes a method of studying consumer preferences for elements and overall image present in storefront design. Results provide guidelines for retailers and store designers in correlating aesthetic decisions about storefront design with marketing to target audiences.

STIPELMAN: HIS ILLUSTRATIONS AND THE GARMENTS THEY PORTRAY: AN EXHIBITION AND A WEB-SITE

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In 1995-96 The Shannon Rodgers and Jerry Silverman School of Fashion Design and Merchandising at Kent State University and the Kent State University Museum created a unique exhibition featuring over 55 pieces of Stipelman’s art and the 70 garments he was illustrating. The garments dated from 1926 to 1995 and the artwork spanned three decades from the mid-60’s to the mid-90’s.

During the exhibition, the viewer was able to see both the garment being illustrated and the completed artwork where the artist creatively interprets the garment. The curator of this exhibition was Charles Kleibacker. During the time of the exhibition, Kleibacker did guest lectures, as did Stipelman. People who were interested in the exhibition but unable to attend encouraged the School and Museum to do their first web-site of a museum exhibit.

The web-site was created with the cooperation of Charles Kleibacker, who recorded the audio portion of the site. Kleibacker takes the Internet visitor on a guided tour of the exhibit giving the background information on the garment and its designer. Viewers are able to explore the entire exhibition with detail photos of garments and artwork.

The web-site remains, even though the exhibition is now completed. Future web-sites
will be added and with more background research made available on-line.

**FABRIC SOURCING PORTFOLIO**

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Faculty are presented with a challenge—present students with up-to-date information and relevant learning opportunities while staying current with technology. New advancements in technology offer faculty the opportunity to enhance teaching by bringing a wealth of information directly into the classroom using computer networks via the Internet.

Senior level apparel students had an opportunity to utilize the World Wide Web for an apparel sourcing project. The goal of the project was for students to use all current telecommunication technologies to locate resources (fabrics, trims, supplies, contractors, and retailers) through electronic information systems. The project included a cooperative problem solving with a local blouse manufacturer.

The students received instruction on the World Wide Web by accessing The Apparel Exchange (http://apparelex.com/), a graphical on-line service whose goal is to match the right buyer with the right seller for fabric, yarn, finished apparel, suppliers, and manufacturing services. Class exercises using the Apparel Exchange provided students with the knowledge and skill necessary to begin the project. In addition, a field trip to the blouse manufacturing facility was helpful in providing the background information necessary to assist the students in beginning the portfolio.

The results were outstanding. The students had integrated information from previous design courses and utilized the Internet to source their original designs. The major complaint by the class related to the rapid changes of Web site listings and the volume of information available on the Internet.

**WEB SURFING: FINDING THE TREASURES IN AN OCEAN OF INFORMATION, OR INTEGRATING INTERNET RESOURCES INTO THE CURRICULUM EFFECTIVELY**

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**Objective:** This objective of this exercise was to have students integrate current fashion trend and design information from the World Wide Web into a multi-media research report and presentation. The use of the WWW was to supplement current periodicals in the library and additional fashion publications provided in department.

**Problems and Solution Strategy:** The overall problem students had in finding useful information on the WWW was effective use of search strategies. The instructor designed a project-related searching exercise for the students to complete. This exercise required students to search the WWW for a term or topic, using several search engines. Students then reviewed the “hits” from each search engine, the format of the results, and examined the actual sites for relevancy of the information to their desired search request. Students summarized their conclusions, in written and oral reports.

**Follow-up and Revisions:** Based upon student response and feedback, this approach will continue to be taken. It is suggested that, in the first two or three weeks of class, the instructor introduce specific searching assignments and perhaps “scavenger hunts” designed with topics appropriate for the specific course. It is also important that the instructor stress incorporation of this resource into existing traditional resource materials and not attempt to replace the “traditional library” with the Web.

WWW CASE STUDIES: THE IMPACT OF NAFTA ON THE APPAREL INDUSTRY

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The unique aspect of the instructional program, "The Impact of NAFTA on the Apparel Industry," is the dynamic environment of the WWW to present four case studies developed to initiate critical thinking about domestic and international sourcing decisions. Updated information will be added to the case studies, prompting continuous debate. Potentially, students from any university could enter the discussion.

Students used Netscape Navigator Software to access the WWW and to respond to the case study questions by using e-mail. Messages were sent only to the instructor.

Evaluations of the program revealed positive feelings toward using WWW technology for presenting current issues such as NAFTA. Students indicated that critical thinking was occurring as reported in their written statements, "It caused me to think because there was not an apparent or definite answer to the case" and "The in-depth questions were challenging." Positive comments were received about the ease of use, quality of information, and opportunity for active learning and critical thinking.

Students wanted direct e-mail discussion with other students before taking a position or making a decision about the case. Revisions are being made about sending responses, adjusting the amount of reading in the case study, creating a split screen format allowing persons to read information and enter dialog on the same screen, and managing interactive discussion among students.

TOURISM, CONSUMER BEHAVIOR, AND SERVICE SATISFACTION

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The researchers in this session considered tourism from a variety of perspectives, including manufacturers' understandings of the tourist market, retailers' services in rural tourism-oriented communities, and purchase intentions of the tourists themselves. As a collective, the papers demonstrated that tourist markets come in many forms, ranging from neighbors in the same state to international travelers from all over the world.

As individual works, the papers contributed a number of important new findings to the literature. For example, Hylegard and Morgado found that manufacturers may be in closest agreement about the preferences of their larger, more mature tourist markets but these are the very markets that are apt to be saturated with indigenous styles and designs. In their research on purchase intentions of U.S. travelers to Mexico, Kim and Littrell demonstrated that the decision process in selecting souvenirs may be similar to the process in selecting domestic textile products. That is, attitude toward the aesthetic qualities of the products seems to be the best predictor of product choices in both cases. The paper by Niehm and Sternquist went beyond a focus on the product to show how aspects of the service encounter can affect customer satisfaction.

A fruitful direction for new research would seem to be to establish linkages among current research topics. Examples include investigating how well the industry's perceptions correspond to the tourists' preferences for souvenirs and the relative importance of product attributes versus personal service in creating consumer satisfaction.

RETAIL SERVICE SATISFACTION IN RURAL TOURISM COMMUNITIES: A GROUNDED THEORY APPROACH

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Tourism communities possess characteristics and challenges beyond those in other rural settings. Retailers in these areas must cope with remoteness, seasonality, and the presence of two greatly different consumers: the local and the tourist. Providing customer service which caters to both presents a dilemma for retailers. Balance in service strategy is of critical importance. A human ecological systems perspective (Bubolz & Sontag, 1993) is used for discussion and theory development regarding retail service interactions in tourism settings.

This study utilized focus group data from interviews with rural consumers in two
tourism-based communities in Michigan. The focus groups were part of a larger 12-state study on rural retailing. A grounded theory approach (Strauss, 1987) was employed to formulate research questions, assumptions, and propositions generalizable to a theory.

Retail service satisfaction theory indicates that personal treatment is of greater importance than price, product, and other variables to consumers in rural tourism areas. This suggests service may be a key means by which tourism-based retailers can gain a competitive advantage. Analyzing service interactions systemically provides valuable insight into the individual, social, and economic forces which affect retailer-consumer relationships in rural tourism areas and new strategic information for retailers.


ALOHA WEAR MANUFACTURERS' MARKETING PRACTICES AND ASSESSMENTS OF RESIDENTS' AND TOURISTS' PREFERENCES FOR ALOHA PRINT CHARACTERISTICS

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Attributes of aloha wear products (e.g., salience of textile print characteristics) and attributes of Hawaii’s environment (e.g., high visibility of aloha wear; size of visitors’ clothing expenditures; numbers, turnover, and ethnic and cultural diversity of Hawaii’s visitor market) suggest the potential relevance of aloha wear manufacturers’ marketing practices as a model for defining and marketing to niche consumer segments in a multicultural environment. A questionnaire designed to elicit data on product development, marketing practices, and assessments of consumer preferences for aloha print characteristics was completed by a self-identified sample of 47 aloha wear manufacturers. Results indicate they produce multiple and diverse product lines, primarily using in-state production facilities. Most manipulate textile attributes through custom-designed prints and restricted selection of motifs and colors. They ranked color, followed by fiber content, as the textile attributes most important to production decisions. Few used multiple demographic and/or psychographic characteristics to describe their target consumer markets. Most described the print-related preferences of local residents and Japanese tourists, and there was high agreement in assessments of the preferences of these groups. However, these are matured markets with waning interest in aloha wear. There was little address of, and no consistency in, assessments of the preferences of other Asian and European visitor groups which may constitute new markets for aloha apparel products. Needs for further research relative to this industry segment are identified.

SOUVENIR PURCHASING BEHAVIOR OF U.S. OVERSEAS TOURISTS

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Tourism is now one of the world’s largest and fastest-growing industries. In recent years, tourists’ expenditures have increased substantially. Of travel-related expenditures, approximately one-third are devoted to shopping. Accordingly, a great concern for marketers in the tourism industry is to expand their understanding of tourists as a basis for predicting their souvenir purchasing behavior. In this research, we proposed a model that incorporates the variables that may affect tourists’ purchasing behavior for textile souvenirs and tested the proposed model for U.S. overseas tourists.

The population of interest was female adults who had traveled to Mexico or were planning to travel to Mexico in the near future. Six Mexican Government Tourism Offices and one marketing office in the United States provided lists of names for individuals who had requested travel information concerning potential travel in Mexico. A total of 900 randomly selected females were mailed a self-administered questionnaire and color photographs of the five Mexican textile products (T-shirt, woven rug, placemat, cushion cover, and woven belt) which served as the stimuli for the
study. Of 336 returned surveys, 277 were completed by adult women who had traveled to or were planning to Mexico within one year. The proposed model was tested using LISREL VII.

Hedonic values were significant in predicting recreational tourism, and interest in other cultures and open-mindedness were significant in predicting ethnic tourism. Recreational tourism was positively related to attitudes toward the aesthetic qualities, uniqueness, and portability of souvenirs while ethnic tourism was positively related to attitudes toward the aesthetic qualities and portability of souvenirs. Positive attitude toward souvenirs exerted significant positive effects on purchase intention. An examination of the measures of the overall fit for the model indicated a good fit for the hypothesized model.

BRITISH WOOL: THE IMPACT OF SELECTIVE BREEDING FOR MEAT PRODUCTION

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The purpose of this study was to identify the reasons for the decline of the economic importance of English wool from the 16th to 19th centuries. There had always been two reasons for breeding sheep: to produce wool for clothing and mutton for food. The sheep is a joint producer of two valuable goods, and its history has been determined, on the one hand, by the varying demands for its joint products and, on the other, by the ability of the breeder to vary this supply to match varying demand. The result was, as Marshall (1898) pointed out, a move toward meat production: "The importation of foreign wool has caused English sheep to be adapted by judicious crossing and selection so as to develop heavy weights of good meat at an early age, even at the expense of some deterioration of their wool."

By the end of the 19th century British wools were only suitable for worsteds, flannels, or hosiery.


"THE MILL RAN TODAY": PATTERNS OF WORK IN A MID-NINETEENTH CENTURY MISSOURI WOOLEN MILL

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Mid-nineteenth century woolen mills in northwest Missouri fell into the proprietary mill ownership category rather than into the corporate mill structures of the Northeast. While the types of work performed by the mill operatives were similar in both types of mills, the forms of mill management and the daily rhythm of work were quite different. One purpose of this case study was to determine the patterns of work experienced by the weavers at the Watkins Woolen Mill (WWM), located near Lawson, Missouri, and compare them to the New England mill girl profile developed from Dublin's (1979) study. The population of weavers was derived from the WWM Weavers' Books (1863, 1865). Other primary sources used included WWM business ledgers, Watkins family correspondence, and the U.S. Federal census of manufactures manuscript schedules. Secondary sources used included published works on the American textile industry.

Qualitative analysis of the data revealed that the weavers at the WWM worked erratic weeks as compared to the 12-hour, 6-day work weeks common in the large corporate New England mills; that the weavers' work culture included job-sharing and on-the-job training; and that there were sibling employment patterns similar to Dublin's (1979) study. Additionally, there was evidence that the weavers at the WWM experienced what Zonderman (1986) described as a "dual loyalty" to their home and to the mill.


WWM Weavers' Books. (1863, 1865). Jackson County Collection, WWM State Historic Site Archives, Lawson, Missouri.

CLOTHES HANGERS IN BUSINESSES AND HOUSEHOLDS, 1850-1930s

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Between the 1880s and 1930s, middle and upper-class Americans switched from hanging clothes on hooks or folding them in chests to using clothes hangers. Clothing manufacturers, dry cleaners, and retailers were early adopters of clothes hangers and helped to popularize them among consumers.

Trade journals and business textbooks show that hangers helped apparel business employees to handle large quantities of clothing while maintaining its shape and pristine condition. Retailers used hangers to present merchandise attractively and to train sales personnel to understand apparel and sell it effectively. Clothes hangers reached consumers as sales premiums, bearing the advertisement of the particular merchant or dry cleaner.

Beginning with the first U.S. patent for a hanger (Olds, 1852), inventors mentioned commercial uses for their innovations. Several patentees tried to solve commercial problems, from elimination of rust on damp-pressed garments to control of shoplifting (Biener, 1922; Strauss, 1931).

By the 1930s, most present-day forms of clothes hanger had been invented and manufactured, contributing to rising standards of personal appearance among many Americans.

Olds, W.B. (1852, April 6). Revolving coat form. U.S.P 8,858.

DEPARTMENT STORES AND THE WOMEN'S APPAREL MARKET, 1865-1914

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In the 19th century the women's ready-to-wear apparel industry grew very slowly. There was little demand for ready-made women's apparel. My research establishes the important role department stores had in expanding the market and acceptance of women's mass-produced ready-made apparel.

The research was based on a longitudinal study of retail store advertisements in the New York Times from 1865-1914. Content analysis was used to analyze the data. Contemporary catalogs, dressmakers' receipts, and the New York Times fashion columns were also examined.

Department stores were leaders in both the manufacturing and marketing of women's ready-to-wear after the Civil War. However, most women continued to make apparel at home or used reasonably priced dressmakers. Department stores had well-stocked fabric departments and offered their own custom-dressmaking service. Near these departments the stores had large displays of their newest ready-made garments. The departments selling ready-to-wear competed with dressmakers by hiring competent female clerks, using intimate dressing rooms, and having large, attractive displays of up-to-date ready-to-wear. The stores also offered important services such as charge accounts, free delivery, and an easy return policy. The most important service was the offer of free alterations for their women's ready-to-wear.

Customers readily recognized the advantages of buying fashionable, reasonably priced ready-made garments. The department stores made women's ready-to-wear available to everyone, convenient to try on and purchase. Free alterations gave ready-made garments a reasonable fit. By the 20th century women were purchasing most of their clothing ready-to-wear.

SEWN PRODUCT MANUFACTURING: FUTURE VIABILITY IN A RURAL ECONOMY

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Objectives: The objectives of this research were to (1) examine the apparel/sewn product industry's contributions to the rural economy in this state; (2) identify manufacturers' perceived needs for making their firms more viable and competitive; and (3) analyze reported industry needs and assess ways in which university expertise might be of assistance.
Methods: A multiple case-study design and qualitative techniques were used. Seven apparel firms were selected; they varied in size, product line, and geographic area of the state. Researchers visited the production facilities for data collection. Interviews with management personnel explored issues of importance to the firms in today's market.

Findings: Several common themes emerged from the interviews. "Opportunities for the Industry" included developments in technology, niche marketing, and globalization. "Issues Facing the Industry" included lack of trained workers, competing with imports, marketing, and quality control.

THE IMPORTANCE OF HOUSEHOLD CHARACTERISTICS ON RURAL INSHOPPING

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The economy of rural trade/service areas has undergone great change as retail activities have been consolidated to fewer rural trade centers with larger market regions. As a result, much of the research has focused on the outshopping phenomenon where individuals go outside of their community to shop, with less emphasis placed on who remains in the community to shop. Outshopping is typical in highly visible and status-connote categories such as apparel and home furnishings. For this reason, we examined household characteristics that influenced spending patterns for apparel and home furnishing products and services and their relationship to inshopping behavior.

Surveys were mailed to 3000 randomly chosen individuals living in three midwest communities with populations less than 10,000 and each community having similar market characteristics. Of the surveys returned, 1172 (39%) were useable. Questions were asked that related to household characteristics (sex, age, income, education, and number of children) and purchasing behavior within the community.

A stepwise method of multiple regression was used to analyze the influence of household characteristics on apparel and home furnishing inshopping behavior. Three household characteristics were found to be significant predictors of inshopping behavior. Consumer's age positively influenced local

inshopping, whereas the variables income and educational level were inversely related to inshopping behavior.

To further define consumer groups, analysis of variance and Scheffe's tests of significance were used to examine consumer preferences and to show where, within the household characteristics of age, income, and educational level, significant differences were located.

Findings suggest that knowledge of local patrons' household characteristics provides retailers with valuable information for re-targeting their market and better meeting their clientele's needs.

RURAL ADOLESCENTS AND BRAND NAME CLOTHING SELECTION

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The purpose of this study was to compare brand name clothing selection of male and female junior high and high school adolescents. Adolescents often feel pressure to conform to gain acceptance by their peers and brand name clothing is often purchased by adolescents in order to "fit in" to a particular peer group (Forney & Forney, 1995).

The results of this study suggest that adolescent males purchase brand name clothing more often than adolescent females; however, females suggested purchasing specific brand name clothing more frequently than males. Previous research suggests that males spend one hour or less shopping and females shop in more stores than males (Tootelian & Gaedeke, 1992). When making quick decisions, males might falsely perceive the number of brand name clothing purchases as greater than actually purchased. In addition, females may be exposed to more brand names than males.

Consumer education courses are needed to instruct students how to identify clothing quality rather than focusing on brand names.


Tootelian, D., & Gaedeke, R. (1992). The teen market: An exploratory analysis of
income, spending, and shopping patterns. Journal of Consumer Marketing 9, 35-44.

OLDER RURAL CONSUMERS' ATTITUDES TOWARD COMMUNITY AND LOCAL RETAIL ENVIRONMENT

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In many rural communities, residents over age 50 are proportionately the largest consumer segment. This study was designed to explore the relationships between older rural consumers' community attachment and their attitude toward the local retail environment. Sociologists have long theorized that consumers are social actors and that consumer behavior is affected by social relations. This concept, called embeddedness, provided the theoretical framework for this study.

Older consumers in three rural Iowa communities with populations less than 10,000 responded to our mail survey (N=630). Hierarchical cluster analysis was used to classify older consumers into homogeneous groups based on community attachment factors. Three groups were suggested on the basis of their community involvement: High Informal/High Formal, High Informal/Low Formal, and Low Informal/Low Formal. Using univariate analyses of variance these three clusters were compared in terms of motivation, satisfaction with reciprocity and with the local retail environment, inshopping intention and behavior, and demographic characteristics.

Embeddedness theory was supported in that older consumers who were involved in community activities, had several friends and community sentiment, were more satisfied with the local retail environment, and had stronger inshopping intentions. The High Informal/High Formal group of older consumers was identified as an important market segment for rural retailers to target.

TOWARD A MODEL OF SOCIO-TECHNICAL INTERFACE: A CASE STUDY OF MERCHANDISING TECHNOLOGY IMPLEMENTATION IN AN APPAREL FIRM

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This case study is the first part of a larger project designed to examine the barriers associated with development, introduction, and implementation of merchandising technology. This study describes a merchandising technology implementation process including the human behaviors and other factors influencing it and contributing to a comprehensive model of the socio-technical interface. Data were collected through participant observation, personal interviews, field notes, and direct observation.

The results of this study show the importance of the behavioral component in the implementation process. The merchandising application per se was not the root of the problems; it was the people and the management of the implement process. A preliminary model of socio-technical interface was developed where six multidimensional elements were identified: people (personal conflicts, work ethics, discipline, qualification, physical and emotional health, teamwork), time (respecting the customization and implementation schedule, allocating time for non-planned events, etc.), management support (lack of leadership, hands-off mentality), training (timing, level of achievement, hands-on vs. theory, fundamental system operation), technology characteristics (compatibility, complexity, usability, triability, long-term solution), and vendor support (technical, problem solving, availability). It is suggested that both technical and behavioral factors need to be taken into consideration when engaging in a technology implementation process.
AN ORGANIZATIONAL TQM CHANGE AND A PRESENT STATE AUDIT THROUGH AN OPEN ORGANIZATIONAL PROFILE IN THREE NORTH CAROLINA APPAREL/TEXTILE PRODUCT MANUFACTURERS

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The purpose of this research was to examine three case studies of N.C. apparel/textile product manufacturers and to characterize their organizational culture as each company adopted TQM. Data collection was done using a case study format and using purposive sampling. Demographic information was collected from interviewing management personnel, and an Open Organizational Profile (OOP) was administered to 10 sewing production workers in each of the three case study companies. The OOP, a 90-item survey, measures the relative openness of the organization, helps to identify the significant barriers to organizational change, and determines what can be done to initiate improvements in organizational functioning (Mink et. al., 1994).

Every case study company had low OOP items in individual internal responsiveness, which measured the ability of people to relate to one another in an effective manner, and internal organizational responsiveness, which measured the degree and quality of information sharing and communication in the organization.

Each case study company had differing high scores which illustrates unique organizational strengths to introduce, communicate, affect, and reinforce change and leads to successful adoption of TQM.


MASS CUSTOMIZATION: A CONSUMER-DRIVEN MODEL

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Driven by rapidly evolving technological change, the prevailing manufacturing concept of mass production is being challenged by an emerging paradigm, mass customization, which employs technology to identify, develop, and deliver customized apparel products to individuals. This paper specifically addresses the use of qualitative research from seven diverse focus groups with female participants to define and model the process of mass customization. The purpose of the focus group research was to use consumer sacrifice gaps (Gilmore & Pine, 1997) identified by the study to build a consumer-driven model of the process of mass customization.

Based on data from the focus group research, a multi-level, linear model depicting path options for mass customization was constructed. Intelligent search systems, body scanning, and Smart Card technology will allow businesses to interact directly with consumers. Four options emerging from focus group analysis included "clothes-clones" or multiple versions of successful wardrobe items; totally customized garments using supporting technologies to individualize a style, fit, and fabric options; co-designed garments where consumers work with an already well-trained designer; and design options where technology would allow a consumer to make selections from a menu based on standardized sizes. At each level of the model, negative comments were depicted as barriers to the forward progress of the concept.


EXTENDING THE CLASSROOM THROUGH AN INTERACTIVE FASHION SYLLABUS

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As technology continues to permeate our society, we have now entered what is being called the Information Age. Things are
moving faster than ever and at the forefront of this phenomenon is the Internet. For some students, however, understanding this technology can be both intimidating and overwhelming. Thus, it becomes important to introduce students to the Internet in the least intimidating way. This objective can be met by making the course syllabus accessible through the Internet.

A web-syllabus, currently being used in an introductory fashion merchandising class, is in the traditional format but is enhanced by the capabilities of accessing fashion information available on the Internet. Once students enter the syllabus, their ability to access the latest fashion information is as easy as the click of a mouse button because the syllabus contains numerous pre-set links to related web sites. Given the nature of the fashion industry, which is rapidly changing, access to such information puts students and educators in touch with the most current trends and events in the fashion world.

This teaching tool gradually acclimates students to the vast amount of information on the Internet and also enables them to explore their specific interests without having to know specific web addresses. Student reactions to this syllabus have been overwhelmingly positive, and they are continually excited to share information about useful sites discovered. Such a syllabus can be tailored to meet the objectives of any clothing and textiles class.

THE USE OF CAUCUS™ COMPUTER SOFTWARE AS A TEACHING TOOL

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Educators must continually blend technology and classroom instruction. Caucus™ transforms web sites into interactive conference centers. It was recently used in a course analyzing computers in merchandising. Students were not required to use Caucus™ as a determinant of course grades; however, each student averaged at least one visit per week.

Caucus™ was used in three ways. First, students were allowed to use the conference to open discussions, either related or unrelated to the course content, which included advice on career choices, inquiries about networking, advice on selecting internships and handling various types of customers at work. This allowed experimentation while keeping class-related discussion topics uncluttered with non-related information.

Second, Caucus™ was used for sharing information regarding class discussions, lectures, assignments and projects. Topics included ideas for improving instruction, details and examples of assignments, and ideas for final project topics.

Finally, Caucus™ was used to bring professionals into course discussions. Students were able to ask questions and make comments to the professionals and one another. One advantage identified by the professionals was that they were able to contemplate responses or gather information, if necessary, to answer students' questions fully. Discussions included inquiries regarding career paths to current positions, advice for entering the field, and pros and cons of the positions.

FASHION ANALYSIS REPORT:
A COLLABORATIVE EFFORT VIA ELECTRONIC MAIL

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The purpose of this collaborative project was for students to complete a fashion analysis report using electronic mail as one vehicle for collecting data. Students from two universities located in different regional markets participated in the project. Students were enrolled in introductory fashion courses with similar course descriptions and objectives. Specifically, this project sought to (1) apply computer skills in collecting data; (2) compare fashion trends of regional markets; (3) identify career opportunities; and (4) examine how fashion trends are determined by external forces such as cultural values, lifestyles of consumers, and various economic forces.

Students were paired with an e-mail partner from another state and were encouraged to correspond several times throughout the semester. Students completed a written analysis and/or a trend board, addressing each of the project objectives. Projects were evaluated according to quality of thought, creative presentation, and verification of e-mail correspondence.

As a result of this project, "technologically inexperienced" students become quite proficient using electronic mail. Further, this
project allowed students to (1) communicate with individuals who had similar interests; (2) explore career opportunities in different regional markets; (3) self-document or prove that a message was received; and (4) examine regional fashion trends.

One of the problems faced by students was the frequency of non-response from many of the e-mail partners for a variety of reasons. To alleviate some of the technical obstacles, basic information on e-mail etiquette will be discussed thoroughly at the beginning of the semester. Future plans are to extend the fashion analysis project to include data exchange with universities in other regional and international markets.

STUDENTS' RESPONSE TO A COURSE OFFERED USING ALTERNATIVE DELIVERY—E-MAIL AND THE WORLD WIDE WEB

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The purpose of this project was to offer students a course delivered via electronic mail and the World Wide Web.

The objectives were to (1) familiarize students with technology, (2) encourage students to learn independent skills, and (3) allow additional flexibility in building of class schedules.

Career Options is a required professional course. The course is divided into three segments: (1) investigation of a company, (2) self-investigation of personal skills and matching those skills to company needs, and (3) development of a resume and cover letter. There are 14 lessons and three projects. Faculty, with the help of computer consultants from the university campus, developed the Web pages.

During the first week of the semester, students attended a training session. The syllabus was reviewed and the students practiced using the technology. Each lesson included an objective, readings from the textbook, readings from the workbook, and readings on the Web. Each lesson required a response to questions by clicking on an icon, which connected the student to the instructor's e-mail address. The three class projects were written or sent as an attached file in Eudora.

At the conclusion of each semester, students completed an evaluation. The class has evolved from one training session and four classes to no class meetings and then back to two class meetings. The order that assignments could be submitted has moved from a specific order to no order and back to a specific order. The students on the whole have responded positively. They especially liked the fact that they can work at their own pace, not come to class, learn new computer programs, and possibly work from their home computers. When surveyed, students chose the WWW class over a traditional class setting.

PROFESSIONAL CLEANING SYSTEMS' EFFECTS ON APPAREL PRODUCT PERFORMANCE

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The purpose of this research was to assess the performance of apparel products cleaned by two different systems: (a) machine dry cleaning using perchlorethylene solvent (PERC) and (b) machine wet cleaning using an aqueous cleaning solution.

The sample consisted of three identical sets of 40 garments (one control and two experimental) for adult men and women labeled dry-clean only. Various types of garments, fibers, colors, designs, fabrications, and constructions were included.

A pretest-posttest, control group experimental design was used. Trained evaluators assessed all garments on six variables: (1) resiliency, (2) general appearance, (3) odor, (4) color consistency, (5) presence of stains or soil, and (6) physical dimensions. AATCC test methods were used. An adapted measure was used for physical dimensions. Assessments were done prior to wear, after the first cleaning and after the sixth cleaning.

Results indicated that "high quality" garments performed well regardless of the cleaning system used. Color migration and color loss occurred in fabrics made of natural fibers in both cleaning systems. Dimensional change was noted with certain garments regardless of the cleaning system used. Garments with "hand" and resiliency changes tended to develop a better hand and resiliency. Clinging dry cleaning solvent odor was noted in most dry cleaned garments whereas most garments cleaned with the wet cleaning system were judged to have a "clean" smell.
COLORFASTNESS OF NATURALLY PIGMENTED COTTON FABRICS

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The purpose of the research was to assess the performance in colorfastness of nine fabrics: five Peruvian naturally pigmented cotton fabrics (two hand-spun and hand-woven by Indians and three commercially spun and machine-woven by a mill) and four types of fabrics utilizing FoxFibre® pigmented cottons. The dependent variable in the study was color change, as determined instrumentally in CIELAB DL, Da, Db and DE readings. Independent variables included laundering temperature, number of launderings, detergent (phosphate and non-phosphate), perspiration, ambient sunlight exposure and carbon arc exposure.

The behavior of the FoxFibre® colored cottons was consistent with that reported by Fox and Williams. The green lint was much less stable than the browns. It has been noted that some chemicals commonly present in hard water affected the colors of pigmented cotton. The data of this study, based solely on deionized water, show color change during laundering. The greatest amount of color intensification, taking camel brown to dark brown and celery green to army green, was possible with phosphate-built detergent. Water temperature did not appreciably increase the effect for either the non-phosphate or phosphate detergent. The Peruvian ethnographic pigmented cottons were more stable in colorfastness than the FoxFibre® browns and greens. Only the beige canvas underwent overall color change equal to FoxFibre® samples.

RETRORESPECTIVE TAPES ON GARMENTS FOR NIGHTTIME VISIBILITY: EFFECTS OF PLACEMENT, AMOUNT, AND CARE

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Nighttime visibility affects traffic safety of pedestrians, runners, cyclists, police officers, and others. Retractable tapes provide the best nighttime visibility when enough light is provided. Since nighttime vision is based on rod activation, it is important to understand how garment-body interactions and garment
care affect wearer visibility. Our objectives were to identify the most effective garment points for visibility, to determine the most appropriate amount of tape that would increase nighttime visibility, and to evaluate the reflective performance of the tape after washing.

We videotaped three women walking and cycling and measured joint segment angles using the Ariel Performance Analysis System. We determined visibility by using several widths of retroreflective tape. We used halogen lighting to simulate headlights. Our trained judges used an evaluation scale we developed to assess tape brightness. We simulated 40 regular and hand wash cycles using an AATCC test method to evaluate specimen reflectivity ratings after washing. We used t-tests (p=0.05) to analyze our data.

We found that the best location for the retroreflective tape was the side of the foot. When the body is examined from the side, the knee joint had the greatest range of motion and resulted in the greatest total movement at the foot. We found significant difference in angle change for these paired joints: knee-ankle, knee-hip, and hip-ankle. Placing retroreflective tapes on the side of the foot will increase visibility the most and may decrease accidents involving person-vehicle accidents when the vehicle approaches from the side. A tape 0.5 inch wide was the narrowest tape that provided sufficient brilliancy. However, for safety reasons, we recommend using a width at least twice this amount. Tape reflectivity was not affected by washing. We recommend further testing using real garments.

EFFECT OF LAUNDRING ON FABRIC DRAPE

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Fabric drape is a major contributor to the overall appearance of a garment. Research in this area has concentrated on identification of factors which influence drape and on methods of evaluating drape. Effective evaluation of properties which contribute to fabric hand has been made possible by the series of instruments developed by Kawabata. These instruments measure tensile, shear, and bending resistance as well as surface and compressional properties. In this study the effect of laundering treatment on the drape of six experimental fabrics was determined.

Six fabrics were selected as representative of bottom weight fabrics. Selected fabric properties, which have been shown to affect drape, were determined according to ASTM methods. Bending resistance was measured on the Kawabata Pure Bending Tester that gives bending modulus and hysteresis values. Shear resistance and hysteresis were determined on the Kawabata Shear Tester. Three 20.0 X 20.0 cm specimens of each fabric were sheared 4° in one direction and 4° in the opposite direction. Shear stiffness was calculated from the slopes of the forward and back curves between 0.25° and 2.5°.

An ANOVA was performed to determine significant differences in draping configurations due to fabrics. Overall, laundering decreased the drape values of the fabrics. Since all of the fabrics were heavy, bottom weight fabrics, the overall drape values for the six fabrics were low. The highest drape value was only 38% and the lowest was 30%.

AFRICAN-AMERICAN MEN’S ATTITUDES TOWARD APPAREL AND MEDIA

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Despite the fact that African-Americans are a relatively small market nationally, they make up a key consumer group with considerable purchasing power in many large urban areas. The purpose of this study was to examine African-American men's attitudes toward apparel and media. The theory base for this study was symbolic interactionism. Much of the meaning attached to apparel symbols is influenced by media, and, in fact, contemporary promotion of apparel products includes selling an image as well as the product. A non-random sample of 53 African-American men completed a written survey. The Likert-type instrument was divided into two sections: attitudes toward apparel and attitudes toward media. Respondents ranged in age from 18 to over 60.

Reliability analysis resulted in an alpha coefficient of .80 for the apparel scale and .81
for the media scale. A one-way analysis of variance indicated that respondents differed on 8 of the 42 items dealing with apparel. Older men were not as concerned with wearing the latest styles or styles that were similar to those of friends. They also felt that appearance was important in any social situation. Younger men felt that appearance was not so important in social situations, but they were more interested in their own personal appearance. Respondents also differed on 9 of the 26 items regarding media. Younger men had significantly different attitudes regarding media.

Results have implications for designers, manufacturers, and retailers of apparel products. Some media sources may be more appropriate for specific age groups of black men; for example, younger men listened to the radio significantly more than older respondents. Since attitudes toward apparel did not differ to a great extent, based on age groups, broad promotion campaigns aimed at all ages may be most effective when marketing to African-American men. Attitudes toward media were segmented more by age group; therefore designers, manufacturers, and retailers may want to vary the medium of promotion based on age range of the target market.

HISPANIC CONSUMERS: AN EXAMINATION OF COUNTRY OF ORIGIN AND STORE PATRONAGE BEHAVIOR

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As the fastest growing ethnic group, Hispanics, particularly those with higher incomes, interest marketers. Despite the suggestion that Hispanics' characteristics differ by country of origin, Hispanics are often treated as one market segment. Research compared higher income Hispanics, identified by country of origin, on demographics, psychographics, store attributes, satisfaction with stores and store patronage. A survey in English and Spanish that had been pilot tested on 5,000 consumers was modified slightly. Systematic random sampling identified 5,000 Hispanic and non-Hispanic higher income ($30,001) consumers residing in three states with the largest Hispanic populations. The mailed survey was returned by 754 consumers. Hispanic consumers (n=287; 137 from Mexico, 64 from Puerto Rico; 86 from "Other") were the sample for the study. Chi square indicated that fewer Hispanics from Puerto Rico were male; more Hispanics from "Other" origins were female (p≤.05). More Hispanics from Mexico were single or married; those from Puerto Rico tended to be divorced/separated/widowed (p≤.01). Principal component factor analysis generated 4 activity, 12 opinion, and 11 store attribute factors. MANOVA identified differences between groups on activities (p≤.05), opinions (p≤.05), and influence of store attributes (p≤.001) but no differences in satisfaction with stores and store patronage.

The results indicate that Hispanics may be aggregated on some variables regardless of country of origin but may be segmented for others. The findings may guide development of effective strategies for the Hispanic market.

COMPLAINT BEHAVIOR OF HISPANIC CONSUMERS: DO DEMOGRAPHICS MATTER?

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The Hispanic market is a $171-billion market of 22 million consumers, one of particular interest to retailers and producers alike. Demographics and complaint behavior have been linked in previous research. Consumers who complain tend to be younger, more educated professionals with higher incomes than those who do not complain. Day and Landon's (1977) conceptual framework proposes that consumers who complain do so either privately (e.g., family, friends), publicly (e.g., retailer, manufacturer) or to a third party (e.g., Better Business Bureau).

This study examined the influence of demographic characteristics on three levels of complaint behavior of Hispanic consumers (public, private, third party). A 5-page survey instrument, in English or Spanish, was distributed in Miami, Florida. Sample size was 331. Potential complaint behavior was divided into private, public, and third party actions. Demographic variables tested were length of residence in U.S., age, income, gender, and education.

One-way ANOVA and post-hoc tests found significant differences for income and public complaint behavior (F=3.6, p<.05), age and public complaint behavior (F=4.5, p<.05),
age and third-party complaint behavior \((F=3.1, p<.05)\), and education and public complaint behavior \((F=9.9, p<.001)\). Hispanic consumers with higher incomes and education levels were more likely to complain publicly than those with lower income and education levels. Consumers 30-50 years of age were more likely to complain publicly and to third parties than older or younger consumers—agreeing with previous findings that younger consumers are more likely to complain.

Our findings lend insight into some demographic influences on Hispanic complaint behavior. Businesses and agencies may want to initiate policies that facilitate complaint behavior among younger Hispanic consumers to forge stronger relationships with them as they move into their peak earning years.


CONSUMER ETHNOCENTRISM, PRODUCT NECESSITY AND QUALITY PERCEPTIONS OF POLISH CONSUMERS

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Researchers in Poland believe national pride is influencing consumer behavior. Polish retail buyers may want to target consumers who wish to purchase domestically produced goods. Shimp and Sharma (1987) proposed that feelings of nationalism influence consumer behavior. They termed these feelings consumer ethnocentrism. Sharma, Shimp, and Shin (1995) found that, in Korean consumers, perceived product necessity moderates ethnocentrism's effect on consumer attitudes. Knowledge of consumer ethnocentrism and product necessity would give retail buyers information to market to nationalistic consumers. The purpose of this research is to learn if country-of-origin, product necessity and ethnocentric tendency influence Polish consumers' product quality perceptions.

Polish respondents rated the perceived quality of eight products (four necessary: meat, shoes, fruit, cereal; four non-necessary: autos, radios, TVs, watches) from four countries (China, Germany, Poland, U.S.). The CETSCALE measured respondents' consumer ethnocentrism. A repeated measures ANOVA test found that individual consumers rate products differently according to country of origin and necessity of product. A consumer ethnocentrism effect on the overall model was significant. We conclude that nationalistic sentiments of Polish consumers influence quality perceptions of products.


THE HWALOT—EVOLUTION, STYLE CHARACTERISTICS AND MEANING

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The hwalot, a Korean wedding robe, was analyzed using Korean and English language costume history sources and hwalot from Korean and Hawaiian locations. Strong influences on the hwalot appear to have been Chinese court costumes. Although originally worn only by Korean princesses as ceremonial costume, the hwalot was adopted by women commoners as a bridal robe by the mid-Choson Dynasty. The hwalot continues to have meaning for Korean brides, many of whom wear the hwalot as part of their wedding costume.

A distinctive design element of the hwalot is its tubular silhouette, which contrasts with the curved lines that are characteristic of Korean ethnic dress. As a wedding garment, color selection is significant to the meaning of the hwalot; the combination of red and blue for the body of the garment and the multicolored sleeve bands symbolize the desire for harmony and happiness in marriage. Embroidered plant, animal, and insect motifs and calligraphy symbols also express good wishes for the married couple.

A visible difference in older and modern hwalot is evident in the placement of embroidery motifs. Older hwalot usually feature formally repeated and symmetrically placed motifs. In contrast, embroidery motif placement on modern hwalot may be asymmetrically placed as well as pictorially positioned. Embroidery motifs, such as the Rose
of Sharon or hibicus, may also have been used
to visually maintain cultural distinction
between Korean and Japanese culture during
the Japanese Superintendent Period (Yu,

[The Rose of Sharon]. Hanguk minjok
munhwa daebag’gwsajon 8 [Encyclopedia
of Korea], 145-149. Seoul: Hangun chongsin
munhwa younguwon.

GUJARATI EMBROIDERY: A
REFLECTION OF WESTERN INDIAN
CULTURE

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Several artifacts from a university
Costume and Textile Collection were examined
to determine (1) if they represent an Indian
sub-culture from various time periods and
different castes and (2) if as objects of material
culture, they embrace and reflect the norms of
that culture. The goal was to identify the
garments so they could be used as teaching tools.
A skirt, two bodices, a uncut textile, a child's
dress, and a flat bodice front were examined.
All were embroidered with chainstitch and
small mirrors. The striking differences in
design, quality, and workmanship among
these garments prompted this study of mirror
work embroidered textiles and their
relationship to the various cultures of India.

All of the artifacts were identified as
originating in the Gujarat State for these
reasons: The skirt was heavily embroidered,
decorated with mirrors, and worn with a bare
backed blouse, and the bodice of red cotton
was worked in fine embroidery. Women and
children wear the distinctive full skirts
(ghagras) and bodices (chhois) with elaborate
mirror work and embroidery and the motifs of
peacocks, flowers, and trees done in chain-
stitch. Experts have identified the use of mirror
embellishments in garments and textiles from
the 17th-19th centuries. The mirrors are
thought to represent water and are made from
available resources (soda ash and sand) from
local rivers.

The artifacts studied were all identified
as Gujarati based on their style features,
embroidered patterns, and mirror work.
Gujarati dress indeed reflects the many
people and lifestyles of the region, which includes
Muslims, Hindus, farmers, leather workers,
nomadic herdsmen, merchants, and traders.

SYMMETRY ANALYSIS
OF GREEK EMBROIDERIES

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This project applied symmetry analysis
to embroideries on Greek women's chemises
to determine if regional and/or ethnic
influences affected symmetry patterns.

Symmetry analysis is a geometry-based
technique used to interpret and classify one-
and two-dimensional geometric patterns into
four motions: translation, reflection, glide
reflection, and rotation. Based on these four
movements and their variations, seven sym-
metrical arrangements are possible for one-
dimensional, one-color patterns (Washburn &
Crowe, 1988).

Embroidered bands and columns of
318 chemises were analyzed using slides and
photographs taken previously in Greece: 113
from Attica, 34 from Argolidha-Corinthia, 82
from Boeotia-Fokida, and 89 from Euboea.
Using Microsoft Access, we sorted data to
determine the frequency of each pattern
arrangement as related to region and ethnic
group.

The embroideries exhibited each of the
seven pattern arrangements. Vertical reflection
was the most common classification for both
bands and columns in all four regions studied.
Simultaneous horizontal and vertical reflection
appeared frequently in embroidered bands.

The two ethnic groups in the regions
studied used similar pattern arrangements.
Rather than ethnicity, the difference in sym-
metry arrangement preferences was regional.
This may be because the two ethnic groups
have lived in proximity to each other for over
400 years.

The technique of symmetry analysis
has widespread applicability to other textile
designs with rigid motions. Comparison
between and across cultures may further our
understanding of geographical and ethnic ori-
gins for patterned objects.

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versity of Washington Press.
CONTEMPORARY JAPANESE AESTHETICS: THE CASE OF ELITE WEDDINGS IN OSAKA

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This case study explored how Japanese notions of aesthetics are expressed in a westernized contemporary society. Via ethnographic fieldwork in Osaka in 1995, elite weddings were examined, involving 10 affluent women who married between 1989 and 1994 and professionals in the wedding industry.

Lee’s (1982) concept of compact culture provided theoretical framework to identify aesthetic themes in Japanese life. Historic evidence shows that Japanese adopt things (oft of foreign origin) by reducing size or simplifying function in creating something new on which they put a Japanese label of authenticity.

