

Sierra Leone

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ISN 50562

Interim Report

on

AFRICAN WOMEN IN DEVELOPMENT
GARA CLOTH INDUSTRY - SIERRA LEONE

Submitted to

Agency for International Development
U.S. Department of State
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PREFACE

As a follow-up to the Phase I report, this interim report is submitted in conclusion to the feasibility study for the Sierra Leone Gara Women's Association export project. It presents results of (1) study of the potential marketability of Gara in the United States, (2) a tentative implementation plan, (3) sources for more economical raw materials and (4) the planning textile and marketing management training for members of the Association.

Data collection was conducted in the Atlanta and New York City markets and consisted of interview surveys and secondary research. Proceeding within the framework of allotted time and resources which allowed for only a cursory overview of the situation, some determinations have been projected of general market characteristics, distribution channels and product requirements. Since the actual records of individual dealers and retailers are not open to an outside survey, the real sales potential must be evaluated from partial responses to direct questioning. The variety of types of shops, management styles, locations, etc. makes it difficult to "average" an exact estimate of sales by merchandise category. The information that was secured has provided an approximation of the size of U.S. market for Gara merchandise currently being produced in Sierra Leone, as well as the methods to be used to reach that market.

I. SURVEY OF THE MARKET

A. Characteristics

The general market profile for Gara merchandise indicates segmentation within major markets but no real geographical restrictions. These segments of clientele are determined by basic costs and resultant price levels of Gara items. Other determinants of the market are the desire and appreciation for individuality in handmade fabric and garment design.

Because the nature of Gara and its current production determine the quantity and quality of the merchandise, the types of outlets best suited to its distribution are better boutiques, gift shops and selected department stores. In these outlets, uniqueness is required and personalized service is usually available to instruct customers in the quality points and proper care of such merchandise. These customers set a trend for the broadening of market demand by establishing an image of quality exposure, desirability and acceptance. As production is up-graded and prices decrease, clientele can expand to include the less affluent, tapped through more mass-oriented retailers.

- 1 -

Recent market surveys indicate that there are approximately \$6 billion worth of boutique customers in the New York market and about \$1½ billion in the Atlanta metropolitan market. Boutique sales are estimated to be roughly one-third of specialty store sales or \$3,705,000,000. Approximately two-thirds of that amount is attributed to sale of imported goods. The bulk of these import dollars represents middle and far eastern goods, while only .004% or \$121,000 represents West African clothing imports.

B. Distribution Profile

A major focal point of marketing competition is obtaining the best distribution channels. Import merchandise for much the same market as Gara is flowing into the U.S. market from Taiwan and Korea, Gambia, Nigeria, Ivory Coast, India and Pakistan, Ghana and Morocco. Tie dye and batik looks are being copied in print techniques. African-inspired prints are available in the U.S. (as in Africa) from local converters and from Europe and Japan at much lower prices. Importation of textiles from Africa is not generally considered profitable; however goods of superior quality in workmanship and design could probably offset costs and limited production problems initially.

Currently, Gara is available only through selective dealers and retailers who import in small quantities. Three-yard lappas sell at \$20 to \$30 retail and at about \$60 with matching tee shirts. Holland or Jara print cloth retails at \$5 to \$8 a yard. African-inspired cotton print dresses are \$50 to \$90; shirts and dashikis \$15 to \$30. Lappas for the current "sarong look" sell at \$25 to \$30.

The costs behind these retail prices present problems for some smaller dealers (called traders) who do their own importing to sell directly to retailers in small quantities. Slow production often necessitates air freight which, for small shipments, can run 10 percent to 35 percent for duty. Containerized shipments can lower costs to 50¢ per lappa or less for quantities of approximately 1,000 pounds (about 670 lappas). (A rule of thumb for figuring the retail price is to triple the original cost of the item.) Some dealers pay half the cost at time of order, the other half plus freight costs upon receipt.

August is an important buying time for the holiday season. At the present level of production the Gara Women's Association could plan to begin export directly to a small

number of exclusive shops for the 1977 season on a pilot basis. It is important to bear in mind that distribution contacts that are too narrow may be seriously limiting and those that are too broad afford less control. The most suitable contacts will vary with production capability. Eventually, the best method may be to align the Association with an importer capable of giving technical help and for whom the Association's entire production is made.