In 1995 Osakan brides wore 3 to 5 changes of bridalwear: Japanese plus western (a white kimono for a Shinto ceremony, followed by a red kimono, an evening gown, and a white bridal gown for a reception). Despite the dress changes and other activities, the event took only three hours. Osakans called such compacted weddings “wedding packages.”

Wedding packages reflected three themes critical to defining Japanese aesthetics: temporal, spatial, and operational reductions. Temporally, premodern, Confucian weddings that had taken three days were reduced to three hours. Spatially, all necessary businesses congregated at a wedding site for client convenience. Operationally, the wedding industry custom packaged a whole process of weddings to simplify bridal arrangements while ensuring successful weddings for clients.

The Japanese tradition of making things smaller remained vital in contemporary Osakan weddings. In the westernized society, the packaging act, not necessarily the country of origin of things packaged, was the aesthetic force determining the final ethnic identity. Osakan brides perceived packaging as uniquely Japanese and attributed the success of their weddings to the Japanese-ness of packaging. The Japanese urge to compact played a strong role in defining the notions of contemporary Japanese aesthetics.

GENDER DIFFERENCES OF OLDER ADULTS IN PERCEPTIONS OF THE IMPORTANCE OF DRESS TO THE SELF

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Statements representing each of the six dimensions of the Proximity of Clothing to Self (PCS) concept, developed in past research and refined and validated by a panel of experts, were rated on 7-point scales ("strongly disagree" to "strongly agree") by a random sample of 581 adults aged 55 years or older. Respondents consisted of 32.4% men and 67.6% women, which compares to census data of 40.4% men and 59.6% women. Reliability analysis using Cronbach's alpha yielded a high overall reliability of .940; the reliability scores of the dimensions of the Scale ranged from .927 to .943. These alphas suggest very little error of measurement.

A two (gender=male, female) x three (age groups=young-old [55-64], mid-old [65-74], old-old [75-92]) anova yielded a significant main effect of gender (F (5,580)=27.2377, p<.001) for the overall PCS Scale. Scheffé post hoc comparisons indicated that for all age groups, women had higher scores on the Scale (X= 5.24 - 5.39) than did men (X = 3.04 - 4.41). Significant differences for each of the six dimensions of the PCS Scale yielded similar results. These findings suggest that women perceive dress to be more important than do men. Regarding the six dimensions of the Scale, the findings suggest that women feel that dress is more highly related to their sense of self, to their self-esteem, and to their body cathexis than do men.

Results from this study facilitate an understanding of self-concept development and self-expression of older adults and help one understand motivations for self-presentation through the use of dress by women in particular. An understanding of the significance of dress and the relationship of the significance to aspects of the self could help professionals deal with potential psychological and medical problems occurring within the older adult population and, in particular, older women.

BODY IMAGE AND SELF-PRESENTATION AMONG HOMOSEXUAL CONSUMERS

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All people are socialized to be concerned with appearance, yet different appearance aesthetics may operate for homosexual and heterosexual consumer populations. Body image plays a major role in appearance management practices that affect the health and well-being of people, such as eating and exercise disorders and hazardous body alterations. Preliminary work suggests that gay men are more dissatisfied with their bodies and more predisposed to disordered eating behaviors and attitudes than heterosexual men. However, lesbian women are reportedly less dissatisfied with their bodies than heterosexual women (who are typically extremely dissatisfied overall) and may be less predisposed to disordered behaviors.

A survey questionnaire was used to collect data on body image attitudes from 23 lesbian women (ages 21-65) and 31 gay men (ages 19-47). Instrumentation included measures of body image, self-esteem, appearance behaviors, and eating attitudes.

Body image attitudes for women were neutral (3.01 out of 5) on appearance orientation and lower on social attitudes toward appearance (2.17) than men (3.05 and 3.16, respectively). Satisfaction with various body areas was similar and neutral for women (3.3) and men (3.2). Both groups indicated signs of disturbed eating behaviors, with more dieting and food monitoring among men. Self-esteem for both groups was neutral. Men reported more common and extreme behaviors than women. These differences provide evidence that lesbian women are somewhat more accepting of their bodies than are gay men. Further research with focus groups is recommended to elucidate relationships.

BODY IMAGE, SOCIAL COMPARISON AND ADVERTISING INFLUENCE

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Idealized media presentations of women have been blamed for reinforcing and
normalizing a cultural ideal of thinness for women. Debates remain as to whether such images necessarily instill a sense of inadequacy in female readers. Thus, this study aims to uncover women’s perceptions of and their motives, if any, for engaging in social comparison with idealized images.

This study used a flexible individual interview process to collect data from 20 women whose average age was 43. These women were staff at a large midwestern university and were paid $5 for participation. Ten clothing magazine ads were used to aid in the individual interviews.

Five emergent themes which pertained to the general perceptions of magazine ads were uncovered: (a) ads were used for gathering current fashion information, (b) a variety of sources for fashion information was used, (c) self-improvement was the primary motive for social comparison, (d) realistic images were distinguishable from unrealistic ones, and (e) women tended to avoid unrealistic images. Results provide support for conceptualizing body image concerns within the perspective of social comparison theory (Festinger, 1954). Findings suggest that advertisers and marketers may consider devoting more space in fashion ads to product information than unrealistic images.


OVER FIFTY AND FABULOUS

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Over 60% of the discretionary income in the U.S. is controlled by the over-50 population. Manufacturers and design students alike have less interest in this market than its financial power warrants. In fact, this market is hungry for the attention it deserves and can support. Women interviewed indicated that they would be eager to spend their money on clothing that fits their changing bodies, in the fabrics they love, and in the styles appropriate for their lifestyles and position in life. To allow and encourage students to target their design efforts towards this specific market, funds were sought and obtained from a state agency.

Students researched the market to determine the physical characteristics of maturing women, their lifestyles, needs, and desires. Using this information, initial designs were created to accommodate a variety of figure types, lifestyles, and preferences. Natural fiber fabrics—cotton, wool, mohair, and silk—were selected and purchased in a variety of vibrant colors preferred by mature women.

Students drafted "first patterns" for each garment and then created muslins to check the design and fit of the pattern. Mature

APPEARANCE BEHAVIORS: A QUALITATIVE STUDY OF KOREAN AND AMERICAN FEMALES

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Body image plays an important role in an individual's life because it affects self-esteem. Individuals evaluate their bodies via comparisons with others. Socio-cultural values are important influences in the development of body image. Asian cultures through the centuries have developed ideals of beauty based on a combination of physical and inner virtue. Beauty ideals have shifted recently to more Western standards of beauty. Comparisons to these standards may affect Asian women's perceptions of ideal beauty, body image, and appearance behaviors. This study examined such differences among Korean and American females based on cultural ideals of beauty.

Subjects included 99 Koreans in Korea and 115 Americans responding to 10 open-ended questions. Inner beauty (34.0%) and Western beauty (28.8%) (e.g., thinness, height) were important components of Korean beauty ideals, while physical attractiveness (29.2%) (e.g., thinness) was important to Americans. Koreans considered the face to be the most important body part and used make-up as the most routine appearance behavior while Americans valued lower body parts (e.g., stomach, calves) and commonly used exercise and diet as routine appearance behaviors. Both groups generally indicated poor body image; about 1/3 of each group felt they did not compare favorably to current cultural standards of beauty. They agreed that an ideal based on inner beauty and diverse ethnic characteristics would lead to greater acceptance among themselves and others.
women, representing each of the figure types, were asked to serve as "fit models." These
clothing were used not only to correct the fit of
the garments but also to provide feedback on
the comfort and desirability of the garments,
including ease of movement, ease of dressing,
and enhancement of self-image. Final patterns
were made from the corrected muslins and then
the final garments were cut and sewn.

Since the students could not actually
take their line to market, other venues were
closed to show their line. One garment was
created for a cousin of President Clinton who
attended the inaugural ball. A story about this
project appeared in two area newspapers, as
well as on a morning TV show and a radio sta-
tion that targets this specific group. A quarter
of a million people had the opportunity to read
or hear about this project in the local area.

These "sample" garments will ultimately be sold for the cost of the component
parts (no student labor included) and the
money will be used to allow the project to con-
tinue for the next group of students.

INTEGRATING PERSONAL EXPERIENCE
WITH HISTORICAL CONTEXT AND
THEORY IN AN INTRODUCTORY
 COURSE: A CLASS PROJECT

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Undergraduates sometimes have a dif-
ficult time understanding the connection
between their own personal micro-level expe-
rience regarding dress and a theoretical, abstract
macro-level analysis. This project was
designed to encourage students to personalize
dress-related histories, then to analyze them in
terms of historical context and macro-level
culture theory.

The course explores the interaction of
self and culture in negotiating forms of self-
presentation throughout life. Sources include
historical, cross-cultural, and contemporary
expressions of dress. The structure for the
course is the model of culture described by
Hamilton (1986).

Students read Love, Loss, and What I
Wore and create their own version
(Beckerman, 1995). Then they construct an
historical context for each illustration and ana-
lyze and discuss the component or mechanism
of culture that motivated them to choose the
illustrated item. Finally they consider what
they learned from the assignment.

Students found the project to be more
interesting and difficult than they had expected.
However, most importantly students reported
that the project caused them to appreciate, and
finally understand, how history and culture
influence individual experience and meaning.

what I wore. Chapel Hill, NC: Algonquin
Books.

Hamilton, J. A. (1986). Dress as a
clinical sub-system: A unifying metatheory for
clothing and textiles. Clothing and Textiles

TOWARD MORE ACTIVE LEARNING

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Frustrated students in introductory
courses lose interest as content becomes more
complex and feel alienated if class size limits
classroom interaction. To maintain student
involvement in our survey course, I assigned
teams of four or five students to complete three
related projects about well-known apparel
companies during fall 1996.

In Project 1, each team identified the
company’s target market, found out what
target consumers seek in apparel, and
recommended ways the company could meet
these consumers’ needs in the future.

Project 2 dealt with the company as a
contributor to the flow of fashion production
and marketing. The team assessed how its
company creates, produces, and distributes
products for the target market and made sugges-
tions for the company to remain viable.

Project 3 focused on apparel quality.
Teams identified key competitors, established
criteria for evaluating similar merchandise,
analyzed comparable garments, and made
quality assurance recommendations for the
company.

For each project, teams prepared sum-
mary handouts, planned presentations, and
submitted teamwork evaluations of self and
peers. Each team presented one project orally.
I assessed each project for adequacy of
resources, synthesis of information, depth of
analysis, effectiveness of oral/written commu-
nication, and evidence of teamwork.

Students completed the assignments
enthusiastically. Most cited the group projects
as the most beneficial learning experiences in
the course. They recognized the value of
applying concepts to real world cases, working
with others, and developing communication
skills for future success.

"THROUGH THE EYES OF..."

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For an undergraduate student in design
or merchandising, the process of creativity and
inspiration is often a misunderstood and elu-
sive process. To aid in the understanding of
this process, the life, the inspiration, and resul-
tant creations of historic and contemporary
fashion designers are the focus of a history of
costume term project. The objective, method-
ology and results of the history of costume
term project are detailed in this paper.

Each student constructs an "ideabook"
as the selected designer would have collected
and constructed an inspirational ideabook.
Items are collected and creatively arranged for
the ideabook as though students were viewing
the aesthetic, political, economical, psycholog-
ical, and social elements of the designer’s era
through the persona of the selected designer.
In other words, this project is created "through
the eyes of..." the selected designer.

This paper includes student quotations
evaluating the term project. From assessment
of student feedback, examination of the resul-
tant ideabooks, and the professor’s evaluation
of the project viewed in context with course
objectives, findings suggest continuation of the
project with no alteration.

ANALYSIS OF U.S. TEXTILE EXPORTS
IN THE 1980s

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This study is a Constant Market Share
(CMS) analysis of U.S. textile exports in the
1980s. The analysis involved decomposing
changes in the exports into world-market,
industry-structure, and competitiveness effects
under the assumption of constant market
shares. United Nations data on nine SITC 650
commodity groups were used in this study.
Economic theory and knowledge of the indus-
try and trade were used to interpret the results.

U.S. textile exports increased 54.3%
over the 1979-90 period while world textile
exports increased 146%. A U.S. trade deficit
started in 1982 as the overvalued U.S. dollar
depressed exports and stimulated imports.
CMS analysis revealed the positive world-mar-
et effect for U.S. textile exports in the 1980s,
becoming stronger at the end of the decade.
U.S. exports appear to have partaken of world
growth in textile consumption though the U.S.
fared less well than competitors as observed
with the decreased U.S. share of world textile
exports from 7.8% to 5.1% in the 1980s. The
positive industry-structure effect in the early
1980s but the negative effect in the late 1980s
indicated U.S. textile exports' gradual shifts of
commodity and market specialization, from
woven cotton and manmade fabrics to yarns
and special fabrics, and from the EC to other
developed countries, probably based on indus-
trial restructuring, increasing capital intensity,
product differentiation, and growth of diverse
countries’ textile production and of intra-
regional trade encouraged in part by protection-
ism. U.S. textile exports were competitive in
1979-81 and 1988-90 but not in 1982-84 and
1985-87, probably due to the overvalued dol-
lar. The increased competitiveness in 1988-90
may reflect improved productivity based on
restructuring.

New opportunities, such as rules of
origin and reduced trade barriers under
NAFTA, bode well for U.S. textile export
expansion; however, more intra-regional trade
around the world, mirroring that in North
America, could reduce U.S. exports. Trade
liberalization under World Trade Organization
auspices is expected to expand world trade and
intensify competition, suggesting the impor-
tance of production costs and flexibility and of
exploiting unmet needs around the globe.

US-FORMER USSR TEXTILE AND
APPAREL TRADE

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This study (a) assessed the NIS (the
republics of the former USSR) market, (b)
examined the US-NIS textile and apparel trade
value changes between 1980 and 1996, (c)
surveyed US firms involved in textile and
apparel trade with the CIS (excludes the Baltic
republics), (d) determined modes of involve-
ment, and (e) identified factors affecting business relations between companies in the US and the CIS.

Part I was a critical analysis of trade data. Findings indicated that NIS textile and apparel industries have been suffering from a deep economic crisis due to outdated equipment, inadequate management, disrupted centrally planned production and continuing transition to production focused on consumer needs. The NIS demand for American-made textiles and apparel expanded dramatically in the late 1980s. The US-NIS textiles and apparel trade value has grown steadily since 1990, particularly in US imports. Abrupt changes in the value of US exports to the former USSR in the 1980s was due to inconsistency of cotton shipments. The main categories of trade in the 1990s were cotton, including yarns and woven fabrics, and non-knitted articles of apparel. During 1992-1996 Russia was the major US trading partner among the NIS republics, followed by Uzbekistan and Ukraine.

Part II elicited opinions of US businesspeople involved in U.S.-CSI textile and apparel trade. U.S. textile and apparel firms used joint ventures most frequently. The most important decision-making factors were consumer demand and profit margin. The absence of sufficiently developed civil, commercial, and criminal codes has been a major constraint. Currency regulations, governments’ attitudes towards foreign business, and the distribution network were serious problems in trade with the CSI. Reconstruction and development has adversely affected the textile and apparel industry and caused an increase of US-NIS textile and apparel trade.

Case studies with three major FTOs included interviews with 25 managers in the U.S. and 40 managers and artisans in Guatemala and India. A grounded theory approach was used for data analysis. Emergent themes were incorporated into explanatory propositions. Challenges for future business performance were identified.

Summarizing across the propositions, FTOs have long operated in a world market with a large labor supply of artisans. The workforce has been flexible in work patterns and product development in order to attract attention from the limited numbers of FTOs. Drawing on U.S. commitment to volunteerism, FTOs have maintained low operational costs while creating a distinctive retail presence in small U.S. communities where there was little competition for ethnic products. Dual competitive strategies of ethnic product “differentiation” and “focus” on creating customer-to-artisan linkages meshed well with FTO customers’ criteria for useful, hand-produced, and ethnic-looking products. As FTOs plan for the future, how they select producer groups, attract a new generation of volunteers, position themselves vis-à-vis mainstream business ethics, and sustain customer loyalty will call for balanced and integrated attention to the needs of all members of the FTO trading system of producers, retailers, and customers.

Recommendations for future research include producer group case studies that illuminate macro-level, group dynamics as well as micro-level experiences of empowerment and further refinement of an emerging model of the ethnic product consumer that leads to purchase intention.

FAIR TRADE PERFORMANCE IN A COMPETITIVE MARKET

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The purpose of this research was to determine how Fair Trade Organizations (FTOs) have developed viable organizational cultures that place primary emphasis on supporting producers while giving limited attention to consumers. Scholarship on organizational culture and business competitive strategy provided the conceptual frameworks.

U.S. ANTIDUMPING REGULATIONS: IMPLICATIONS FOR TEXTILE TRADE AND DOMESTIC PRODUCTION

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Dumping, selling goods abroad at prices below cost/below domestic market prices, concerns importing countries due to possible unfair competitive effects on domestic industry. Antidumping regulations have been enforced in the U.S. to relieve domestic industries determined to have been injured by dump-
ed imports. Currently the World Trade Organization approves use of anti-dumping duties. Economic models predict price increases and quantity decreases as well as other trade and industry effects as a result of imposition of antidumping duties, but little research on actual relationships and effects exists.

A theoretical framework was developed that draws from the tariff effect model, the uncertainty effect, and the three-country model. We examined trade data for 16 antidumping cases, all involving textile products that were imported to the United States from various European and Asian countries, and production data of three related domestic industries. Import quantities and prices, domestic production quantities, and changes were analyzed for 11-year periods by creating graphs and examining patterns over specific time periods.

Results showed that while import quantities of affected products decreased dramatically as expected, price changes were relatively insignificant. It was notable that similar-product imports from countries that were not involved in antidumping actions decreased along with the dumped imports, that import quantities were not recovered later by other exporters, and that domestic industries did not appear to obtain relief from the duties.

Thus antidumping measures may disrupt trade and existing markets rather than accomplish reform in favor of domestic industry as intended, and in addition, may hurt the entire industry by reducing demand for the total product category. Results suggest that both antidumping regulations and the procedures used to impose them warrant additional research and closer examination by both the United States government and the World Trade Organization.

THE CHALLENGES OF TEXTILE CONSERVATION IN TERENGGANU, MALAYSIA

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Terengganu, Malaysia produces exquisite textiles, some of which are found in the Terengganu State Historical Museum. I used a case study approach (observations, discussions with staff, and examination of records and forms) to identify the textile types and conditions, document conservation practices, and understand challenges faced in developing countries in tropical climates.

The museum has a professional staff of nine and exhibit space of 27,750 m². Most of the college-educated professional staff do not have formal museum training. The conservator is responsible for 20,000 textile, basketry, wood, metal, and ceramic objects.

Relative humidity and temperature are high, in spite of air conditioning. Exterior doors are open all day. Positive air pressure helps control the environment but does not

IMPACT OF FINANCIAL RISK ON U.S. APPAREL BUYERS’ NEED FOR INFORMATION SOURCES AND INFORMATION ON PRODUCT CHARACTERISTICS AND VENDOR REPUTATION

(Ph.D. Graduate Paper Award)

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Fashion apparel buyers use information sources to obtain information on product characteristics and on vendor reputation. The perceived financial risk of the purchasing activity has been shown to affect ratings of importance of the need for information. Few studies have addressed how fashion apparel buyers evaluate and react to perceived financial risk in their purchasing task.

The purpose of this paper is to present a conceptual model developed to guide research and to explain the U.S. fashion apparel buyer purchasing protocol. The Fashion Apparel Buyer Purchasing Model (FABPM) outlines the steps that an apparel buyer completes during the apparel purchasing making process. Apparel purchasing is defined as a sequence of procedures to obtain fashion apparel from sources external to the firm. The model bridges the gap, for apparel buyers, between industrial and generic purchasing behavior models; those models are general and do not adequately address the buying practices of fashion apparel buyers. Another strength of the FABPM is that it treats perceived financial risk as a dynamic variable and incorporates the use of information sources and information to reduce risk in decision making. The FABPM provides a framework that can be used to expand the knowledge base of fashion apparel buyer behavior research.
restrict insects and birds. Pass keys and security key pads minimize access to storage areas. Low operating budgets limit conservation and display efforts. Low lighting, glass and wood cases, and bilingual signage in English and Bahasa Malay effectively display objects. Humidity is controlled with silica gel.

Storage areas are separate and divided by object type. Textiles, including songket, ikat, batik, tie-dye, pigment prints, basketry, heavy embroideries, upholstery, household and ceremonial objects, are stored in a large room with an unsealed cement floor. They are on plastic hangers covered by plastic sheeting, rolled on PVC tubes and covered with acid-free tissue paper, stored flat in map drawers, or folded on metal shelves lined with acid-free tissue paper.

Special challenges include staff without professional museum training, a wide range of textile materials, the hot and humid climate, little financial or cultural support, and insects. Some of these challenges are similar to those faced by many museums, but some are unique to tropical and developing countries.

A STUDY OF HISTORIC TEXTILE FIBERS FROM A MARINE ENVIRONMENT BY LIGHT MICROSCOPY AND SEM

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Historic textile fibers obtained from the deep ocean site of an 1857 shipwreck were studied by light microscopy and scanning electron microscopy (SEM). Different techniques of microscopy can show both macro and micro structures of the material, providing either qualitative or quantitative information. In this research light microscopy and SEM were employed to identify the morphological characteristics of the historic fibers and the degree of degradation they display.

Both the morphology of the fibers and the chemical reactivity they display indicate that the fibers are cotton. Dark colored deposits, consisting mainly of sulfur and iron as determined by energy dispersive spectroscopy (EDS) analysis, exist both on the surface and inside the lumen of the cotton fibers. When the fibers were treated with 18% NaOH, the number of convolutions in 75% of the marine fibers increased dramatically, and the diameter of the treated fibers increased 20% more than that of similarly treated modern fibers. This leads to the hypothesis that the primary wall of the marine fibers was damaged in such a way that it can no longer constrain the swelling of the second wall. This hypothesis is supported by the reaction of the marine cotton, being cut to short sections, to 18% NaOH.

This study provides not only primary information of the characteristics of cotton fibers from a marine environment but also provides a direction for further studies in the physical and chemical structure of cotton exposed to a marine environment for long period.

REPLICATION OF ANASAZI SANDAL-TOE CONSTRUCTIONS: COMPARISON OF COMPLEXITY

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The purposes of this research were to modify the Textile-Production-Complexity Index (TPCI) (Kuttruff, 1988) through the replication of three Anasazi twined sandal toes produced during three time periods: the square-toe from Basketmaker II, the scalloped-toe from Basketmaker III, and the round-toe from Late Basketmaker III; and to determine the complexity and chronology of the sandal toes.

Replication procedures for each type of sandal toe were based on extensive data (see Deegan, 1997). The Anasazi sandal toes exemplified all of the TPCI variables: scale (number of elements per cm²); the number of different patterns, colors, yarn types, and fibers; and the average amount of fiber preparation or processing (Kuttruff, 1988). The only independent variable in this study was the number of passive elements (warp) that clustered together when twined, as in the original sandals, to create each type of sandal toe. The TPCI value, the total time of construction, for each sandal toe increased with the number of structural techniques.

The scalloped-toe was the most complex to construct. The complexity of the sandal toes does not show a chronological evolution. The effects of the other variables on complexity remain to be studied.


**BURIAL DRESS IN MID-NINETEENTH CENTURY LOUISIANA**

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This study of burial dress is part of an extensive, multi-disciplinary historical exhumation research project focused on the study of human remains and artifactual materials recovered from nineteenth-century burials in South Louisiana. The focus of this paper is the dress of two adult sisters and one adolescent male, who were buried between 1852 and 1857. Their garments were exceedingly well preserved because they had been buried in sealed cast iron coffins. This unexpected occurrence documents three different types of burial dress within one southern family of French descent. Their dress provides evidence useful in interpreting sociocultural aspects of the families, as well as the fragmentary textile remains from other mid-nineteenth century Louisiana burials. Laundry marks on garments in each coffin provided the basis for identification of the individuals.

One female was buried in fashionable garments of expensive materials and accessories that included gold jewelry, a hair comb, cloth shoes, and kid gloves. The boy was buried in a shroud over his shirt and trousers. Included in his coffin were several religious accessories and various herbal and floral remains. The boy's mother was buried in her night gown. Undergarments for both women included chemises, petticoats, diapers, and knee length stockings while the boy wore an undershirt and socks but no underdrawers. The shroud, three winding cloths, two pillows, and a coffin lining are examples of textiles that were most likely purchased with the coffins. Research on tomb contents continues and findings will be combined to better interpret a variety of aspects relating to the lives, as well as the deaths, of the individuals.

**A PILOT STUDY: CAN SELECT PERSONAL SALES TRAINING STANDARDS CORRELATE TO SALES PERFORMANCE EVALUATIONS?**

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Fashion retailers' training techniques and evaluation criteria reflect their sales behavior standards for sales employees. However, few studies have examined how salespersons evaluate their own behaviors in light of company policies. By focusing research on the salesperson, rather than the sales manager, this study reveals how salespersons' acceptance and use of model sales behaviors affects their job performance.

The purpose of this study was to compare employees' perceived importance of a company's model selling behaviors to three types of sales performance evaluations: 30-day, 6-month, and annual reviews. A sample was drawn from the population of sales staff in a single district of a major department store chain. Out of 500 salespersons in the sample, 237 completed the questionnaires, resulting in a 47% response rate.

Results were gathered from a self-administered questionnaire completed by the salespersons as well as from company records of the employees' performance ratings. The self-administered questionnaire included a 10-item scale developed to reflect perceived importance of the company's model sales behaviors. Sales performance ratings were on a five-point scale rating quality of performance and productivity.

Perceptions of the importance of ideal selling behaviors were compared with employees' performance review. For both the 30-day and 6-month reviews, higher ratings on the importance of ideal selling behaviors corresponded with higher performance ratings. However, no significant relationship was found between the perceived importance of ideal selling behaviors and the annual performance rating.

This study suggests that personal sales training focused on model sales behaviors appears to be most effective for employees who have been with the company less than one year.
ORIENTATION TRAINING PERCEPTIONS OF RETAIL SALES ASSOCIATES

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Providing quality customer service in a department store setting is labor intensive and expensive. One method in which retailers can maximize their retail sales associates' potential is through training programs that teach personnel how best to perform their jobs and/or how to improve themselves. Orientation training specifically provides the retail sales associate with socialization and assimilation skills necessary for the work environment. Kirkpatrick's (1994) four levels of training and hierarchy of needs provided a model for the study.

This study considered the perceptions of retail sales associates, employed in department stores in the upper Midwest, regarding orientation training. The study examined the relationships and differences between sales associates' demographic characteristics and their orientation training perceptions. A stratified proportional sample of 90 retail sales associates was obtained from nine department stores in the upper Midwest.

Orientation training perception was found to be positive overall by the survey respondents. Study results provided a basis for discussion on orientation training perceptions and training evaluation. Research findings pointed to the need for further training evaluation. Retailers currently have training that provides an overall positive perception for their trainees. Nevertheless, they need to consider expanding the role of evaluation in the training process.

Recommendations from the study included continuation of positive initial training for retail sales associates. Also, self-efficacy and motivation measurements that would allow better training placement should be investigated.


FASHION FORECASTING INFORMATION AND TIMING FOR PRODUCT DEVELOPMENT AND MERCHANDISE SELECTION

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Product developers and retail buyers make risk-laden decisions on styles, colors, and materials. Fashion forecasters' practices have been described and retail buyers' decision-making studied somewhat, but little light has been shed on use of fashion forecasting information sources by retail buyers and product developers. This study asked (1) Do product developers and retailers have access to adequate fashion forecasting information? (2) What information sources do they use? (3) Does the current market timing of fashion forecasting and merchandise presentations meet their needs? (4) Are there changes they would make in the annual calendar of forecasting and merchandise presentations?

The Delphi method was applied to consult a sample of expert product developers and retailers (averaging 14.5 years of experience). Their judgments were elicited through two rounds of written questions (n=26, 18), allowing for feedback and followup. Eighty-one percent reported access to adequate fashion forecasting information most or all of the time; access to information about color, deemed the most important design component, was best. Of 17 information sources, the top-ranked five (customer feedback or requests, past sales, sales representatives, own knowledge, and competitors' merchandise) agreed with and contradicted literature on retail buyers. Current market timing of trade shows, seasonal collections, and published fashion forecasts was not problematic for two-thirds of respondents. Overall, the experts' varied application of information from different sources for separate components of fashion forecasting decisions appeared complex and worthy of further study.

THE IMPORTANCE OF CUSTOMER SERVICES AND STORE CHARACTERISTICS: IMPRESSIONS OF APPAREL RETAILERS

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The availability of quality customer service has been linked with customer satisfaction which, in turn, has been associated with customer loyalty, repeat patronage, and retail profitability. Yet, to develop an effective customer service strategy, an understanding of the importance of customer services among apparel retailers in the industry is crucial.

The purpose of this study was to assess apparel retailers' perceptions of the importance of various customer services and store characteristics. To this end, a descriptive survey using a modified version of Lumpkin, Greenberg, and Goldstucker's (1985) 23-item Likert scale was conducted. Out of a sample of 426 apparel retail managers in Texas, 99 questionnaires were returned, yielding a response rate of 24.2%.

Descriptive statistics found apparel retailers to perceive all 23 customer services and store characteristics to be moderately to very important. Mean values on items varied from 4.07 to 6.70 out of a range of 1.0 to 7.0 with "1" indicating not important and "7" indicating "very important." Items considered most important (with mean values greater than 6.5) included product quality, store reputation, knowledgeable salespersons, and acceptance of bankcards. Items considered least important (with mean values less than 4.75) included small store, package carry-out, and delivery.

To successfully cater to apparel consumers, retail managers must recognize the importance that other retailers are placing on customer services. To gain a competitive edge, they will need to meet or exceed the quality of services provided by their competitors.


SHOPPING EXPERIENCE, PATRONAGE BEHAVIOR, AND MALL ATTRIBUTES

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Two of the three papers were exploratory, so the discussion focused on this aspect of research. A key aspect of exploratory research is defining the project so that is doable with the time, abilities, and resources of the researcher. One study was qualitative, based on a focus group. The other study was quantitative, using a regional sample of mall man-agers. The return rate was low, compromising to some extent the results. I suggested that setting a goal of a sample of perhaps 30 using telephone and fax techniques might provide just as reliable results. The opportunity for statistical analysis remains. The study would provide the opportunity to further refine the instrument and develop some hypotheses on which to base a further study.

The qualitative study was based on what the researcher described as a theoretical framework derived from the literature. I proposed that it was not a theoretical framework since it had no assumptions or propositions but was rather a taxonomy of factors that had been revealed by previous research. The taxonomy provided a point of departure for the project that then might result in development of a conceptual framework and a set of research questions or hypotheses for additional research that might result in proposal of a theory.

A discussion of research methods for exploratory studies followed. I proposed that the research method should be determined by the nature of the research question. Qualitative methods may provide the opportunity to examine the diversity of perspectives whereas quantitative methods may focus on the commonalities of perspectives. It is important to recognize limitations of outcomes of exploratory studies. Generalizations must be carefully drawn; hypotheses or research questions as outcomes are much safer.

SHOPPING EXPERIENCE AND EVALUATIVE CRITERIA: INFLUENCE ON MALL CHOICE

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This study investigated and determined consumers' shopping experience and evaluative criteria used in mall choice by shopping frequency for females (N = 222) represented in five urban areas. A 7-point Likert Scale measured agreement with last mall shopping experience using Babin, Darden, and Griffin's (1994) 15-item Personal-Shopping Value Scale and importance of evaluative criteria using Balazo's (1994) mall attributes. Factor analysis produced hedonic, frustration, and satisfaction experience factors and amenities, services, and environment evaluative factors. Infrequent shoppers (IFS) made two or fewer and frequent shoppers (FS) made three+ trips
per month. An ANOVA found FS agreed more on the hedonic factor. Satisfaction rated lowest and frustration and environmental factors rated highest for both groups. The Wilks' Lambda Criterion indicated significant MANOVAs for amenities and services with higher importance for FS. Hedonic experiences influence shopping frequency. A mall's physical environment influences consumer's mall choice.


STORE AVOIDANCE BEHAVIOR: AN EXPLORATORY STUDY

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Consumer behavior towards and within a store can be classified as either patronage or avoidance behavior. Extensive research effort has been focused on store patronage behavior, but research regarding store avoidance behavior has been a neglected field of inquiry. The purpose of this study was to explore the concept of store avoidance behavior related to apparel purchases.

Structured interviews conducted with 10 women, who were selected based on a set of demographic protocol, provided the qualitative data base for this study. Consumer, situational, and retail characteristics were postulated to influence store avoidance behavior.

Because this exploratory study focused necessarily on a homogeneous population, any meaningful examination of consumer characteristics and their effect on store avoidance behavior was precluded in this study. The results indicated that situational influences were likely to affect the avoidance of stores. Consumers avoided stores under different physical and social contexts. Consumers' avoidance of stores was influenced by time-pressured situations, holiday and weekend periods. The results also emphasized consumers' feelings consequent to the purchase behavior. Negative feelings were created, to a large extent, by factors such as rude salespeople, poor lighting, and so forth. The influence of retail attributes on avoidance behavior was significant. The reasons for avoidance were multiple, consistent and unchanging. Merchandise and service by salespeople were the two most critical attributes.

The findings are preliminary given the exploratory nature of this research. It does provide a foundation upon which future studies may be based. Further research is necessary with more significant sample sizes representing a broader cross-section of consumers and across a wider range of products and product-markets.

U.S. REGIONAL AND SUPER-REGIONAL MALL ATTRIBUTES AND THEIR RELATIONSHIP TO RETAIL PRODUCTIVITY

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The current retail environment is characterized as fiercely competitive due to surplus retail space, decreased consumer spending, and new retail formats. This increasingly complex retail environment has influenced the current low productivity levels experienced by many regional and super-regional malls in the United States.

In consideration of several successful mall repositionings, a major shopping center trade association encouraged researchers to investigate productive repositioning strategies so recommendations could be made to lower-performing malls. The intent of this request was to enable malls classified by the industry as "B" or "C" to become analogous to industry-classified "A" malls.

The performance classification system utilized by the industry was subjective and inconsistent. Therefore, this study was instigated to determine the attributes of successful regional and super-regional malls and to uncover the relationship between these attributes and productivity.

A mail survey gathered information about malls along five dimensions: mall history, market strategy, as well as trade area, mall, and marketing manager characteristics. The sample was randomly drawn with market-
ing managers employed by malls classified as regional and super-regional as the respondents. Descriptive and inferential statistics were used to analyze data. Results indicated that "A" malls were larger and located in densely populated trade areas with a large segment of consumers earning high income levels. The market strategy attributes, those elements within the control of marketing managers, did not distinguish high and low performing malls. Therefore, findings of this study imply that even if "B" and "C" malls emulate the market strategies of "A" malls, productivity may not improve substantially.

MULTIDISCIPLINARY INSTRUCTION:
INTEGRATION OF DISCIPLINES,
INFORMATION AND TECHNOLOGY

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A team-based problem-solving approach was implemented within a college classroom setting. Technological applications were also integrated to augment collaborative learning. The goal was to develop a class research project in which students would draw upon a diverse knowledge base and use a variety of information sources.

Two senior level undergraduate classes (Global Telecommunications and Consumer Policy and Textiles, Clothing, and the Economy) were jointly assigned to work on a multidisciplinary research project on Internet marketing. Students were assigned to work on one of four teams. Each team was asked to research a case study and competitively present findings to a panel of business practitioners. In addition to the case study topic, technology was implemented throughout the project: information search, group decision making, and presentation techniques.

Collaborative learning augmented by technology was positively received by students majoring in several areas of applied studies (apparel design, merchandising, and consumer economics). A majority of the students agreed that integration of two classes helped improve the quality of the project. Technology facilitates interaction among team members and helps maximize efficiency of human resources.

INTERDISCIPLINARY PROJECTS:
PROVIDING STUDENTS WITH REAL
LIFE EXPERIENCES TO HELP INSURE
FUTURE SUCCESS

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Students often have a problem applying the processes to "real-world" experiences. Instructors in the Business and Fashion & Textiles Departments designed a project to simulate the activities and communications needed for a successful apparel manufacturing/retailing business.

Student "designers" in the Fashion & Textile department researched their target market. Designs were tested and final sample garments were cut and sewn. Careful records were kept so that each textile and finding could be accounted for and located for future production. The garment costs were determined using a spreadsheet developed by business students.

Designers became the "clients" of the Business Department's Promotional Strategies class. Information was provided about their target customers, products, and competition to the "advertising agency." The "agency" was charged to create a promotional strategy and a logo. Students divided into four major promotional teams (print media, broadcast media, Internet, and direct marketing) developing a strategy and a budget for the integrated promotional activities.

After determining the need for a strategic business plan, the designer clients worked with business students in the Principles of Retailing class. The retailing students created a mission statement for the new company. Students developed descriptions of the business, the product and service, the market, location, competition, management, personnel, and use of funds. The business plan included break-even analyses, income projects, cash flow statements, and a balance sheet for the next three years. The plan demonstrated the effect of opening a retail outlet during the third year of operation on the expected profits.

These interdisciplinary projects gave students the means of learning concepts and assimilations of new technologies that must be "lived" rather than told. Perhaps more importantly, the students learned to appreciate the depth of skill and knowledge needed to perform specific tasks within each discipline.
DESIGNING AN APPAREL MANUFACTURING COMPANY: A MULTIDISCIPLINARY APPROACH

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Faculty in the textile and apparel management and industrial engineering departments piloted a capstone course for both majors. The purpose of the project was to bring together students from two different backgrounds to work together on teams toward a common goal just as they often do in an apparel company.

Students were asked to do background market research to determine the potential market for screen-printed T-shirts. They planned the facility to include design, pre-production, and production activities. By the end of the course, they did patternmaking and grading and produced sample garments using a modular production system. They sourced materials, explored contracting the screen printing, and planned for quality control, costing, and pricing.

Based on student evaluations the first semester, a more integrated team approach was used the second semester and was determined to be more successful. Students from each major brought different expertise to the project, and by the end of the semester each had a better appreciation for the other. Working together as a team was at times very challenging, yet rewarding.

Results of the pilot project were encouraging although a number of obstacles were encountered. Positive results from students were that it gave them a better understanding of the many activities necessary to produce and market a product.

PARTNERING WITH REGIONAL PROFESSIONAL ORGANIZATIONS TO PROVIDE EXPERIMENTAL LEARNING EXPERIENCES, NETWORKING SYSTEMS AND INDUSTRY MENTORS FOR UNDERGRADUATES

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Developing partnerships with regional professional organizations has provided our marketing students with opportunities to develop employment skills, to gain a realistic view of the industry, and to investigate career choices. To initiate these partnerships, the instructor contacted three industry groups: The Textile and Apparel Club (GTAC), South-eastern Textile and Apparel Network for Career Excellence (STANCE), and the local chapter of the World Trade Association (WTA). Each organization was asked to provide experiential projects which related to specific course work and to aid in developing industry networking and mentoring systems for students. The instructor also requested that students be invited to meetings to assist with programs.

First, students worked with committees on special club projects. Then the instructor identified activities that included more student participation. Projects were developed that benefited both the organizations and the students. For example, the Marketing Communications Class built exhibits and developed the decor for an annual gala attended by over 500 industry executives. These students were able to meet industry personnel who could provide them with internships and employment opportunities. Because of the success of this student participation, that same club recently initiated "Take a Student to Lunch." Also, students merchandised a corporate showroom, organized focus groups, and developed a corporate training manual.

Another organization invited students to workshops, supplied speakers for classes, provided externships, and became mentors. Many club members have invited students to work on special industry projects or have extended internships.

Partnerships with these organizations have been most beneficial, and future projects have been identified for continuation of these activities.

BUSINESS/EDUCATION PARTNERSHIPS: A VISION OF COLLABORATION

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Business and education collaborations provide unique opportunities to integrate job experiences into the classroom. Omaha's Henry Doorly Zoo, which holds the second largest zoo membership in the U.S., required expanding the gift shop to create an exit for patrons of the new IMAX. Initially, the Zoo
requested support in updating displays. The visual merchandising class recommended the entire shop be redesigned.

Contact was made with an alumna in a key position at a multimillion-dollar store fixture company. The company provided access to their showrooms, computers, and a designer to consult with students. E-mail enabled quick communication between students and company management.

Student learning and development increased as the dynamic team met the goal. They contacted former business/education partners who donated supplies and materials essential for the project. Class members shared equally in developing the ideas and making the final presentation.

Recommendations were presented first to the fixture company executives and subsequently to the zoo director and the management. Following the final presentation, the fixture company’s vice-president announced the $50,000 student proposal would be funded by the company as a gift to the zoo.

The fixture company provided the most important practical experience these students will have during their college career. Each student retained a copy of the final presentation for his/her portfolio. As a result of a serendipitous opportunity, the business and education partnership provided significant learning for a privileged group of students and continued future collaboration.

GIFT NORMS: A COMPARISON OF CLOTHING, CASH AND GIFT CERTIFICATES ACROSS THREE OCCASIONS

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Studies on gift giving for annual occasions have found that clothing is one of the most acceptable gifts and money is one of the least acceptable. In contrast, studies on gift giving for rites of passage suggest that money may be the preferred gift. However, contextual differences have called cross-study comparisons into question.

The present study was designed to provide a direct comparison of appropriateness of different types of gifts across occasions. The occasions selected for study were Christmas, Valentine’s Day, and graduation from college. The gifts included money, a gift certificate, and a sweater. Ninety-five university students rated each gift for each occasion and then gave reasons for their ratings.

Analysis of variance of the ratings indicated that acceptability of gifts did vary by occasion. Money was viewed as about equally appropriate as a sweater or a gift certificate for graduation. For Christmas and Valentine’s Day, however, clothing was rated as significantly more appropriate than cash. The qualitative analysis suggested that while money is seen as too impersonal for Christmas and Valentine’s Day, the flexibility it offered recipients in preparing for a new life stage made it relatively acceptable for graduation. In contrast, clothing was viewed as a thoughtful gift for Christmas or Valentine’s Day but questioned in terms of helping one "move on to another stage of your life" after graduation. These results support the proposition that the type of occasion is related to evaluations of different types of gifts.

AN EXPLORATION OF THE COGNITIVE AND AFFECTIVE RESPONSES INVOLVED IN CONSUMPTION OF WOMEN’S SWIMWEAR

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The present study explored both logical-cognitive and experiential natures of apparel consumption, focusing on women's swimwear. The study advances research on the consumption process of apparel products because it allowed consumers to note a full range of thoughts and emotions in the experience, define important apparel product attributes, and identify the influence of the promotional environment in the consumption process. Whereas many consumption studies focus on the purchase stage, the present study investigated cognitive and affective responses during the full range of consumption stages (i.e., pre-shopping, selection, trial (trying on), purchase, and use of women’s swimwear.

A purposive sample, 19 women who were actively involved in the acquisition and use of swimwear, were interviewed using a qualitative instrument (semi-structured interview schedule) to tap the logical-cognitive and experiential components of the consumption experience. The informants were asked what they were thinking and feeling during the
stages of consumption regarding the swimsuit they were wearing and how they evaluated the complex set of product benefits of that swimsuit. Interviews were transcribed and emergent themes were coded and compared to identify themes to create a coding guide that covered dimensions of cognitive and affective responses. Intercoder reliability was high (.93).

Informants had many (interdependent) cognitive and affective responses during swimwear consumption. Most interestingly, cognitive thought about shopping for swimsuits caused anxiety, frustration, and a sense of resignation for most respondents. These emotions and detriments to the informants' accompanying problem-solving behaviors during consumption characterize the psychological concept of "learned helplessness," which has not been studied before in consumption of apparel as far as we could determine.

NOVELTY SEEKING AND INNOVATIVE BEHAVIOR: WHAT GENDER TELLS

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Novelty seeking is regarded as a cognitive origin of innovative behavior. However, innovative behavior is product specific, not universal. In explaining innovative behavior in a certain product category, a willingness to try something new and different in that consumption area (product specific novelty seeking) rather than a general trait of novelty seeking can be a valuable indicator of innovative behavior. Such willingness would be different by gender.

This study examined (1) gender differences in novelty seeking (in general and product specific); (2) relationships between novelty seeking (in general and apparel specific) and apparel innovative behavior; and (3) gender differences in the relationships between novelty seeking and apparel innovative behavior. Data were obtained from a questionnaire survey of college students (217 males and 222 females).

The results indicated that there are gender differences in novelty seeking and innovative behavior. Females showed higher novelty seeking in general than did males. However, novelty seeking was different by consumption area in some of which (7 among 13 areas) significant differences between gender were observed. Apparel specific novelty seeking explained apparel innovative behavior better than did novelty seeking in general. For males, no significant relationship between novelty seeking and apparel innovative behavior was observed. Not surprisingly, it was easier to explain the females’ apparel innovative behavior from a willingness to innovate while it was challengeable to explain that of the males.

CONSUMERS’ PERCEPTIONS OF APPAREL VALUE

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This study examined the effect of six value measures on consumers’ overall value rating and the fair to list price ratio. In-store data collection was held at three regional malls. Tables were set up in the men’s and women’s departments; the women’s table contained a woman’s blazer, and the men’s table contained a man’s white dress shirt. All tags and labels were removed. Using an experimental design procedure, a one-page questionnaire was developed. Listed at the top of each form was the brand, quality, fabric, and suggested retail price. Thirty-six versions (18 for the jacket, 18 for the shirt) were used. Six measures of apparel value were investigated: Item (shirt or blazer), brand (national or private), quality rating (good, better, best), price level (high, medium, low), shopper segment (defined value as quality, known brands, or low price), and purchase likelihood (not likely to very likely to purchase).

A total of 533 female and male shoppers 18 years of age and older completed the survey (n=322, women’s blazer; n=211, men’s shirt). Twelve one-way ANOVA models were used to examine the effect of the influence of value measures on the overall value rating and the fair to list price ratio. Six of the ANOVAs were significant (p=0.001). For the item and purchase likelihood, all four ANOVAs were significant (p= 0.001), indicating that variation in the overall value and price ratio differs by the item and the purchase likelihood. The price level and the consumer segment appeared to influence only variation in the price ratio (p=0.001).

Results extend traditional value studies of price/quality and have uncovered other possible influences on apparel value. This sug-
gests that retailers need to examine how consumers' perceptions of overall value differ by product. The concept of purchase likelihood appears to impact the overall value and price ratio. Retailers should consider factors such as purchase likelihood when developing value pricing strategies. Future research can focus on further examination of the price ratio, likelihood of purchase, and the concept of commodity vs fashion.

CRAFT BUYER DECISIONS: CHALLENGES FOR THE TEXTILE ARTISAN/VENDOR IN THE WHOLESALE MARKET

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The study examined how retail craft buyers make decisions for U.S. and international craft and attempted to determine if the process varied for textile craft. Sheth's (1981) Theory of Retail Buyer Behavior and Samli, Grewal, and Mather's (1988) model of international buyer decision making were the theoretical basis for the study. Forty-five in-depth interviews with randomly selected buyers from a national survey sample were conducted. Constant comparative analysis resulted in a grounded theory of buyer behavior.

Buyers' decisions were based more on personal aesthetic appeal than on price, saleability, size, and customer need. Higher price points, limited usefulness, and sizing variations in wearable textile craft presented challenges to buyers. Buyers vary their acceptance of technology and production quantities in maintaining a "handmade" definition of textile craft. Wearable textiles are a challenge. Craft buyers are concerned with product quality and vendor/artisan relationships.

Artisan producers of textile craft should consider the potential for smaller, more select markets for textile craft, develop broader appeal and create more saleable textiles. Modification of the artisan/vendor approach to buyers may be necessary to create a sustainable income through craft sales.


PERFORMANCE FACTORS OF PEACE CORPS HANDCRAFT ENTERPRISES AS INDICATORS OF SUSTAINABILITY (M.S. GRADUATE PAPER AWARD)

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The purpose of this study was to identify and describe performance factors of Peace Corps handcraft enterprises. The study was divided into two phases. In Phase I, 58 former Peace Corps volunteers were identified through a background mail questionnaire. In Phase II, 13 telephone interviews were conducted among informants whose responses on the questionnaire represented a cross-section of handcraft activities. Five major themes became the structure for a model of performance of Peace Corps handcraft enterprises.

Respondents served in 27 countries on five continents. Among this group, 95% identified income generation as the primary goal of the handcraft enterprise. From the 17 craft projects, the majority relied upon the following inputs: (1) locally available raw materials; (2) utilization of indigenous technologies and simple tools; (3) creative or organizational skills of a local or external facilitator; (4) donations of capital, equipment, transport, or in-kind contributions; and 5) educational, business, product development, and/or leadership skills.

The presence of these five factors, unless negated by intervening cultural considerations, assured income generation for artisans. Peace Corps volunteers described cultural constraints which impeded project stability as conceptual, interpersonal, and/or gender-based.
TEXTILE COOPERATIVE SOCIETIES IN INDIA

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The weaving of handloomed textiles in India is a precarious industry. Competition from the power loom industry and shrinking overseas and domestic markets have prompted the Government of India to develop a number of interconnected programs to assist handloom weavers by maintaining reliable markets and steady employment. The core of this governmental effort is the weavers' cooperative society and its linkages to Handloom Houses and Weavers' Service Centers.

The purpose of weavers' cooperative societies, Handloom Houses, and Weavers' Service Centers is to assist weavers in producing higher quality cloth faster. Because Indian weavers are better able to withstand competition from the power loom mills within India, orders from overseas buyers can be filled regularly with consistently high quality goods, resulting in weavers' regular employment at competitive wages. This is in contrast to the more volatile situation of weavers producing for private exporters. The villages of Poochampally and Koyyalagudem exemplify the structure and operations of these inter-connected initiatives.

Findings indicate that the programs initiated by the Government of India to support handloom weavers achieved their goals. Tracking these support services would provide avenues of further research as their structures evolve to meet the changing needs of Indian weavers within a dynamic global economy.

CROSS-CULTURAL BOUNDARIES AND PRODUCT DESIGN: NIGERIAN TEXTILE PRODUCTS FOR AN AFRICAN AMERICAN CONSUMER

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This research project gathered focus group data to aid in the design of marketable apparel and accessories by Nigerian designers for an African American consumer. The African American focus groups were drawn from a Midwestern metropolitan area with a large and well-organized African American community. Women ranged in age from 30 to 55 and were employed outside of the home. All data were separately analyzed by three researchers, resulting in patterns of preference in terms of apparel and surface design that will aid Nigerian designers in designing marketable products for the American consumer.

Phase one involved getting focus group responses to a sample set of women's dresses designed by a Nigerian designer for a West African market. The sample garments were commissioned at the end of a five-and-a-half week field research study of textile and apparel design in Southwest Nigeria.

The second phase solicited focus group responses to apparel designs featured in Nigerian fashion design books and American mail order catalogues featuring African-inspired designs. Focus group members were given a copy of the design covered by tracing paper and a check list of design features. They wrote comments on the design features and used tracing paper to change the design to better suit their preferences and needs.

In the last phase we used focus group responses to analyze the marketability of prototypes designed by American students using indigenous Nigerian dyed and woven textiles. Contemporary and affordable Nigerian handcrafted textiles were purchased for this phase of the research. Student designers designed structurally simple designs that could be easily produced in small scale design houses in Nigeria. The economic crisis precipitated by high debt burden gave rise to an economic policy stressing the development of indigenous small scale industries. This project has a goal of promoting small scale industry in Nigeria.

APPAREL DECISION MAKING AND PURCHASE BEHAVIOR

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The three papers presented in this session provided an exploration of situational factors relative to consumers in various age groups. Research on pre-adolescents, college students, and older consumers generated a lifespan perspective. Additional information was provided by cross-cultural comparisons between U.S. and Canadian students.
Purchase decisions based on social and physical aspects of the market environment were measured through survey methodology involving mall-intercept and class room sampling techniques. Results provide several contributions to consumer decision-making research.

The age at which individuals could be considered apparel consumers was reconceptualized to include the pre-adolescent, ages 8 to 12. The role of culture and its influence on consumption was also clarified by comparing college student groups from two countries. Finding that the elderly are strongly motivated to seek a variety of social exchanges while shopping contributes to experiential shopping behavior knowledge.

Several challenges for future research studies were generated by the authors and by those participating in the discussion session. Suggestions included controls for social desirability bias, measurement of socialization influences, and analyses of cross-gender influences on the preadolescent. Potential theoretical foundations such as anticipatory socialization and activity theory were identified for supporting future research efforts.

Strategic implications for apparel marketing and merchandising were identified to help retailers better address the needs of consumers by age cohorts and cultural heritage.

INFORMATION SEARCH AND EVALUATIVE CRITERIA IN APPAREL DECISION MAKING: A COMPARISON OF U.S. AND CANADIAN UNIVERSITY WOMEN

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This study investigated macro cultural and regional consumer differences (U.S. and Canada) in apparel information search and evaluation. The sample included women in clothing and textile-related programs at a southwest (n=75) and a west coast (n=88) U.S. and a Canadian (n=59) university. A 6-point Likert Scale measured frequency using 16 information sources and importance of evaluative criteria. Factor analysis produced retail events, references, magazines, physical, and pattern catalog information factors and quality, performance/price, appearance, label/store image, personal style, and color evaluation factors. Country of origin was analyzed independently.

Most used information sources were domestic fashion magazines for Americans and examining/using garments for Canadians. All students rated fit, style, attractiveness, and suits my personality among five evaluative criteria. Country of origin was more important for Canadians but least important overall for all groups. MANOVAs for retail/events, magazine, label/store image, and personal style factors were significant by the Wilk's Lambda Criterion. West coast and Canadian students looked to country-of-origin information more than southwest students.

Macro culture may explain some information search differences. Apparel that fits well, has style, and is attractive may be the most important selection criteria.

PRE-ADOLESCENT APPAREL PURCHASE BEHAVIOR AND INFLUENCE

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Research into the purchase behavior and influence of pre-adolescents is needed as this age group is becoming an increasingly important market segment both in terms of absolute size and spending power (McNeal, 1987).

Overall, this study examined the degree to which pre-adolescents use normative and informational influences in an effort to conform to their existing reference groups when making apparel purchase decisions. Conformity theory provided the organizational framework for analyzing variables of this study. This study also explored the shopping behavior of pre-adolescents in the purchase of apparel products.

Data were collected using highly structured interviews with 200 pre-adolescent participants composed of 88 males and 112 females. Results of data analysis indicate that pre-adolescent consumers are exposed to and influenced by the behaviors and opinions of others, often purchasing clothing to look similar to friends and peers and to fit into certain groups, both social and organized, at school and outside of school. Male participants reported that athletes were very important to
look similar to when considering clothing purchases, while females felt it was important to look similar to types of individuals in clothing advertisements. Both males and females indicated an interest in buying clothing items to look like music, television, and movie stars. Female pre-adolescents desired to purchase clothing to look like older siblings more often than did males. Data showed a majority of all participants rated clothing quality as the most important criteria when purchasing apparel items. Most participants defined quality as the durability of the garment and how long an item lasted. Style was seen as the second most important purchase criteria, with brand name and price third and fourth less important, respectively.

Overall, results indicate that, as pre-adolescents age, both normative and informational conformity motivation is increasingly important in apparel purchase decisions.


SHOPPING MOTIVES OF ELDERLY CONSUMERS

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The elderly are now the fastest growing population segment in the United States. Despite the size and impressive rate of increase of this segment, however, substantial evidence suggests that elderly consumers' needs are still unmet in the market place even though they exhibit shopping behavior different from other age groups.

This study focused on the emotional and psychological shopping motives presumed to be associated with loneliness among the elderly. These motives were examined specifically as practiced in shopping malls (macro-environment), rather than in individual stores (micro-environment) since malls have increasingly provided a wide assortment of consumption activities and have gradually become important meeting places, especially for seniors.

A mall intercept survey method was utilized to collect data. A total of 747 questionnaires completed by elderly persons, 55-years-old or older, residing in three different states (New York, Texas, California) were deemed usable for the current study and were included in the data analyses. A series of exploratory and confirmatory factor analyses of the initial 35 items revealed six dimensions which, in turn, are captured by two facets of a higher conceptual level. More specifically, the results revealed that the shopping motives of elderly consumers can be summarized by the Experimental facet, covering the dimensions of (1) Aesthetic and Cultural Enjoyment, (2) Diversification and Browsing, and (3) Social Experience; and the Functional facet, covering the dimensions of (4) Economic Incentives, (5) Convenient Service Seeking, and (6) Food Consumption.

THE GLOBAL TRADE GAME

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Global trade is a fundamental component of the textile complex. The Global Trade Game was designed as an interactive, instructional tool to help students understand and analyze the complexity of trade among nations which have varying degrees of resources, differing systems of governmental control, and differing demands of the population.

The game is played by dividing students into teams. Each team represents a country. The teams are given packets containing products, currency, and information about the country's production and governmental regulations. The object of the game is for each team to meet their country's demand for products, meet the desired export goals, and obtain as much currency as possible by trading among each other.

When trading is completed, students are given a work sheet asking them to calculate GDP and apparent consumption, to delineate the products they wanted to sell or buy but could not, and the products they bought but did not need and why. The teams are asked to identify the developmental stage of their country based on production level and the amount of currency.

The game provides an opportunity for the students to experience the difficulty in meeting trade objectives with governmental restrictions and an uneven playing field. It is a
way for students to learn the complexity of the concept by active participation.

TEACHING MERCHANDISE
ASSORTMENT CONCEPTS USING
CATALOGS

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Analysis of the merchandise shown in fashion catalogs is used to clarify the concept of merchandise assortment for undergraduate fashion merchandising majors prior to involving them in assortment-planning activities and to develop critical thinking skills. Objectives of the activity are to (1) apply standard classification codes to pictured garments; (2) identify selection factors such as color, size, brand, fabric, and price; (3) analyze the proportion of each selection category in stock; and (4) analyze stock depth and breadth.

Students select a catalog and one classification of merchandise shown in it. All items within that classification are listed on a tally sheet by size, color, fabric, brand, price, or other relevant criteria. For convenience, one garment is assumed to be in stock per color/fabric per size. Students are encouraged to develop subgroupings appropriate to their assortment, such as colors grouped as neutrals, brights, or pastels.

After analysis is complete, a descriptive summary statement is written about the garment category selected; depth and breadth of selection is discussed. Students are then given a budget representing open-to-buy and asked to prepare a plan for expenditure based upon their assortment analysis.

This assignment has received positive feedback from students who cite the benefits of seeing an assortment in compact format. Students develop an appreciation for the complexities of garment sizing and inventory-related problems.

INCORPORATING A GEOGRAPHIC
INFORMATION SYSTEM IN
A RETAILING PROGRAM

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Instructional objectives: (1) Assess the current market by determining the possible competitors using Standard Industrial Classification Codes (SIC) with the corresponding latitude and longitude and (2) use ArcView to visualize the location. Student objectives were to (1) propose a trade area, (2) assess the demographic data available about clientele, and (3) compare the clientele with the location or the proposed store and competitors.

Documentation of Need: Retailers are using site selection firms prior to building stores to determine the appropriate market, as well as to project sales (Keenan, 1997). In addition, retailers are using POS information gathered from retailer-issued personal identification cards to geocode their clientele.

Project/Material Design: Students (1) propose possible locations—city, county or metropolitan statistical area; (2) determine the appropriate SIC codes for the store; (3) describe the clientele by demographic factors; and (4) layer the information with geographic data from ArcView. In addition to ArcView, students use Select Phone software.

Effectiveness of the Activity: Students are now familiar with the process and the scope of geodemographics, as well as related privacy issues.

Future Plans for Continuation and Revision: A costly but interesting revision would be in the inclusion of commercial lifestyle data.


MARKETING TOOLS USED AS A
MOTIVATIONAL FACTOR IN TEACHING
READY-TO-WEAR FASHION DESIGN

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Fashion design students are challenged to create garments that meet the needs of varied consumer target markets. Educators teaching fashion design must prepare their students to meet these challenges by implementing various skills and techniques in the teaching environment. It is imperative that instructors create an environment that will motivate students towards a direction where most careers are abundant: the Ready-to-Wear industry.

Purpose: The purpose of this project was to motivate novice fashion design students enrolled in a patternmaking/draping class to design, make patterns, and construct garments that would meet industry standards. Motiva-
tional factors included the use of marketing tools such as photography, press kits, and catalogs.

**Project Description:** Students were taught several techniques in draping and/or flat patterning for (1) two-way stretch fabrics and were instructed to design and construct a leotard with sleeves, catsuit with sleeves, and tights; (2) also for woven fabric (wool) and were instructed to design and construct a lined pant-suit that consisted of a notched collar jacket, welt pockets, and pants.

**Results:** After each garment was completed, the instructor recruited experienced models with corresponding dimensions given to the dressforms. A photo shoot was scheduled the following day from the date the students were to turn the projects in for grading. Professional quality photographs were then immediately developed within a day and the instructor assembled literature that resembled a catalog (with garment description and cost) and a press-kit (describing the class as a whole). The garments were then critiqued and reviewed by the artistic director of Guy LaRoche of Paris, France.

**Implications:** Students viewed the assembled catalog and press-kit and were very impressed with the quality of the product, immediate turn around, and, more importantly, instructor involvement. Students were easily enticed and motivated to develop their skills further since viewing their work in print.

**DIE HAUBEN, COMPENSATORY HISTORY, AND RIVAL HYPOTHESES**

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Die Hauben are silk lace and ribbon caps worn for formal occasions by married Mennonite women who immigrated to the North American plains between 1874 and 1880. Wearing die Hauben was known to have ended some 50 years after migration, though the caps are readily found among German-Russian Mennonite families as well as in museum collections.

The purpose of this report is to present the interactive nature of research intended to "compensate" for the overlooked stories of immigrant women and dress. From the base of known information, the researchers developed rival hypotheses (more common to experimental research) regarding the meaning of die Hauben and their decline. In this study, differing hypotheses arose largely because of the varying backgrounds of the three researchers and focused on die Hauben as part of religious practice vs. a sign of ethnicity and class.

Document searches and oral interviews yielded little new information. However, photographs showed that the wearing of die Hauben declined much earlier than assumed by depicting second generation immigrant women without the cap. This finding led to new rival hypotheses proposing the abandonment of die Hauben as the result of women's emancipation vs. the influence of fashion on an immigrant group often assumed to be an ethnic/cultural isolate.

**QUILT OWNERSHIP: PERSONAL SUBJECTIVITIES AND CULTURAL NARRATIVES**

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Statewide quilt documentation projects have promoted systematic research methods to mitigate against the romanticism that previously characterized the literature. Nonetheless, in interviews with quiltmakers and owners, subjectivities continued to structure what they may or may not recall about past quiltmaking practices. This investigator proposes that scholars acknowledge the implications of these memories and sensibilities in disclosing representations of women's experience.

The questionnaire, mailed to participants in the Rhode Island Quilt Documentation project, had a return rate of 51.6% (n = 143 respondents). Structured questions ascertained the demographic background of owners and source of quilts in family collections. Open-ended questions asked owners to verbalize thoughts about the special nature of quilts (differentiated as American, family, and favorite) and to reminisce about the making and use of a favorite quilt. Quilt genealogies were recorded. While the investigator assumed that many comments were based on anecdotes passed down by relatives over one or more generations, she saw these responses as the opportunity to tap owners' sentiments. Qualitative analysis required continual questioning.
and comparison as responses were organized into meaningful patterns. A semiotic perspective aided interpretation.

Owners' responses indicated a primacy of the quilt's physical features in situating personal perceptions and meanings about the quilt's present appreciation and past history. Through this aestheticization of experience, the everydayness of women's lives was noted. Quilt genealogies, coupled with reconstructed memories, simulated a female heritage within the family, in marked opposition to paternal inheritance.

CLOTHED IN HEGEMONIC DRESS: THE CLOTHESLINE PROJECT'S RESPONSE TO MALE VIOLENCE AGAINST WOMEN

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The Clothesline Project publicly displays shirts made by women who have survived male violence, amplifying the voice of those traditionally silenced in discourses about gendered violence. Since its inception in 1990, the Project has grown from one clothesline of 31 shirts to 300 displaying nearly 70,000 shirts.

James C. Scott's work on domination and the arts of resistance (1990) serves as a foundation for my research. Through myriad qualitative methods, I extend Scott's theory to gender domination, demonstrating how resistance to male violence is encoded in women's linguistic expression, material culture, and behavioral disguise.

Shirts on the Clothesline serve as the tablet on which discursive arguments against myths about gendered violence are written. Shirts represent the body as site and "experiencer" of violence, representing the part of the body most vulnerable to assault and providing physical evidence and testimony of injury. Shirts act as surrogate and trophy, providing the anonymous disguise behind which survivors are emboldened to speak while honoring their courage and resilience. Disembodied and androgynous shirts resist the "male gaze" and sexual stereotypes accentuated by women's clothing, while the ubiquity of T-shirts fosters viewer identification with survivors. The immaterial body is evoked; isolation is countered and solidarity reinforced. Rituals of ablation heal, and the clothesline is transformed from a symbol of women's domestic servitude to a symbol of liberation.

"THIS PRECIOUS STONE SET IN THE SILVER SEA...": LITERAL AND FIGURATIVE REFERENCES TO JEWELRY IN THE PLAYS OF WILLIAM SHAKESPEARE

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Shakespeare revealed his notion of the nature of his times and culture in his plays. The authors concentrate on terms and references identified with jewelry used in the plays of William Shakespeare. They identify those terms which are literal and those which are figurative and distinguish between the semiotic processes associated with dress or textiles and those associated with jewelry as form and function. The analysis demonstrates that Shakespeare, a product of and interactive with his times, ultimately stated important generalizations regarding social, economic, and political conditions in Elizabethan society by means of those terms and references.

Here "jewelry" is defined as a "package" of form and associated meaning that connects each individual to socially created, modified, and perpetuated cultural behaviors and patterns. Jewelry terms include bracelet, necklace, earring, chain, ring, brooch, watch, jewel, agate, stone, and pearl.

Class consciousness and social position permeated every aspect of Elizabethan society, and this comes through clearly in the distinctions made between "rings of rushes" and "the most precious diamond [ring]", or between "base, foul stone" and "precious stone set in the silver sea." By understanding the historical, cultural, and social contexts of the terms used in the plays, the reader has a clearer understanding of the meaning of the plays as well as a deeper appreciation of the importance of jewelry throughout history. In addition, the analysis has validity for our own age as we use jewelry to state aspects of, conditions of, issues in, or beliefs about our society and culture. The study, moreover, results in an applied, interpretive strategy for symbolically analyzing language phenomena in a literary creation.
SCHOOL UNIFORMS: WHAT WE KNOW, DON'T KNOW, AND ASSUME

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Schools across the United States are searching for ways to provide safe learning environments for their students. The threat of gangs and violence taking over school settings is real and thus presents a challenge for school administration. In response, many schools are developing policies requiring students to wear a school uniform.

This paper presents a clear report on the assumptions surrounding the issue of school uniforms and contrasts those to findings that have emerged through research. For example, the number one reason that schools give for their decision to implement a uniform policy is the assumption that it will make the schools safer by ridding the possibility of gang identity through clothing. Research conducted by Hethorn (1996) clearly shows that gang identity is not controlled by a change of clothing. In fact, the most critical visual features in composing gang representation through appearance are hand signs, body language, and tattoos. Other assumptions are contrasted with a review of the research on each issue, including school identity, economic benefits, and improved school performance.

The methods utilized in gathering the information to develop this report have included a content analysis of newspaper articles, interviews with school administrators regarding their dress code and uniform policies, focus group interviews with youth, and short answer questionnaires filled out by students in Japan who currently wear uniforms.

In addition to discussing the findings regarding what is assumed and what is known in relation to school uniforms, what is not known is also identified. Districts considering uniform policies should be basing their decisions on research findings and what is known about behavior related to clothing. In the rush to develop policies, fueled by fear and a desire for a quick fix, unfortunately anecdotal evidence and assumptions have been driving this process.


STUDENTS' PERCEPTIONS OF INSTRUCTORS' APPEARANCES AS RELATED TO THE LEARNING EXPERIENCE

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This qualitative study explored undergraduate student perceptions of instructors' appearances as related to their classroom listening and learning. Six hundred two usable surveys resulted from the April 1996 survey conducted on a midwestern regional university campus. Students were asked to list items of clothing, accessories, and grooming habits which fit into each of the appearance categories: inappropriate and interfere with learning; non-professional but do not interfere; very professional and appropriate; and able to enhance learning. Four hundred twenty one students (69.99 %) listed a variety of appearance items as interfering with their listening and learning. Students reported more acceptance of diversity and variety in clothing items than acceptance of poor grooming habits. Of the respondents, 181 (30.06%) reported they did not believe any appearances were inappropriate and/or interfered with listening and learning while 203 students (33.7%) reported some appearances enhanced learning.

The research indicates three findings. First, a diverse situational relationship does exist between some students' perceptions of instructors' appearances and the learning experience in the mid-1990s. Second, there is an indication of very small shift in college students’ definitions of professional dress for instructors. Third, a student’s major professional study area does not closely relate to his/her perceptions of the instructors’ appearance issues.

UNIFORMS FOR COLLEGIATE FEMALE GOLFERS: CAUSE FOR DISSATISFACTION AND ROLE CONFLICT?

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This study examined factors influencing female golfers' satisfaction with collegiate team uniforms. Based on theory and existing literature, it was hypothesized that role conflict experienced by female athletes and characteris-
tics of team uniforms would influence satisfaction with uniforms.

Survey research methods were used to sample women golf team members at the 11 Big Ten Universities (n=71, response rate = 72%). Quantitative and qualitative items measured the dependent variable of satisfaction with collegiate uniforms and the independent variables of clothing evaluative criteria and role conflict. Quantitative data analysis included factor analysis and multiple regression. Qualitative responses were content analyzed, and frequencies of criteria mentioned by respondents were examined.

The overall level of satisfaction with team uniforms was not high. The more players felt that their uniforms had a "Comfortably Attractive Appearance" and were of "Quality Brands," the more satisfied they were with their uniforms. The more that players felt that their uniforms were of "Unfeminine Fit and Size," the less satisfied they were with their uniforms. When players discussed what makes them satisfied or dissatisfied, the performance enhancing aspects of fit and comfort and the aesthetic criterion of color were most frequently mentioned.

An important conclusion from this study regards the dual needs for performance enhancing and aesthetic components in golf uniforms. Female golfers are dissatisfied when their uniforms are big, bulky, and unfeminine, a problem stemming from the fact that the majority of players (72%) wear men’s uniforms. Sport apparel manufacturers providing collegiate uniforms should be aware that, by not providing women’s uniforms in team colors, players are forced to wear men’s uniforms that interfere with performance.

H1: TVHS residing in the eastern U.S. do not differ from those residing in the western U.S. in terms of gender, age, marital status, education, and income. H2: TVHS residing in the eastern U.S. do not differ from those residing in the western U.S. in terms of willingness to use credit cards to pay for purchases, familiarity with TVHS, date of first TVHS purchase, dollar amount of first TVHS purchase, dollar amount of most expensive TVHS purchase and number of TVHS purchases made in the past year.

Data were analyzed using Kruskal-Wallis tests. Hypothesis 1 was not rejected. Hypothesis 2 was partially rejected. It appears that residents of the east are more familiar with TVHS than residents of the west (χ² approx = .001; χ² = 10.581; n = 114).

On average it appears that eastern TV home shoppers made their first purchases in an earlier year (χ² approx = .03; χ² = 4.3252; n = 116). Finally, it seems that TV home shoppers living in the western part of the U.S. spent more on their first TV home shopping purchase (χ² approx = .02; χ² = 4.859; n = 117).

PRODUCTION AND CONSUMER SATISFACTION OF MAIL ORDER APPAREL IN KOREA

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Apparel is one of the new items that have entered the mail order business in Korea. However purchase of apparel by mail has been hindered by customers' lack of confidence in unknown merchandise, which is attributed to insufficient development of catalogs and confusion in apparel sizes.

This study surveyed the sales products from seven major manufacturers in order to evaluate the adequacy of the apparel sizing system currently being used by mail order companies in Korea. This study also surveyed the customers' satisfaction and opinions about mail order clothing. The subjects of the survey were 360 female consumers.

The results showed that the apparel items being sold by mail order companies were mainly restricted to underwear, pajamas, and knit wear. With respect to the consumers' satisfaction on garment fit, respondents who were taller or shorter than average were less satisfied.
with sleeve length. Therefore, apparel having a more diverse combination of chest (bust) size and sleeve lengths is recommended. Regarding the shopping patterns in mail order, the respondents were generally inclined to buy underwear and pajamas rather than outerwear, which requires more strict fit, whereas the most frequent mail order user group wanted to purchase even formal dress suits. Subjects of 20 to 30 years of age wished to buy children's wear by mail.

Therefore, different consumer groups had different interests and demands in the mail order market, implying that a more specialized marketing strategy is required in order to meet the specific demands of consumer groups. In this regard, segmentation of the consumer market will support the development of the mail order clothing business in Korea.

MAIL-ORDER CATALOG SHOPPERS: A DEMOGRAPHIC AND SOCIOECONOMIC PROFILE

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Introduction: Limited generalizations about catalog shoppers exist. The purpose of this study was to investigate significant relationships between consumers' demographic and socioeconomic profile and catalog use.

Methodology: Subjects consisted of a random sample of consumers in the U.S., age 25 and older. Data were collected through the use of 1501 mail questionnaires; a response rate of 46.7% was achieved. The questionnaire elicited data regarding age; ethnicity; state and size of city of residence; home ownership; type of residence; number of household residents; age/number of children in household; gender; credit card ownership; educational level; household income; marital, employment, and occupational status; and catalog use.

Results: Participants ranged from age 25 to 85 and were both male (38.7%) and female (60.5%), primarily white (89.5%), and married (71.7%). Participants were classified as nonusers (16.2%), infrequent users (56.1%), and frequent users (27.7%). Chi-square analyses were utilized. A greater percentage of the infrequent and frequent mail-order catalog users indicated having children in the home six years of age or younger, possessing a large number of credit cards, and achieving a higher level of education than did the nonusers.

Conclusions: Results of this study did not support past findings in relation to gender, age, credit card ownership, employment status, home ownership, and marital status; did support some of the literature findings in relation to annual household income and occupational status; and did support past literature findings in relation to size of city of residence, presence of children in the home, and educational status. Inconsistency may be due to varied sample groups used previously and to research occurring at various stages of mail order catalog's maturity on the wheel of retailing.

THE ROLE OF FIBER IN REDUCING ULTRAVIOLET RADIATION TRANSMISSION

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The purpose of this study was to examine the differences between fibers in ultraviolet radiation (UVR) transmission reduction. Fabrics of six fiber types were manufactured specifically for the study to maintain control in as many variables as possible. Three of the fabrics—cotton, rayon and polyester—were selected for determining effects of dye on UVR transmission. Half of these three fabrics were dyed navy blue using an appropriate dye method. All fabrics were scoured and left in an unfinished state.

Using both radiometric and spectrophotometric measurement techniques, data analysis revealed significant differences between fibers when variances in fabric weight, thickness, fabric count and percent core were factored out. Radiometric measurement revealed ranges in transmission reduction between 98.2% for dyed cotton and 88.9% for undyed rayon. SPF ratings, determined using spectral measurements, revealed ratings that ranged from 35 for undyed silk to 6 for undyed rayon. SPF ratings and percentages of UVR blocked by a fabric may be translated into categories of low, moderate, and high levels of protection for consumer information (ASTM).
CLASSIFYING APPAREL FABRICS
BY CLUSTER ANALYSIS

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Evaluation of fabric quality by expertise and experience has been the practice in fabric and apparel manufacturing. With the advent of measurement technology to instrumentally determine fabric properties and applied statistical methods, more objective classification of fabrics is possible. This work uses cluster analysis to classify apparel fabrics using a reference data set of mechanical properties.

Ninety commercial fabrics, representing end-uses of suits, jackets, coats, blouses, and shirts, were measured on the KES-FB instruments. The data, consisting of tensile, shearing, bending, compressional, and surface properties, were subjected to a disjoint clustering technique called nearest centroid sorting.

Four observations were initially selected as "seed" clusters and subsequent observations assigned temporarily to a cluster based on minimizing their difference from the seed. The seeds were then replaced by the means of the temporary clusters and the calculation repeated until no further changes occurred in the clusters. A canonical discriminant function was used to illustrate the four fabric clusters.

Factor analysis was used to examine relationships among the physical variables. Factors with eigenvalues greater than one were retained, and Varimax rotation enhanced the separation between factors. Factor patterns showed that shearing behavior figured prominently in the shirt, blouse, and suiting clusters whereas bending properties and weight were important for fabrics in the outerwear cluster. Compressional resistance and recovery were more significant for blouse fabrics than for suiting fabrics. Upon establishment of a database of objective values, this method could be used for categorizing new fabrics and predicting end-use.

FUNCTIONAL SPLINT DESIGN PROCESS

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The importance of hands and wrists to functioning in one's daily life is reinforced when health problems strike the hands and/or wrists. Problems such as arthritis and overuse syndromes lead to loss of productivity and medical and vocational expenses. Different types of hand splints are used to decrease pain and stiffness, protect and support the wrist joints, and prevent deformity. However, problems with existing splints, including discomfort, low wearing tolerance, interference with function, and poor appearance, reduce their potential effectiveness. The purpose of this study was to design a splint that combined the favorable aspects of existing functional splints with greater comfort and a more pleasing appearance.

The 7-step functional design process was used to develop a prototype. A literature review and a user interview provided quality information to define the problem better.

A market analysis of existing splints yielded information on 30 different kinds of splints. Since no existing instrument was found to elicit information about users' perceptions toward the use of splints, a survey instrument was developed, piloted, refined, and given to a convenience sample of patients with hand and wrist problems at two clinics. Textile performance testing of candidate materials was also conducted.

Using this information, a prototype splint was designed and evaluated against the specifications. A user-wear evaluation is planned to obtain critical user feedback.

CLOTHING DISPOSAL METHODS AND SOCIAL RESPONSIBILITY

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Environmental attitude, an element of social responsibility, affects textile product disposal (Shim, 1995). Berkowitz and Daniels (1964) defined social responsibility as willingness to correct societal problems. This study expands Shim's framework by surveying students in clothing and textiles classes (n = 67) using Berkowitz and Daniels' Social
Responsibility Scale and Shim's Clothing Disposal Methods Questionnaire.

Discriminant analysis revealed that endorsement of the four clothing disposal methods (discard, donate, resell, reuse) differentiated between students who scored high (greater than 32) and low (less than or equal to 32) in social responsibility. The high social responsibility group endorsed donating or reusing clothing; the low social responsibility group endorsed discarding and reselling clothing to a greater degree. The mean percent correctly classified for the combined set of independent variables was 73.6%; χ² < .004. A social environment which favors socially responsible behavior will facilitate a movement toward clothing donation and reuse and bodes well for textile recycling programs.


ENVIRONMENTAL ATTITUDES AND ACTIONS IN THE U.S. APPAREL INDUSTRY

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Since the late 1980’s, state and federal environmental regulations have resulted in the development of more environmentally responsible textile and apparel products and processes. This study was designed to assess apparel manufacturers' use of environmentally-improved textile products in apparel production and to examine factors that influence the application of these products in apparel product development.

A survey instrument was developed and pre-tested. Upon completion of the pretest, the survey was administered by direct mail. A random sample of 500 was selected to ensure representatives of the total population of U.S. apparel manufacturers.

Thirty-four usable questionnaires were returned for an 8.2% response rate. One-third of the respondents reported working cooperatively with suppliers to reduce packaging waste through reducing the size of packaging, increasing the use of bulk packaging, and switching to more environmentally-friendly methods of packaging. Fabric waste disposal methods utilized included landfills (53%), textile recyclers (32%) and in-house recycling (20%).

Twelve percent of the respondents produced environmentally-responsible apparel. The manufacture of environmentally-responsible apparel is a corporate environmental philosophy for these firms. Those respondents producing environmentally-responsible apparel reported a slightly higher cost and profit on environmental apparel than on similar items. They were also more likely to consider environmental planning and consumer education very important to their firms than other respondents.

DIVERSITY IN FASHION AND WOMEN’S ROLES FROM 1873 TO 1912

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According to the ambivalence theory of fashion change, the increase of cultural ambivalence within a society is reflected by an increase in the heterogeneity of appearance-modifying commodities in the marketplace (Kaiser, Nagasawa, & Hutton, 1995). The purpose of the present study was to see if evidence to support this theory could be found in a historical context where ambivalence about a cultural category occurred. Specifically, white, middle- to upper middle-class American women's daytime fashion of the late 19th and early 20th centuries was studied for evidence of increasing diversity as women's social roles changed and became increasingly ambiguous.

A sample of 252 illustrations of women's daytime fashions was systematically selected from every third year of the March, June, and October issues of *Harper's Bazar* and the *Delineator*. A visual analysis instrument composed of various levels of measurement was designed to obtain a detailed description of each illustrated costume.

The sample was coded by multiple individuals to establish interrater reliability of the instrument. Spearman rank correlation
coefficient was used to test for trends in
diversity in the time series data. Limited ev-

dence was found to support the ambivalence
theory of fashion change. Findings under-

scored the need to consider a variety of factors
which may shape and drive fashion change at
any given place and time.

Kaiser, S., Nagasawa, R., & Hutton,

fashion: Part I. Ambivalence and change.
Clothing and Textiles Research Journal 13,
172-183.

PROMOTING AMERICAN FASHION
1940 THROUGH 1945: CHANGES
IN THE EDITORIAL POLICIES OF
THE NEW YORK TIMES

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Before World War II, most American
designers labored anonymously, largely inter-

preting French designs to be copied and pro-

moted to American consumers. Paris’ occupa-

tion threw the New York fashion industry into
a frenzy of activity as it faced the choice of

trying to continue following Paris’ stylistic
dictates or of forging a new direction by allow-

ing American designers to lead the American
fashion industry. This choice weighed heavily
on American fashion leaders because they

feared that, without Parisian copies and with

pressing war concerns, American women
would lose interest in fashion, stop buying
dresses, and cause the industry to go out of
business. Furthermore, the U.S. government
sought national economic stability through
consumer-oriented industries such as the
fashion industry. This research focused on
how American designers were promoted in
The New York Times from 1940 through
1945.

While a number of groups worked to
promote American designers, The Times
played a vital part in restructuring the industry.
Prior to the war, The Times did not give edito-
rial credit to American designers, but during
the war the paper adopted new promotional
activities including feature articles about
American designers, issues of The Times’
magazine section devoted almost entirely to
fashion, and a major new fashion show,
“Fashions of The Times.” The Times show-
cased the fashion industry’s efforts to trans-
form its anonymous designers into household
names. These efforts were so successful that
by 1945 the American fashion industry stood
on an equal, but different, footing with Paris
and had changed its position from “Paris says”
to “Paris plus New York.”

"STRIKE A POSE": THE
DECONSTRUCTION OF A
POSTMODERN ADVERTISEMENT

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Perfume commercials, like other adver-
sements, display aesthetic qualities to the
viewer. These images are based on historical
and West-European cultural values. Meanings
are assigned to every aspect of human culture
designating the significance of the human
experience and that of the object. These mean-
ings are constructed through sign systems of
codes which derive their meanings from a cul-
tural context. The purpose of this research is to
examine the hidden meanings of a Jean-Paul
Gaultier television commercial for his

fragnance Haute Parfumerie.

Through the deconstruction paradigm
the Gaultier commercial, the packaging, the
setting, and the actors are examined. Gaultier’s
perfrme packaging is related to Pop Art and
costume history. The context of the
commercial is analogous to Lewis Carroll’s
Alice’s Adventures in Wonderland. The
language of the commercial is depicted at three
distinct levels: the verbal, the subtitles, and a

voice over. While no mention is made of
Madonna in the commercial, effigies of
Madonna are revealed in many varied images,
suggesting the significance of her influence on
Gaultier. The characters in the commercial are
clearly representations of Madonna at various
periods and events in her life. Since Madonna
is a commodity herself, references to her in
advertisements will possible influence
consumer behavior. Consumers who identify
with Madonna may view her influence in the
commercial and purchase the perfume. This
study reveals how the media manipulates
images to influence consumers’ notions of
their own or desirable lifestyles.
AN ETHNOGRAPHIC APPROACH TO TEXTILES AND CLOTHING RESEARCH REVISITTED: A JOURNAL ANALYSIS

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The purpose of this study was to examine how frequently the ethnographic approach has been applied by textiles and clothing scholars between and including the years of 1984 and 1996. A journal analysis was conducted in which 739 research articles published in 46 issues of the CTRJ and 52 issues of the FCSRJ (HERJ) between and including the years of 1984 and 1996 were examined for use of the ethnographic research method in textile and clothing studies. The method section in each article was examined by the researchers in order to identify use of ethnographic methods.

Only ten studies in CTRJ (or three percent) and three studies in FCSRJ (HERJ) (or one percent) used an ethnographic-type approach as its primary research method between and including the years of 1984 and 1996.

The ethnographic approach has not been applied to many research questions within the textiles and clothing field in the last 13 years. This method is compatible with a variety of research questions textile and clothing scholars are investigating. Scholars may not be applying this research method due to its time-consuming characteristics and need for daily personal immersion into an unfamiliar culture, or because they do not have training in this method. Researchers should consider this method both alone or in conjunction with empirical methods because it can provide plentiful and detailed data that would enable textile and clothing scholars to understand cultures and their material products more fully and from group members' perspectives.

A RESEARCH FRAMEWORK FOR SIZING AND FIT OF APPAREL

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Understanding sizing and fit is an important design issue facing the U.S. apparel industry. New technologies for anthropometric studies and new methods of product development and distribution can provide innovative solutions to the problems associated with apparel sizing. However, the research studies on this topic are often limited, ineffective, and too isolated to contribute to a body of information.

The sizing systems used today are proportional systems based on 19th century ideas and technologies and are not derived from current anthropometric data. Individual apparel companies develop sizing systems based on their own target market, and labeling among different companies is not consistent. Research in sizing and fit is difficult but vital to a progressive apparel industry. Use of a framework for this research will contribute to the coordination of research efforts.

The following topics must be addressed in such a framework: Anthropometric studies are essential to provide valid data for sizing systems. Design and distribution choices include many issues, including fabric characterization, adjustability features, and the use of alterations, mass customization, or custom fit systems. Communication issues concerning sizing and fit include communicating to the wearer (i.e., size labeling) and from the wearer (i.e., satisfaction with fit). Fit Testing methods that are reliable and valid are needed for sizing research. Fit is difficult to quantify as a global concept, but a baseline, repeatable method for such quantification is necessary.