C. The Product

The number of artisans engaging in hand printed fabrics in the U.S. and Europe are dwindling, leaving greater opportunities for imports. The export market demands the highest quality on a consistent basis to support the price lines of Gara items. Styling of design and coloration are important, as is the quality of fabric. Standards for cotton textiles in the U.S. vary with the market, however, some of the common guides of quality are: 15 percent shrinkage allowance, tensil strength and color fastness. Other important factors are: quality of trim, finishing of seams and edges, fit of garment, and stitch integrity. Continuous monitoring of changes in fashion is also an important factor in quality of the item.

Cotton fabrics continue to be the most desirable in the effect of dyestuffs as indicated by increasing demand. Synthetics are less desirable because of their petro-chemical base, rising costs and diminishing resources. These fabrics can be purchased on the continent from Nigeria and Zaire in rolls of 400-500 yards at approximately 40¢ per yard, or from Europe, the traditional supply source. Direct purchase should be negotiated through British Overseas Board of Trade. Costs and quantity requirements offset the effectiveness of using the U.S. as a source, except where certain special fabric types might be needed. (Additional research into the Philippines as a supply source could prove profitable. Costs there could be as low as 17¢ per yard).

It would be desirable to establish a plain-weave fabric of broadcloth weight with multi-purpose usage as a standard fabric which could be bought in large quantities and steady supply.

Dyes are best purchased the same way and from sources offering good technical services, guidance and even manpower. German sources are reported to be good and Association members are familiar with their BASF dyes. However,

the additional services have not been readily available when purchasing through German wholesalers. Research on cotton reactive dyes has just recently resumed after a 25-year lapse during which emphasis has been on technology of man-made fibers.

Technical assistance is needed in the use of dyes as well as in up-grading the effects of techniques now being used. Expansion of production capability will be mandatory to supply the export markets and adaptation of designs to screen print techniques will be required. As a result, the number of designs per person per operation can be increased. At the same time the authenticity of the design must be maintained as a major influence. The ethnic, earthy natural quality is highly marketable. Leslie and Doris Tillet, textile experts who have developed such programs all over the world, have analyzed the markets and developed basic practical techniques to up-grade production. The Tillets are in contact with supply sources and U.S. importers for the later phase of the project.

The home furnishings accessory category is "new" in fashion merchandising and not adequately exploited in the boutique markets of New York. (One chain doing a good job

in this area is Azuma, which carries mainly oriental items in this category.) Bright, clear patterns, as well as earth tones are good in bed sets, tablecloths, etc. Another salable item lending itself well to Gara is that of wall hangings or pieces suitable for framing.

D. Promotion

In the event an alliance is made with an importer, promotional assistance should be among the services offered along with style, trend and technical information. Initially, and in conjunction with training, promotion can be arranged with the Philadelphia College of Textiles and Sciences -- this promotional program would be directed toward dealers as well as the public.

The quantity and potential profit of small orders are not sufficient to entice promotional support from supply manufacturers as was suggested in the Scope of Work. Momentum could be created, however, through independent efforts of a public relations organization if the revised budget provides for promotional expenses. It is important to the beginning of the Gara effort as well as to its growth potential that different ways be developed to present the

product and create demand for the total concept, subsequently aiding international sales relations and the exchange of ideas. Early efforts can be made to submit styles to Ebony Fashion Fair for 1978 market-by-market exposure. Events can be arranged with travel agencies to show goods at fashion shows, pre-trip planners, etc. These ideas might be developed in a later phase when time and resources are provided for promotional research and planning.

II. TRAINING

A. Abroad

A training experience in the U.S. is designed to give selected Association members additional skills in modern textile dyeing techniques and in management and marketing. Schools investigated were Southern Tech (a division of Georgia Institute of Technology), Carnegie Institute of Technology, Drexel University and the Philadelphia College of Textiles and Sciences.