Structuring research projects so that they address these issues will insure that the resulting knowledge will contribute to effective solutions for sizing issues in the apparel industry.

COMPARISON OF RESULTS FROM FOUR SATISFACTION MEASUREMENT SCALES

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Development of theory in consumer satisfaction/dissatisfaction (CS/D) with apparel has been the focus for several research studies; however, methods for measuring CS/D have not been standardized. Inconsistencies in measurement lead to difficulties in comparing results and thus hinder the development of integrated CS/D theories. The purpose of this study is to examine compatibility of measures.
Results of CS/D with apparel, assessed by four scales, were compared. The scales were (1) cognitive dimension—verbal format, (2) cognitive dimension—graphic format, (3) affective dimension—verbal format, and (4) behavioral dimension—verbal format. Participants' satisfactions at purchase and consumption stages were measured (n=120).

Results indicated that, when assessing at-purchase CS/D, the measures from the two cognitive scales were comparable (r = .87). Using either a verbal or a graphic format for a cognitive scale yielded similar findings. The correlations between the affective scale and the two cognitive scales were lower (r = .69, .67). The correlations between the behavioral scale and the two cognitive scales were also lower (r = .69, .70). The behavioral scale had the most inconsistent results when compared to findings measured by other scales (r = .46). Researchers need to be aware that using scales with different dimensions (i.e.; cognitive, affective, and behavior) will result in different findings.

Assessing CS/D at consumption stage, the cognitive—verbal, cognitive—graphic, and affective—verbal scales were compatible (r = .91, .89, .92). Results measured by the behavioral scale were less compatible with other scales (r = .70, .74, .74). Researchers need to be cautious when comparing results measured by the behavioral scale with findings measured by other scales.

Results of the present study provides suggestions for those who search for appropriate scales for CS/D studies and may assist in developing consensus theories and measures in CS/D with apparel products.

REFINEMENT OF THE MODEL FOR INFERENCE FROM TEXTILE REMAINS

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In 1989, Sibley and Jakes proposed a theoretical model for the inference of physical and cultural context of archaeological textiles. In this model the various operations that occurred at each of the stages of the biologic, systemic (cultural), and archaeological contexts were outlined and the inferences were described in reference to a specific textile from the Mississippian Tradition at the Etowah site. As an outgrowth of that initial model and the result of an accumulation of ten years of collaborative research, the model has been refined through the addition of an elucidation of the decisions required at each level of operation (e.g., production, utilization). This includes the economic and knowledge-based measures that can be made to evaluate those decisions and operations, and the inferences that can be made as a result of these measures. In addition, the archaeological correlates that support the inferences are described. Through the use of this multi-faceted model, the analyst is able to make inferences not only concerning the methods employed and the technological skill required to produce textiles but also concerning the temporal, economic, political, social, and religious environments that existed within the society.


CREATIVITY, COGNITION, AND PEDAGOGY

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This session included three papers with widely diverse topics. Given that the major theme was "creativity," diversity was an expectation.

The relatedness of the papers was built around overview and detail relative to creativity. For purposes of discussion, creativity was defined as an energy—a move forward which combines old parts in new ways, resulting in solutions, ideas and products considered creative.

The overview was a schemata for teaching clothing and textiles. The schemata itself was a new creative framework for creative problem solving and creating garments. Garments are created and developed in specific locations in the schemata. Spatial visualization and vividness of imagery which represented the other two papers and the detail could be taught and/or researched and used as a directive tool in many locations within the framework.

Implications and opportunities suggested by the participants and the audience members were many. Creativity is a wide open
field with minimal published work in clothing. Workman and colleagues have an instrument for your use and they would like to collaborate.

Fiore and colleagues are eager to see their "Schemata" used. Audience members were interested in a full-blown session on Creativity at the next ITAA meeting. As we approach the 21st century in this Post Modern era, creativity will be the energy that redefines the rules, the framework, and the detail of clothing. Maybe it won't even be clothing.

GENERAL AND APPAREL SPATIAL VISUALIZATION ABILITY

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The purpose of the study was to see if there is a correlation between general and apparel spatial visualization ability and if both abilities are related to level of training. There were three levels of training: manual pattern-making and CAD training (n =10), manual patternmaking but no CAD (n =12), and no training in patternmaking (n=11). The Surface Development Test measured general spatial visualization ability (SDT: r=.97; Ekstrom, et al., 1976), and the Apparel Spatial Visualization Test measured apparel spatial visualization ability (ASVT: r=.89; Caldwell & Workman, 1996). ASVT and SDT scores were correlated (.6464, p < .001). ASVT scores varied with level of training: CAD (m =18.7), manual patternmaking (m =13.33), and no-training (m = 7.82; p<.0001) with all three groups differing from each other (p<.05, Newman-Keuls). SDT scores for CAD (m =43) and manual pattern-making (m =41) did not differ but were higher than no-training (m =19; p < .0002).

The correlation between ASVT and SDT scores implies the ASVT measures spatial visualization ability specific to apparel. Both general and apparel spatial visualization abilities were related to level of training—evidence that such abilities can be improved through training.


VIVIDNESS OF IMAGERY AND CREATIVITY IN FASHION DESIGN

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This study examines perceptions of creativity and vividness of imagery of fashion design students. It was predicted that students who experienced vivid images would draw more creative fashion designs after a color visualization exercise than students who experienced less vivid images.

Sixteen students in a fashion illustration class rated 35 items on Bett's Vividness of Imagery Scale (Sheehan, 1967). After a visualization exercise, they sketched a fashion design. The students and three faculty individually judged the creativity, aesthetic appeal, functionality, appropriateness, and originality of all designs. Reliability of creativity judgments was .96, indicating agreement on degree of creativity of the designs. Faculty ratings correlated with student ratings (.8822, p< .001), but the individual student's rating of the creativity of his or her design did not correlate significantly with faculty (.1914) or other students' (.2152) ratings. Vividness of Imagery scores revealed that visual, auditory and tactile imagery correlated (p<.01) with ratings of creativity; ratings of creativity correlated (p<.001) with originality and aesthetic appeal; ratings of functionality correlated (p<.01) with appropriateness.

Results imply that creativity in a student designer might be enhanced by visual, auditory, and tactile stimulation. Also, because student designers may not be objective in judging their own work, critical thinking exercises might be beneficial to develop an ability to self-analyze their designs.

COLLABORATIVE RETAIL EXTERNSHIP: FIXED VERSUS ROTATIONAL DEPARTMENT PLACEMENT MODELS

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The fashion retail externship was developed and implemented for lower-division, undergraduate students to realistically experience different retail responsibilities and management styles.

Purpose: The purpose of this study was to determine the level of effectiveness using the fixed versus rotational department placement externship models.

Method: Written and interview techniques were used to obtain information to evaluate program satisfaction both from students and managers. For purposes of comparison, the fixed department placement was implemented during the first year of the externship and the rotational model the second year.

Procedures: For each of the two years studied, 12 key store division or department managers were identified. Each was teamed with either one student for the fixed model or several students on the rotational basis. Daily retail experiences/projects focused on one of the following: selling/security, visual presentation, merchandise presentation, human resources, administration and operations.

Findings: Evaluations from both students and managers indicated greater effectiveness and preference for the fixed department placement model. Most frequently cited reasons were that working in a single manager/student team builds continuity, enriches mentoring and promotes learning.

Recommendation: Due to success, the externship will be evaluated, revised and expanded on a continual basis.

AN INSTRUCTIONAL MODEL FOR INTEGRATING DESIGN AND MERCHANDISING COURSES

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Today’s market pressures prompt many retailers to develop and sell their own products as private label designs. Conversely, many designers are marketing their products directly to consumers either through retail outlets or direct marketing techniques. As the roles between designers and merchandisers continue to blur, it is important for professors to address this duality in their instructional methodology through relevant strategies and pertinent student projects.

Purposes: The purposes of this instructional strategy was to (a) link the programs of apparel design (APD) and fashion merchandising (FM) through course integration and (b) combine faculty’s perspectives of the design and merchandising process into a model.

Objectives: The objectives were to (a) integrate concepts from an APD course and a FM course, (b) demonstrate the link between the design and merchandising using product development as the foci and (c) help students develop skills to work in teams.

Method: Contents from two APD and FM junior level courses were integrated and used to develop a sequential instructional model for product development. The model was used to support the rationale for course integration. Projects related to the model’s major components (trend research, target market, collection development, assortment planning, and product information) were developed. Throughout the semester, the model was reintroduced to keep the integrated focus of the course in the forefront. Projects were assigned to teams composed of APD and FM students. Effort was made to balance teams in size and expertise. Team constitutions were developed to govern conflict resolution, team productivity, and members' contributions.

Evaluation: The model confirmed that courses, concepts, and perspectives could be successfully integrated. The faculty recognized additional concepts to add to the model. Evaluations pinpointed issues for faculty and students related to newly integrated team-taught courses. These issues were conveyed to other faculty and will be used to improve instructional strategies in future semesters.

DEVELOPMENT OF A COURSE FOCUSING ON THE TEXTILE INDUSTRY AND THE ENVIRONMENT

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A new course, "Textile Industry and the Environment," was developed for senior undergraduates. The objective of this course was to examine the environment, the impact of the textile industry on the environment, and the
issues facing the textile industry to provide more environmentally friendly products. An environmental science textbook was utilized as a basis for the course, but current literature from both journals and trade magazines was heavily relied upon.

The course was developed as a discussion class. Discussions were centered around the following four main topic areas: Science and the Environment, Types of Pollution, Society and the Environment, and Textiles and the Environment.

While the class was primarily taught from a discussion perspective, the class was also writing intensive. Students had to complete two-page summary/critiques on select articles. Six articles were used this past year, taken from current literature. In addition, students had to complete a 20-page research paper on the textile industry and the environment.

Students enjoyed the class and indicated that the class had made them more aware of the environment and their potential impact on it.

DEVELOPING AN INDUSTRY BASED CURRICULUM

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In the process of developing a new curriculum for the fashion design major, our school established a goal of designing content and teaching methods to closely emulate the ready-to-wear apparel industry. What transpired is a curriculum that features skill development in a design studio atmosphere.

Following freshman introductory courses in fabrics, visuals, and drawing, sophomore and senior design majors enroll in both a design/drawing class and patterning/production class each year. The classes are co-requisite and are sequenced over both fall and spring term. Coordinated assignments integrate content from both classes.

The initial curriculum concept was implemented almost ten years ago and has been refined twice. Implementation has changed slightly with the introduction of new faculty over the years, but the key elements remain the same. We interact as a team yet remain autonomous. Students advance simultaneously in design and production with projects that integrate both classes. We have been able to incorporate content and skills that often were never accomplished in single semester courses. Students achieve a higher level of skill proficiency in the two-semester sequence than they did in single semester courses.

Visiting industry professionals comment favorably on the realism of our content and projects. Interns and alumni indicate they have the skills and knowledge base to perform well and be competitive in the job market.

INVESTIGATION OF TRADITIONAL CLOTHING WORN BY TAIWANESE WOMEN

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This study investigated the clothing choices of eight Taiwanese women, ages 54 to 103, and focused on their choice to continue to wear traditional Chinese clothing. The participants were residents of Taipei, Taiwan, and information was collected by personal interviews conducted in the participants' native languages. The women interviewed most typically wore western-style garments as everyday clothing and reserved traditional Chinese clothing for special events. The participants strongly believed that traditional clothing was a visual representation of ethnic identity. In particular, the "qi pao" was considered to compliment and symbolize Chinese ideals of beauty and femininity. Wearing traditional clothing contributed to the participants' psychological comfort, imparting a sense of security and a link to the past.

Five factors were identified that influenced the adoption of western clothing: fashion perception, affiliation with western culture, comfort, convenience, and economics. Western clothing was perceived as more fashionable and less conservative than traditional Chinese clothing. Participants educated by Chinese teachers who wore western clothing had favorable opinions of western clothing and adopted western clothing as young girls. Western clothing was considered more comfortable, especially as the participants aged, and was also considered more convenient. Because the price of hand-tailored Chinese traditional clothing has increased, making western clothing less expensive by comparison, economics also influenced the participants' adoption of western clothing. Western clothing was also more likely to be given as
gifts to the participants by their younger family members.

KAALA AFGHANI: AFGHAN WOMEN'S CLOTHING AND THE AFGHAN DIASPORA

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The phrase kaala Afghani refers to a composite ensemble of traditional items of clothing worn by Afghan women. Living as resettled refugees in the Afghan diaspora of Central Asia, the Middle East, and the United States, it is an especially significant ensemble for women to wear. In contrast to daily dress, kaala Afghani is worn by young adult women on occasions of secular and religious significance in the Afghan community.

Historical circumstances in Central Asia have led to the ethnic displacement of nearly 5 million Afghans, the economic instability of the region, the vulnerable status of women's roles, and religious orthodoxy. The major goal, then, examined these themes in the commissioning, production, and wearing of kaala Afghani.

This study is important because Muslim and Afghan women in general and Afghan refugee women in particular are typically under represented because of the Islamic institution of hijab, which divides Muslim male and female, public and private space. Women and their lives, including textile and dress practices, have not been accessible to researchers, and therefore more unobtrusive methods of qualitative research were emphasized.

An ethnographic approach was used to informally interview the eldest women in a mid-western Afghan community of the United States. Participant observation and visual documentation were also used while attending secular and religious events in the community. Supplementary data were gathered from Afghan photographic collections and videos.

With recent changes in immigration practices, the results of this study have implications for immigrants and other residents of non-Muslim communities.

THE QUILTER: A PROFILE OF THE ARTISAN

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The image of quilters from grandmother's day may no longer be an accurate perception. This study focused on identifying a profile of contemporary quilters and their motivations for quilting. Theory of female culture guided the direction of the research. Quilts have been linked to the history of women and their domestic world (Ferrero, Hedges, & Sibler, 1987).

Data collection took place over a three-year period at an annual quilt festival held in the Rocky Mountain Region. Phase one consisted of a written survey in which participants responded to a set of demographic data. Phase two involved personal interviews of quilters participating in the festival workshops. Analysis of demographic data indicated that the contemporary quilter attending this festival was a middle age, middle-to-upper income female. Trend analysis of the interview transcripts identified four primary motivations for quilting. The quilters revealed that they quilted as (1) a creative outlet, (2) a form of relaxation, (3) a means of connecting to history or family, and (4) a way to network with other women. Many indicated that quilting had become a common link for women of different social classes and educational levels.

Findings indicate that there is a contemporary quilter that appears to be somewhat different demographically from her ancestors. However, the contemporary quilter's motivation for quilting may not be that far removed from that of past quilters.


CLOTHING PREFERENCES AND PSYCHOLOGICAL TYPE

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The Myers-Briggs Type Indicator (MBTI) is a personality instrument that assists people in determining which one of 16 psycho-
logical types best describes them. For this study, the MBTI was used to identify the four bipolar preferences on which psychological type is based: extraversion-introversion, sensing-intuition, thinking-feeling, and judging-perceiving. A Clothing Preferences Indicator assessed expressed preferences in clothing and related behaviors. The two instruments were administered to a purposive sample of 1,278 undergraduates. There were four subsamples (men and women, 18–24 and 25+). Using chi-square analysis, significant differences were found between types within each subsample. The greatest number of significant differences was between extraverts and introverts and the least between thinking and feeling types. Comparisons between young men and young women, as well as between young and older women, showed that age and gender differences existed within a broad type category. Holding constant a more discriminating type category such as a function-type (three poles) meant there were fewer significant differences between the age or gender groups, indicating that some differences seen in broader comparisons may be due to type. However, when type was held constant, additional age and gender differences were found that had not been seen previously.


A PHOTOELICITED VISUAL ANALYSIS OF FEMINIST SELF-PRESENTATIONS

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Twenty-eight self-identified feminists are photographed and then interviewed using a photoelicitation methodology which is guided by discussing the participant’s photographs. Two groups of feminist professional women (one from ITAA) self-selected to participate. The other group is composed of assorted professional women from a mountain state. Similarities include that both groups live with ambivalence and contradiction. Goals for all included commanding respect, dressing comfortably and professionally while avoiding sexual objectification. However, the ITAA participants articulate ambivalence in a liberal feminist rhetoric whereas the assorted sample have a more radical feminist interpretation. While both groups articulate an oppositional consciousness to normative femininity, the ITAA sample do so within the context of clothing scholarship, using rhetorics of ethnic diversity and individual style; their self-presentation shows an opposition to mass fashion. The assorted sample articulate oppositional consciousness in more activist rhetoric and create self-presentation through rebellion and paradox in opposition to misogynistic culture. Opposition is broadly represented for these feminists, most of whom work in women’s service agencies.

The significance of this study is that, while oppositional consciousness is common to both groups, it is enacted in variant representations of the feminist self. Further inquiry needs to examine whether these differences are due to occupation, age, or feminist belief (global vs. individualized).

THE EFFECTS OF SELF-CONSCIOUSNESS, BODY ATTITUDES, AND WEIGHT CONTROL PRACTICES ON THE CLOTHING BEHAVIORS OF KOREAN FEMALE ADOLESCENTS

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The purposes of this study were (1) to identify the effects of age on the Korean female adolescents’ body attitudes, self-consciousness, weight control practices, and clothing behaviors and (2) to identify the effects of body attitudes, self-consciousness, and weight control practices on clothing behaviors.

The questionnaires dealing with body attitudes, self-consciousness, weight control practices, and clothing attitudes were selected from previous studies, and preferences for up-to-date style were developed by the researchers from the content analysis of 96 S/S fashion trend from fashion count data of street fashion. The data from 497 middle and high school girls and female college students were analyzed by one-way ANOVA and Lisrel.

The results of this study were as follows: (1) Two factors of body attitudes were identified: Body-shape consciousness and Physical attractiveness. Four factors of clothing attitudes were dressing for others, clothing interest, clothing exhibition, dressing for self/psychological clothing dependence. Two
factors of preference for up-to-date styles were Preference for feminine fashion style and Preference for unisex fashion style.

(2) There were significant effects of age on the research variables. College students showed the highest scores on Body-shape consciousness, Physical attractiveness, Private self-consciousness, and Preference for feminine fashion style. High school girls showed the highest scores on weight control practices.

(3) Body-shape consciousness was negatively correlated with Physical attractiveness and had effects on weight control practices. Weight control practices had indirect effects on Dressing for self/psychological clothing dependence. Physical attractiveness had indirect effects on Dressing for self-psychological clothing dependence and Preference for unisex fashion style. Public self-consciousness had direct/indirect effects on Dressing for self-psychological clothing dependence. Private self-consciousness had direct effects on Clothing exhibition fashion style.

RELATIONSHIP OF BODY IMAGE, SELF-ESTEEM, SOCIAL COMPARISON, AND ACCULTURATIVE STRESS AMONG ASIAN COLLEGE STUDENTS

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During the 1993-1994 school year the number of international students enrolled at US colleges reached a population of 450,000 students. During their stay in the USA, international students may experience stress from their adjustment to a new culture. This stress may be related to changes in body image and self-esteem among Asian female students studying in the USA. Therefore, the body image and self-esteem of Asian female students studying in the USA may be affected by acculturative stress as well as by comparison with Americans' ideal of beauty. The purpose of this study was to examine the relationship between body image, self-esteem, and social comparison among Korean female students.

219 Korean female students completed a self-administered questionnaire. Data were analyzed using factor analysis and multiple regression analyses.

The present study found (a) relationships between social comparison and body image and (b) some relationships between lev-

els of acculturative stress and self-esteem and body image. The present study provides evidence that, at least for Korean female college students in the USA, there is a relationship between acculturative stress and body image among international students.

CASUAL APPAREL IN THE WORKPLACE: WHAT'S IN AND WHAT'S OUT

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With approximately 118 million employees in the U.S., more than two thirds are employed by a company which has established some form of casual dress (NPD Group, 1994). This phenomenon is having a strong impact on the corporate world. The purpose of the research was to determine what is considered appropriate casual apparel, specifically to determine if differences existed in appropriate casual apparel by employee demographics.

Questionnaires were distributed to management employees of an apparel manufacturer (n=125). Section A included a list of apparel items with appropriateness for the casual workplace. Section B included demographic items. 105 management employees completed questionnaires (84% response rate).

Over three fourths of the sample agreed that polo shirts, oxford shirts, sweaters, casual slacks, jeans, separates, socks, flat shoes, boots, and loafers were appropriate as casual apparel for the workplace. Suits, walking shorts, t-shirts and tights were not considered appropriate casual apparel by a large majority of the sample (70% or more).

There was a significant difference between employee age groups on appropriate casual apparel. Younger employees indicated polo shirts and sneakers were more appropriate for casual apparel than older employees. Younger employees also considered sneakers more appropriate as casual apparel than older employees. Differences between employee income levels and appropriate casual apparel existed. Those with lower income levels considered polo shirts, blazers, and pantyhose more appropriate casual apparel than those earning higher incomes. There was also a significant difference between those who had been employed longer in indicating loafers as appropriate casual apparel than those employed for a shorter period of time.
This methodology can be used with other companies to determine appropriate casual apparel for management. Results can provide inputs to product development, merchandising, and marketing strategies with manufacturers and retailers.


MALE AND FEMALE EMPLOYEES' ATTITUDES TOWARD DRESSING DOWN

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In recent years corporate organizations have implemented casual wear as an alternative to traditional dress codes to encourage comfort, relaxation, productivity, and manager/employee interactions. Although the literature reports that this new phenomenon has been implemented by a number of firms, gender issues may impact perceptions of appropriate casual dress in the workplace. The purpose of this study was to examine gender differences related to attitudes towards casual work attire on the office atmosphere and to determine what constitutes appropriate casual dress in corporate offices.

The convenience sample was comprised of 66 employees (27 males and 39 females) of 3 companies. Respondents completed a questionnaire that measured their attitudes toward dressing down and their perceptions of the office atmosphere. Respondents were also asked to rank five male and five female ensembles based on appropriateness for dress down days. The instrument was pilot tested for content validity. Cronbach’s alpha coefficient (.73) was used to establish reliability.

The results indicated no difference between male and female attitudes toward dressing down nor to perceptions of the office atmosphere. Males and females both had positive attitudes toward dressing down and did not feel that casual dress slowed office productivity. Overall, the respondents felt that morale increased and that the atmosphere was more relaxed on dress down days. However, respondents did not feel their managers were more approachable on dress down days.

In regards to appropriate apparel, males and females identified the khaki pant and polo shirt ensemble as the most appropriate male ensemble for dress down days and the jeans and T-shirt ensemble as least appropriate. The most appropriate female ensemble was the coordinating pantssuit. Males and females differed in what they considered the least appropriate female ensemble for dress down days. The findings of this study may be useful to companies in the development of policies regarding appropriate casual attire.

PERCEPTIONS OF OCCUPATIONAL ATTRIBUTES AS DETERMINED BY FORMALITY OF BUSINESS ATTIRE

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The trend of the casual workplace has been occurring in American society since the early 1990s. According to a recent study compiled by Levi Strauss Company, almost 90% of American workers are "dressing down" for work at least some of the time, up from 63% in 1992. Does the current mode of casual work attire maintain the traditional concepts of occupational attributes? The purposes of the study were to investigate (a) the differences on the perceived occupational attributes associated with formal, semiformal, and informal work attire of males and females and (b) the differences between college students who major in business and those who major in other fields on their perceived occupational attributes related to the three levels of formality of males' and females' work attire.

A convenience sample of 230 female and 88 male students of a Midwestern university filled out a questionnaire containing (1) 14 perceived occupational attributes observing each photograph of formal, semiformal, and informal work attire of males and females, (b) students' major, and (c) students' sex. Data were analyzed by factor analysis and between-subject multivariate and univariate analyses of variance.

A principle component analysis with varimax rotation on 14 perceived occupational attributes resulted in two factors: powerful appearance attributes and sociable appearance attributes. According to one-way analysis of variance with Scheffe's tests (post hoc comparison), there were significant differences among the three levels of formality on both powerful and sociable appearance dimensions for both males' and females' work attire. The results of MANOVA, using the two different
categories of majors as an independent variable and three levels of formality of work attire as dependent variables, indicated that there were significant overall differences due to the subjects' majors for both powerful and sociable appearance dimensions of perceived occupational attributes for males' and females' work attire. Overall findings of this study indicate that formal work attire still projects a powerful and a social appearance compared with informal work attire.

PROXIMITY OF CLOTHING TO THE SELF-SYSTEM OF ADOLESCENTS

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The research objective was to study the importance of clothing in the self-system of adolescents based on a human ecological theory of the individual person in interaction with his/her environment. The self-system consists of the person with his/her biological and psychosocial characteristics participating in the process of incorporation of the environment with the self, together with the cognitive and affective response of the self to the environment and consequent personal outcomes. Through interaction with various environments, the individual develops an interest in and incorporates selected environments with the self, developing a psychological linkage or proximity to environments that have special meaning for the individual. Others may psychologically distance themselves from certain environments because of past experiences. As a result, individuals have cognitive and affective responses to these environments. They experience personal outcomes reflected in affective evaluations of the self and various domains of life, thus affecting perceived quality of life.

This theoretical perspective guided design of a study of 267 adolescents from four selected high schools in a Midwestern state. In addition to other indicators of the constructs, a 78-item PCS Scale with reliabilities for six individual dimensions ranging from .82-.88 was used.

Findings showed gender differences in PCS and in the relation of PCS to clothing interest. Two outcomes related to PCS affected satisfaction with clothing. Four domains of life (self, family life, neighborhood, friends) were predictive of perceived quality of life.

A COMPARISON OF BODY PERCEPTION BETWEEN BULIMICS AND NON-BULIMICS: AN EXPLORATORY STUDY

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Bulimia nervosa has been linked to body perceptions, including a distorted and negative body image and a preoccupation with appearance (Nelson & Gidycz, 1993). Few studies have focused on the relationship between dress and eating disorders; bulimics may use clothing in a manner different from non-bulimics. This study investigated differences between bulimics and non-bulimics in relation to their satisfaction with their bodies, appearance, and clothing selection.

A survey measured satisfaction with the body, concern for physical appearance, and clothing selection motivations. The sample was 30 females participating in a university-sponsored bulimic support group and 30 females randomly selected from a college campus.

Using t-tests to compare the two groups on reported satisfaction with the body, significant differences were found between the groups. No significant differences were found with concern for physical appearance when in a social setting. ANOVA analysis of differences in clothing selection motivations relative to body image satisfaction revealed a significant group and clothing selection effect. Those who indicated higher levels of satisfaction with body image also chose clothing that accentuated the body. The lack of interaction effect indicates that the presence of an eating disorder did not influence the pattern of the relationship between body image satisfaction and motivations for clothing selection.

Bulimics were more dissatisfied with weight and body image than non-bulimics. Bulimics displayed a significantly higher level of concern for appearance when alone. Perceptions of oneself may be more of a critical difference between bulimics and non-bulimics than concerns about the perceptions of others. The unanticipated lack of a relationship between both body satisfaction and eating disorders was notable and suggests that further research is warranted.

EXHIBITION PLANNING AND REALISATION

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A public exhibition titled "Where/Wear to Stare" was researched, curated, and mounted by senior students in the course Exhibition Planning and Realisation. The exhibition paired 20th-century art and women's dress in an examination of shifting erogenous zones. Two faculty members and the students worked with the director of a public gallery to mount the exhibition. Utilizing the modified Kolb model of learning sequences (Svinicki & Dixon, 1987), the year-long course was structured to include the four components of the model: concrete experience, reflective observation, abstract conceptualization and active experimentation.

To integrate the exhibit content with the Kolb model, students worked through a series of exercises, including assessments of other exhibits in the local area; assigned readings, group discussions and term papers; guest lecturers from the field; and practical curatorial and technical decisions.

The build-up of knowledge and skills enabled the class to do much of the work themselves. Application of their learned experiences were evident in design and storyline development, mounting historical clothing artifacts, selection of artwork, text writing, panel and label production, promotional materials, and media relations.

The enhancement of links between the academic department and a wide variety of arts and cultural organizations was extremely beneficial to this project.


FORUMS FOR STUDENT REFLECTION AND DIALOGUE ON RACE AND ETHNICITY

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A "valuing diversity" project in our college has sponsored activities to help improve the teaching/learning environment regarding race and ethnicity. This report focuses on student forums, over the last three years, to promote learning about race and ethnicity by confronting their own and others' experiences and feelings.

The Activities: The activities were (a) a course, in 1994-95, in which 33 undergraduates kept personal journals of incidents involving race and ethnicity and held class discussions; (b) a panel and open forum, in 1996, where 20 graduate students discussed their perspectives on diversity; and (c) three sessions, in 1997, one open to all students (80 attendees) and two (15 students each) for the college's senior professional-seminar course, with discussions stimulated by a film on college students' experiences and feelings about race and ethnicity.

Effectiveness: The activities, all voluntary, appeared to foster more reflection and dialogue on race and ethnicity than many students had known. The journals reported incidents which ran from subtle acts (e.g., avoiding eye contact) to threats; they often cited interracial dating; some noted little racial problem. The discussions raised many issues and questions: stereotypes, how to react to slurs, and others. The professional-seminar students' comments, on a standard form on plans to use information from the session in their careers, included such points as recognizing racism's detriment to all.

Continuation and Follow-up: The project team led the initiation of a college diversity committee that will continue to sponsor similar forums and will encourage recognition and appreciation of diversity throughout the college.

ETHICS IN MERCHANDISING: A CHALLENGING AND PERPLEXING ISSUE

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Purpose/Importance of Strategy: The issue of ethics in business conduct has become one of the most challenging and perplexing issues faced by the corporate community in recent years. The objective of this creative teaching strategy is to provide merchandising students with a project that allows them to evaluate ethical and unethical situations and to recognize the implications and consequences of decisions made about these situations.
Project Design: Students are provided with 10 scenarios in written form (e.g., a buyer earning $45,000 a year padded her travel expenses about $1200 a year) and are instructed to analyze each scenario objectively by recognizing the implications and consequences of the situation, determining if each scenario is ethical or unethical, and rating the ethical acceptability of the scenario on a Likert-type scale. Students then rank the situations from most unethical to most ethical. For the situations personally rated the most unethical and the most ethical, each student writes a brief evaluation of the situation by applying the assessment. Students are provided with a list of words and phrases relating to ethical behavior to consider when preparing the written evaluations. After completion of the project, the instructor utilizes class time to engage the students in discussion about the project and ethical/unethical behavior.

Effectiveness of Activity: Students consistently have done an excellent job of analyzing situations objectively. Results of the project are the basis for much classroom discussion, allowing students to hear and comment on other students' viewpoints surrounding ethical/unethical situations.

Continuation of Activity: This project will continue to be included in the curriculum of an undergraduate upper-level course. Scenarios will be updated as necessary.

GENDER-Stereotypic Messages

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Early in life, humans begin to identify gender differences. Research from the ranks of psychology bolsters the assumption that various environmental messages cue us to think, feel, and respond in certain prescribed ways.

After discussing gender and roles in a recent social psychology of clothing course, the students were assigned to observe and report on the extent of gender bias in two aspects of television commercials: visible product representatives (the visible individuals or cartoon characters who are asking you to buy the product) and "voice-overs" (unseen individuals whose voices are used to make comments about the product).

Although the students viewed a variety of commercials at peak hours of viewing, it was interesting to note the consensus among the class members on the gender-stereotypic messages. Overall, in the review of domestic commercials, the students felt that a strong message was sent depicting women in a negative way. Information from the advertisements was derived primarily from the clothing worn and typically revealed females as insecure, weak, and interested mainly in beauty. Men in the advertisements possessed a skill or strength, superiority, and intelligence. The students indicated they were not really surprised by the results of the review; however, most never realized what a strong impact the messages have on viewers. It appeared that the non-domestic commercials focused more toward men. Most of the voice-overs used in television advertising are done by men, even if the product is marketed primarily for women. The discussion of gender-stereotypic television commercials was especially beneficial since it included every aspect of information previously covered in the course.

VISUAL PERCEPTION OF SELF: PREFERENCE FOR STEREOSCOPIC VERSUS 2-D SELF-IMAGES ON A COMPUTER SCREEN

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New developments in technology are making new ways of producing and distributing apparel possible. Scenarios first popularized in the 1960's of custom designed and fitted clothing are now within reach using video capture, 3-D anthropometry, CAD pattern design, and one-high cutting. Swimsuit designers are using some of these technologies to custom design and fit their product. Acceptance of these new technologies will depend on many issues; one such issue is the level of acceptance consumers will demonstrate when viewing images of themselves on the computer screen.

As the technology for capturing true, rotating 3-D images of full bodies is still prohibitively expensive, this study focused on the acceptance of stereoscopic images, which appear to be three dimensional but are generated from two 2-D photographs.

200 women aged 45-65 from a Southern city responded to a questionnaire survey of shopping patterns, technology use and acceptance, and body acceptance (using a body cathexis scale). In the final phase of this study
39 of the subjects viewed images of themselves in a stereoscopic mode and a 2-D image on a computer screen. Two orientations to the camera were represented in the images, a full front view and a three-quarter view.

Subjects preferred the stereoscopic images of themselves to the 2-D images. Subjects also found that the full front view more accurately represented their mental image of themselves than the three-quarter view. Neither factor was significantly different for subjects who rated themselves high or low on the body cathexis scale.

USING THE SCANNER FOR HAND-KNITTED GARMENT DESIGN AND PRODUCTION

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The purpose of this project was to create a hand-knitted dress, using computer-scanned images of yarns to create illustrations and color production grids. The project was inspired by Mexican rugs and a variety of yarns with textural qualities.

2" X 2" swatches of each yarn (fibers such as rayon, cotton, polyester, nylon and wool) were knitted using size six needles and then were scanned into the computer. The scanned images of the black yarns did not produce high quality images, so solid black was used for these yarns.

The images were imported into Animator Pro (a computer-aided-design program) to explore knit patterns and garment designs. The designer was able to use the scanned yarn as a painting tool to create fashion illustrations and technical sketches. The process allowed the designer to achieve more realistic images of possible garments.

After a desired silhouette was selected, a variety of geometric patterns was drawn using AutoCAD (a computer-aided-design program), based on motifs found in Mexican rugs. The geometric patterns were drawn and colored by placing the scanned yarns into the patterns by using Animator Pro. This allowed the designer to explore various color placements in the geometric patterns.

When the pattern and color placement were selected, color production grids were created by using the scanned yarns. Therefore, using the scanner in the design process adds another tool for knitwear designers for the development of ideas and the production of garments.

POST-USE EVALUATION OF FIRE FIGHTERS' TURNOUT COATS: APPLICATION OF THE FUNCTIONAL DESIGN PROCESS

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The purpose of the research was to evaluate used fire fighters' turnout coats according to the specifications required in the National Fire Protection Association's (NFPA) 1971 standard for Protective Clothing for Structural Fire Fighting, 1991 edition.

The methodology used in this research was Jackie DeJonge's "Functional Clothing Design Process and Strategy Selection" (Watkins, 1984), which is an operational framework that looks at the "whole picture" when designing functional garments. This process was used in combination with an interior design concept of Post-Occupancy Evaluation (POE) (Preiser, Rabinowitz, & White, 1988), which evaluates existing buildings and makes improvements based on research and consumer needs.

The functional design process involves a total of six steps which are needed to design a functional garment. The six-step process follows a circular pattern; for example, the "Post-Use Evaluation of Fire Fighter's Turnout Coats" research began with step six, develop a prototype, which were the used turnout coats or the existing garments, which is how the POE Process was related to the research. A problem was then defined (step 1) and the situation was explored (step 2) by reviewing related literature.

The researcher also attended a fire fighters' training program to perceive problems (step 3) with the turnout gear. The NFPA 1971 standard was researched (step 4), and the used coats were analyzed based on the NFPA's requirements. The results of the tests conducted determined if the fabrics passed or failed the NFPA 1971 specifications. Overall, the coats met NFPA's thermal and flame resistant performance properties but failed to meet water resistance properties. Based on the results of these tests, recommendations were made (step 5) for the NFPA 1971 specification
that would improve the design of the turnout coat.

DESIGN PREFERENCES OF WOMEN 55 AND OLDER

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Despite the increasing number of women 55 years of age and over, there have been only a few studies on these mature consumers’ clothing needs. Since these consumers have economic power and need to buy new clothing due to physical changes of their aging bodies, their design preferences and design problems of ready-to-wear garments need to be investigated extensively. The purpose of this study is to determine the elderly women’s preferences for garment design, color, fit, and sources of clothing acquisition. Results from this study will help apparel manufacturers produce more appropriate garments for women 55 and older. Information on clothing preferences and fit problems was provided by 50 voluntary participants with a mean age of 69.

The fabric design most frequently selected as a preference was a solid color fabric. Blue and black were chosen as favorite colors. Slim silhouettes, round and turtle necklines, convertible collars, slacks with elasticized waistbands, gored skirts, long sleeves with cuffs, shirts with front buttons, regular waistlines, shirt-style dresses with a belt, and below-knee skirts were the most popular style features. Lengths for sleeves and pants varied depending on the season. The sources of clothing were retail stores, catalogs, specialty stores, second-hand vintage stores, and clothing sewn by self. Also, elderly women reported fitting problems with the bodice, the skirt, and overall length of the garment. A zipper as a fastener, a front opening, and elasticized waistbands were preferred. Selecting clothes that look good with their hair color, wearing appropriate jewelry, and looking good in their clothes are also very important to elderly women.

COLOR PREFERENCES FOR CLOTHING STYLES

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Color sends a powerful message, and much research has been conducted to determine what color is most preferred. Most asked without consideration of any end product; therefore, the objectives of this study were to examine whether differences existed for color preferences (1) in general and (2) across different clothing styles.

Participants selected their most and least preferred hue, value, and chroma, first in general without an end use in mind, then for five different clothing styles (business suit, office dress, casual, sports, and party dress). Hue preferences were the 10 hues on the Munsell system plus brown, beige, black, gray, and white. Five values and chromas (middle column/row) of one hue, purple-blue, from the Munsell were used.

The sample was 74 females enrolled in clothing courses. The majority were single, Caucasian, and between the ages of 20-24 years. Results revealed that for value there was considerable agreement in general and across the different styles. For all, the least preferred was the lightest value while the most preferred was the darkest or dark values. For chroma there was considerable similarities among the least preferred but great variances among the most preferred. Least preferred was either extreme, the brightest or the most grayed, in general and across all styles except the suit. For hue there were several differences. Black was selected as the most preferred both in general and for the suit, sports, and party styles, while green was selected as the second most frequent in general but was not for any of the clothing styles. These results are in opposition with other studies, which state that purple-blue or blue is most preferred.

ADULT LEARNING TECHNIQUES FOR DESIGN AND STUDIO COURSES

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Techniques and activities inspired by the Learning Paradigm were incorporated into a draping course at a western university. Each student set her own due dates for design pro-
jects and technique demonstrations as well as having the opportunity of unlimited "extra-credit." Student designs were not "graded" by the instructor on the student-assigned due date. Instead, each received verbal and written feedback from students and instructor during and after each presentation. These suggestions could be used by the student as a guide to increase the quality of the design which would ultimately be included in her final term portfolio. Students' demonstrations were also not graded. Since the purpose of each demonstration was to expose the class to new construction techniques and working with various fabrics, the students and instructor provided written feedback.

Students appreciate freedoms not traditionally associated with the Instruction Paradigm approach and accept the extra responsibilities that accompany these freedoms. Instructor workload is reduced because students share the tasks of doing class demonstrations that would normally be conducted by the instructor. Classmate comradery seems to be enhanced, possibly due to the assuming of both student and instructor roles by each student. Undergraduate adult education instructors are therefore encouraged to consider the Learning Paradigm approach when designing future design and studio courses.

SKETCH INTERPRETATION: CLASSROOM PROJECT FOR FASHION DESIGN

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Objective: To assist the fashion design student in mastering the ability to analyze sketches to interpret a designer's concept into a pattern successfully.

Project Design: This project may be used in draping as well as in flat pattern making courses. The instructor should begin with a brief discussion of her/his sketching "short-hand," explain that the project is to be worked on independently and that students may ask questions of the instructor but, should the question pertain to sketch interpretation, it will not be answered. The instructor then distributes three or four design sketches which are variations of the lesson being studied, i.e., princess bodices. The sketches should all be "flat" or "spec" drawings developed using the same croquis, with no body figure present and no specification measurements. There should be three to four students assigned to each sketch. There should be no discussion among the students. Upon completion of the pattern, students will cut and sew a muslin garment. At the critique, students will view the garments on dress forms. Each garment within the sketch group will be critiqued by the entire class as to how it varies from the sketch. A large copy of the sketch should be available for the students' comparison and evaluation process.

Effectiveness: Through the experience of their own attempt as well as sharing experiences of their classmates, the students will learn how to analyze a sketch more precisely. They will understand better the importance of proportion, fit, and line placement.

This project also allows the students to experience multiple variations of design rather than just one. In this manner, the student builds a mental library of techniques and applications.

INCREASING COMMUNICATION AND EVALUATION SKILLS DURING THE PATTERN DEVELOPMENT PROCESS

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Students enrolled in the introductory pattern development course are encouraged to learn the importance of standardized symbols and procedures when communicating their design ideas to cutters and sewers. After completing the pattern work, each student forwards the patterns to a classmate who uses the symbols and style specification sheet, which includes a working sketch, as guides for cutting the pattern pieces and determining the sequence of assembly.

The cut pieces and documentation are bundled and sent for assembly to the Sewing Machine Operators School managed by the Manitoba Fashion Institute. The pattern developers (students) have no verbal contact with the sewers. Hence, the true test of the adequacy of symbols and instructions is assessed when the completed garments are placed on mannequins.

Students develop evaluative skills when they, as cutters, consider the adequacy of the pattern development and when they, as designers, view the completed garments displayed on industrial mannequins. When the
original designers present their assessments of the success of their products to the class, each presentation and the compatibility of the initial design with the final outcome are evaluated by two classmates.

Although the students initially have limited or no background in apparel construction, they learn to develop patterns, communicate their ideas, and evaluate the success of their designs in this course.

ROLE PLAYING IN THE DESIGN STUDIO

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It has been my observation that, when fashion design students create their own garments, the final product often looks vastly different from the original sketch. To help students improve their means of effectively communicating design ideas through a sketch, I introduced two role-playing assignments in my Flat Pattern and Draping I class. In both assignments, students worked together, and each student assumed the roles of patternmaker, designer, and samplemaker in the second assignment. For each assignment, students came to class with sketches of tops they designed. In the role of designer, each student gave their patternmaker one sketch with instructions to have a sewn muslin ready for critique on a scheduled day. As patternmaker, each student took on the task of developing a pattern for someone else's design. The patternmakers were told to rely solely on information provided within the sketch. The first assignment ended with designers critiquing the work of their patternmakers.

After the first assignment, an addition was made to the second assignment. The teams were expanded to include a third member of the team whose job was that of samplemaker. Thus, after the pattern was made and cut in muslin, the muslin and sketch were passed on to be sewn. The experience of sewing a garment for which someone else made the pattern illustrated the importance of good patternmaking including notching and walking seams.

The purpose of these assignments was to provide for the students a "real working" experience as designers and patternmakers. Through surveys taken after the assignments, I found that the students learned the importance of drawing garments accurately. As designers, they saw what happened when proportions or details were not sketched properly, and as patternmakers, they learned the importance of reading sketches accurately.

GODEY'S AND THE VICTORIAN AGE:
A CLASS ASSIGNMENT IN COSTUME HISTORY

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A good Costume History course at the upper level incorporates general history, social, economic, political and technological developments and knowledge of dress and fashion changes as well as research methodology, the ability to see, and writing experience. An assignment in my 19th-Century History of Costume course, which could easily be adapted to others, brought all these factors into play.

Students have a hard time discerning subtle differences that signal change in fashion or distinguishing dates, even decades. I felt a time line using the 19th-Century bible of American fashion, morals and manners, Godey's Lady's Book, that record of trends in women's lives, activities, fashion, and consciousness which paralleled almost exactly the Victorian Age, would help. It also has the advantage of being readily available to libraries in microfilm.

I divided the entire run of Godey's by the number of students and assigned specific years to each. They read one entire issue (preferably more) from each year, from the same season, photocopying a typical outfit from each. They read all stories, articles, ads, everything to gain a clear picture of the period, then wrote a paper detailing the major trends, influences and changes. I worked with the students to improve their papers, editing and suggesting changes. Each student became the expert on her particular years, useful for me in teaching the class.

We posted the entire range of photocopies to see the progression of fashion from the late 1830s to 1900. Each student reported on her own section. Finally, I bound all the papers and photocopies to create a book of Godey's , with commentary, for the entire Victorian Era. I gave each student a copy.

The project was demanding, but the students enjoyed it. They learned better, both from their own research and from each other.
They learned to use primary sources, interacted with each other in the process, and ended up with a book they helped to write.

**ANALYSIS OF A CLAIRE MCCARDELL DRESS**

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The purpose of our project was to ascertain whether a dress with a hand-sewn-in label reading "Claire McCardell Clothes by Townley" was indeed a McCardell dress. In addition to the "McCardell" label, a "Neiman Marcus Sport Shop" label was sewn to the inside back seam of the dress. The objective of the study was to document the dress and prove its authenticity as a McCardell design.

Research gathered from fashion magazines and trade publications from 1945 to 1958 supports that the design, construction details, style, and decorative embellishments of the dress under study are similar to other McCardell dresses. In fact, one Claire McCardell dress presented in the June 1955 issue of Vogue appears to have the exact style features as the McCardell dress under study; only the fabric in the Vogue photograph is different from the fabric of our dress.

Although the dress is documented and we are confident the dress is a McCardell, additional research of the label is needed to verify that the dress is an authentic McCardell dress "made for real live women" (McCardell, 1956, p. 21).

Advertisement for McCardell dress.


**CONTEMPORARY LESSONS FROM THE ROMAN SILK TRADE**

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The purpose of this study was to examine a specific era of textile history and to learn if the characteristics of trade during an earlier period can aid in better understanding contemporary trade problems. The problem to be considered in this paper will be stated in two parts:

1. What textile commodities were traded and was this trade subject to regulation? If so, what form of regulation was used?
2. How do the trade practices of the Roman Empire compare with the trade practices of the United States in the mid-1980s?

Roman textile imports from the east were for luxury goods (mostly silk, although some cotton was also imported) for the elite of Roman society that were never produced domestically. There is no evidence of trade involving the textiles used for common domestic purposes. It is noteworthy that the commodities imported to the United States are now the common goods that were once produced domestically. In the Roman Empire it was conceived as a tax system paid by the wealthy for their imported luxuries. Currently it is paid by everyone (poor as well as rich) on imported necessities.

**IMPACT OF INDUSTRIAL FABRICATIONS ON APPAREL DESIGN CREATIVITY/CRITICAL THINKING**

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Apparel design instructors are faced with the problem of helping students expand their creativity while facing the visual and market constraints of the fashionably similar silhouettes year after year. The project in this research utilized industrial fabrications to help nine advanced apparel design students think about design with a new media and hopefully bring about unusual, thoughtful designs.

The students used identified apparel design projects from other universities found in the JTAA Proceedings. They selected fabrications from the Industrial Fabrications Association, Int'l, followed R. Johnson's process for designing apparel, met with their classmates for critique and feedback, and presented their work in a major fashion show at the end of the year.

According to the student evaluations of the 21 garments completed, the use of non-traditional apparel fabrications fostered creativity and critical thinking. The students perceived that the fabrication led them to the final design and felt they were more creative with the outcomes of their designs. Instructors perceived the garments demonstrated more critical thinking then previous garments by the same
students. Specific benefits to apparel design programs and the textile industry are that industrial fabrications (1) expand the media for students, (2) encourage new avenues of creativity in apparel, (3) develop a source of apparel design projects which can be used by many universities, and (4) increase opportunities of specialized/industrial fabrications.

TEACHING FABRIC PERFORMANCE IN FASHION DESIGN: AN EXPERIENTIAL METHOD

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More often than not, a fashion design student's greatest challenge is taking a design concept from sketch to reality. One of the most common, recurring problems in this process is students' ability to select a fabric of correct quality and performance for the design.

This project provides students with a practical example of the effect of fabric selection on final garment appearance. By utilizing fabrics of various finishes, weights, and construction, students see firsthand the changes in performance and behavior, as well as the resulting effect in the fit and silhouette of the final garment. Through this experience a student is able to make more educated fabric selection decisions for garment design projects.

Fashion design students are required to develop patterns for various designs and then construct garments from the patterns using fabrics of diverse nature and weight. Garments are then analyzed, and students are required to complete a worksheet that includes the following: (a) ranking garments by appropriate use of fabric; (b) descriptions of fabric weave, drapeability, and hand; and (c) sketching garments that would be suitable for the fabrics used in the project.

Through this project students learn fabric performance through the application of various fabrics to a variety of garment designs, thus reinforcing fabric and textile information taught in textile science.

TEACHING MATERIALS RE-USE IN FLAT PATTERN DESIGN

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The popularity of retro fashions, the wide availability of these items in resale shops, and their relative low cost have inspired this project which incorporates recycling of previously used garment materials into projects for flat pattern design. Through preparation of this project, students develop creativity, conscientious consumerism, experience in sourcing for materials, and a knowledge of costing.

Students are required to study the designs of retro (or at least already assembled) garments, analyze the materials and trims used in those garments, and make decisions regarding a new design. When planning their design strategies, students must consider (and are evaluated on) costs of materials, textile and trim compatibility, functionality of design, their skills in pattern design and construction, and use of principles and elements of design as they create an aesthetically pleasing product.

Assignment guidelines include the following: (1) A design sketch must be submitted which includes plans for fabrics and trims and clear indications of what materials will be reused and which will be newly purchased. (2) The pattern must be designed using the flat pattern method (other design methods could be specified) and will be evaluated in a "board room" setting by peers and the instructor. (3) Materials and trims will be sourced from a combination of retro fashions, vintage items, apparel items that would otherwise be discards, and new fabrics. (4) Garment constructed may allow for modifications in the original design as needed. (5) Final evaluation is completed by the creator, the instructor, and peers.

ORGANIC COTTON TEXTILE AND APPAREL PRODUCTS: CONSUMER SHOPPING ORIENTATION, INFORMATION SOURCES, AND PRODUCT ATTRIBUTES

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The study was designed to (a) gather preliminary information on the market structure
of organic cotton products, (b) classify consumers of organic cotton products into shopping orientation groups, and (c) assess the potential for market growth. Data were collected from a convenience sample of members of two special interest discussion groups: *Weaving Digest List*, n = 90, and *Textiles and Clothing Studies Discussion*, n = 55. An email method of distribution was employed to send and receive the questionnaire. Three weeks following the initial posting of the questionnaire, 58 questionnaires were returned, of which 54 were usable, yielding a response rate of 37%. Two major constructs were measured: shopping orientation (α = .82) and product orientation (α = .74). As a result of cluster analysis on 20 items of the shopping orientation scale, two groups were identified: Group 1 (n = 39), Contemporary Shoppers, and Group 2 (n = 15), Traditional Shoppers. Discriminant analysis revealed Group 1 (centroid = 1.11) consumers were more prone to risk taking, innovativeness, and information seeking than consumers in Group 2 (centroid = -2.87). Geographic distribution differences were noted in the U.S.: Group 1 had more subjects from the west coast and south. No differences were found between groups with regard to gender, education, employment, occupation, and product attributes. Group 1 subjects were younger and annual household income was higher for subjects in Group 2. Differences were evidenced in product orientation, with Group 1 having purchased primarily organic household textiles while Group 2 had purchased only organic apparel items. In reference to information sources for organic cotton products, Group 1 tended to utilize popular magazines, catalogs, and newspapers and Group 2 consulted professional literature, Internet, and catalogs.

LABORATORY SIMULATION OF PLANT FIBER MINERALIZATION

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Some archaeological textiles have been preserved in sites worldwide due to their internment in a moist environment in association with metals (e.g., copper). These mineralized textiles provide valuable evidence for the study of ancient textile materials. In this research, modern Indian hemp fibers were artificially mineralized in the laboratory for two years, and the fibers were studied with Scanning electron microscope (SEM), energy dispersive analysis of x-rays (EDS), and x-ray diffraction (XRD).

The longitudinal surfaces of the laboratory mineralized fibers resemble those of archaeological mineralized fibers and are covered with rough agglomerates of copper-containing chunky materials surrounded by many small, bead-like materials. In comparison to untreated Indian hemp fibers, XRD of the laboratory mineralized fibers display larger microcrystallite sizes in the 101 direction, and a smaller size in the 002 direction and a smaller size in the 002 direction. The percent crystallinity of the mineralized fibers is smaller than that of the modern untreated fibers.

These findings parallel those found in the archaeological mineralized plant fibers as compared to the Indian hemp fibers, but there are differences in these parameters between the laboratory mineralized fibers and the archaeological mineralized fibers, possibly attributable to the shorter period of mineralization. Although not conclusive, the results might lead to some implications for patterns of fiber degradation and replacement at the microstructural level during mineralization.

DYEING WITH NATURAL DYES

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Use of natural dyes has grown in part as a result of consumer perceptions regarding their better safety and environmental impact compared to synthetic dyes. A one-credit workshop addressed this growing and current interest in natural dyes by providing information and experience in harvesting and processing dyestuffs, mordanting, dyeing, and related theoretical concepts.

Based on student preferences, the class met in late May. Because of this, many dyestuffs had been harvested and frozen or dried the previous year. Learning activities included lecture, discussion, lab experiences, and a field trip. Topics included dye history, dye and color theory, environmental issues, safety/health issues, identification of dye sources, safe and legal harvesting practices, processing of plant and insect sources, environmental and social issues, mordanting and
dyeing procedures, and methods to use to expand color palettes, such as topdyeing and post treatments. We dyed new materials and materials that we mordanted with five common mordants (alum, copper, tin, iron, and chrome) following traditional recipes. Student experienced mordanting and dyeing, developed recipes, and received samples for each mordant-dye stuff combination and for one dye, samples that had been post mordanted, top dyed, and after treated with acid or alkali. We read chapters from dye theory and natural dyeing books and articles from refereed, trade, and handcraft journals and newspapers.

Grades were based on participation and a project. Most students worked with plants from their home area. Papers describing their projects were submitted several months later, after plants had matured and could be used for dyeing. Future offerings of the workshop will include more discussion of environmental impact, exploration of revised mordant recipes, social issues related to the use and production of natural dyes, their commercial use and applications, experimentation with cotton, and printing using natural dyes.

Cryogenic Tempering of Pantyhose and Fabric

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Cryogenics is the science of a low temperature phenomenon. Cryogenic Tempering is a process of freezing and heating that cools items very slowly down to 300° F. The temperature is held for 24 hours.

Purpose: The purpose of this wear test was to compare the performance of pantyhose that were treated with cryogenic tempering with two pairs that were not treated with cryogenic tempering. The purpose of the laboratory testing was to perform abrasion, tearing, snagging, and pilling tests on four different fabrics that had been cryogenically tempered. The same tests were repeated on fabrics that had not been treated with the cryogenic tempering.

Method: Two pairs of hosiery were treated with cryogenic tempering. Data were collected on when the pantyhose were worn and how they were laundered. The wear test was performed with the same participant wearing all of the pantyhose, both treated and untreated. Standard ASTM test methods for the Stoll Flex Inflated Diaphragm, Random Pilling Tester, and Scott Tester were used to test fabric. Abrasion tests were conducted using the Stoll Flex and Inflated Diaphragm. ASTM standard pilling tests methods were conducted using the Random Pilling Tester, and ASTM snagging tests were completed using the Mace machine. The Scott Tester measured tearing strength using ASTM test methods.

Results and Discussion: There was a clearly significant difference for hosiery that was tempered. With the treated fabric there was a significant increase in the tear strength with all the fabrics except one polyester blouse fabric. With the abrasion, snagging, and pilling tests, there were no significant differences.

Based on the findings of this test, it is clear that additional wear and laboratory tests need to be conducted on other types of fabrics. Wear testing on the hosiery is continuing.

Internet, 300 below £@ dialus.com (1996)

APPAREL MANUFACTURERS’ PERCEPTIONS OF THE IMPORTANCE OF UNDERSTANDING OTHER CULTURES AND OF FOREIGN LANGUAGES

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The current study queried apparel manufacturers (AMs) about the importance of learning foreign languages and of understanding other cultures as criteria for hiring college graduates. A telephone survey was administered to a random sample of AMs in the continental U.S. and Canada who were members of the American Apparel Manufacturers Association (AAMA). The 91 participants represented all geographic regions of the U.S., and all categories of sales volume, company size, and SIC classification. One Canadian AM participated. Of the 59% (54) of AMs that had branches or plants in other states, provinces, or territories, 37% (34) had branches or plants in other countries. Only 11% (10) of AMs, however, reported that employees with foreign-language skills got preference for assignments in other countries. Of the 75% (69) of AMs that did business with firms in other countries, only 19% (17) reported that
employees with foreign-language skills got preference for assignments involving other countries.

AMs ranked foreign languages and understanding other cultures as very important (3), somewhat important (2), or not important (1) for the next two professional positions to be filled. Among the 39% (20) of AMs who considered languages somewhat important and 8% (4) who considered them very important, Spanish was most preferred. AMs gave "understanding other cultures" a mean rating of 2.04, with 29% (15) considering it very important, 39% (20) somewhat important, and 26% (13) not important.

AN INVESTIGATION OF EXPERT EVALUATIONS OF MARKET TURBULENCE IN THE APPAREL INDUSTRY

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Business-as-usual is not functioning any longer for America's manufacturing industry. Companies are changing their current business strategies to be globally competitive and to be more responsive to individual consumer needs. Mass customization is one new business paradigm defining the future for manufacturing.

Pine (1993) developed the concept of market turbulence as one indicator for a shift to this paradigm. The sample contained six subjects from three companies, Company A, B, and C. Company B consisted of four divisions, Division #1, #2, #3, and #4. Each subject completed a written questionnaire with several questions discussed over the telephone. Quantitative data were analyzed using the Q&View for Mass Customization software. Qualitative data from telephone questions were analyzed for key words and themes to corroborate the expertise of respondents with a content analysis of pertinent subject matter in 1984. Corporate reports were analyzed for more detailed information on each company.

Quantitative data analysis revealed that the sportswear sector of the apparel industry is undergoing a high degree of market turbulence and is making the paradigm shift to mass customization. Division #4 of Company B, a licensed products division, had the highest overall change of all participating companies in market turbulence from 1984 to 1994. The unit with the smallest amount of turbulence change was Company C, a primarily male sportswear manufacturer.


CAD/CAM ADOPTION IN AMERICAN TEXTILE AND APPAREL INDUSTRIES

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This research focuses on computer-aided design (CAD) and computer-aided manufacturing (CAM) adoption in the American Textile and Apparel (T&A) industries. Innovation diffusion theory provided a developed conceptual framework and empirical base applicable to the study of technology adoption and implementation.

Three hundred questionnaires were mailed to those manufacturers who agreed to respond. Sixty were completed and deemed usable for a response rate of 20%.

The result provided insight into the American T&A industries. CEOs indicated that the three most important reasons (based on 4-point scale from 3="very important" to 0="not important") for their company to adopt CAD/CAM was to improve product quality (2.14); to meet retailer standards on product delivery (1.82), and to reduce throughput time for product assembly (1.80).

T-tests between adopters and non-adopters of CAD/CAM indicated no differences between the groups for the CEO's demographic characteristics. However, significant differences were found between adopters and non-adopters on the strategic information technology (IT) vision they espouse.

The apparel industry is labor intensive and competitive. Modernization of equipment is imperative. A long-term strategic IT vision to meet consumer's need and improve product quality will need to include CAD, CAM, and other technologies.
APPAREL MANUFACTURING STRATEGIES AND PRODUCTION ANALYSIS

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The purpose of this study was to explore the models of manufacturing strategy and examine the effects of manufacturing strategies on style variations. This study was also designed to examine the effects of manufacturing strategies (cost, quality, flexibility, delivery time) and style variations (style changes, style types) on the selected sewing systems and sourcing management in the U.S. apparel industry. An apparel manufacturing strategy modeling framework was developed to provide a basis for examination of this complex process.

Self-administrated questionnaires were mailed to 450 companies that were randomly drawn from three groups: publicly-owned manufacturers, privately-owned manufacturers, and contractors. A disproportionate stratified sample was used. The adjusted sample size was 363. A total of 110 usable questionnaires was received for an adjusted response rate of 30.3%. Cluster analysis was used to identify different models of apparel manufacturing strategies. Discriminant analysis, GLM, logistic, and linear regression analyses were used to test the hypotheses.

The results of this study suggest that there are four different models of apparel manufacturing strategy. The results also indicate that the production of new styles of apparel is related to the manufacturing strategies of quality and delivery; the standardized style of apparel production is related to the manufacturing strategies of cost; and style change of apparel production is related to the manufacturing strategies of quality and delivery. Different manufacturing strategies also affect the selection of sewing systems and the use and locations of contractors is also suggested by the results. The results of this study support the proposed model; this model has successfully provided a basis for the current study.

TEACHING INDUSTRY-BASED CLOTHING CONSTRUCTION AND QUALITY CONTROL TECHNIQUES TO FASHION DESIGN/PRODUCT DEVELOPMENT STUDENTS. PART II: INTRODUCTION TO APPAREL MANUFACTURING

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Importance of subject area: For the Fashion Design/Product Development student, it is necessary to apply knowledge of clothing construction techniques and processes in an industry-based setting. Developing creative problem-solving and team-based managerial skills are important for today's apparel specialist and can be best be accomplished through actual participation in these activities.

Teaching strategy: For each of three projects described below, a set of criteria is developed to evaluate the quality of the sewn garments. Students study the production concepts, determine the necessary operations, and organize themselves according to the requirements of each. Costing data is recorded, and the students develop chosen sheets from PDM.

- The modular manufacturing of a pant with front fly, pockets, and waistband.
- The progressive bundle system to produce original design fabric handbags.
- The single-hand system to assemble a lined jacket with a tailored collar, tailored sleeves, and welt pockets.

Additional activities: field trip to a factory, readings on quality control and manufacturing techniques, giving oral reports on current issues in the apparel industry, and completing two written assignments. Written midterm and final exams are used for evaluating student comprehension.

USING SIMULATION IN TEACHING APPAREL PRODUCTION CONCEPTS WITH LIMITED RESOURCES

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For programs with limited equipment and resources, various methods of teaching can be used to simulate and convey production concepts such as line engineering, assembly, quality control, and employee management. Innovative teaching methods were modeled at
the Textile and Clothing Technology Center. The concept of Penville uses an assembly of ink pens to simulate various methods of production to analyze efficiencies of each method in various work situations. The activity created a learning environment of motivation, discussion, and interaction. This was an excellent, low-cost technique to use in classrooms where the facilities do not allow for accurate simulation. Thus, three varied simulations were developed: the production of (1) a sleeve head, (2) a hair canvas-covered shoulder pad, and (3) a fused-fabric covered button. The students began with an instructional period describing the project goals and, as a group, the students identified necessary supplies and patterns or templates. The students assisted in identifying the proper production set-up, including number of stations and materials needed at each station. A timekeeper was identified, salaries set, management identified and briefed, and production began. Students produced products for two 15-minute periods. Problems in the process were identified by students between the two production periods. A final evaluation period was used to assess student response and to assess problems, solutions, and comprehension of the process. Students enjoyed the simulation process and the ability to be an integral part of the decision-making process. Students learned from the hands-on approach taken.

CREATING COLORWAYS FOR THE U.S. MARKET WITH OVERSEAS PRODUCTION

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In October 1996 a stylist/designer for women's apparel proposed a project for students in Textile Design I: that students create colorways for four existing textile designs that would be used in a line of women's moderate priced dresses for spring/summer 1997. The firm, Golden Hands, of New Delhi, was interested in seeing fresh, new colorways for possible inclusion in their U.S. market. The color-ways would have to be completed by early November and sent to their New York office for review. Those selected as marketable for spring/summer 1997 would then be sent to New Delhi for sample production.

The students accepted the challenge and faced the immediate problem that the printed textile designs were only available as fabric made into sample garments; the actual textile designs and silk-screens were in India. In order to proceed, students experimented with photo-copying the fabric and applying Gouache paint. It was determined that the fabrics could be effectively photocopied and Gouache paint applied to the photocopies—an unusual method that would save time and yet give the right effect.

The designer provided information regarding the requirements of her target market. Project specifications required students to (1) research color forecasts for spring/summer 1997 and adapt them to the market; (2) paint four colorways for the smaller designs and at least two colorways for the larger design; (3) mount the colorways following precise specifications; and (4) complete all work by the first week in November.

Color photocopies were made of the colorways and the originals sent to the New York office. These were reviewed by the designer and the U.S. representative for Golden Hands. Several of the colorways were selected to be silk-screen printed and were sent to New Delhi for sample production.

This project can be adapted to any geographic location as it can be done entirely by mail with an interested firm. The instructor plans to continue working with Golden Hands, fall semester 1997, as she and the students considered the project a worthwhile, realistic, professional experience.

QUICK RESPONSE REVISIT: PERCEIVED PROFITABILITY OF QR IMPLEMENTATION

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The sample for our study consisted of 400 apparel manufacturers in New York State. Questionnaires were mailed using quota control for SIC categories 231, 232, 233, and 234. The final response rate was 25%. ANOVA revealed that there were statistically significant differences in information systems employed according to firm size. Scheffe's tests indicated that differences reside not only between small and large firms but also between medium and large firms.
Similar tests were again performed to see if there were statistically significant differences according to firm size for three perceived benefit factors (work efficiency, inventory control, and profitability) as well as for overall benefit. Scheffe's tests revealed that large firms are likely to obtain more overall benefits through QR systems. In addition, we found that larger firms are more likely to achieve the inventory control factor than are small and medium firms.

Our results provide a very important managerial implication for the apparel industry: Management should be aware that investment in QR systems does not always guarantee lucrative outcomes. More specifically, although our research does not necessarily imply that QR systems cannot be cost-effective or contribute toward increased profits, it does imply that there may be other technological efforts which should receive investment. Other possible issues may include various human-related aspects of the organizational structure. Lack of user discipline to adopt the necessary procedures may also be related to failure to generate profit through QR implementation. Most importantly of all, QR systems should be selected according to a firm's business and organizational characteristics.

APPAREL DESCRIPTIONS IN CATALOGS AND PERCEIVED RISK ASSOCIATED WITH CATALOG PURCHASES

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Purposes of the study were (1) to identify the information within a designated Fall 1995 catalog's apparel descriptions important to a sample of female consumers during the purchase decision-making process and (2) to test whether changes in the descriptions altered consumers' perceived ability to evaluate products, as well as the degree of perceived risk consumers associated with purchasing products from the catalog. Focus groups and an experiment were conducted.

Seventeen female focus group participants evaluated simulated catalogs and indicated that sizing/fit, color, fabric/fiber content, style/detail, and laundering information was important in making purchase decisions. Per the participants' suggestions, the investigated garment descriptions were altered to include additional sizing/fit and fabric/fiber content information.

To test if the suggested changes altered consumers' perceived ability to evaluate the garments and the degree of perceived risk they associated with purchasing the garments, a two-by-two complete factorial between subjects experiment was conducted. Questionnaires were sent to 87 additional women. The questionnaires included simulated catalogs, original versus altered, and an instrument designed to measure perceived risk associated with purchase. Results suggest that, while changes made regarding the fabric/fiber content and sizing/fit did not alter the degree of perceived risk that consumers associated with purchasing the investigated garments. Future research should focus on the communication of important garment information.

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ELDERLY CONSUMERS' INFORMATION SEARCH BEHAVIOR: USE OF INFORMATION SOURCES AND PERCEPTION OF THEIR USEFULLNESS

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The number of the elderly in the U.S. increased elevenfold between 1900 and 1994 while the number of the non-elderly increased only threefold. The elderly's overall level of income has also increased, providing them with more means to purchase products and services. For marketers to reach elderly consumers effectively, it is fundamental to understand where they get their information.

Using a nationally representative sample of the 1993 interview of Consumer Behavior commissioned by the American Association of Retired Persons (AARP), elderly consumers' perception of usefulness and usage of diverse sources information was investigated. The data were treated so that the demographic profile of the final weighted sample mirrored the demographic profile of the population aged 18 or older (N=957).

Elderly consumers are found to consider own experience as the most useful and salesperson as the least useful information source. Elderly people were found to be more
likely to use own experiences and interpersonal sources than other sources. However, results showed that elderly people are less likely to use most information sources compared to young people. Ordered Logistic Regression was used to identify the determinants of the perception of usefulness of each information source. More affluent and highly educated elderly consumers were found to value article and book, product rating, and own experience compared to elderly with less income and education. Also, non-white elderly tended to value article and book more than white elderly.

Elderly consumers perceived a variety of information sources less useful compared to young consumers and thereby were less likely to use them. Though elderly people generally have a less enthusiastic attitude toward information, elderly with higher income and education were found to consider own experiences and information provided by an objective third party more useful. Therefore, marketers should disseminate information through magazines and newspapers and develop a long-term relationship since this elderly group tends to rely on their own experiences.

Results from ANCOVA with covariates of income and education revealed that highly identified Asians (HIA) are more likely to seek convenient location (0.05) and to plan shopping carefully than weakly identified Asians (WIA) (0.01), whereas WIA are more likely to be impulse buyers (0.00) and to be confused by many brands in the market (0.02). In store preference HIA shop for apparel at off-price stores (0.03) and shopping centers (0.04) more often than WIA. However, the two groups were not different in their preference for department store, specialty store, national chain stores, and catalog.

Demographically, HIA were more likely to be older (0.002), highly income (0.019), and fully employed than WIA.

Acculturation level was found to have moderate power to explain Asian consumers' shopping orientation and preference. The results imply the potential need for a more value-oriented and product-specific approach to the Asian market.

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**ETHNIC GROUP SHOPPING PATTERN: A STUDY OF ASIAN CONSUMERS**

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The Asian-American ethnic group is currently the most rapidly growing population segment in the U.S. and is displaying greater purchasing power than any other ethnic group. However, in spite of the potential of the Asian market, retailers' efforts to reach this market segment has been limited.

From the literature it is argued that the degree an immigrant is adapted to a host culture is a more accurate predictor of consumer behavior than the country of origin. In this study, acculturation level was investigated as a possible basis for market segmentation.

A computerized sample of 1000 Asians that represented the most populated areas for Asians was surveyed; 229 were returned and used for the statistical data analysis.

Reliability test of acculturation level measures gave an acceptable level of Chronbach's alpha (0.72), and sum of the items was used to determine strongly identified Asians and weakly identified Asians.

**A COMPARISON OF CLOTHING PURCHASE DECISIONS OF ASIAN-AMERICAN AND CAUCASIAN-AMERICAN FEMALE COLLEGE STUDENTS**

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One's cultural heritage plays an important role in shaping one's behaviors, such as consumer decision making. Since the Asian-American community is the fastest-growing market in the United States, it is important for manufacturers and retailers to understand the differences between Asians and Caucasians if they wish to meet their needs.

This study compared the clothing purchase decisions of Asian-American and Caucasian-American female college students of ages 18 to 25. Fifty Asian-American and 50 Caucasian-American female college students were obtained from CSU campuses in the Los Angeles area.

A questionnaire was used to investigate the general clothing purchase decisions of these students and to collect their demographic
characteristics. Frequency statistics, chi-square tests, and t-tests were used to analyze the data. Family members had a stronger effect on the clothing purchase decisions of Asian-Americans than of Caucasian-Americans. Media influence also had a stronger effect on the clothing purchase decisions of the Asian-Americans. The Asian Americans were more interested in buying clothes with well-known brand names. The Asian Americans considered the perceived quality of garments more frequently than did Caucasian Americans. For the functional quality of garments, the Asian Americans considered the fiber content more frequently, but Caucasian Americans considered lining and interfacing more frequently. The results also revealed that Asian Americans more frequently shopped for their clothes in specialty stores.

The constructs of family influence, media influence, brand name of merchandise, functional quality of garment, and shopping venue were found to have stronger effects on the clothing purchase decisions of Asian-American than of Caucasian-American college students in this sample. However, the constructs of cost of merchandise and perceived quality were not significantly different between the two groups.

CONSUMER'S PRODUCT KNOWLEDGE AND EXTERNAL INFORMATION SEARCH

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The purpose of this study was to investigate the relationship between the consumer's knowledge about clothing and information searching behaviors. The data were collected via questionnaires. Subjects were 550 university students living in Seoul and the Kyungi area. The questionnaires consisted of three parts: (1) To measure the consumer's knowledge about clothing, (2) To measure activities related to gathering information, (3) To measure personal information. Data were analyzed through cross-tabulation, the chi-square test, the t-test, the one-way ANOVA accompanied by a post-hoc analysis (Tukey method), Pearson's correlation, and the Spearman rho.

The results of this study were as follows. (1) Consumers in the high knowledge group took a longer time in the purchasing of clothing and visited stores more frequently than did those in the low knowledge group. (2) The high knowledge group used more information sources compared to the low knowledge group. As the most important source of information, both groups pointed out the "fashion of others." (3) There are differences in numbers of important store characteristics between the high/low knowledge groups; however, there is no difference in content of characteristics between the high/low knowledge groups. Price, quality, uniqueness, and variety of the merchandise were equally important store characteristics for both groups.

(4) A moderate relationship was found between the consumer's subjective and objective knowledge (r = .391, p < 0.001), between his/her purchasing experience and objective knowledge (r = .325, p < 0.001), and a relatively high relationship between purchasing experience and subjective knowledge (r = .524, p < 0.001). (5) Relationships were also found between the level of knowledge and consumer's demographic characteristics such as gender, grade, major, allowance for the month, and income.

CONSUMERS' DEFINITION OF QUALITY IN A WINTER COAT

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Product quality has been a prevalent theme in the apparel/textiles literature throughout the previous two decades. As competition increases, it has become essential that manufacturers understand how quality is perceived in order for their products to satisfy consumers' expectations.

This exploratory study examined 64 female university employees who had purchased a winter coat to (1) determine the importance of apparel quality; (2) identify information used by consumers to determine quality in a specific apparel category; (3) examine how consumers define apparel quality; and (4) identify if two versions (open-ended and closed-ended) of the same questionnaire would elicit like responses. No significant demographic differences were found between respondents answering the two questionnaire versions.

The majority of respondents stated that quality was important to them when
purchasing a winter coat. Those answering the closed-ended version determined quality by warmth, nice appearance, garment construction, color, and price. Respondents answering the open-ended version used garment construction to determine quality. Depending on the questionnaire version, respondents also differed in how they defined apparel quality.

The findings of this study indicate that consumers use various information cues to assess quality in a winter coat. Since responses differed depending upon which questionnaire version was answered, it is possible that preset response categories may have influenced those respondents answering the closed-ended version.

SELECTION AND PURCHASE OF INTIMATE APPAREL

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The purposes of this research were to (1) explore accuracy of POS data and (2) determine the evaluative criteria used by female consumers in the selection of intimate apparel.

An interview questionnaire was developed in conjunction with the director of strategic research of a department store chain. The questionnaire measured customers' intent to purchase a bra, success in finding the preferred bra, response to an unsuccessful search, and attributes considered when a purchase was made. A sample consisted of 101 female consumers shopping in the intimate apparel department of the retailer.

Over 78% of the female consumers interviewed indicated that they intended to purchase a bra; 64% were shopping for a particular style, and 57% did not find what they wanted. Over half of the consumers shopping for a particular style did not find what they wanted; 47% purchased an alternative product or did not purchase (53%). The five evaluative criteria most frequently identified by purchasers were fit, presence of an underwire, price, comfort, and color.

Purchase behavior did not accurately reflect consumer demand, as indicated by product preference and purchase intent. Demand measured at point of sale differed from actual demand. Of the five most important evaluative criteria, two criteria (fit and comfort) would not be discernible to a thorough analysis of POS data. Analysis of POS data is inadequate in understanding consumer demand for bras.

Extending this study to other apparel products would allow researchers to examine evaluative criteria used and reactions to stock outs. Use of interactive technologies, such as store kiosks and Internet Websites, would provide an opportunity for analysis of consumer preference data on a larger scale.

THE IMPACT OF EDUCATION ON CONSUMER INTEREST IN GREEN APPAREL AND RETAILERS

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This study attempted to identify the "green" consumer and the impact knowledge has on consumer interest in green apparel and retailers. The research was based on Roger's model of the innovation-decision process, where knowledge appears as the first stage in the adoption of innovations. It is in this stage that interest in innovative products and ideas can be influenced.

Change in interest level in the green movement in apparel, retailing, and dry cleaning was measured by 8 Likert-type questions. Chronbach's alpha was .76. A sample of 110 students, 78% women with a variety of majors, completed the survey. Following the initial questionnaire, participants watched a 7-minute video. The video represented the educational material used in the study by portraying the negative impact of apparel production on the environment and then highlighting a variety of products and retailers that are taking positive steps to affect the environment. Following the video participants took the post-test, the same questionnaire items arranged in different order. It was hypothesized that (1) there would be an increase in interest following the video, (2) there would be a relationship between age and change-in-interest scores, and (3) there would be a difference between men and women in change scores.

Just over 1/5 of the sample had a high level of interest in the green movement, determined by a score of 48 out of 56 on the post-video interest scale. These were mainly women with a high education level and living in an urban area. There were significant t-test
results for change-in-interest scores determined from pre- and post-video items for each of the 8 interest items. No relationship was found between age and change-in-interest scores, nor was there a difference in change scores between men and women, as found in other similar studies.

Results imply that, if consumers are provided with educational information about an innovative product, such as green products, they develop interest in it and may increase the likelihood of changing current behavior.

CROSS-COMPARISON OF CONSUMER ETHNOCENTRICITY IN TRANSITIONAL MARKETS OF EASTERN EUROPE

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Challenged with a number of opportunities in Eastern European (EE) countries, international marketers would do well by understanding how consumers really feel about the purchasing of foreign-made products. The objective of this research was to measure, compare, and contrast the levels of consumer ethnocentrism in Hungary, Slovenia, the Czech Republic, and Poland.

Consumer ethnocentrism was measured by the CETSCALE (Shimp & Sharma, 1987). For the total sample of 479 university students, the mean ethnocentrism score was 53.36 and ranged from 43.28 to 63.62 within geographic areas. Similar to the study conducted earlier (Good & Huddleston, 1995), the mean ethnocentrism scores were on the low end of the scale.

Marketers could benefit from information on geographic differences in ethnocentric attitudes to adjust their strategic approaches, effectively segment the market, and position their products.


CONSUMER ETHNOCENTRISM: THE CASE OF KOREAN CONSUMERS

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Consumer ethnocentrism is a trait-like property of an individual’s personalities and may influence attitudes and purchases toward foreign products (Shimp & Sharma, 1987). This study explored the Korean consumers’ ethnocentrism and the influence of demographic variables such as gender and income on ethnocentrism. A sample consisted of 100 female and 100 male college students in South Korea.

The Korean sample was on the low end of the ethnocentrism scale. The mean score was 57.64, which was considerably lower than the 85.7 obtained by Sharma, Shimp, and Shin (1995) using Korean subjects. However, the result was similar to the ones obtained in the U.S. and Central and Eastern Europe (Shimp & Sharma, 1987; Vida & Fairhurst, 1996).

It was also revealed that gender influences the ethnocentric tendency as female respondents were more likely to be ethnocentric (p<.05). There was no significant relationship between ethnocentrism and household income (p>.05). The results supported some previous studies but did not others.

Based on the findings, further study about Korean consumers’ ethnocentric tendency is suggested. It may provide managerial implications for both international and domestic marketers.


CLOTHING EXPENDITURES OF BLACK AND WHITE FAMILIES

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This study is a cross-sectional analysis of the influence of American black and white families' characteristics on their quarterly clothing expenditures. Past research, which mainly used dummy independent variables for race, has shown inconsistent results on the effects of race on clothing expenditures. Our data source was the 1994 Bureau of Labor Statistics Consumer Expenditure Survey (CES), containing detailed information on about 4,300 white families and 600 black families per quarter. The choice of variables was based on economic theory and the many previous studies of clothing expenditures. The dependent variable was total household clothing expenditures, and the independent variables were total expenditures and several family characteristics variables. Tobit regression analysis was used to analyze by race, as well as blacks and whites combined.

Seasonal differences in expenditures were marked, with the highest mean during winter. The results for the white households largely mirrored those for blacks and whites combined, in the positive relationship of clothing expenditures to total expenditures; numbers of adults, children, and earners; and education level. Home ownership and married heads also were significant for whites. For blacks alone, only total expenditures and numbers of adults and children were significantly related to clothing expenditures. These results imply the need for a more limited set of variables to predict blacks' clothing expenditures, which is important for apparel firms in the face of the rising proportion of nonwhite consumers in the U.S. However, because the small black sample size and low variability in their characteristics may have biased the results, future research is needed.

REGIONAL ANALYSIS OF DISAGGREGATED CLOTHING EXPENDITURES

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The purpose of this study was to identify specific categories of apparel expenditures for which inter-regional differences exist. Consumer demand theory underlies the empirical analysis. Data from the 1990-91 Consumer Expenditure Survey were utilized. The dependent variables in the analysis were expenditures on 11 different apparel categories. The independent variables included income, age, family size, education, occupational status, and region. For each apparel category, tobit analysis was used to estimate four different equations, each containing a different specification of the region variables.

The results indicate that household expenditures on trousers, sweaters, and nightwear were lower in the west relative to the northeast. Expenditures on nightwear were lower in the west than in the south. Households in the west spent relatively less on trousers, sweaters, and nightwear than did households in the midwest. Households in the northeast had higher expenditures for coats than did households in the south. Southern households spent less on sweaters and coats than northeastern households, as well as less on sweaters than midwestern households. Households in the midwest spent more on sportswear relative to southern households and less on sweaters relative to households located in the northeast. These results indicate that one must consider all possibilities when measuring dummy variables in apparel expenditure equations.

COMPETITIVE ADVANTAGE OF NATIONS IN TEXTILE AND APPAREL TRADE

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The textile and apparel industries share many common attributes relative to their nature and structure, including low barriers to entry, low product differentiation, low capital require-ments, ready availability of technology, and low training costs. Collectively, these struc-tural characteristics have permitted very small and very large textile and apparel firms to co-exist in many countries.
This paper employs a Porter-type (1990) paradigm to help explain why the textile and apparel industries within certain nations have been able to succeed within the increasingly competitive global environment. Toward this end, aggregate national textile and apparel industries were divided into subindustries based on product category, production method, market characteristics, and nation characteristics in order to focus on specific casual factors that have contributed to success.

Exports were analyzed by country and by vertical stage for the textile and apparel categories included in the study. Findings support Porter's theory of competitive advantage of nations. Nations competitive in the aggregate industries tended to dominate the larger textile and apparel sectors, but most nations were found to be competitive in subsectors. Companies and nations were found to adjust their export strategies as competitive forces and trade restrictions changed. Some nations, for example, increased the quantity of their exports of textiles and apparel to the United States while other nations increased the value of their exports but not the quantity.


CONSTANT-MARKET-SHARE ANALYSIS OF TEXTILE EXPORTS OF THE EC, FAR EAST, AND EMERGING TEXTILE EXPORTING COUNTRIES

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As world textile exports grew by 142.6% during the 1980s, the export shares of developed and developing countries fell by 10% and rose by 10%, respectively. Comparing the EC, the Far East (FE), and emerging-textile-exporting countries (ETEC), FE exports grew by 430.3%, ETEC exports by 167.4%, and EC exports by 94.5%. The FE and ETEC world export shares grew by 15% and 0.9%, respectively, and the EC share declined by 11.6%. Intra-regional trade grew by 20% in the FE and fell by 4.8% in the EC. This research examined the textile export performance of the EC, the FE, and ETEC in the 1980s using Constant Market Share (CMS) analysis of world-trade, industry-structure, and competitiveness effects.

The analysis showed a positive world trade effect perhaps due to growing world economy, population, consumption, and trade on EC textile exports. Negative and positive industry structure effects based on EC's shift toward specializing in high growth textiles or markets, and overall negative competitiveness despite EC's high capital-labor substitution of production systems. The FE enjoyed overall positive effects of world trade, industry-structure, and competitiveness, perhaps based on efficient utilization of accumulated capital and skill. However, growing wages, the MFA IV, and developed regions' protectionism and high intra-regional/industry trade were likely to contribute to decreasing FE competitiveness, diversion of FE exports to Asia, and the emergence of Asia as a major FE market. Despite positive effects of world trade, industry-structure of the early 1980s, and competitiveness, ETEC exports were perhaps limited by lack of and outmoded production systems and poor infrastructure, resulting in far slower export growth than that of the FE.

The future of the EC, the FE, and ETEC textile exports is likely to be influenced by growing protectionism and intra-regional trade under the formation of a Single European market and the North American Free Trade Agreement (NAFTA) and by the liberalizing effect of phase-out of MFA, suggesting tougher global competition.

THE RELATIONSHIP BETWEEN PRICE AND OBJECTIVE APPAREL QUALITY: A COMPARISON BETWEEN THE U.S. AND KOREAN MARKETS

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The purposes of this study were to examine the relationship between price and objective apparel quality in the U.S. market and the Korean market and to determine the effect of specific apparel items in the relationship.

Data sources in this study consisted of three different consumer magazines: Consumer Reports (U.S.A.), Consumer Times (Korea), and Product Information (Korea). These consumer magazines provide objective quality ratings for specific product categories including actual market price and brand name. Samples for this study were obtained from issues pub-
lished between 1991 to 1996 which contain quality tests for apparel products. The results indicated weak positive correlations between price and objective apparel quality in the two international market places. No significant difference was found in the price-quality relationship within the U.S. market and the Korean market. Also, the relationships between price and quality differed widely among different apparel items within each country.

In conclusion, the price-quality relationships were highly dependent upon the specific product category and the market. Thus, price was not a reliable measure of apparel quality in the two international market places. This study will help the consumer understand the relationship between price cues and apparel product quality across international markets and provide additional information to enhance purchase decision making.

AN EXPLORATORY STUDY OF MICHIGAN’S SMALL AND MEDIUM-SIZE MANUFACTURERS: EXPECTATIONS AND ACTIONS INFLUENCED BY NAFTA

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Michigan’s small and medium-size manufacturers from a variety of industries (e.g., textile and apparel) were selected as the sample population. Of the 1,852 manufacturers asked to participate in the study, 58 usable surveys were returned.

An analysis of the firm’s profile in relation to current export activities was made. Top executives’ expectations regarding the impact NAFTA will make on future export decisions were also investigated.

Pearson’s correlation coefficients revealed manufacturers’ profile and export activities as significantly correlated. Years in business were positively correlated with the percent of revenues generated from exports ($p<.001$). Percent of products exported and revenues generated from such activities were also correlated ($p<.001$). Stepwise regression analysis revealed that regardless of the number of years a manufacturer had exported and annual sales, executives did not expect export decisions to be influenced by NAFTA.

These findings suggest that manufacturers’ export successes were incentive enough to sell products to international markets. Taking into consideration the exploratory nature of the study, further investigation of small and medium-size manufacturers is warranted.

MANAGERS’ PERCEPTIONS OF THE MAQUILADORA WORKFORCE

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Objectives. Were to better understand concerns and problems of managers in establishing and maintaining a skilled trained workforce and operating successful maquilas in Mexico. Results were evaluated in terms of how managers might address these concerns.

Methodology. In-depth interviews were conducted with four maquiladora General Managers to obtain data. Interviews consisted of questions about concerns and problems of managing maquilas, including hiring, motivation, retention, training, firing, and productivity of their respective Mexican workforces.

Results. Due to the inductive nature of the study, responses of the managers rather than a priori assumptions were used to categorize the data. A major point of contention was the inability of employees to arrive on time for work. Interruptions, such as downed phone lines, electricity being cut off, etc., are regarded as common ordinary occurrences. High absenteeism and employee turnover are constant issues.

Implications. A company is more likely to be successful if management invests the time and money required to understand the culture of the potential workforce prior to hiring employees and operationalizing a maquiladora. Management should prepare for unplanned setbacks and work stoppages both in establishing the plant and later. The lure of low-cost labor must be considered relative to Mexican labor laws and other physical constraints which impact actual cost of production. These factors should be studied carefully in order to maximize potential benefits deriving from maquila operations in the low-wage Mexican economy.
INTERNATIONALIZING THE CURRICULUM: THE RETAIL OF TWO CITIES TO THE TALES OF NEW CITIES

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In an effort to add value to the professional preparation process, many universities have recently enacted initiatives to internationalize the curriculum. To ensure tomorrow’s industry professionals will be prepared to contribute meaningfully to an internationally diverse and global marketplace, students must be trained to think well beyond their traditional domestic borders and intellectual paradigms.

The Retail of Two Cities represents an action plan toward accomplishing that objective. The purpose of the study abroad course is to introduce students to other cultures, focusing on differences and similarities between them and American retailers and consumers.

Student course work outcomes include the production of travel journals, international business comparison reports, topical cross-cultural analyses, and post-tour oral presentations to other retail merchandising students. In addition, the tour’s professional contacts have potential to develop into international student internships and permanent placement opportunities.

Future directions for the course include a cross-disciplinary approach which will be team taught by faculty from the School’s diverse program areas. The Tales of New Cities will engage students and faculty in cross-cultural and cross-disciplinary learning synthesizes, adding value to the international curriculum component, the professional preparation of students, as well as the faculty’s collaborative research projects.

LEARNING GEOGRAPHY THROUGH GARMENT LABELS

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Garment labels were used as a teaching aid in a beginning consumer textiles course with an enrollment of 100 students. Students were assigned to select five of their garments, including any of the following: shirt, pants, skirt, blouse, shorts, sweater, jacket, coat, or dress. For each item, students recorded the label information on a form, including fiber content, care instructions, and country of origin.

Fiber composition and care instructions were used to introduce different fibers, fabric care requirements, and care labeling regulations.

Country-of-origin data were tabulated and summarized for the whole class. From the total of 500 garments, 43 different countries of origin were identified. There were 11 countries from which at least 10 garments originated. Class discussion of the project emphasized the global nature of the textiles and apparel industries and international trade and aided students in their understanding of geography.

In an optional follow-up assignment, students chose an individual country from the list of 43 and prepared a report on the industry in that country, including the labor force, demographics, and imports and exports of textile and apparel products.

The project stimulated interest and facilitated learning about geography and trade. Although developed for an undergraduate university course, this project could easily be adapted for 4-H or other youth groups.

BRITISH AND AMERICAN TEXTILE, APPAREL, AND RETAIL INDUSTRIES

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Students in textile, apparel, and retail programs are entering their professions in a global world. What could be a better way to understand the global integration of the industries than a first-hand experience—in London? As a means of accomplishing this, the authors have developed a summer program in London including coursework for credit and internships. Beginning with a historical perspective, the students have an opportunity to study the British industries including current technology, production, and distribution channels.

Using the Florida State University Study Centre located in central London as a home base, the students have an opportunity to hear lectures by British professionals and take field trips to museums, design ateliers such as Vivienne Westwood and Guy Laroche, textile studios such as the Historic Royal Palaces Textile Conservation Studio, fashion forecasting firms such as Promostyl, retail stores such as Harrods and Debenhams, theatre, and his-

Beginning as a three-week course, the program was first implemented in 1994 with 14 students; the latest program in 1997 was four weeks and included two courses with 28 students enrolled. Evaluations of all programs have been outstanding; students have indicated it was the best experience of their lives.

THE EFFECTIVENESS OF MULTIPLE DELIVERY STRATEGIES IN RELATION TO RETAIL APPAREL ASSORTMENTS

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The objectives of this study were (1) to propose a model of the merchandise replenishment process and (2) to evaluate the performance of multiple delivery strategies in relation to volume per stock keeping unit for the assortment. The theoretical framework was the Behavioral Theory of the Apparel Firm (Kunz, 1995) because it reflects the changing nature of the apparel industry and the importance of the merchandising constituency. The research method was statistical analysis of output of the Apparel Retail Model (ARM) computer simulation (Nuttall, King, & Hunter, 1991).

The results indicated that, when the assortment is more diverse, multiple delivery strategies can improve revenue and service-related performance but are unlikely to improve inventory and profitability or overall performance. When the assortment is focused, however, multiple delivery strategies result in better performance than a single delivery of 100% of the planned inventory. Multiple delivery strategies do not improve overall performance when the selling periods are 10 weeks or less but do improve overall performance when 20 weeks or more.


QUICK RESPONSE AND CRAFTED WITH PRIDE IN THE U.S. APPAREL INDUSTRY

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This study investigated the usage and perceived effectiveness of Quick Response (QR) and Crafted with Pride (CWP) programs by apparel retailers.

The sample included 191 retail buyers. Respondents were from 96 department stores, 40 specialty stores, 35 discount stores, and 20 off-price stores nationwide. The sample was stratified by size: small (sales <$50 million), medium ($51 million-$1 billion), and large (over $1 billion). A questionnaire ascertained level of usage and perceived effectiveness of QR and CWP. Items related to QR followed a five-stage conceptualization including use of bar coding and EDI, auto replenishment, advanced partnership, retail space management, and joint product development as outlined in a VICS newsletter. Perceived benefits of QR and CWP were ascertained by an 11-item section. Store demographics were also elicited. Cronbach's alpha ranged from .78 to .81 for developed scales. It was hypothesized there would be a relationship between level of usage and perceived benefits for both programs and differences between store characteristics.

A majority of respondents reported using some level of both programs (84% for QR and 61% for CWP). Of the stages of QR, scanning/bar coding was utilized the most and seen as the most effective while advanced replenishment was utilized the least and seen as least effective. For the CWP program, the highest level of usage and perceived effectiveness was hang tags; however, usage was below neutral with perceived effectiveness scoring somewhat higher. Perceptions of the most beneficial outcomes of the programs included increases sales, satisfies customers, and increases profitability.

One-way ANOVAs revealed significant differences: Department stores utilized QR more than specialty and discount stores, large stores used and perceived more benefits from QR than smaller stores, and buyers of hosiery and of sportswear used and perceived more benefits than buyers of both. Results suggest that implementation of QR will result in numerous benefits to retailers. CWP has not greatly influenced buyer behavior.
A STUDY OF THE EVALUATIVE CRITERIA AND INFORMATION SOURCES IN THE SELECTION OF ASIAN APPAREL SUPPLIERS: A FOCUS ON AMERICAN IMPORTERS

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The objective was to obtain a better understanding of how American importers select potential Asian suppliers. We investigated the order of priority in evaluative criteria used by U.S importers and examined whether these criteria varied depending on types of importers or product price. We tried to determine the amount of importance that U.S importers placed on information sources and to find out if the use of these sources varied for different types of importers or product prices.

A questionnaire with 16 items on evaluative criteria and 15 items on information sources was developed (Deng, 1987). It was distributed to buyers who visited the local buying office and manufacturers and to members of AAFI, NATA, and NAMP in the United States in 1994. 87 responses were used for analysis. Analyses of the mean, one-way ANOVA, and the Duncan test were conducted.

The results are as follows: (1) Evaluative criteria that were considered important were Product workmanship-Quality, Reliability for delivery, Price. (2) Retailers were more concerned about quality and market adaptability while manufacturers placed more importance on communication channels and the reputation of the exporters. (3) Importers of high-priced products considered quality to be the most significant factor while importers of moderate to low-priced products placed more importance on prices and the adaptability of the product on the market. (4) Information sources used by importers were recommendations by import agencies, word of mouth and industry contacts, and in-house market research or analysis of purchasing records. (5) U.S importer agencies or buying offices were found to rely chiefly on the trade association and the buying offices of the exporting country. (6) Finally, importers of lower-priced products were found to obtain information mainly from the trade association, the buying office, or an import agency while importers of moderate to high-priced products were found to depend more upon word of mouth, industry contacts, in-house market research, or analysis of purchasing records.

COMPARISON OF RETAIL SERVICE EXPECTATIONS AMONG MALE CONSUMERS

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The purpose of this study was to investigate service expectations among male consumers. Specific objectives were (1) to determine if consumer expectations of service differed across three retail store formats and (2) to determine what dimensions of service were important when purchasing apparel.

Self-administered questionnaires were mailed to a random nationwide sample of 1,500 male consumers. Customer service expectations for department, specialty, and off-price stores were measured using a 31-item questionnaire assessing the importance of the following dimensions of service: pretransaction services (α=.72), transaction services (α=.77), selling services (α=.79), and posttransaction services (α=.84). A Friedman two-way ANOVA was used to analyze data.

The sample (n=262) consisted of male consumers. Results revealed a significant difference between service expectations and retail store format (p ≤.05). Male consumers held significantly higher expectations for department stores (M=4.12) than for specialty stores (M= 3.88) and off-price stores (M=3.36). Respondents also held higher expectations for specialty stores (M=3.88) than for off-price stores (M=3.36). Additional results revealed significant differences across service dimensions (p ≤ .05). Respondents held significantly higher expectations for selling services (M = 3.9) than for posttransaction services (M=3.8), pretransaction services (M= 3.7), and transaction services (M=3.7).

As evidenced from this study, department and specialty retailers must offer exceptional selling services. Retailers attempting to attract male consumers should create pleasant shopping environments staffed with knowledgeable, helpful, patient, and prompt salespeople.
INTERNET APPAREL SHOPPING
BEHAVIOR

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Use of home computers is expanding and provides methods for retailers to reach customers with time constraints and other restrictions. Exploring INTERNET capabilities for apparel retail for innovative marketing provides additional avenues for retailing. This study examined the characteristics and wants of INTERNET apparel customers.

Data collection was accomplished by distribution of a questionnaire survey to a convenience sample. Questionnaire return rate was 78.9%. Questionnaire was structured to collect data on current INTERNET shopping habits, preferences, perceived benefits, risks, and demographic information.

A number of deterrents to purchasing apparel merchandise through the INTERNET were identified. Participants were concerned with inability to try on merchandise (50%) and opportunities to feel items prior to purchase (75%). There was also concern expressed for item quality. Preferred payment methods included check and credit card. However, major concerns were expressed as to guaranteed security of credit card information on the INTERNET. Participants were also concerned with personal security, e.g., unauthorized distribution of demographic information for marketing purposes.

Participant segment profiles for wants and characteristics structures were closely aligned for varying age ranges, marital status, and most income levels. INTERNET apparel shopping has potential marketability to provide customer wants (e.g., video/catalogs for item visualization, improved credit card security, assurance of product quality). This study provides baseline data for further research needed to enhance retail marketing on the INTERNET.

A BUYER/SELLER SIMULATION
PLUS THE UNEXPECTED

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The effectiveness of simulation and situational role playing is supported by educational research. However, few simulations are created where group decisions are dependent upon student responses to global news headlines. The objective for the global simulation was to practice the roles and knowledge required to be a retail buyer or manufacturer’s representative. Both “buyer” and “rep” are frequently discussed career choices of undergraduate students.

The carefully structured buyer/seller simulation was very successful for an upper level summer workshop. Four phases of the simulation were as designated: team briefing, simulation action, unexpected factors, and class debriefing.

Briefing: Class teams were either buyers or manufacturers. Instructions were given for action phase.

Simulation Action: Teams met to plan strategies for 100 dozen shirts, select their T-shirt Picture Cards, set appointments and buy or sell. Color and style discrepancies were included within the product cards; negotiations were required.

Unexpected Factors: News Headline Cards were presented unexpectedly during the action phase to all teams.

Debriefing: At the end of the action phase, students wrote individual reactions, discussed their team efforts and summarized results. Students stated their frustrations with the unexpected news segment even while they understood that it was realistic.

This simulation is cost effective for all geographic areas, age groups and economic conditions, without a computer.

RETAIL BUYING SIMULATION

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A retail buying simulation is an innovative teaching strategy implemented into the merchandise buying and assortment planning course to provide students with hands-on training in a retail buying situation. Working collaboration with a local JC Penney retail store, a one-month program was developed where students actually developed a season plan for Fall, Back to School.

The curriculum was divided into ten steps. Step 1 provided all background work that was required prior to viewing the clothing broadcast. Each student was given copies of an open-to-buy worksheet, an actual assortment plan, a history report, an item status report, and notes from last year’s diary, an advertising
plan, the floor layout plan, and a buying budget.

Prior to viewing the clothing broadcast, students were required to review and analyze the assortment plan, history report, item status report, notes from last year’s diary, advertising plan, and floor layout plan. Students were required to make notes on their assortment planning report regarding this information to assist them in making their merchandise buys. Step 2 of the curriculum was the actual viewing of the clothing broadcast where students selected the merchandise.

Students were graded on their ability to buy within plan, justification for buying over plan, plotting last year’s sales history on the assortment plan sheet, utilization of the diary notes in the buying plan, organizing shipping dates, and retail math. This teaching strategy may be implemented in other geographic areas where a J.C. Penney retail store is located.

CAN STUDENTS FORECAST "HOT SELLERS"?

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To be successful, a fashion merchandise buyer must be able to predict consumer demand for particular items. Therefore, the "Hot Sellers" project was developed to provide a simulated buying experience for students.

Project objectives were to (1) expand student product knowledge beyond apparel, (2) focus attention on product offerings in specific classifications, and (3) develop awareness of elements that impact consumer product preferences.

Merchandise for women, men, and the home in a nationally known catalogue served as the "market" offerings. Students were assigned to different buying groups. Each group had to scrutinize the catalogue products included in their classification and visit local retailers having comparable merchandise to assess quality, workmanship, price points, and sales. Research formed the basis for the group's determination of which catalogue items would be "top 5 " sellers in their classification.

Each group presented its "Top 5 Sellers" selections and rationale to the class. The catalogue company provided the actual top sellers in each classification. This information was shared with students on the presentation date.

Students were eager to determine whether they could predict the "top sellers," but they learned it was not easy.

I would recommend this approach to fellow educators because it was field-based. Student successes were measured against actual market data feedback. Students appreciated the opportunity to practice skills critical to a successful buying career. The project also strengthened the linkage between academic and corporate affiliates.

EXPERIENCING MYSTERY SHOPPING: EMPHASIS ON CUSTOMER PERCEPTION

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Students often accept, without questioning, the level of service they receive as customers of retail sales organizations. One of our goals is to make them more aware of and discerning about the service they receive and, consequently, about the service they provide as retail professionals. After completing the Mystery Shopping Report (MSR), students report a strong commitment to a personal selling philosophy focused on the customer's perception of the level of service received as the most important measure of service quality.

The MSR Form we use is adapted from actual forms used in the retail industry to monitor and evaluate the level of customer service in stores. Ordinarily, these forms are completed by "mystery shoppers" hired by stores to perform this task. The form includes a place for the shopper to record general information about the store and the salesperson. The form then asks the shopper to rate (using a scale from 1 to 10) the salesperson's approach to customer, merchandise knowledge, suggestion selling, credit solicitation, closing of the sale, and final evaluation ("Based on the above, would you as a shopper return as a customer?").

Students shop for an item they are interested in buying now or at some point in the future and complete a form for each of three different stores. They write a report to accompany each form, recapping the selling scenario, reviewing their perception as customer of the selling skills exhibited, and identifying the feelings they had as the customer that would lead them to or away from
that particular retailer in the future. Students present their results orally to the class, allowing us to define service quality through examples.

The MSR motivates students to develop a positive selling attitude concentrated on providing the best customer service possible. Students see that customers can receive great service, mediocre service, or terrible service at any type of store or even at the same store—service depends on the individual salesperson. This brings home the important truth that each salesperson has a big impact on how the entire retail sales organization is perceived by customers, for better or worse.

THE PERSONAL SHOPPING EXPERIENCE

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While I was teaching freshman design and merchandising students the different apparel categories, size ranges, and styling and price ranges, it became obvious the students were not familiar with many national brands nor the categories in which they fell. They were least familiar with contemporary, bridge, and better missy labels. To get the students in the stores looking at merchandise, I developed a shopping assignment that would require them to examine the previously mentioned markets plus menswear.

The students worked in pairs as personal shoppers for three fictional clients. I created biographical profiles, budgets, and a list of needs for two female clients and one male client. Worksheets were provided for the personal shoppers to complete with information such as garment description, fiber content, price, and label/brand.

The purpose of this assignment, to get the students looking at merchandise they would not purchase for themselves, was fulfilled. By analyzing the styles in women's bridge, contemporary, and better markets, students developed a better understanding of the differences between the markets and their customers. An added challenge for the personal shoppers was finding apparel for the male client that fulfilled his demands of being made in America.

I will continue to use this assignment when teaching freshmen. The students enjoyed the opportunity to go shopping for a class assignment, and the worksheets relived them of the pressures of writing a paper. A possible extension of the assignment that could be used with upper level students would be to go beyond analyzing just the merchandise and to look at fixtures, floor plans, and visual displays within each market.

RETAIL IMAGES

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A retail image is a consumer's mental picture, an impression of a retailer based on functional and psychological attributes, including product selection, service options, price points, friendliness, location, and promotional activities. The "mental snapshot" affects a consumer's decision as to where to shop and why one retailer is preferred over another. Today, in order to increase customer loyalty, retailers must focus on developing and maintaining a positive and dynamic retail image. Clearly, image building is an important strategy.

In an introductory retail class, after a discussion of retail formats, market research, and consumer behavior, students selected a retail store that they felt strongly about, whether positively or negatively. They had to find pictures representing their feelings about the store and create a collage. No advertisements or images of merchandise sold in the store could be included; rather, only images to convey the student's perception of the store. Students could choose any retail format. They were to write a short paper explaining the significance of their chosen images.

The collages were interesting and revealing. One student focused on his negative image of an electronic store. His pictures included a skeleton and old buildings representing the store as being old-fashioned and out-of-date. Another student chose pictures of ice cream and a slice of pie representing the "good taste" of a leading department store.

This exercise illustrated to students the varied and strong perceptions of retail image and the usefulness of this type of research for retail stores.
RETHINKING THE TEACHING OF THE SEASONAL PLAN PARADIGM

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Instructional objectives: (1) develop a buying simulation using universally available software and (2) demonstrate concepts through the manipulation of data. Student objectives were to (1) develop a seasonal plan, (2) prepare purchase orders using the information from the seasonal plan, and (3) prepare a profit and loss statement.

Documentation of Need: Students were able to recite concepts and terms related to apparel buying; however they were not able to reach the higher levels of the cognitive domain.

Project/Material Design: Following a lecture related to the seasonal plan and planning assortments, students prepared the six month plan using the computer program which calculates much of the data. Students also prepared purchase orders using retail catalogs as vendor catalogs (cost = retail x .40). The purchase order spreadsheet figures discounts and revised markup if the discount is met. Following the completion of the simulation students changed variables on the seasonal plan spreadsheet to determine how the changes would affect data.

Effectiveness of the Activity: Students were able to see the interrelated aspects of purchasing, stock turn, markup, markdowns, and profitably. Following the activity students expressed their appreciation for the opportunity to learn about spreadsheets.

Future Plans for Continuation and Revision: The spreadsheets will be related to each other including a purchase journal. The change in data in one spreadsheet will manipulate the data in the other spreadsheets.

TEACHING THE CONCEPT OF VALUE AS A PRODUCT SELECTION FACTOR

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Purpose/Importance of Strategy: Merchandisers without a total understanding of the concept of value may purchase goods that do not meet the needs of consumers. Therefore, the objective of this creative teaching strategy is to provide undergraduate merchandising stu-
dents with a sense of the meaning of "value" as a consumer product selection factor. Because of the complexity of purchasing and promoting consumer products in a highly competitive retail environment, a project designed to allow undergraduate merchandising students enrolled in a merchandising or buying course to evaluate the concept of value is valid.

Project Design: Students are provided with a written scenario that places them in the role of a women’s sportswear buyer about to embark on a first buying trip. The GMM has instructed buyers to purchase products that can be promoted as "good values." To understand the concept of value better, the novice buyer is going on a "value" investigation. Students are to select two different women's sportswear items in each of two competing stores and to evaluate the value of the products based on economic, product, and store factors. The student is to determine if the value of each selected product is low, average, or high. Students submit a written report for course credit. Limited instructions are given to encourage creative and critical thinking.

Effectiveness of Activity: Students did an outstanding job of analyzing all value factors and compiling the information to determine the ultimate value of each product. Students verbally commented about appreciating a project that provided practical information.

Continuation of Activity: This project will continue to be included in the curriculum of an undergraduate upper-level buying course. Students have suggested analyzing products from any merchandise category or making comparisons across product categories.

DESIGNING A MANNEQUIN ALTERNATIVE: A VISUAL MERCHANDISING ASSIGNMENT

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The purpose of this assignment was to encourage the students to be "creative on a budget" by developing a proposal for a mannequin alternative, that is, a fixture that displays apparel but is not a mannequin. The proposal was to communicate the information in a way that another person could implement the proposal.
The objectives for the students were (1) to learn to use resources creatively; (2) to design a functional and flexible mannequin alternative; (3) to match fixtureing to the store image and tastes of the customers; (4) to communicate effectively their design idea and implementation instructions; and (5) to recognize the variety of skills needed to be a visual merchandiser.

The students were asked to develop a proposal for a set of six mannequin alternatives for a store in a small, conservative city. The students had a budget of $100.00 for materials, with labor being provided by store personnel on another budget line. The mannequin alternatives had to be functional, flexible enough for a variety of merchandise carried by the store, and fit the image of the store. In designing the alternatives, the students were encouraged to look at objects or supplies for their possibilities rather than their intended use.

The students were creative in the materials used as mannequin alternatives (brooms, flower pots, PCV pipe, Christmas tree stands) and the alternative designs they developed. Most discovered the value of illustrations plus written directions in relaying information. One area of difficulty was in creating functional designs. The ideas were very clever but unusable because the mannequin alternative was too different from a body shape or because of a design oversight. The assignment was used 15 times with about 300 students. The assignment will continue to be a part of this visual merchandising course.

Students analyze merchandise and consumer needs to create the second presentation. Here, a semiotics approach is used as students analyze the connotative and denotative meaning of the merchandise assigned to them. In this phase students incorporate the use of props, color, and text into their designs.

To develop visual messages that will relate to the needs and life experiences of the target market, students rely on a communications model that advocates a common field of experience between the sender and the receiver of a message. Gaining familiarity with and being sensitive to the issues and activities of consumers and their community enhances visual communication between the retailer and the consumer. After careful consideration, students determine appropriate opportunities to contribute to the community in the form of educational messages or promotional messages aimed at the community well-being. Again, student teams develop window presentations that contribute to community enhancement and social well-being along with the promotion of merchandise.

A STUDY OF A COMPREHENSIVE STORE THAT FOCUSES ON THE OUTDOOR ADVENTURER

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Fall 1996 a project was developed for students enrolled in Textiles and Visual Merchandising to analyze a local REI (Recreational Equipment Inc.) store. The objective was to provide students the opportunity to work together in teams to examine various aspects of a highly successful store, to share their findings, and to summarize the results of the study.

At the start of their project, students enrolled in Textiles participated in a field trip to the REI store. They were divided into four teams, to study textiles and items of clothing within one of four shops: the (1) ski specialty shop, (2) camping/climbing specialty shop, (3) cycling specialty shop, and (4) outdoor wear shop. The students analyzed two different items of clothing within the specific shop. Specifications required them to (1) provide a photo or sketch of item; (2) indicate the name of the manufacturer and retail price of the item; (3) describe the design/constructor of the item; (4) indicate the fiber content, describe the

VISUAL MERCHANDISING: A COMMUNICATIONS APPROACH

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The student progresses through a series of visual problem solving exercises that move from space planning through relaying a message to the integration of promoting social and community consciousness along with presentation of merchandise.

Through the use of space, line, texture, light, form, and symbols student teams create non-verbal messages in a three-dimensional format. The messages relay an emotion or abstract idea and are evaluated in relation to the clarity of message, directional quality, and coherency.
textile and its properties, and explain why it was used; (5) type the report; and (6) present the research in class.

At the start of their project, students enrolled in Visual Merchandising were presented the research prepared by students enrolled in Textiles while a staff member from REI discussed store design at REI. These students also participated in a field trip to REI and were divided into the same categories as the other students. Specifications required each team to (1) analyze the image/design of the assigned shop; (2) determine responsibilities to review visual merchandising and display techniques, space planning, fixtures, furnishings, lighting and signage within the shop; (3) prepare typed reports; and (4) present the research in class. Upon completion of the presentations, students in Visual Merchandising prepared another typed report, discussing the shops and their relationship to the store as a whole.

It should be noted that there are 47 REI stores within the United States, many of which may be accessible to students elsewhere. The project could be adapted to stores other than REI that focus on the outdoor adventurer.

**FASHION SHOW PRODUCTION: FROM THE RUNWAY TO THE AIRWAYS**

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Fashion Show Production has been used for many years in fashion merchandising curriculums to give students a real-life experience in fashion promotion. With the advent of new technology the runway can take to the airways. The work of undergraduate students on campus can reach high school students a hundred miles away with the convenience of Distance Learning.

Undergraduate students produced a Fall fashion show for a local community group's fundraiser. The students' production was televised by delayed broadcast on local television. These two types of airings gave publicity for the fashion merchandising program, but the added-value was yet to come.

A high school teacher in a rural setting sent out a request on the Georgia Statewide Academic and Medical System (GSAMS), the state's distance learning network. A match was made with the university's resources and the high school students' needs. In the interactive link up, the behind-the-scenes steps to fashion show production was discussed, and the finished product was enjoyed by the high school students and their teacher. With two-way communication between the classrooms, the high school students were able to ask questions about the production.

The fashion show, traditionally a one-time event, became a multi-faceted experience. The event created a meaningful learning experience for the undergraduate student, raised money for university scholarships, provided publicity and a recruitment tool for the department, stimulated the high school learning environment, helped recruit students, and introduced students to today's learning technology.

**PRACTICING PROMOTIONAL PLANNING: APPLICATION OF PROMOTIONAL STRATEGIES OF NATIONAL RETAIL CHAINS TO THE UNIVERSITY STORE**

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Promotion Management was designed to develop students' management skills in promotion by applying the fundamentals of promotion management to an actual business. Two group projects that were sequential were developed. Project I (an evaluation of promotional strategies of a national retail chain) focused on creativity, problem-solving capabilities, and decision-making skills.

For Project I each group selected a retailer of their interest and evaluated the promotional activities of the selected retailer in the following categories: ads of various media, direct mail and catalogs, publicity and public relations, personal selling, sales promotion, and promotional strategy in general. For Project II students developed a promotional strategy (including promotional objectives, budget allocation, strategies, and tasks for promotional mix) for the upcoming graduation event scheduled by the University Store (US).

Two projects were effective for students to learn promotion techniques. Students showed creativity and team work skills in promotional planning by exercising it in a real world situation. However, two major projects in a semester were overwhelming. The amount of work could be reduced. A close relationship with the US benefited the US and the students. The same project can be done every year to
improve the promotional strategies of the US as well as the management skills of students.

A BEHAVIORAL ANALYSIS OF JOB CONTENT, WORKER PERCEPTION, AND JOB SATISFACTION IN THE MERCHANDISING LINE DEVELOPMENT PROCESS

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The purpose of this study was to conduct a behavioral analysis of job content in the two diverse merchandising line development processes of traditional retail buying and retail product development. Data on job responsibilities, worker perceptions of job characteristics, overall job satisfaction, interaction with other departments, and activities related to line development were collected through previously developed and pretested instruments. A sample of traditional retail buyers (n=250) and apparel product developers (n=250) were randomly selected. The percent of sales from private label merchandise was the criteria distinguishing product developers (private label sales ranging from 75-100%) and traditional retail buyers (private label sales ranging from 0-25%).

MANOVA, ANOVA, and chi-square test were used to investigate the differences between the two groups. Quantitative information, education, planning/scheduling, and precision/accuracy were perceived to be more important by product developers than traditional retail buyers. Traditional retail buyers considered arranging/positioning objects and materials, physical handling objects and materials, events such as trade shows, and association meetings to be more important in performing the job than did product developers. In job characteristics, product developers had higher skill variety and cooperation than traditional retail buyers while traditional retailers had higher autonomy and job satisfaction. Product developers were found to be more involved in team-oriented activities than traditional retail buyers.

VISIONARY PERSPECTIVES OF APPAREL RETAILING IN THE NEXT MILLENNIUM: IMPLICATIONS FOR THE TEXTILE AND APPAREL PROFESSION

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Retail executives’ perspectives of the future of apparel retailing were explored in this research investigation. Also addressed were current and future demographic, economic, consumer behavioral, and technological trends impacting apparel retailing as well as competencies and educational requirements for future retailers.

Data were collected through 12 personal interviews with top retail executives during the 1996 National Retail Federation Convention; one telephone interview also took place. Participants represented a variety of businesses including specialty, discount, department, and non-store retailers.

In response to the negative impact of price-based retail competition, retail executives stressed the need for a new competitive culture focused on the development of unique products and creative shopping methods.

In relation to retail education, the extreme importance of practical training including internships and work experiences for retail students and educators was noted by all respondents. Courses on communication, product development, international study, human relations, accounting, and consumer behavior were recommended for future retailers. Implications for the textile and apparel profession and retail educators were presented based on study results. Several inductively generated hypotheses based on study findings were suggested for future researchers.

FASHION CAMP: A RECRUITMENT TOOL FOR EDUCATORS

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Feather (1996) found that the students’ image of the industry can be enhanced through "shadowing experience" early in their programs and providing opportunities for resource persons to discuss their careers. It was through this mechanism that activities for a week-long
fashion camp were created by the researchers. This career camp introduced students to professionals who were working in the areas of design, manufacturing, and merchandising of fashion apparel and accessories.

Fashion faculty, along with the professional staff of the retail corporation, led students in grades 7-12 through the intricacies of the fashion business world. Professors provided expertise, experience, and enthusiasm for the students at the camp. The corporate staff further enriched the camp experience with their years of experience in the field. University fashion students assisted during the five days of camp activities by being greeters, discussion leaders, and seminar assistants.

Because the overall response to the camp was so positive, it was recommended that the fashion camp concept be continued. Other institutions should consider the strategy of a fashion camp in their recruitment efforts. It is recommended that this study be modified to fit both the individual needs of the college/university and the industry with whom they are collaborating. Finally, it is recommended that this study be replicated. In replicating the study, it is further suggested that a larger population and random sampling be included in the study.


STUDENT AND FACULTY PERCEPTIONS OF UNIVERSITY FACULTY REGARDING TEACHING EFFECTIVENESS, RESEARCH ACTIVITIES, AND AVAILABILITY

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The purpose of this study was to investigate students and faculty members' perceptions of instructor teaching effectiveness, research activity, and availability to students. The following research questions were asked: Do students have shared perceptions of faculty teaching effectiveness, faculty research activity, and faculty availability by college/school affiliation; and do faculty have shared perceptions of faculty teaching effectiveness, faculty research activity, and faculty availability by college/school affiliation; and faculty availability by college/school affiliation.

Fifteen Research II universities with both Colleges/Schools of Human Sciences and Engineering were selected for participation. The dean in each of the colleges/schools was contacted to solicit cooperation in choosing two faculty members who satisfied specific criteria and were currently teaching a junior or senior level class. Selected faculty were asked to complete the faculty questionnaire and to choose a junior or senior level class to complete the student questionnaire.

When student data were analyzed, Engineering students rated their instructors significantly higher for four of 16 personal characteristic items. Human Science students rated their instructors significantly higher on one personal characteristic item, 11 of 31 classroom presentation items, 7 of 12 research/scholarly activity items, and 9 of 12 availability items.

When faculty responses were compared, only 7 out of 77 items were found to be significantly different. Both groups of faculty responded very positively to almost all items, indicating faculty from both colleges highly agreed on the majority of items.

This study is one of a few that have compared faculty and student responses using the same instrument. Overall, there was little indication that students of these selected faculty perceived research responsibilities or availability detracted from the faculty teaching responsibility.

MANAGEMENT SKILL DEVELOPMENT FOR MERCHANDISING STUDENTS

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Educators in clothing and textile programs need to assist students in developing management skills necessary for today's competitive retail environment. The purposes of this study were to (1) assess faculty perceptions of students' management skill development and (2) identify management skills in merchandising curricula.

A six-page questionnaire was mailed to college merchandising educators (n = 242). Means, frequency distributions, and analysis of variance (ANOVA) were calculated. Statistical significance was at the .05 level of probability.
Of the 128 questionnaires returned (53% response rate), educators believed their programs helped students develop the following: teamwork, ability to take on responsibility, communication, problem-solving, decision-making, goal-setting, and leadership. Four skills received a lower rating by educators: time-management, handling job-related stress/pressure, delegating and follow-up, and ability to evaluate another person's job performance.

Educators also indicated management skills included in their merchandising curricula. Responses from educators who required management courses were compared to educators replying their curriculum contained no management course. Significant differences between the two groups, determined by ANOVA, were found in 63% of the items. In all cases, educators having a management course assessed higher ratings for their students' development of management skills than educators reporting no merchandising management course.

The results of this survey suggest that merchandising management courses are important in developing students' management abilities. If programs currently do not have such a course, consideration should be given to the inclusion of one.

CULTIVATING STATE FUNDS: SEED MONEY FOR THE FUTURE

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Faculty members at most universities are strongly encouraged to seek funding to support their projects and provide additional income. Funding is not readily available for many endeavors related to the apparel industry. The challenge is to find the resources to meet the requirements of employers, serve students, and perhaps satisfy some personal goals. This challenge was the motivation behind a funding search which brought outside funds to the university, provided support for new learning opportunities for students, enabled and encouraged research activities for the faculty member and graduate students, and developed additional funding for future semesters.

The first step was to conduct research on both the consumer and business markets to find "holes" that needed filling that could support teaching and research. Market research uncovered two needy markets. The consumer market was women over 50 years of age. The needy business markets were the natural fiber industries, which were experiencing severely decreasing sales.

The second step was to find a creative way to combine these unfulfilled needs in one project. Research on the Maturing Female market uncovered a desire for high quality clothing made from wool, cotton, mohair, and silk in vibrant, beautiful colors. The natural fiber industries needed a venue in which to promote their unique products. A proposal was developed that would enable and encourage students to design apparel for mature women with significant body differences (from those of their usual 24-30 aged market) using only natural fiber textiles.

The third step was to find a funding source. A state agency proved to be the most obvious source of funds since they have a dual mission to encourage the growth of industry within the state while meeting the needs of their constituents. The agency agreed to fund the project, initially for two years. An even greater outcome, however, was obtaining permission and encouragement to sell the garments produced during the course of this project to finance a continual endeavor related to the same markets in future semesters.

ADAPTING COMPUTER SOFTWARE TO FACILITATE LEARNING OF QUALITATIVE DATA ANALYSIS

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In a graduate-level introductory research design class, we incorporated a learning exercise using the NUD*IST (Non-Numerical Unstructured Data Indexing, Searching and Theorizing) software that has enhanced student acquisition of qualitative data analysis skills. Students were required to use independently NUD*IST (on home or lab IBM or Mac computer) to analyze a focus group transcript. Each student was supplied with a licensed copy of the software program and a disk containing a NUD*IST-ready transcript, taken from data recorded during focus group discussions. Essential operating instructions were distilled from the NUD*IST manual to
provide the class with easy-to-follow instructions.

Before completing the assignment outside of class, students took part in group practice at concept and category definition. The instructor then demonstrated all operations required for the NUD*IST assignment in the hands-on computer lab or via distance TV.

NUD*IST facilitates intense scrutiny of data content, initial search to find concepts and define categories, recording of all data coding, and search for all category assignments. The tree diagram feature of NUD*IST facilitates recognition of higher level relationships among categories. Hypothesis or question exploration is facilitated through the cross search capacity of NUD*IST. Unitizing and reliability assessment were not incorporated in this assignment.

Overall, student achievements in category definition were superior to past performances on hand-processed assignments. NUD*IST helps students gain access to a larger amount of data and see larger patterns in content more quickly. Students were able to experience the power of computer-assisted qualitative data analysis.

LINKING TEACHING AND RESEARCH IN A SPECIAL PROJECT

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Apparel, Textiles and Merchandising (ATM) faculty are part of an interdisciplinary team working on making value-added products from a potential alternative agricultural crop. They wanted to show a variety of audiences the experimental textiles developed using the crop's fiber and how the fabrics performed in apparel construction.

A class project was developed in cooperation with the instructor of a fashion promotion course that involved students in production of a video. It was decided this would be a good tool to show results of fiber research and could reach persons who would prefer this rather than traditional reports of scientific findings. Preparation in class including viewing samples of fibers, fabrics, and products and examining the garments made of experimental textiles. A guest speaker gave tips for appearing on camera. Due to time constraints, the script was prepared by the researcher. Taping was done in the campus TV center with a producer from the agricultural communications unit.

Students evaluated the project as being very meaningful and critiqued the video when completed, noting their view of strengths and weaknesses. Faculty and students alike benefitted from the involvement of the class to show the products of research. The real life experience in a studio with all the technology available to produce media afforded learning experiences not normally available to students in this class. The video effectively shows products of research activities. This linkage of teaching and research was considered a successful venture.

PROBLEM-BASED LEARNING

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Problem-based learning (PBL) involves structuring the curriculum in a manner which involves confronting students with problems from practice which provide a stimulus for learning. The problems are complex, cover multiple objects, and are designed to emulate "real world" problems.

A hypothetical problem was given to 15 students enrolled in a merchandise buying and assortment planning course. The problem statement read: The mall manager from a local mall reported that overall sales of each retail store is down. The management has asked our class to research the problem and determine the reasons for decline in sales and solutions to resolve the problem. What should you do?

After introducing the problem, students brainstormed different areas that required research to solve the problem. The major categories the students determined that required research were consumer behavior, visual appearance of mall, selling, and store types.

The students were divided into four strategy teams. Each team was assigned a category to research and was to list possible problems that may be causing the decline in sales and provide several solutions within the category to increase sales at the mall. During the month, lectures were presented concerning the categories the students were researching.

Students were evaluated on their ability to determine and analyze the problems associated with the sales decline and their ability to develop strategies to increase sales.
INCREASING CRITICAL THINKING AND WRITING SKILLS VIA MERCHANDISING MATHEMATICS

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Through the use of buying simulations and concept application problems, innovative strategies in critical thinking and communication were incorporated into a senior-level merchandising mathematics course. Students were advised of the changes and rationale of each curriculum objective during the course introduction.

To develop both written and critical thinking skills, students were challenged to solve "what if" types of problems and asked to develop written solutions, integrating concepts and definitions as applications of the idea. Situations were relevant to buying and management strategies (pricing, inventory, etc.) and required a minimal number of possible solutions per each question. As students applied their knowledge, they extended text and classroom discussions relevant to problem solving and written communication.

Another strategy incorporating both critical thinking and writing development was with a computer-based buying simulation. Students were asked to run this simulation numerous times, record their changes in the decision-making process, and submit their highest and lowest scores. A critical analysis paper was also submitted for each set of scores, analyzing the process and how the students' decisions affected the outcomes of each score. Student papers were not only thoughtful and reflective of the learning process but they incorporated proper writing skills in order to convey their simulation experiences.

APPAREL QUALITY AS A WRITING INTENSIVE COURSE

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Universities in the U.S. have begun to emphasize writing and its importance in the core curriculum. Academic departments at our university are expected to designate upper and lower level courses as writing intensive and to include writing assignments of specific page lengths with opportunities for rewrites. Apparel Quality Evaluation is a university core course designated as the upper level writing intensive course for our majors. The purpose of the course is to increase student knowledge of textile and apparel product development and the factors that influence variations in the aesthetic and functional performance of the end product. Course requirements included formal and informal writing assignments.

Three informal writing assignments were required. The first informal writing assignment served as an exit slip and required the students to write a test question after each lecture in a specific format. The other informal assignments required the students to write about their expectations of the course and their perceptions of the importance placed on apparel quality.

Three formal writing assignments fulfilled three objectives. The first objective was to apply apparel quality knowledge to a personal situation. Students wrote a letter of complaint to the manufacturer of a defective apparel item from their wardrobe. The second objective was to investigate career opportunities in the area of apparel quality control/assurance. Students collected job announcements and interviewed individuals in quality control positions in the apparel industry; a short report of their findings was submitted. The last objective was to conduct an in-depth investigation of a selected topic through a sequence of related assignments. The assignment series included a written summary of a thesis; the distribution of a short survey and a written report of the results; summaries of six research articles related to the selected topic; and the development and distribution of a survey related to the topic. The series of assignments were evaluated at various points in the semester and organized into a final typewritten report. Over the course of the semester, grades progressively improved and students were more confident in their writing ability.

KINESTHETIC LEARNING:
A SENSORY EXERCISE IN 20TH CENTURY COSTUME

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Some 20th-century costume students may lose interest with typical lecture/slide presentations which might cause their grades to suffer. A variety of media can visually imprint
on engaged minds the silhouettes, social and economic issues, significant inventions, important personalities, and fashions which were popular throughout the 20th century.

The purpose of this exercise is to enhance cognitive processing pertinent to the procurement and retention of 20th-century costume through sensory learning. Four of the five senses are used to stimulate the minds of students who grew up in front of television and computer screens.

Included in the course material is a detailed log outlining the information given in class. Further print media is created by scanning fashion illustrations appropriate to each decade into the school’s computer mainframe. Students access and download the images for printing. The Internet provides other sources of valuable costume images from Web sites of other universities, museums, and private sites specific to historic costume. Portions of movie videos, portraying accurate historical facts and fashion, are viewed and student discussion encouraged. Relevant extant garments selected from the university costume collection strengthen course materials and increase the interest level of the students.

This course utilizes visual aids and extant costume as examples of history which permit students to hear, see, "touch," and smell the period of history being discussed. Students are able to acquire the needed historical knowledge through whichever sensory measure or technology they choose.

COLOR THEORY AND APPLICATIONS

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Because color affects product development and consumer satisfaction, professionals in textiles and clothing should understand how chemistry, physics, physiology, psychology, society, and culture interact and influence color perception. We taught a multidisciplinary three-credit, three-week graduate level workshop that examined color theory and understanding of color, provided experiences in working with color, and applied this knowledge to professional situations. Grades were based on two exams; a portfolio emphasizing aesthetic expression, conceptualization, and application; and participation in discussion and other activities, including a field trip to a local company that develops material testing kits that are color sensitive. Readings involved chapters from color theory books and journal articles written by color specialists from several basic and applied disciplines.

We used CAD programs to provide experience with additive color theory; textile pigment inks, reactive dyes, and paints to provide experience with subtractive color theory; and printed paper and dyed or printed textiles to explore color dimensions, relationships, and combinations. Dyeing and printing demonstrated the difficulties involved in matching to shade and in achieving level and fast color. We used a colorimeter to illustrate the theories and concepts involved in color matching. Class discussions emphasized cultural, social, and psychological perspectives related to color.

Students liked earning three credits in three weeks but felt that the course was too intensive for the time frame. They developed a holistic perspective of creating, perceiving, and controlling color and its importance to industry. They now have an integrated understanding and appreciation of how color is applied, its performance, its appeal, its complexity, and its multidisciplinary and interdisciplinary nature. If this course is taught again, we suggest a longer format and adding faculty from other disciplines.

A PICTURE GENERATES A THOUSAND WORDS!

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Many studies of dress use visuals with predetermined response categories in data collection. A priori categories make data coding and analysis easier but may influence answers and resulting conclusions in unrecognized ways. We used unstructured picture sorts to avoid potential bias from terms, such as "safe" or "professional." This presentation describes preparation, use, and analysis of picture sort data.

Data came from 20 suburban couples who completed three picture sorts each as part of an in-home interview. Husbands and wives were interviewed separately. Color photographs of a male lawn care applicator wearing 12 basic outfits plus a progressive accumulation of protective elements were professionally made in a studio. The 62 different combinations were randomly assigned to one of three decks, iden-
tified by color code on the back and randomly ordered within the deck. Sorting was undi-
rected and unconstrained. Respondents grouped the pictures into piles and then explained their
groupings and answered three questions. The layout of pictures in each sort was recorded.

The 120 picture sorts were reproduced in miniature, and observations, including the basis for grouping pictures, were recorded. The order of protective elements was summarized in graphs. Multi-dimensional scaling can be used. Transcripts of the interviews were analyzed separately and compared to the visual data.

Most participants enjoyed the task and all talked about the pictures during the sorting process. This "flow of consciousness" provided important insights. Individuals used different dimensions as the basis for their sorts (e.g., protection, professional appearance, similar elements). Respondents were consistent across sorts. Sorting styles existed and appeared to be independent of demographic variables.

BRIGHT LIGHTS—CAD AS A TOOL TO TEACH APPAREL DESIGN TO YOUTH

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Bright Lights is a community summer enrichment program for youth, consisting of week-long sessions taught by professionals. The purpose of this session, "Computer Fashion Fun," was to teach apparel design using CAD. The class consisted of ten females ages nine to thirteen years old. This session met for three hours in the afternoon each day and provided the youth with an introduction to the textiles and clothing department.

Each student was asked to bring 10 magazine pictures of clothing to use as sources of inspiration for a line of clothing. Then each was supplied with a sketch pad to draw, by hand, her own ideas using the magazine pictures as inspiration. The students then drew at least three technical sketches of garments using AutoCAD. Animator was used to create fabric designs to fabricate the technical sketches. Students then created individual inspiration boards from the magazine pictures, the technical sketches, and fabric designs.

The rest of the week was spent creating motifs for a t-shirt, inspired by images of art from various cultures, using AutoCAD or Animator. The motifs were printed on 8-1/2" x 11" sheets of pre-washed white muslin ironed to freezer paper that were sent through a color ink-jet printer. The motifs were cut out and applied to white t-shirts by using stitch witchery, and the raw edges were sealed with puff paint.

The week concluded with a reception for the students' families in which each student presented her designs. Each student's sketch book, inspiration board, design board, and t-shirt were displayed during the reception.

POWERPOINT PRESENTATIONS IN A MULTI-MEDIA AUDITORIUM

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Slide shows using Microsoft PowerPoint were implemented for lecture presentation in large classes of a course on non-western culture and dress during the fall semester of 1995. Presentations were projected by direct link to a DOS format PC. Files were available on the network for students to print or save on disk.

At the close of the semester 349 students evaluated this format by responding to questions projected through PowerPoint. Fifty-five percent indicated that they liked this form of presentation. A majority felt that the presentations (53%) and printouts (56%) were helpful in understanding lecture content. Many (40%) reported little difficulty in accessing the network files.

Students also rated each of the 55 color templates available on PowerPoint, Version 4.0. Ten templates were rated as good or very good for lecture presentations. These included Blackstrip (53%), Bluebox (50%), Checks (49%), Colorbox (45%), Fiesta (45%), Metalbar (46%), Music (41%), Patchwork (47%), Tropic (48%), and Watercolor (43%). These templates were either novel or high contrast designs.

Results of the survey were used to refine lecture presentations in consecutive course offerings. Line drawings of cultural forms, cultural review sheets, and automated test reviews are now available as PowerPoint files on the university network. Templates from PowerPoint Versions 5 and 7 on Windows 95 and CD-ROM software have also
been incorporated. To date, this approach has been well received.

PowerPoint is a cost efficient, time efficient, versatile, and visually appealing way to enhance class presentations. It can be used in combination with traditional media and adapted to a variety of settings.

JUST BECAUSE YOU BUILT IT DOESN'T MEAN THEY'LL COME: THE IMPORTANCE OF ACCURATE COSTING TO INCREASE THE LIKELIHOOD OF BUSINESS SUCCESS

Cynthia Istook, North Carolina State University, Raleigh, NC 27695

In apparel design classes and business retailing, marketing, and product development classes, the concept of pricing is discussed, often in theoretical terms. From one semester to the next, students seem to forget these incredibly important concepts upon which business success depends. To respond to this problem, students were given the opportunity to cost out a line of garments and determine "reasonable" sales prices.

Students developed a spreadsheet template that would allow them to cost multiple unit ensembles. Each worksheet in the template file was created to have the appearance of a direction card/costing sheet when printed. Information included description, manufacturer, fiber content width, yardage, and cost for each fabric used; vendor, color, size, number/yardage, and price of each notion item; component subtotal; subcontractor description, instructions, and costs; labor costs, total costs, suggested wholesale, and keystoned retail. Formulae were created and inserted to extend the costs out to a subtotal by component.

As students designed and produced items of an ensemble, they entered the information into the spreadsheet and received an instant analysis of current costs, suggested wholesale (to accommodate overhead and expenses) and a suggested retail price. Using the spreadsheet format, students could perform "what if" evaluations to determine the effect of different notions, canvases, and design lines on costs. Summary sheets allowed students to evaluate the pricing of an entire ensemble.

This exercise was invaluable to everyone concerned. Students and teachers learned how to manipulate technology to provide necessary information. Pricing formulae learned in the past were reintroduced to allow real-life application and long-term memory. Students learned to account for every element of their design, all of which ultimately impact the cost and final asking price of a garment. The "designers" were forced to face the fact that purely wonderful design does not insure sales or profit. The American consumer wants value, which is undoubtedly related to cost.

DEVELOPMENT OF A CD-ROM TUTORIAL FOR STUDENTS IN AN UNDERGRADUATE FASHION DESIGN DEGREE PROGRAM

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A CD-ROM tutorial entitled Pattern Essentials for Fashion Design was developed to provide a resource of fundamental information and pattern making techniques. The tutorial serves three skill levels: beginner, intermediate, and advanced.

Objective: Pattern making skills are widely accepted as the single most important facet of fashion design training. Pattern making’s complexity is a result of the fact that each design and/or fabric can factor in a variation on the standard rules. The CD-ROM provides the students with a visually dynamic platform to study the many techniques and factors involved in a successful pattern. This program is intended to assist the student in learning how to analyze a style and make appropriate decisions in the development of the pattern.

Project Design: Pattern Essentials for Fashion Design consists of six interactive tutorial modules, Grainline, Fabric, Interfacing, Labeling, Allowances, and Closures. Also included is an interactive Review module that allows students to apply what they have learned, as well as to experience different applications. The CD-ROM format was chosen to serve better the more visually oriented student of the 21st century. Because each tutorial can be accessed individually and in any given order, students of all skill levels will benefit from the use of the tutorials. The purpose of this program is to assist the fashion design student in understanding factors such as (1) effects of grainline on silhouette; (2) textile properties that dictate design; (3) appropriate labeling, notches, etc., needed for efficient construction; (4) seam allowance standards; and (5) closure options.
SECURING QUALITY INTERNSHIPS: A PANEL DISCUSSION

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The purpose of this creative teaching strategy is to promote quality internships by utilizing peers as an information source. The Internship Panel Discussion is implemented in an introductory merchandising course which is generally taken during a student's freshman or sophomore year. Students and alums who have recently completed an internship serve as panelists. Selection of panel members encompasses a broad range of experiences, including both successful and unsuccessful internships.

Panel members share background information relative to their work experience (e.g., company information, training procedures, and primary responsibilities). Panelists also address issues relative to preparation and timing of the internship as well as specific job search information. A question and answer session follows the presentation. Finally, students enrolled in the introductory course submit a tentative plan of action for securing their internship. Students examine their career goals and utilize information ascertained from the panel discussion.

As evidenced from the panel discussion, peers serve as an effective and convenient source of information regarding internships. By listening to "real" work experiences, students are able to identify factors that contribute to a successful and unsuccessful internship and are exposed to various opportunities. Panel participants are extremely willing to share their experiences and also benefit from the presentation experience. Securing and completing a quality internship provides students with a competitive advantage as they enter the job market. As a result of positive feedback from both students and panelists, the Internship Panel Discussion will be implemented each semester. Students will be monitored to determine if they approach the internship with forethought, direction, and seriousness of purpose.

UTILIZING INTERNS AS AN INTEGRAL COMPONENT OF THE CLOTHING AND TEXTILES CURRICULUM

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To develop a student mentoring network, to familiarize underclassmen with career choices, to recruit students, and to market the Department to industry personnel this instructor has developed a procedure to utilize interns as an integral component of the curriculum.

The process begins in the Pre-Internship/Industry Analysis class which prepares students for industry experiences. In this class, perspective interns investigate the status of the industry and develop professional presentation skills. Then during the internship, students identify job roles within their corporation and develop mentoring and networking systems with industry personnel. These experiences culminate in an exam day when the interns present oral and visual presentations depicting their on-site experiences. Faculty supervisors critique these presentations and provide feedback for the students to revise the materials for other presentations.

The instructor then identifies specific classes in which interns are to be invited as guest speakers. Interns discuss such topics as career choices or current industry trends. Entry level students are encouraged to select an intern mentor and to contact the intern to conduct informational interviews. Additionally, interns are utilized as a major recruiting tool. Select interns recruit students from community colleges and other university classes. They create bulletin boards and design showcases, also, to help recruit new majors; and, many times, these interns visit companies and assist in securing new internship sites.

Lastly, these interns assist in marketing the Department to the industry. Interns also share their experiences with our Industry Advisory Board and set up exhibitions at regional professional meetings.

Utilizing this resource, this instructor has sparked interest in introductory classes, assisted underclassmen in developing skills, and has recruited new students and internship sites. Each summer specific plans are prepared to utilize this innovative resource.
CURRICULUM STRATEGIES

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The mission of the Shannon Rodgers and Jerry Silverman School of Fashion Design and Merchandising at Kent State University is "to LINK the design and merchandising INDUSTRY with the UNIVERSITY environment for inquiry, analysis and critical thinking." This provides students with EXCELLENCE in fashion education and a foundation for professional growth in fashion-related careers. As director of the School, I have the opportunity to impact the curriculum by making industry linkages possible; such is the case with the Simplicity project.

VP's from Simplicity and Fabri-centers of America co-chair the Scholarship Committee of the School's Advisory Board. With their assistance, the School was able to create a competition for the best children's design and the best misses dress design. This project was incorporated into Junior and Senior classes. Simplicity sent their designers to critique twice. One critique was in the Fall after the portfolios were ready, and the other was in the Spring after the garments were complete.

The two selected students went to New York City to work with the team at Simplicity to bring the pattern to life. This was most beneficial for the curriculum because students experienced the give and take needed to meet all the requirements of any product. The designs are available, with name recognition to the students and the school, through the August 1997 international catalog of Simplicity.

Now students of 1996-97 can monitor their success at meeting market needs by watching the sales of the patterns. Students of 97-98 are busy in the preparation of new designs for the Fall '98 catalog.

THERAPISTS’ KNOWLEDGE OF FASHIONABLE, FUNCTIONAL APPAREL FOR PERSONS WITH DISABILITIES (UNDERGRADUATE PAPER AWARD)

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Physical therapists and occupational therapists, assistants, and aides must have knowledge of fashionable, functional apparel for persons with disabilities due to the relationship they maintain with their clients. Children with disabilities are confronted with problems associated with self-esteem, apparel design, and dressing. A review of literature and in-depth interviews with an occupational therapist and three families who had a child with a disability reinforced the need for knowledge in this area.

The primary objective was to determine therapists' knowledge of fashionable, functional clothing for persons with disabilities. A questionnaire was developed based in part on the interviews and an instrument developed by the course instructor to determine what training or information health care professionals had or used in textiles and apparel. Therapists (n=33) from central Pennsylvania and Morgantown, West Virginia participated.

Respondents: It was found that the health-care professionals surveyed had limited-to-no training in clothing-related issues. Sources of information used by therapists related mostly primarily to dressing aids. Respondents believed that clothing affected a person's self-esteem and others' first impressions and that properly adapted clothing helped solve wearer problems. Respondents expressed a desire to learn more about this topic. More emphasis needs to be placed on training related to apparel for people with disabilities for physical and occupational therapists, assistants, and aides.

PULETASI PIZAZZ

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Traditional and contemporary dress worn by the women of Western Samoa were the sources of inspiration for this contemporary day dress. The puiletasi is a contemporary two-piece, unlined cotton dress which features an ankle length skirt, tunic top, short sleeves, and variety of neckline styles. It serves to protect the body from the sun and allows for air circulation. Bone necklaces historically have been used by Western Samoans for body ornamentation and still are used when performing traditional dances.

The design problem was to adapt the basic puiletasi to contemporary western dress while using traditional Western Samoan ornamentation. A two-piece, lined ensemble with a tunic and above-knee skirt forms the basis of the design which is targeted to the mature professional woman. The inverted-V hemline of the tunic repeats the spoke effect of the necklace. Long, straight sleeves reinforce the tubular silhouette. One-hundred percent raw silk in grege is used to complement the necklace. The ensemble is worn with coordinating Western Samoan earrings. The flat pattern method of apparel design was used.

ART DECO SUIT

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Art Deco architecture and furniture inspired the design of this suit, consisting of a jumpsuit and jacket. Both are crafted out of wool crepe in five different colors. The colors are a reflection of the flashy hues I found in my Decorative Arts research of the 1920's and 1930's. The shapes pieced into both the princess seams of the jacket and the hemline of the pants are representative of the shapes and forms found on many Art Deco buildings and furnishings. The overall style lines of the garments are used to enhance the feminine form as well as create a structure that is visually stunning.
PUDDLES OF ICE

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The primary objective of this project was to recapture the visual imagery of a winter excursion to a mountain lake. Crackled frozen pools of ice on the surface of the lake, the darkness of the cold lake, and the reflection of the sunlight against the ice were the designer's aesthetic inspiration for this ensemble.

The second objective was to create a comfortable but sleek ensemble for an active, social metropolitan woman. The research process involved investigating colors, design features, and silhouettes for this type of woman that would also facilitate meeting the initial objective of the project.

The skirt and the vest were hand-knitted with size six needles from a 50% cotton/50% black rayon yarn. A metallic and polyester novelty yarn was used to knit the contrasting puddles of ice floating across the vest.

The oversized collar on the vest was hand-crocheted using single crochet stitches and converges into the front zipper opening of the vest. The production grid for the vest was created using Animator Pro, a computer-aided design software.

PUTTING ON THE RITZ
IN KENTE STYLE

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The purpose of this project was to design a woman's dress jacket that incorporates the aesthetic properties of African textile prints and that can be worn to dress up "the little black dress." The garment design was inspired by the striped pattern woven into the fabric and the African technique of connecting strip cloth to make garments. The original printed fabric contained two different print designs in alternating two-inch striped patterns. The selected strip closely resembled textile prints of African origin.

The jacket has a front button closure and consists of 45 two-inch seamed panels on front, back, and sleeves. A black panel alternates with a print panel throughout the design. The hemline simulates a tail coat in that it tapers from a front waist length to a below-the-knee length in the back. To achieve the shape of the hemline and to emphasize the design lines in the print, the vertical panels were graduated in lengths. The vertical panels were cut to allow the dominant horizontal pattern in the printed fabric to match and to allow the secondary pattern within the print to alternate from one panel to the next.
QI PAO

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The goal of this draping design project was to create a contemporary costume using historical or cultural influences. The elegant style of the Oriental "qi pao" was inspiration for Qi Pao, a three-piece ensemble consisting of a short jacket, a wrap skirt, and flared pants. Use of a tie-dyed, polyester satin with colors flowing from shades of gray to black and blue to purple with highlighting streaks of yellow was chosen to repeat the beautiful fabrics of traditional Oriental costumes.

Each piece was draped in muslin using a personal body form fitting a tall, slender young woman. The above-the-waist length jacket pattern features short cap sleeves, split to reveal black petal sleeves underneath, and a mandarin collar. The asymmetric fronts of both the jacket and the wrap skirt fasten with three frogs, handmade from metal buttons with hooks glued to the back of them. Both skirt and jacket are fashioned in the tie-dyed fabric and edged in a shiny black braid trim. The skirt is worn over 1930's style flared pants, which are fabricated in black cotton-backed satin shantung.

The finished look shows the inspiration in its asymmetric cut, trim, and fabrication.

EMANATIONS

Arlene Handschuch, Framingham State College, Framingham, MA 01701

"Emanations" is a suede eveningwear jacket with a surface design of flowers, buds, and intertwining stems formed by weaving ribbons and cord through a series of cuts in the fashion fabric. The garment's style lines and surface pattern were inspired by Art Nouveau graphic designs.

The location of 856 straight cuts guides the tubular satin cord into the arrangement of 18 intertwining stems. The shape and location of 220 curved cuts produce the image of 64 flowers and buds when the flat satin ribbon is woven through them. Multiple layers of different colors and widths of flat ribbon create shading in each individual flower. Five singly applied gold beads form the center of each flower.
STUART'S WINTER VEST

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In a desire to experience processing wool from sheep to finished product, this vest was created. The wool was purchased from a Shetland Sheep Rancher from Custer, South Dakota. It was shorn from a sheep named Stuart. The wool was washed in my household washing machine and carded with a friend's drum carder.

The felting took place at a workshop taught by Sheryl Marquart, a fiber artist from Minnesota. The felt is still at the "soft felt" stage so, to stabilize its size, it was machine quilted with metallic threads. The outer edges of the vest were crocheted with hand spun yarn made from the same fleece as the felt. It is a darker value due to the compression of the fiber in the twisted yarn.

Additional commercial yarns were used in the embroidered embellishment around the edges of the handspun. They also were used to build the structural lines of the garment. Pewter buttons with chain loops are used to close the garment at center front. It is lined with silver gray acetate satin.

Stuart’s Winter Vest was an exploration into untested waters for the designer. Preparing a fleece, felting, handspinning, and free motion machine embroidery were all new to her. As one process was finished, a new problem presented itself and needed to be successfully solved to create a unified design and successful project. The shape and structure of the vest incorporates that of Norwegian and Bulgarian folk costume. Some of the techniques used in the making of the vest were around during the Middle Ages and others were developed in more recent times.

BLUE SAPPHIRE

Dianne LeBlanc, Framingham State College, Framingham, MA 01701

The purpose of this design was to develop a contemporary garment inspired by ancient Egyptian dress. Keeping with the simplicity of the period, I designed wrap-around capri length pants.

The matching sleeveless top has princess seams and a flat Peter Pan collar with a center back button closure. The focal point of the top is the splatter-painted collar inspired by the Egyptian faience (beaded collar).

A flat pattern was drafted for both pieces, and the collar was randomly painted. The fabric is a blend of rayon, polyester, and linen. The garment was designed and constructed spring 1997.
ASIANICA

Diane Sparks, Stuart Sargent, Sue Kreul-Froseth, and Brenda Brandt
Colorado State Univ., Fort Collins, CO 80523

The design challenge was to create an ensemble which embodies an eclectic mixture of Asian elements with pleated fabric inspired by the fabrics of Mariano Fortuny. Fabric for the dress and coat side panels was pleated using the Arashi Shibori method. The coat fabric is silk brocade with a rondele design composed of leaves surrounding a Buddhist meditation knot; the dress fabric is matching silk charmeuse. Both fabrics were purchased in China.

AS THE DRAGON FLY I

Teresa Shu-yi Chen
Syracuse University, Syracuse, NY 13244

This piece is from a collection, finished in April 1997, called "As the Dragon Fly." The problem was to create a collection of Imperial Robes for the Empress instead of the Emperor. The inspiration and the pattern are from the traditional Chinese Peking opera's costume design. The challenge for this piece was to incorporate the stiffness of armor with the softness of the cloud shape. This would create a strong yet feminine costume.

The vest is made of pre-quilted metallic fabric to imitate armor. Both top and trouser are made of crepe de Chine silk dip-dyed with fiber-reactive dyes. To maintain the softness of the costume, I used lightweight acrylic fabric for the patchwork of sleeves. The golden ribbon was added to enhance the luxury of the whole ensemble.
AS THE DRAGON FLY II

Teresa Shu-yi Chen
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This piece is from a collection, finished in April 1997, called "As the Dragon Fly." The problem was to create a collection of Imperial Robes for the Empress instead of the Emperor. The inspiration and the pattern are from the traditional Chinese Peking opera's costume design. The challenge was to use the dragon motif from the traditional Imperial robe to make a very modern and dramatic piece. The purpose is to catch the audience's eyes on the runway.

The skirt is pieced together with shantung doupioni silk and acrylic fabric; golden ribbon was used to outline the shapes of the clouds. The quality of the shantung imitates the shimmer of gold on the body of a dragon. The detail of the dragon's head is painted with textile paint. Knitted fabric is used on the body of the dragon for it drapes appropriately with crepe de Chine.

AS THE DRAGON FLY III

Teresa Shu-yi Chen
Syracuse University, Syracuse, NY 13244

This piece is from a collection, finished in April 1997, called "As the Dragon Fly." The problem was to create a collection of Imperial Robes for the Empress instead of the Emperor. The inspiration and the pattern are from the traditional Chinese Peking opera's costume design. The silhouette of this piece is derived from the Chinese Chipao. I used different shades of blue and green silk throughout this piece to make it more interesting.

The material used in the long jacket is shantung doupioni and golden ribbon. The skirt is made of crepe de Chine silk, dip dyed with fiber-reactive dyes. My goal was to create a piece that had a simple shape but is very eye catching at the same time.
SAMURAI SUIT

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Drawn from my deep interest in Asian Art and history, Samurai Suit explores the past while reaching cross culturally to extract architectural form and design elements from ancient warriors' costumes. The challenge of this particular design was to integrate past relics with 20th-century design elements. The ensemble includes a lined jacket and matching A-line skirt. The jacket features a piped shawl collar, center back action pleat, cut-out shoulder caps, 3/4-inch inserts at front princess seams, and two pewter buttons for the double-breasted closure. Primary details extruded are featured in the garment's silhouette and sectioned parts. The jacket was purposefully designed with slits at the elbow and shoulder openings for both functional and aesthetic purposes. The winged shoulder tips and peplum are reminiscent of the structural beauty of pagoda buildings constructed thousands of years ago. They are highlighted through a zigzag novelty rib weave consisting of vibrant colors such as crimson red, kelly green, and orange-red. Samurai Suit is an original design, executed through the development of flat pattern techniques.

DRAGON ON FIRE

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The objective of building this garment was to obliterate the normal shape of the human body by exaggerating parts or visually diminishing other parts so that the viewer would see a moving sculpture rather than just clothing on a body. While the garment does show an upper torso and lower torso connected at the lowered waistline, the bottom shape is not the normal oval that the human body shape takes but a sharp triangular shape exaggerated by triangles which stick up out of the seams as a dragon's combs. Triangular shapes obliterate the face, making it more comfortable for the human to have eyes, nose and mouth on the back side of the head. The shoulders, too, are exaggerated out of proportion to the body. Thus the natural human body, which generally takes a rectangular shape, appears as an inverted triangle on top of a pyramid. The garment is made of red vinyl with bamboo supports in the hemline and with a zipper opening.

BEADED ELEGANCE

Catherine Rutherford-Black
Florida State University, Tallahassee, FL

My goal was to design an evening gown for the tall, sophisticated, dynamic woman who likes a touch of drama. Inspiration came from the decorative beaded collars worn by Egyptians. The elegance and artistry of Erte also served as a source of inspiration.

The dress pattern was developed through flat pattern and draping. After the muslin was constructed, the design was critiqued, and modifications made. Beads in various colors and shapes were added to accent the unique shawl collar design. Princess panels not only create a body conscious fit, but they also emphasize the long slender silhouette. Contrasting colors, textures, and fabrics help to create a visually dynamic gown. The low back and sheer skirt also emphasize a touch of drama. Hand beading was also repeated on the attached draped shawl.

The project was completed on March 1, 1997.
IN REMEMBERANCE OF...

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Purpose: The purpose of this project was to utilize unusual materials and products to create a wearable and functional design. This garment was also used as an example in the classroom setting to illustrate and demonstrate creative thinking, cost effective designing, innovative material(s) manipulation, social awareness, and clothing construction of specialty fabrics.

Inspiration: "In Remembrance Of..." was the result of combining scraps of fabric to create a garment with social implications of the Acquired Immune Deficiency Syndrome (AIDS) epidemic. The red ribbon worn by the public to signify the fight against AIDS was used as the main inspiration for this design. The rayon-polyester blend knit dress is worn under the quilted wrap and cuff extensions. This concept was inspired by a gradual progression of the designer's awareness of recycling materials into wearable garments.

Research Process: The research process involved studying various clothing construction methods, sample making, library research, and a visit to the university's historical costume museum. A combination of flat pattern and draping techniques was used to develop the garment pattern on a fit model. Quilting techniques were used to signify the representation of the AIDS quilt.

Techniques: Techniques used to construct this evening gown included quilting techniques inspired by Madison Avenue designer Koos van den Akker and his use of the covered applique seam in collage piecing. Thermal cotton batting was used for added support and structure. Decorative stitching was used over the seams to emphasize the integration of different fabrics used. Materials used were cotton muslin, polyester lining, polyester and cotton blend fabrics, rayon knit, silk, nylon, rayon, and cotton fabric.

BLACK NIGHT

Maggie Lin
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"Black Night" is an investigation into the draping methods of Vionnet combined with the simplicity of Halston's inspiration. The fabric is 100% rayon matte jersey, constructed in a single pattern piece with only one seam in the entire garment. It is designed for the occasion of an evening banquet so the dress is able to reveal an unusual silhouette and an elegant sensation.

The procedure for making "Black Night" included draping on the dress form in the final fabric. Although the entire dress is made without seams, it does address the curve of the body and its movement.
STERLING ELEGANCE

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Inspirations for designs can come from various forms of media. Sterling Elegance was inspired by the music video "It's All Coming Back To Me" by Celine Dion. The silhouette and the fluidity of the dress worn in the video were the inspiration. The goal was to design an evening gown with simple lines that would not overpower the fabric. The princess seams and raised collar add to the elegance of the design. The design and the fabric both work together to compliment each other as well as the person wearing the design.

The sleeveless jacket is made of black brocade patterned with silver metallic flowers. The brocade fabric is of acetate. The skirt is a full circle black polyester satin. The closure for the bodice features four silver buttons. The inside lining used for the bodice is the reverse side of the fashion fabric. The train of the bodice is lined with a black sheer lining made of polyester.

The dress was designed in the Fall of 1996 and completed Spring of 1997. It was created through flat pattern techniques. The lining used was for both decorative and stability purposes. The assembly was that of both machine stitching and hand stitching.

SENIOR PROM

Mary Deliberto and Bonnie D. Belleau
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The largest age group in the U.S., the baby boom generation, is beginning to move into what is sometimes called the "mature market." Many in this group are retiring and have more leisure time for various activities. The challenge for this project was to design men's apparel that would be multipurpose where several pieces could be combined into a variety of styles. The target market was researched, using Census Bureau date data to pinpoint the size of the market and potential for success in the marketplace. The inspiration for this design came from the traditional tuxedo, so a marketplace survey of popular formal-wear was conducted to get a feel for what was currently being worn. The concept was to design garments that could be combined for formal wear but could be worn in casual situations as well. Since the garment consists of separate pieces, a number of combinations are possible, for both formal and casual wear. A man's basic block, used for designing the pieces, was the starting point. Flat pattern techniques were employed to execute the design in a pattern, and garments were assembled with traditional techniques, including some tailoring. The shirt is made of 100% cotton, the pants of a rayon and silk blend, and the vest of a nylon and acetate blend. Garments were completed in April, 1997.
HAVE YOU SEEN ME?
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Lost childhood's... class reunions... Do you remember when... ? Class "portraits" drawn by my husband in 1976 of his 6th grade class inspired "Have you seen me?" My goal was to develop a "frame" for the "portraits" and to incorporate them into a formal garment to wear to my husband's class reunion. Although this dress has personal meaning, it could be reproduced at the couture level.

Structural inspiration came from a visit to the Christian Dior exhibit at the Metropolitan Museum of Art. I was drawn to Dior's frequent use of asymmetry and his structured peplums. The result is a study in contrasts from the ultra-formal silk satin embellished with cotton yarns to the formal sheath silhouette broken up by the asymmetry of the collar/peplum frame and the humorous subject matter of the embroidery.

The "portraits" were traced onto tear-away stabilizer, which was basted to the collar and peplum pieces and then hand embroidered utilizing a variety of stitches. Pearl cotton, bouclé, chenille, and metallic yarns were used.

The sleeveless, floor-length navy dress has a sheath silhouette and center back kick pleat. An asymmetrical shawl collar transforms into a peplum at the left side seam. The peplum dips below the waist in the back and then wraps around the front to snap underneath the collar.

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ELEGANCE OF THE AGES
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Problem Statement: To create a unique ballgown for a 5'-9" model with the measurements of bust 35", waist 26", and hip 37". This floor length gown is made of black sparkle satin with a sweetheart neckline, curvilinear front hem, and 22" side-hidden zipper. It is accented with fuchsia debutante set-in wing collar, 2" diamond back bands, piping, godet, and 2" hemming bands. This gown is lined edge to edge and is shaped by front and back half-princess seams.

Method of Research: I researched many past styling elements (different styles of collars, hems, etc.). I selected four styling elements that would be easily combined to form an elegant ballgown: (1) The 2" hemming bands came from the Romans' method of placing a wide band around the hems of their togas. (2) The shaped, front hem came from an 1873 lady's riding jacket. (3) The godet was selected from a 1934 lady's gown to provide ease of movement. (4) The wing collar is a variation of a 1970's Elvis collar.

Special Treatments: Petticoat netting was sandwiched between the lining and the fuchsia godet to make it flare out when the model walks. Also, the netting and interfacing was sandwiched between the collar pieces to make the collar stand out and appear quilted.

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GYPSY SOLAR SCREEN

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Industrial fabrications provide unique visual and tactile aesthetics to wearable garments but demand a systematic procedure that is an important part of analyzing industrial fabrics for use as wearable garments. However, the task of selecting industrial fabrication for clothing became so analytical that there seems to be a need to add spontaneity to the end product. Therefore, the purpose of this garment was to provide the viewer with a visual conflict—a feeling of spontaneity and softness vs control and rigidity. The society associated with an ease of movement and lifestyle is the gypsy. This garment utilizes a colorful, movable, layered skirt which symbolizes the gypsy spirit. It is coupled with a traditional kimono-cut long jacket cut high on the sides to allow the fullness of the floor-length skirt to poke out. The skirt is made from five brightly colored acetate taffetas and the long jacket is made from nylon solar screen trimmed with cotton twill tape. The solar screen fabrication is generally used for window screening.

REJUVENATION IN ULTRA VIOLET

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This one-piece dress was the result of an exploration of environmentalism and the use of alternative textile mediums.

The growing awareness of our increasing complexity, along with our consciousness of leaving a small "footprint" on our planet, leads to the need for environmental responsibility. This can be achieved through the support and acceptance of alternative fibers and the recycling of many textile forms.

This garment incorporates these themes by using recycled fabrics, the bands from lonely sports socks, and reclaimed fiber yarn, in combination with technologically advanced virgin fibers.
CRIMSON DREAM

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The purpose of this design was to create a formal dress utilizing the bias grain for one half to three quarters of the garment. Design problem specifications included that the fabric must be suitable for semi-formal or formal occasions and the style of the garment must be classic and creative using the draping process. This fully lined red dress has a form-fitting bodice, draped skirt, and draped shawl-like collar. The draped shawl-like collar is supported by shoulder straps. Utilizing tucks in the center front and center back seam of the skirt and collar created the cowl draping effect. I selected different shades of red due to their ability to enhance the draped areas of this design. My inspiration came from my love for the theatre. The fabrics chosen for this garment were 100% rayon crepe, 60% rayon/40% acetate faille, and 100% acetate taffeta lining. The dress was created using draping and flat pattern techniques on a size 12 Wolf dress form.

SALUTE

Bernadette Tatarka
Montana State Univ., Bozeman, MT 59717

The purpose of this design was to create a maid of honor dress for a formal military wedding. The ensemble was to coordinate with the groom and best man who were wearing regulation military mess dress. The colors of black and gold were the main emphasis with teal as an accent.

Reviewing typical military clothing ascertained several design details as important to formal military mess dress. These details included the use of trim (usually in gold), tails, and often a standing collar. Variations of these details were incorporated into the dress.

Cut-on-the-bias crepe was used to drape the lined halter-styled bodice. To achieve a military look, hand pleating of teal fabric and gold/black braids were used. The trim encircles the neck and sweeps diagonally from the front neckline to meet at the small of the back. Two diagonal side tucks at the waistline with gold/black buttons accentuate the sweep of the fabric to the back, creating tails. A fully lined straight skirt with a single pleat completes the ensemble.
PROUD COLORS

Carol Bormann
Oklahoma State Univ., Stillwater, OK 74078

Capturing the colors, textures, and lines of the bird and translating them to use on the human form creates the allusion of a peacock. Abstracting characteristics of the peacock simplifies the design but maintains the essence of the animal represented.

KARA KUM SUNSET

Maryamm A. Khaalis and Jean L. Parsons
Marymount University, Arlington, VA 22207

Design Statement: The ancient silk routes, full of drama and grandeur, spanned the East. One stop along the route was the Kara Kum desert, which lies in Turkmenistan and Uzbekistan in central Asia. Inlaid tiles and the warm colors of a desert sunset inspired this ensemble.

Description: This outfit consists of two pieces, a semi-fitted, waist-length jacket, and a full length two-tier skirt. The jacket is constructed of a bronze, iridescent silk taffeta. Two colors of chiffon, chocolate brown and apricot, are layered together in the skirt. The combination of the two colors not only produces a third color that matches the jacket, but also provides depth and texture to complement the iridescence of the taffeta. Concentric rows of stitching on the jacket lend both texture and body. To solve construction problems that arose in machine quilting the jacket pieces, the fabric was first fused to a lightweight interfacing to control stretch. The jacket is completely lined and has a front closure. The hems of all four skirt layers are finished with a tight zigzag stitch to create a lettuce edge effect and to prevent any excess weight. The chiffon floats and undulates as the wearer walks, giving the effect of a constant soft breeze.

PATIENT CARE GOWN

Sarah Moore
Eastern Michigan Univ., Ypsilanti, MI 48197

The 100% cotton percale patient care gown was created through drafting a pattern, making adjustments on a Wolf Dress Form and on live models of different heights, weights, and genders.

The garment was constructed using conventional and serger machines. Self-forming sleeves and side seams were created using an attached belt. The neckline was finished with a self-fabric bias binding whereas all other edges were finished with a narrow machine stitched hem.
MEDIEVAL GOWN

M. Jo Kallal
University of Delaware, Newark, DE 19716

Charcoal leno fabric resembling chain mail led to research of dress worn in the Middle Ages. Structural details from the 12th-14th centuries (i.e., chain mail garments worn over or under tunics; hip girdles; long-sleeved dresses drawn in at waistline; head rails) were integrated with 20th-century styling in a contemporary designer market gown. Aesthetic objectives were to (a) contrast matte with sheen, (b) integrate varied textures, (c) utilize opaque and transparent characteristics, (d) incorporate softly curving lines at the neck and dropped hip lines in a feminine silhouette, and (e) use a contemporary neutral color scheme.

Shell fabrications included taupe silk georgette and charcoal/cream leno (silk with rayon and acetate); trim was taupe vintage silk satin tubular ribbon. Several muslin fittings were required before the drafted bustier understructure was built from cotton broadcloth, three types of boning, fiber bating, and twill tape. The bias skirt and sleeve components were draped in muslin. The skirt pattern was modified to suit the varied hands of the georgette and leno fabrications. Narrow horsehair braid supports the hem of the georgette skirt. Customized sewing techniques were tested and used in construction.

A taupe silk georgette bustier tops a bias draped double-skirt (georgette underskirt and leno overskirt). The one-piece leno upper bodice features bias kimono sleeves, slight cowlng, and open back; it detaches for an strapless style. The silk ribbon defines the hipline girdle and is looped and knotted to simulate the long ties of medieval girdles.

ROCOCO ROMANCE

Nancy O. Bryant
Oregon State University, Corvallis, OR 97331

Inspired by the Rococo costume paintings of François Boucher, this romantic ball gown is embellished with a variety of hand-made wired ribbon poppies, dogwood, fuchsias, roses, pansies, dahlia, buds, and leaves. Twigs are represented by coiled copper wire. A boned corset as an inner foundation layer supports the bodice. The dress is made of copper/purple iridescent silk dupioni with a skirt flounce of three layers: purple silk organza outer layer, copper China silk middle layer, and inner layer of matching dupioni.

Photo by Kelly James, Salem, OR
TIDE POOLS

Melissa P. Snyder and Jean L. Parsons
Marymount University, Arlington, VA 22207

Design Statement: The inspiration for this dress evolved from a draping project that required the manipulation of a single, geometric piece of fabric. The purpose was to challenge both traditional ways of approaching the human form and traditional ways of cutting the fabric to shape to that form. The final design was derived from the geometric, origami-like shape that developed. Although the final garment used separate pattern pieces for a foundation dress and a more fluid fabric, the integrity of the original draped piece was maintained.

Description: The dress consists of two joined components, a fitted sheath, and a draped outer cape. Silk charmeuse in two colors, celadon green and stone gray, are combined to enhance the draped shape and create a play of shadow and light. These lend an ethereal quality and enhance the multidimensional nature of the design. Traditional draping techniques were used for the fitted dress which forms the foundation for the cape. The surplice front dress is shaped with an empire waist line and princess seams and lined throughout. The outer drape is attached to an invisible zipper at center back. When in motion, the cape forms diverse shapes that can reveal or conceal the wearer.

MORNING DEW

Holly Matty and Belinda T. Orzada
University of Delaware, Newark DE 19716

The sun rises on a chilly spring morning and gently warms the beautiful spring flowers. As the sunlight beams down onto the flowers, beads of dew appear. This was my inspiration for my strapless evening gown. My objective was to create an elegant strapless gown as a project for my advanced draping class. My fashion fabric is a Thai silk in an iced sage color. China silk was selected for the lining because of its light crisp hand.

I started the research process by collecting pictures of spring flowers and studying the colors and shapes. The design began with soft scallops around the hem and the upper bodice edge to create the feel of petals. Then I raised the front hem to give a blossom effect to the design. My garment has a princess-lined bodice that comes above the bust line in the front and is slightly lower in the back with soft, petal-like scallops around the hem. The waist is natural and continues down into a flared skirt. The asymmetrical hem is a few inches above the knee in the front and gradually makes its way to floor length in the back. To support the soft scallop design of the bodice, boning was used to emphasize each individual scallop. The princess seams and side seams were also supported with boning for a total of 12 pieces in all. A medium weight woven interfacing adds body to the hem, allowing it to fall gently away from the frame. The scallops are understitched so the hem facing does not show and the scallops lay flat.

A bride planning a garden wedding might choose this design for her bridesmaids' gowns. The back of the garment will flow as they walk down the aisle, creating a light airy effect to accent the theme of the wedding.
TAILORED EVENING

Amy Hammond and Belinda T. Orzada
University of Delaware, Newark, DE 19716

Inspiration: To create a formal gown that emanates a tailored, classic look for a sophisticated young professional.

Problem Statement: The objective for this design was to reinvent the silhouette of a tailored jacket into a strapless evening gown.

Description: This full length ivory evening gown mimics the structure of a double-breasted jacket. The silhouette created was a wrap design that is secured from bust to hip level, thus allowing for a slit to reveal the curve of a woman's leg during movement. An invisible side zipper was provided for a closure.

Techniques: The princess line strapless evening gown evolved through draping on a dress form. Although the design is asymmetrical in appearance, identical pattern pieces were used to develop both sides of the gown. The ivory crepe back satin was utilized to its full potential by complimenting the satin on the outer edge with the crepe on the inner body. To provide support to the strapless gown, a boned inner structure was formulated. The gown was fully lined with a polyester lining.

INDUSTRIAL CANVAS 18TH CENTURY

Jennifer K. Clark
San Francisco State University
San Francisco, CA 94132

The aesthetic inspiration for this garment came from the use of industrial fabrications for use in an unfamiliar context. The rich fabrication associated with garments from the 18th century provided a unique challenge of using "plain and inappropriate" materials for a garment linked with romantic, feminine, soft, intricate, and formal characteristics. The fabrication selected was plain, sturdy, hard, and unromantic in nature: unbleached cotton canvas and unbleached twill back industrial flannel. The designer used the draping process to design an 18th century-inspired garment complete with boned corset, lacing, padded understructure, petticoat, and manteau.
TROPICAL WEDDING

Ruth Rodriguez
Drexel University, Philadelphia, PA 19104

This bridal gown is an effort to step away from traditional wedding attire without taking away from the elegance or significance of a bridal gown. This dress is inspired by the exotic elegance of tropical flowers created for unusual and non-traditional brides. The dress is made of silk satin using couture techniques in the boned bodice. The triple layered skirt has tiers of embroidered organza in a short, modern length. The headpiece enhances the silhouette of the dress.

SKY SCAPE

Deborah D. Stevens and Sue M. Parker
The Univ. of Alabama, Tuscaloosa, AL 35487

A wedding dress designed by Christian Dior, featured in Victoria, June 1992, provided the inspiration for the design. A sleeveless floor length dress with thin straps, cummerbund, large bow with cascading peach and white silk roses, pleated bodice, and chiffon and illusion over satin were combined to create the desired effect.

Fabrics chosen were 100% polyester crepe-back satin, 100% polyester chiffon, and 100% nylon illusion. The original pattern was draped in muslin. Flat pattern techniques were utilized to design the cathedral train and perfect the pattern pieces. The dress was constructed with traditional machine and hand sewing methods. The straps, piping, French tacks, and hand-picked zipper were made by hand, giving the dress a couture appeal. The overlay of chiffon and illusion was connected using French seams, pleated and gathered by hand to fit the bodice and skirt, respectively. The skirt layers were individually serged with silk thread to finish the edges. The bow and silk roses were designed to attach to the dress with hooks and eyes.
TRIBAL SPIRIT

Robert Hillestad
University of Nebraska, Lincoln, NE 68583

The underlying concept of this design was to express the tribal spirit that prevails in primitive cultures by creating dynamic effects of color and texture through using hand dyed woolen yarns as media and a hand knitting method for creating fringe as an effective technique. The garment, which emphasizes diagonal styling, was created by knitting seam binding tape of 100% rayon in a selected range of hues. During the knitting process, additional lengths of woolen yarn were carried along to form loops which were then locked into position through knots.

THE ECSTATIC RAINBOW

Robert Hillestad
University of Nebraska, Lincoln, NE 68583

The design concept for this full-length shawl emerged when the idea of using the rainbow as a source of inspiration was contemplated in relation to the potential of creating dynamic color effects through a hand knitted fringe technique. While knitting the garment structure from selected hues of 100% rayon seam binding, dense pile was created on the face of the garment by first forming loops from lengths of yarn, braid, tape, or ribbon and then locking them into position through knots. Whereas the outer surface of the garment was designed to result in a vertical composition of color, the reverse side was created to emphasize horizontal interest.
RAVAGED BY THE FLOOD

Ann W. Braaten
North Dakota State Univ., Fargo, ND 58105

In examining the environment for possible non-traditional materials from which to make a vest, an abundant one was old forgotten olefin sandbags. Sandbags were used to build temporary dikes to stop the Red River from ravaging the neighborhoods of this college community. The university was closed for several days so students could help protect the city from the flood. When the danger was over, six million sandbags had been used. Most of them were sent to the sanitary landfill for disposal, but some were left forgotten where they had been placed.

The sand bags in this vest were used to weigh down manhole covers to prevent them from popping off if the sewer system failed. Fortunately, these never went through that experience.

Their weathered look replicates the way the grasses and rushes were left after the flood waters receded. The ribbon-like strips were caught on trees and fences and served as ghosts, marking the path and height of the floodwater.

The vest was created by draping the bags to provide a cover for the human form. A long selvage edge formed a belt at the waist, allowing the vest to encase the body. It was machine stitched together.

Without the abundance of clothing sent by people from across North America to our area for the flood relief effort, sandbag fabric may have been one of the only materials available to clothe people who lost everything in the flood.

MONEY DRESS

Nicole Lynn Smith
Iowa State University, Ames, IA 50011

My assignment was to make a garment from paper. My inspiration and choice for making a party dress out of play money was to use something that everybody needed—money. Each section of the dress has overlapped dollar bills to enhance the design. I used Wonder-Under as my foundation for the dress. I created flat pattern pieces to sew together to form a simple tank dress. I started from the neckline and worked my way down using goop glue to make the money adhere to the dress. I overlapped bills of ones, fives, tens, and twenties to create my design. In order to incorporate the theme of money into the closure in back, I hot glued pennies, nickels, dimes, and quarters randomly down along the center back seam of the garment. I used a black satin ribbon to wrap around the coins and close up the dress. The combination of the dollar bills and the coins helped in unifying my design and making it amusing. The results turned out well; I had fun creating it as well as seeing it fit onto a model.

MOTHER AS FLOOR MAT

Lynn Swanick Rhinhart and Ann W. Braaten
North Dakota State Univ., Fargo, ND 58105

The design problem for this vest was to create a vest from non-traditional materials. As a mother of three children who don't all drive, it is mainly the mother's responsibility to chauffeur her children to their many activities. This vest was developed in response to this fact of life for many mothers. It is many times an unappreciated gift that mothers give to their children.

The vest was created out of clear vinyl floor mats designed to cover carpets or rugs. The pattern was made primarily through the draping process.

The floor mats were assembled with a non-stitching technique: silver rivets at the side and shoulder seams. The front closes with detachable key rings.

The designer's children were delighted by the vest's appearance and thought it looked like something out of a "Star Wars" movie. They all are vying for the privilege of wearing this vest, but in this case, Mother comes first.
THE BUTTON DRESS

Jill Castellini and Belinda T. Orzada
University of Delaware, Newark, DE 19716

The "Button Dress" began as a challenge to myself. I wanted to use non-traditional materials to create a body-conscious garment. I was inspired to use a variety of buttons when simply shopping in a trim store which was selling excess buttons by the pound. I decided to use vinyl as the base of the dress because it complimented the buttons. All of the buttons are individually hand sewn to form the "skirt" and the bodice. The dress is a sleeveless shift, which is fitted with darts that are hidden by the bodice buttons. The greatest challenge was in choosing a closure. I finally decided to use Velcro hidden in the side seam because of the strength it provided. Although there were numerous small challenges, I achieved my goal of creating a garment that used unique materials and which left a lasting impression on any who viewed it.

RED MOTORCYCLE RIDING COAT AND BOOTS

Maryjanet McNamara
Drexel University, Philadelphia, PA 19104

This garment was designed to function as protective wear for motorcycle riders. The jacket is designed for spring/summer wear and should allow the rider to remain cool while protecting against abrasion in case of a fall. The intended market is for affluent riders of European-manufactured touring motorcycles.

Functional design elements include vents which are controlled by zippers, with easy-to-grasp pulls, in the front and back of the jacket and pockets which are integrated with the vents. The zippers are exposed for ease of access and visual appeal; plackets underlap each of the zippers for the comfort of the rider. Scotchlite reflective tape is used as trim providing visibility to a night rider and definition of the garment’s design lines. The jacket is constructed of 500-denier nylon Cordura while the boots are constructed of 1000-denier Cordura. The vents are backed with Hydrofil mesh to enhance air flow. The boots and the collar of the jacket are faced with satin for wearer comfort.

The patterns for both jacket and boots were drafted. The garments were completed in May of 1997.

BIKER'S DELIGHT

Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

The features of this design were prescribed by an avid motorcyclist who wanted the perfect jacket. It is made of heavy weight, tough polyester outerwear fabrics that are water repellent. The lining is Gortex. The jacket has flange pleats for maximum upper body reaching, fitted lower sleeves, and torso with an inside elastic at the back waist, all to prevent billowing in the wind. The front is only long enough to reach the lap. To keep the back tail from lifting in the wind, it extends to the seat and is interfaced and quilted and has a steel chain sewn into the hem. There are a few pockets, and they have no zippers to irritate hands in bad weather. The front pockets are designed not to catch in the wind and are warmly lined. The stand-up collar is precisely draped to keep out the wind and prevent the rain from dripping from the helmet down the back of the neck. The black ballistic overlay is both protective and aesthetic. There is an inside ribbed cuff in the sleeve.
ABW RUN

Alyssa B. Weitzman
Cornell University, Ithaca, NY 14850

This ensemble was designed and constructed as part of my activewear line presented at Cornell University's annual student run and produced fashion show on April 12, 1997. I have a strong interest in activewear, and I have tried to design pieces that are functional yet practical and fun for active consumers. The fabrics used allow for the pieces to be mixed and matched with other pieces, utilizing their function in different environments.

The sports bra is made of PolarTec 200®, with a reflective appliqué for safety. This ABW appliqué identifies the outfit with the rest of my activewear line because this logo is apparent in similar fashion on the other ensembles. The pants are made of a light rip-stop nylon, with reflective strips and zippers on both sides for safety and ease with donning and doffing. The shorts are made of a polyester/ Lycra® blend for comfort and ease of movement. The design on the leg was part of the fabric and built in as an accent.

These pieces were carried out from concept to finished product through flat patterning, draping, and fittings on a live model.

THE ARTS AND CRAFTS MOVEMENT

Vince Quevedo
Kent State University, Kent, OH 44240

Purpose: The purpose of this project was to utilize materials produced and manufactured by the Sanderson Company of England. The Arts and Crafts movement was the inspiration for the creation of a line of fabric designed to showcase the textile designs of William Morris. This commissioned work was used to launch an ad campaign for the United States headquarters in New York. This garment was also used as an example in the classroom setting to illustrate and demonstrate creative thinking, cost effective designing, innovative material(s) manipulation, and clothing construction of specialty fabrics.

Inspiration: "The Arts and Crafts Movement" was the result of combining cotton fabric to create a lined ensemble that consists of a coat, vest, hat, and coat vest. This concept was inspired by English designs of the 1800's and was commissioned by the Sanderson Company of England, the premier fabric manufacturer for interior fabrics.

Research Process: The research process involved studying various clothing construction methods, sample making, library research, and a visit to the university's historical costume museum. A combination of flat pattern and draping techniques was used to develop the garment pattern on a fit model.

Techniques: Techniques used to construct this lined coat and vests included quilting techniques utilizing various appliqué stitches. Limitations included material choice due to the fabric's main use in interior furnishings. Materials used and integrated were cotton fabrics and polyester lining.
PRAIRIE PANEL COAT

Alison Kondo and Nancy Bryant
Oregon State Univ., Corvallis, OR 97331

The "Prairie Panel Coat" was inspired by the stained glass windows of Frank Lloyd Wright's "Prairie" period of the early 1900's. The motifs on one side of the reversible panel coat were inspired by the "Coonley Playhouse" windows; the other side uses a design inspired by the "hollyhock" motif he used in many windows. Research into FLW's design process indicated that he carefully designed his windows with regard to both their day and night appearances. Two color palettes were chosen from his windows. The "day" side of the coat uses the earthtones FLW used extensively in his Prairie period; the "night" side uses the primary colors of the Coonley Playhouse windows.

The base fabrics are black silk duppioni for the night side and undyed raw silk for the day side. The Folkwear Tibetan Panel Coat pattern was used since its narrow vertical panels fit well with the dimensions of FLW's windows. Different techniques were used for each side of the coat. The "night" side was hand and machine appliqued with ribbons, lamè circles and Seminole Patchwork in silk and lamè, accented with couched gold cord. The "day" side was built entirely of Seminole patchwork with thin strips of black silk simulating the window leading. The asymmetrical designs of the "night" side were balanced to have most of the interest in the shoulder areas of the coat with a few strong vertical lines and scattered motifs unifying top and hem areas. The "day" side Hollyhock designs were symmetrical, again with most of the interest in the upper half with thin black strips leading to small colored motifs at the hem.

SKANTS

Catherine E. Blakely
The Univ. of Alabama, Tuscaloosa, AL 35487

The inspiration for this design came from my love of innovative and asymmetrical designs that have a dramatic impact. It incorporates sex appeal and asymmetry. The ensemble consists of a black asymmetrical lined one-sleeve surplice blouse which ties under the left arm. The long sleeve is accented with brocade fabric gathered around the wrist using an outside elastic casing. The blouse is complemented with black matching skants, a mini skirt and pant combination. The pant leg is gathered around the ankle using the same style elastic closing as the blouse. The fabrics chosen for this ensemble were 100% rayon crepe for the main pieces and 50% rayon/50% polyester jacquard brocade for accents and linings. Both garments were created on a size 10 Wolf dress form using draping techniques. Flat pattern was used to develop the sleeve pattern. This design is distinctive, provocative, unusual, and yet practical.
SPECTACULAR COMFORT

Carolyn Schactler, Central Washington University, Ellensburg, WA 98926

This design is described as a very comfortable garment, versatile enough for wear in a variety of occasions and flattering to the less than perfect figure. It is suitable for casual wear at home while at the same time spectacular enough for social events. It is made of a polyester panné in the currently very popular leopard print design. It is soft and cozy to wear, impossible to wrinkle, and exotic in appearance. The garment appears to be a dress but is actually a pants and top. The pattern was draped so that the front of the pants is really a draped skirt section emanating from the right side seam and fastening at the left side princess location. The separate top was also draped so the folds would meet the skirt drape at the upper hip level, and the drape from the upper bodice front falls over the shoulder and down the back with gold rings that provide the back interest. Large brass rings on the top drapes provide ornamentation. Modified dolman sleeves provide the look of luxury and are flattering and comfortable.

SYNCHRONIZED SWIMMING SWIMWEAR: MUSIC "THEME FROM ROBIN HOOD"

Judy Zaccagnini Flynn, Framingham State College, Framingham, MA 01701

Problem Statement: Synchronized swimming swimwear must match the theme of the music "Robin Hood" and meet the needs of the athletes including ease of movement through the water, long length of time underwater, and competition pools with a high chlorine content. The suit designed are worn by three girls for the "trio" competition.

Techniques: A green Lycra/spandex nylon was used for the base suit. To simulate a tied front, a nylon insert was incorporated into the suit with gold nylon braiding. Stretch mounted sequins and individual sequins were added to the neckline and back straps for reflecting lights in the pool. Headpiece consists of fabric mounted on canvas with gold painted seagull feathers.

Research Process: Suit and all trimmings are pretested and worn during practice to simulate competition. For optimal movement in the water the suit must be as tight as possible, the trims must be tightly secured, and the headpiece is secured in multiple areas. Feathers are spray painted and float in the chlorinated water for several hours. Feathers are often resprayed after each competition.
WINTER BIRCH

Linda Capjack, University of Alberta
Edmonton, AB, Canada T6G 4M8

Bark peeled back in artistic furrows on delicate birch trees in winter inspired a non-geometric interpretation of Italian Renaissance slashing to create the chenille-like fabric. A sandwich of five layers of unbleached cotton muslin and one layer of a rayon challis print in black and cream provided the desired effect. The kimono jacket with shawl collar inset panel was assembled with seams to the outside, and oversized stuffed piping framed the armholes and garment.

HOT & COLD CONFETTI

Sandra S. Hutton
Colorado State Univ., Ft. Collins, CO 80523

The goal was to design fabric suitable for a one-of-a-kind winter jacket. The garment design and fabric design were conceived at approximately the same time with considerable negotiation between the two ideas. Pattern pieces were made using flat pattern techniques and fabric was woven to accommodate pattern shapes on a 10-shaft countermarch loom using a skeleton tieup.

The fabric is pique—a double cloth characterized by warp yarns on the under layer being brought to the surface as stitchers and thereby creating the design of the fabric. Stitchers were designed to create zig zag and large and small diamond shapes. Contrasting weaves structures were used for the collar, bands, and pocket welts.

The jacket design and fabric weight are ideal for casual winter wear. Drop shoulders allow the jacket to be worn with a variety of sweaters and tops. Slanted welt pockets, contrasting collar and bindings, and Dorset buttons create lively accents.
CROSSED AND DAZZLED EYES

Melanie Richardson
Kent State University, Kent, OH 44242

Purpose: "Crossed and Dazzled Eyes" is part of a group of jackets created for the purpose of combining mass production pattern-making techniques with the creation of one-of-a-kind contemporary garments.

Design Inspiration: The surface design was inspired by the geometric motifs found in Navajo blankets. The title is derived from the "Eye Dazzler" category of fancy Navajo blankets and from the artist's physical state when executing the surface design.

Research Process: Ceremonial attire of various American Indian tribes from the Greater Southwest were researched through books and visits to museums in Texas, Oklahoma, and Washington, D.C.

Techniques and Media Employed: "Crossed and Dazzled Eyes" is made of pig-suede with hand-dyed silk lining. It zips up the front and has elastic treatments at the hip and sleeve hem. The surface design is made through inlay work, also called reverse appliqué. AutoCAD was used to develop the motifs.

The pattern was developed from a basic raglan-sleeved jacket block that was used for other jackets in the group.

Date Completed: June 1995

THE BUCKLED JACKET

Seta K. Miller
Mankato State Univ., Mankato, MN 56002

The buckled jacket was designed with the idea of using alternative details in achieving a traditional tailored silhouette. The goal was a soft-lined design which combines elements of traditional jacket design with innovative, creative construction of elements such as closures, lapels, pockets, and sleeves.

The jacket is made of 100% wool woven fabric, using the flat pattern method and contemporary tailoring techniques. Buckles were used instead of buttons on the front and as decorative elements on the sleeves. The lapels, pockets and pocket flaps have a wave-like look, which translates into the overall design of the garment.

The piece was completed in December 1996.
DECOLIGHT

Amanda Hastings, Jane Matranga, and M. Jo Kallal
University of Delaware, Newark, DE 19716

Decolight is a loose-fitting, knee-length coat inspired by art deco architecture using the curved lines and colors popular during that period. Contrasting gray wool melton and rust mohair emphasize the curved style lines. Art deco-inspired metal sculptures were created as a closure to the front of the garment. Anodized aluminum tubing was placed to accent the curved lines seen throughout the piece. Multiple colors in deep hues were applied to the silver tubing to pick up the rust and gray used to construct the garment.

Features include a stand collar and combination set-in/raglan sleeve. Hand-stitching was used to apply the mohair to the wool melton to allow a smooth transition throughout the garment. Draping and flat pattern methods were used to create the garment pattern.

The integration of art and architecture was key to designing and producing the garment. The coat is meant to be viewed as a work of art for someone who is creative or just wants to be noticed. Decolight targets the sophisticated working woman.

TOWN & COUNTRY COAT

Brooks and Diane Sparks
Colorado State Univ., Fort Collins, CO 80523

The design challenge was to create a coat using Polar Fleece fabric that would be wind-resistant, non-electrostatic, and with a style appropriate for use in a professional environment. Wind-resistance and lack of static electricity in donning/doffing the coat were achieved by creating a removable lining of cotton flannel-backed acetate lining. The collar can be used as a neck gaiter.
SUNDANCE

Tammi Rhoads and Catherine Burnham
Brigham Young Univ., Provo, UT 84602

Resort wear—clothing for the time in between the time spent on the slopes. This line represents styling and fabrications which appeal to sophisticated westerners—classy city women with attitude, who like to vacation and who enjoy winter! The use of leather to accent wool flannel adds texture and is reminiscent of the wintery feeling visible on the slopes—snow covered branches and sun glinting off ski trails —yet the flannel conjures up warm, cozy images by the fire. This jacket can be worn over many other garments to evoke the western mood. Using only natural materials—wool, leather, and rabbit fur—this American Indian-inspired jacket will help capture the feeling of the West in class and style. The yoke and sleeves of the jacket are made out of black suede while the bodice is made from a Pendleton Woolen Mills Indian blanket. It is finished with a rabbit fur collar and silver buttons down the front. Seams have been flat felled, and the jacket is completely lined. All patterns were made with flat methods. The jacket was completed on February 7, 1997.

DEER VALLEY METRO

Tammi Rhoads and Catherine Burnham
Brigham Young Univ., Provo, UT 84602

Cold winter days in the resort town of Deer Valley, Utah call for something out of the norm for a day being spent in the office or a mid-afternoon luncheon at the lodge. This line represents styling and fabrications which appeal to sophisticated westerners—classy city women with attitude who like to vacation and who enjoy winter! The use of leather to accent wool flannel adds texture and is reminiscent of the wintery feeling visible on the slopes—snow covered branches and sun glinting off ski trails —yet the flannel conjures up warm, cozy images by the fire. All pattern work for this suit was done with flat methods and tested prior to execution. The contrasting colors and fibers of brown leather suede against black wool add interest to the unique jacket and skirt design of the suit. The seams are topstitched in brown, and the front of the jacket is closed with leather flaps and silver buttons. Both the skirt and jacket are completely lined. This suit was completed on February 7, 1997.

ALL ZIPPED UP

Stephanie Hoyland and Diane Sparks
Colorado State Univ., Fort Collins, CO 80523

To create an interesting geometric play of shapes and color was the main idea in this design. Industrial zippers were used to highlight the fabric edges. Also an intent was to create a design with a hint of the past while using simple shapes and a silhouette with a modern edge. The pattern for this ensemble was developed using a CAD system.
CHANGING SHAPE: CAREER WEAR
FOR THE PREGNANT WOMAN

Melania D. Nice
Cornell University, Ithaca, NY 14853

Because of the increasing number of women in the workplace, there has been a
greater focus by designers on acceptable business clothing, clothes that help blend the obvi-
ous differences of the sexes into a uniform blur of suits. Yet, even though professional women
are taking shorter maternity leave, little has changed in the available styles of maternity
wear. Working up to just before the birth and soon after, they cannot take the path of "Baby
on Board" tee shirts and sweats or the ruffles, flowers, and sailor collars of dressier maternity
wear. The time, energy, and expense of buying ridiculous maternity wear which
women will only wear for a short period and then discard is a mockery of a woman's
pregnancy and therefore of the woman herself.

Maternity wear should be as attractive
to the non pregnant woman as to the pregnant
one. It should be an addition to a woman's
permanent wardrobe. This outfit expands with
the body while maintaining its style and
design. The front pleating of the dress allows
for added room over and around the belly. The
subtle seams on the bodice which help accent-
uate the bust are repeated in the back. The
belly practically disappears in the dark brown
crepe of the dress.

The dress can be worn alone or with
the raw silk jacket. This piece also emphasizes
the geometric shaping with an asymmetrical
hem. The wide neckline and the three-quarter
length sleeves add interest to the silhouette and
sophistication to the outfit. The simple closure
adorned with an antique pin allows the jacket
to expand with the body. This outfit will stand
out from the rest of the suits but only because
of the unique sophistication it displays.

ELEGANT EVENING: EVENING WEAR
FOR THE PREGNANT WOMAN

Melania D. Nice
Cornell University, Ithaca, NY 14853

The combination of the feminine
kimono with traditionally masculine suiting
wool creates a look that is both powerful and
elegant. Although most women find this a hard
balance to achieve in the work place or at busi-
ness functions, the pregnant woman's case is
only magnified. Most available maternity wear
transforms an intelligent woman into matronly
naive with ruffles, polka-dots, and a sailor
collar. Cheaper material is used in such gar-
ments predestined to be quickly thrown aside
as hand-me-downs or discarded once the preg-
nancy is over.

While the changing body of a woman
does necessitate a different fit and a different
cut, it does not necessitate a change in the aes-
thetics of a garment. A woman has as much
desire to express her individuality and style
while she is pregnant. This sophisticated outfit
fits and flatters the changing figure of a woman
before, during, and after pregnancy. The dress
is a permanent addition to her wardrobe.

The wool drapes elegantly around the
body while the slightly belled sleeves add
shape to the silhouette. The deep red oriental
print brings emphasis at the bust with a obi-
styled sash just below the V-neckline. The ori-
ental print is repeated in the lining of the raised
hem. The hem rises as the pregnancy pro-
gresses transforming the element that most
maternity wear attempts to hide into the central
design element. This elegant dress is
appropriate for cocktail and evening wear.

This dress was completed in April
1997, after much research concerning the
changing shape of the pregnant body, the
clothing needs of the pregnant career woman,
and the current unavailability of styles which
meet these needs.
LEGACY: HANDS ACROSS TIME

Lynda Larsen and Catherine Burnham
Brigham Young Univ., Provo, UT 84602

This christening dress and slip were created as a family heirloom in remembrance of the designer's grandmother, who was born in 1895. Various lace and buttons which belonged to this beautiful seamstress were incorporated into the design, as were particular sewing techniques and handwork which were her trademark. As her descendants gather to commemorate the birth of a new child, they remember her and feel her presence as they touch those things which once were hers.

The slip was inspired by one worn by the designer when she was a baby. It was a baby gift from this grandmother. The lace shaping design on the lower front of the christening dress was inspired by a Martha Pullen pattern. These other techniques are included in the christening dress: fagoting of lace to the collar edge; machine embroidery between the dress bodice tucks and edging on slip neckline, armholes and hem; couching of silk ribbon to sleeves; transparent applique in the ovals on the sleeves; pin tucks on sleeves; tucks on bodice front and back; shadow embroidery in the lower shaped area; lace shaping on the lower front applied with pinstitching; entredaux to both fabric (side, sleeve, shoulder and hem seams) and gathers (sleeve cap and hem); applique of embroidered oval to front of dress and of lace to slip; lace placket at center back; blanket stitch to make button loops; sheer seam technique to make collar edges; french seams to make sleeve seams and side seams of dress and slip. This project was finished Dec. 16, 1995.

AMBIANCE

Janette McEntire and Mary Farahnakian
Brigham Young Univ., Provo, UT 84602

For my design, Ambiance, I was inspired by the designs by Erte made in the early 20th century. My research of his designs has created a lot of ideas in me and inspired me to create this art-to-wear. The purpose of this coat is to create an original work of art through construction and draping of the fabric and the art of Persian hand block painting. The challenge was in creating the desired look using flat pattern as the pattern design method.

The target market for the wrap is a wealthy upper-class woman who has a lot of money to spend. She is very concerned with first impressions and wants to make an elegant fashion statement. She is between 20 and 40 years old and wants to look as beautiful coming to and going from the party as she does at the party.

Aesthetic aspects of the design include the fabric surface design with the Persian method of hand block printing and the design of a hood which can be wrapped about the neck as a shawl or pulled up over the head as a hood. The cut-in-one scarf can drape over one shoulder and into a cowl in the front. Unique closures of frogs add interest to the design.

The fiber content is 100% silk. The fabrication is matka for its excellent draping ability. Construction details include cut-work in the scarf, long pushed-up sleeves, finished seams, and a full lining. Accessories include gloves, earrings, and boots.

Completion date Dec. 15, 1996.
CHU KEI

Maryam A. Khaalis and Jean L. Parsons
Marymount University, Arlington, VA 22207

Design Statement: The initial inspiration for this ensemble came from the theme for the 1996 Air France competition: to create a design for an afternoon wedding for a friend from another country. Inspired by the Japanese Chu Kei, or fan, I created a design that would involve not only the repeating fan motif but would also incorporate traditional Japanese textiles.

Description: This ensemble consists of three pieces: a short bolero jacket, a simple tank style top, and a multi-layered skirt. The fan motif appears both on the front overlap of the jacket and on the outer layer of the skirt. The outer skirt falls from bands secured at the waist and forms a flared, fan-like shape around the body. Piping was used to emphasize the radiating lines of the fans on both the skirt and jacket while a contrasting band on the skirt adds body and produces an accent that sets it apart from the underskirt. To expand on the Japanese theme, brocade fabric from a kimono was used for portions of the jacket, the waist sash, bindings and piping, and the wide cuffs. The remainder of the jacket and outer layer of the skirt were made of pink Thai silk. The lining of the vintage kimono was used to line the jacket. The mixture of fabrics, which also include polyester microfiber and organza, create design interest by adding different textures and shades of pink.

BAJORAN WEDDING

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Purpose: This design is an experiment in applying Star Trek ideas into an "art-to-wear" garment that combines fabric and detailing in a unique way. This combination of fabric and detailing will help maintain the feeling of the Star Trek universe and not detract from it.

Character Background and Analysis: A Bajoran is a race in the Star Trek universe. The character for this wedding is Major Kira Nerys. She is a Bajoran officer on the space station, Deep Space Nine. She believes in her religion and culture very strongly. Eventually these priorities in her life cause her to fall in love with a Vedek, or Bajoran priest. Unfortunately, this priest is tragically killed in rebel uprisings, and her relationship is never sealed within the bonds of marriage.

Design Inspiration: The inspiration for this costume came from various sources. I wanted the costume to look like it belonged to Star Trek and in particular appeared like a Bajoran type costume. I looked through various Star Trek anthologies to get a feel for Star Trek colors, textures, and structures. Bajoran costumes have a combination of European Medieval costumes and traditional Asian costumes. I looked through various travel books from Pakistan and India for ideas about jewelry.

Description: The costume contains several pieces. It is made entirely of stretch velvet. It consists of a red catsuit, beige dress, blue underskirt, and red hat. Hanging from the back of the headpiece is a veil-inspired attachment. It is made of fine yarn that has been braided with interwoven metallic threads. The beads and sequins were hand applied to the pin-woven bodice.

Completion date Dec. 15, 1996.
LEAFSCAPE

Sherry J. Haar
Virginia Tech, Blacksburg, VA 24061

Leafscape is the result of exploring the surface design techniques of heliographic (sun) painting and machine embroidery. Inspiration for color and surface design came from the changing hues of leaves displayed in the Blue Ridge Mountains.


THE QUATUM KIMONO

Robert Hillestad
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The underlying problem of this design was to create a garment in which some of the design features were preconceived and others were determined by chance. After drafting a pattern and creating a garment structure from orange velveteen, it was compressed into a ball, wrapped with string and immersed in a solution of thiourea dioxide to remove color. Before untying the ball, new colors were added by brushing the surface with dyes. That process was repeated until a desirable compositional arrangement was achieved. The surface was then enhanced by couching threads to the surface through machine embroidery. The collar was created as a separate unit through a hand knitted fringe technique.
RIBBON REGALIA

Barbara L. Trout
University of Nebraska, Lincoln, NE 68510

This embellished breast plate was created as a tribute to the French culture. Ribbon, a significant commodity of France since the 17th century, was identified as the dominant material along with millinery supplies from the designer's personal collection. Hand painted ribbon of red and blue was used along with gold ribbon for accents. The knife-pleated ribbon used as the focus of the piece is reminiscent of the red cockade used as a symbol during the French revolution. Tufts of ribbon resembling the gallants worn by the French in the 17th century were integrated into the piece. Plaiting and stitching techniques were used to create the body of the piece while knotting techniques were used for embellishment. The linear components integral to the structure of a breast plate were created of hand-painted wooden dowels adorned with metal tassels. The piece was designed to be a wall hanging and is supported by a lucite dowel. The materials, color and structural components were integrated into a unified piece that makes reference to various forms of adornment significant to the forms of historic French dress.

HAARVEST: WEIGHTED VEST FOR DEEP PRESSURE THERAPY

Sherry J. Haar and Valerie L. Giddings
Virginia Tech, Blacksburg, VA 24061

The problem was to evaluate weighted vest products currently being used with young children with autism and design an innovative product based on the evaluation of the current product. The weighted vest is used for deep pressure therapy to provide sensory integration and calming. A survey was administered to professionals and parents to gain responses on the performance, use, satisfaction, and dissatisfaction of the weighted vest currently being used.

Based on survey results, criteria for the new product included (1) a means to adjust the size of the product, (2) variable, yet balanced distribution of weights, (3) soft, flexible weight pouches, (4) closures that the child would not play with, and (5) the use of sturdy, yet lightweight fabrics.

The resulting product, Haarvest, is a three-piece vest that is adjustable to fit a child size three through eight. Extension of the side seams and shoulder seams and use of snap closures accommodate the varying sizes. There are four pockets on both the front and back sides for holding the weight pouches. The weight pouches are made from denim fabric, with sewn channels for flexibility, and filled with two to four ounces of round steel shot. Thus, the total weight worn can vary from one pound to two pounds as needed. The closures down the center front are snaps that are not visible on the fabric face. The vest is reversible with one side constructed from lightweight cotton denim and the reverse side a colorful cotton print. The shoulders were padded to support pressure points.
ROCKABILLY

Sybil Hart
Drexel University, Philadelphia, PA 19104

The cool, elegant style of the 1950’s Rockabilly music inspired me to explore the silhouette of the period for men’s leisure suits, from the frame of reference of an entertainer who fused rhythm and blues and country music to create an extraordinarily individual style of music. The marriage of White and Black culture vis a vis these two musical styles merging to create a new style led me to design a suit that was two-toned like many of the record label designs of the time. The suit style incorporates both allusions to the zoot suits of the 30’s and the 40’s Swing/Bebop style while referring to Country Western cloth- ing by using topstitching, a yoke, and the decorative painting of the "neck and neck" Gretsch guitars, which are used by those who play Rockabilly music.

The suit was flat patterned, then slashed on a fit model to create more drapability and the attitude I was searching for. I used traditional tailoring techniques applied to imported, 4-ply crepe microfiber. My challenge was to get the clean edge I wanted for a hand-painted silhouette while choosing appropriate paints for a synthetic fabric. I hand drew my own template and made an iron-on transfer using iron-on paints for synthetic fabric, which I applied in four different applications to assure desirable overlapping and a change from black on blue to blue on white. Experimentation with topstitching to go around the painted silhouette worked best with heavy carpet thread through the top of an industrial machine and regular polyester-wrapped cotton in the bobbin. The pants are in the same fabric as the jacket with the addition of black, rayon braiding hand applied down the center of the stripe at the side of the pant. The accompanying shirt is made from a microfiber which has hand-painted detailing. It also has retro styling.

SPACE: THE FINAL FRONTIER

Mary Deliberto and Yvonne Marquette
Louisiana State University
Baton Rouge, LA 70803

What will we be wearing in the 21st century? Will we be living in the last worldwide frontier—SPACE? The purpose of this project was to design apparel for the next century with living in space as a possibility. Since contemporary space suits seemed somewhat cumbersome for everyday life, research for this project included surveying films and TV programs dealing with outer space. Inspiration for the design came from the TV program, "Star Trek: The Next Generation," where costume designers are very free and creative with their interpretations of what we will wear in outer space. The design concept included garments that would allow freedom of movement but also have some visual and aesthetic appeal. Since outer space is sometimes related to stars and galaxies, the garments were visualized as stars in a galaxy. The bodysuit covers and protects the skin while the skirt and vest add visual appeal and fashion in the 21st century. Surely anyone who wears this design will shine as brightly as stars that are light years from the earth. The bodysuit is made of stretch lamé of a nylon and Lycra blend. The vest and skirt are a hologram fabric made of a nylon and Lycra. Flat pattern techniques were used to create this futuristic design which was completed in December 1996.
GOLDEN WEB

Karen E. Schaeffer
University of Delaware, Newark, DE 19716

Purpose: The purpose of Golden Web was to design an ensemble that (1) combined golden-net printed block silk and distressed brass in a visually pleasing way, (2) manipulated silk with the distressed brass so that the collar appeared to be a fabric/jewelry combination and the cloche hat appeared to have golden curls, and (3) interpreted a 1920's style and accessory (hat).

Design: The inspiration came from the '20's cloche hat and the color combination of the distressed brass as well as the color of the fabric—gold web print on a black background.

Fiber Content: 100% silk; brass

Techniques: The sleeveless, self-bias bound edge bodice and the above-the-knee skirt were flat patterned. Brass for the hat and collar was hammered and blow-torched to achieve the color that complemented the silk. For the hat, the brass was formed into golden curls that were tucked into the drop-side pointed cloche with a 1-1/2" standing brim. The bottom edge of the cloche is, also, self-bias fabric bound. For the 8-inch wide collar, brass strips were combined with strips of the silk in a plain, hand-woven weave onto buckram and backed with the silk.

Date Completed: Fall, 1996

INFINITIVE

Maggie Lin
Drexel University, Philadelphia, PA 19104

This evening dress is an artistic investigation into the use of millinery supplies and materials in the production of a garment. The fabrics of "Infinitive" consist of metallic silk plissé, iridescent silk organza, and silk satin. Horsehair used in hat making is covered in silk tubing and wrapped in a circular motif which is attached by hand to create a skirt shape.

The asymmetric, short top is made of silk plissé ornamented with the circular motifs.
THE LEGEND OF STONE

Maggie Lin
Drexel University, Philadelphia, PA 19104

The materials in the "Legend of Stone" consist of agate stones wrapped by golden wire and connected with ribbon. The materials in the skirt are silk organza, painted by hand. The movement of the motif is identical with the pattern of the agate stone. The inspiration derives from natural minerals which display a variety of colors and textures and present a three-dimensional vision. In order to keep the originality of stone and its color, I did not use any fabric underneath the stone to maintain its natural shape in the top.

CHINOISERIE

Jennifer Wagner
Drexel University, Philadelphia, PA 19104

This ensemble was inspired by Nomadic costumes of the early 1800's. The coloration was drawn from the fabric and artifacts of the period, but the form was translated to modern day clothing. Color-blocked wool bouclé was used in the drop shoulder jacket detailed with a front placket closure. The single seamed skirt was made of pleated silk and edged in rayon binding to add dimension at the hemline.
TRANSITION VESTMENT I

Cecile Clayton-Gouthro
Univ. of Manitoba, Winnipeg, MB R3T 2N2

I designed Transition Vestment I in response to a personal challenge to create a "new" unique wearable art garment out of secondhand materials.

The jacket is made from my own and donated shoulder pads that were then quilted using metallic threads. The pads are handsewn together to create a cape-like jacket.

The process of placement and sewing was an important part of the overall design, applied with the same aesthetic considerations for color, line, and shape as when I put paint to canvas.

The resulting garment becomes an historical document recording past events (where the original garment was worn) and an emblem of valued friendship (by enclosing the self with remnants of friends' apparel).

ICE BLUE EVENING GOWN

Maryjanet McNamara
Drexel University, Philadelphia, PA 19104

The original design assignment for this garment was to create an evening gown of 100% rayon matte jersey using draping techniques with inspiration from the gowns of Halston and Vionnet.

This gown was designed with emphasis on the detailed back and a simple, elegant front. The low back neckline drapes from double corded straps over a series of tucks which shape the skirt back and release to soft pleats. The tucks release in a V shape with the point at the center back; this allows for shaping over the curve of the hips and establishes a design element. The V shape is continued, in inverted form, to the dress front, once again providing shaping while integrating the simply designed front of the gown with the more complex back.

Seams are stayed with rayon seam tape; the waistline is stayed with grosgrain ribbon. Silk organza underlines the zipper placket and the edge of the back neckline drape. This garment was completed in May of 1997.

TRANQUILITY

Amy Hammond and M. Jo Kallal
University of Delaware, Newark, DE 19716

Inspiration: "Tranquility" derives its inspiration from a fantasy evening gown dancing on the clouds. The body, hand and sheen of the sky blue satin fabric are echoed in a garment of simplicity and fullness.

Problem Statement: To transform a remnant of blue satin fabric into a picturesque silhouette reminiscent of Dior, with clean lines and sophisticated simplicity.

Description: The fitted bodice has princess seams and an empire waistline. The full length skirt features pleats that deepen in the back. Narrow straps cross in back to provide delicate support.

Techniques: The empire waist gown was created through flat patterning the full skirt and draping the bodice on a dress form. The skirt's fullness evolved through a combination of flares and gores with an inverted box pleat at center back. The bodice takes form over a boned inner structure that supports the weight of the skirt.
THE NEW INNOCENCE

Amy Hammond and M. Jo Kallal
University of Delaware, Newark, DE 19716

Inspiration: "The New Innocence" was inspired by the hidden sensuality of the late nineteenth century. In a time when innocence and purity were strict ideals, the corset provoked much curiosity. Although today innocence is primarily for the young, the corset still emanates mystery.

Problem Statement: To create a silhouette reminiscent of the late 19th century by utilizing costuming techniques dictated by this era.

Description: A strapless corset and fluid, five-panel skirt are fabricated in pale gold antique satin. The corset delicately laces down the back and leads the eye to the gentle folds of the fluid skirt.

Techniques: The exterior corset was created by flat patterning a princess-seamed bodice. The overall circumference of the chest was two inches less than the intended wearer’s to lift and mold the bosom. The inner structure consists of metal boning and casings that are sewn strategically to the cotton lining to provide strength and support. Metal riveting was applied down the back opening of the corset to allow the closure to be laced. Bias binding finishes the edges of the corset. The five-panel skirt was developed using drafting techniques initiated from the intended wearer’s waist and length measurements. Pleated fullness was added to the back waist to develop the skirt’s fullness.

TRAJE DE NOVIA

Ruth Rodriguez
Drexel University, Philadelphia, PA 19104

This bridal gown is a departure from traditional wedding attire without taking away from the elegance or significance of a bridal gown. This gown is inspired by the exotic elegance of tropical flowers created for unusual and non-traditional brides. The pearl-embroidered short jumpsuit with cutaway armholes is the foundation for the piece, which has a four-tiered silk satin overskirt drawn in at the waist with an oversized bow.

All of the pattern pieces were arrived at by draping and then refinement through flat pattern methods. Couture construction techniques were used.
**Purpose:** The purpose of this project was to utilize unusual materials and products to create a wearable and functional design. This garment was also used as an example in the classroom setting to illustrate and demonstrate creative thinking, cost effective designing, innovative material(s) manipulation, and clothing construction of specialty fabrics.

**Inspiration:** "I Do" was the result of combining paper napkins, netting, and silk flowers to create a full length lined wedding dress. This concept was inspired by a gradual progression of the designer’s awareness of recycling materials into wearable garments.

**Research Process:** The research process involved studying various clothing construction methods, sample making, library research, and a visit to the university’s historical costume museum. A combination of flat pattern and draping techniques was used to develop the garment pattern on a fit model.

**Techniques:** Techniques used to construct this wedding dress included quilting techniques inspired by Bird Ross, Dr. Robert Hillestad, and Madison Avenue designer Koos van den Akker. Paper napkins were placed between tulle and muslin to create a bonded single fabric. The materials were sewn together with random stitching to create an interesting and decorative surface design. Materials used were paper napkins, cotton muslin, polyester lining, silk flowers, nylon tulle, and rayon embroidered appliqué.

**Results:** The results of this project increased the awareness of Wearable Art and the design process as a whole. Students were encouraged to explore the possibilities of creating garments with new found objects and to translate the ideas into the ready-to-wear market.

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**MARKED CONE WITH FEATHERS**

Barbara L. Trout
University of Nebraska, Lincoln, NE 68510

This example of art basketry was developed as a venue to illuminate a variety of the traditional techniques used to merge linear and fiberous materials by indigenous peoples. Often in early cultures fibers were manipulated in various methods to accomplish tasks such as gathering, storing, and transporting food. Early groups made use of knotting techniques, lashing techniques, and weaving techniques to include netting. With the use of natural materials such as twigs, flax, and feathers the vessel, which was significant to storage, was constructed using a knotting technique. The vessel was elevated on a system of twigs held together using lashing techniques. The elevating of the vessel suggests that the contents are important and require a level of protection. The top of the vessel is constructed with an open weave fabric suggestive of netting, which was used by early people to gather food. The feathered projections at the top of the basket make reference to devices that could be used in hunting. After the cone-shaped vessel was developed, it was dyed with natural tones to place emphasis on the central symbol which is woven into the structure. The final piece is suggestive of the multiple ways that fiber was used by people of various cultures to sustain life.
TV QUILT

Heidi Leech and Diane Sparks
Colorado State Univ., Fort Collins, CO 80523

The intention of this art quilt was to embody the dichotomous essences of TV. Images of women and TVs were scanned into ADOBE Photoshop and developed into images for silkscreens. Fabrics were printed, and some of the images were embellished with embroidery.

The designer is adopted and struggles with not knowing who she looks like. The images of women are people whom the designer is said to resemble. This art piece causes the viewer to ponder the ways TV gives identity to people who watch it.

FAR FROM WAIMEA

Janice V. Kimmons, Framingham State College, Framingham, MA 01701

The peacocks at Waimea Gardens on the island of Oahu, Hawai'i served as inspiration for this composition in fabric. The living peacock is a study in hue, value, and intensity, representing a challenge to capture the visual juxtaposition of peacock and flowers in the rich, tactile world of textiles. While attention to all of the principles and elements are crucial in any design, the purpose of this project was to explore how color and its dimensions can be used in quilting. Originally, it was the process of putting color and pattern together that appealed to me. This proud bird, however, took on a life of its own, continually demanding a re-evaluation of my focus on process. The technique had to be adapted to serve the holistic effect of the design which was gradually emerging as the fabric pieces were placed next to one another. The resulting peacock appeared somewhat wistful, as though he wished to be home in Waimea.

This design was created by blending fabrics with similar colors and patterns to make smooth transitions or by contrasting fabrics to create hard edges. Each spot in the design, made from a two-inch square, called for individual attention and was often filled with a specially cut square. It was sometimes necessary to use the backside of a fabric to get the desired effect in value or intensity. The border fabric was chosen because the print pattern was reminiscent of a peacock tail feather. The backing is a companion fabric to the border, with the printed pattern made up of squares and triangles, repeating the shapes in the quilt top. Over 100 different cotton fabrics were used in this quilt. The quilting stitches were done by machine.
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