The latter has an unusual combination of the needed disciplines between the departments of Textiles, Economics and Business Administration. In addition, Philadelphia

College has had foreign students (a high percentage from Africa) for sometime and is familiar with their particular industrial problems as well as with their textile marketing needs. Located in the center of the men's and children's manufacturing district, the college is 1½ hours from New York City which provides additional exposure. The school will arrange field experiences under the direction of this project and has also offered to develop a promotion with the trade during the training period. The curriculum and time involved can be tailored for special students to a semester or less. Recommended courses of study are as follows:

Textile Courses

- T 101 - Survey of Textile Industry (orientation to textiles and dyes)
- T 745 - Print Techniques and Problems (suitability of dyes for different fibers)
- T 740 - Screen Printing I & II (making of screens, practice of techniques)

Apparel Courses

- T 901 - Survey of The Apparel Industry (fibers through manufacturing)

T 907 - Pattern Making (adaptation of garment design)

Business Courses

B 123 - Principals of Management (basics of management analysis and action)

B 241 - Retailing Strategy and Structure (retail management)

B 242 - Physical Distribution Management (marketing administration and control of inventory, transportation, etc.)

B 403 - Financial Accounting (introduction)

Additional Exposure (field trips)

Textile manufacturers - Philadelphia

Men's Wear, Boy's Wear manufacturers - Philadelphia

Bedford-Stuyvesant Design Works - New York

Tillet, Inc. Textiles - New York

Converter's Showrooms, plants - New York

Celanese Spring Preview - New York

(The New York places will be combined into two trips with one other trip to be planned.)

Approximate total cost for three students for one semester is \$14,100. Courses would be divided between students so that exposure is gained to all facets of the program. One year of chemistry is needed as a background for technical courses.

Additionally, Leslie and Doris Tillet offer specialized (one-month) individual training in textile production and general management at their plant in New York, at a cost of approximately \$2,500.

B. Workshops in Sierra Leone

Informal training needs of the Association members as determined on the first visit are in these areas:

1. The Association structure (cooperative), the general marketing system (simplified).
2. The Product and Merchandising (standards, quality control, packaging and labeling, display, etc.).

These exercises can be conducted in Freetown for representatives of each branch from the provinces in two or three sessions. They can be held at the retail/export center once it is established. If the attainment of wider markets is insisted upon, then the remainder of the training

allocation should be devoted to technical up-grading of production. This is the major deterrent to meaningful distribution in the U.S. for African textiles. A certain level of increased productivity can be achieved merely through "group work" but would require a proper work facility, even for continued use of current tie and batik methods.

III. CONCLUSIONS AND RECOMMENDATIONS

The primary U.S. markets for Sierra Leonian Gara exists presently in the major metropolitan centers on the east and west coasts. They are most likely to be achieved initially through smaller dealers selling to better boutiques, selected department stores, gift and museum shops. Through these outlets higher prices for the authentic Gara designs are accepted; the corresponding quality in the finishing and decorating of items is expected. Careful and constant control is required for overseeing retail/wholesale operations, communications, etc.

A merchandise category that holds marketing promise is that of home furnishings accessory items. These can be produced along with simple western-style garments and a few

ethnic styles. Current production levels are low, requiring the initial export to be limited. Subsequently however, if a larger share of market is to be gained in the future, production must be increased.

This necessary increase in production can be reached through development of newer production techniques (e.g., silk screen) taught by a specialist. Constant monitoring of fashion changes is also essential for catering to a foreign market, although the ethnic influence in design will continue in popularity for a while. In addition, price modification will be necessary as the market increases and as more reasonably-priced fabrics and supplies are obtained. Alternative methods of reaching the wider market must be developed and stabilized.

In the interest of best utilization of resources and time, the next steps must be carefully planned. To that end, the following recommendations are submitted:

A. Immediate Action

1. Phase II should consist of implementation of local market and export program, followed by the upgrading of production by a textile technical assistant with resident management during a six-month period.

2. The retail-wholesale center should be set up in Freetown as a center for Association activities and training.
3. Two local workshops should be conducted during the month of June to facilitate the start of cooperative activities (as outlined in Section II "Training"). The third workshop should cover the bulk of allotted time and be directed toward up-grading production techniques.
4. A communications system (newsletter) must be established.
5. Trainees for foreign courses at Philadelphia College of Textile and Science should be selected; applications submitted with proper fees and other preparations completed for the fall semester, September 1977.
6. Limited export can be set up with five or six retail outlets already contacted for the August buying period. Potential sales for those outlets this holiday season should be projected at approximately Le 3,000 (with local sales equal or better).

7. A concerted effort must be made to saturate the local market, aided by a minor promotion plan.
8. Production standards must be instituted for quality control and the line of goods must be merchandised for maximum profitability.

The ongoing operation of the retail-wholesale center must be monitored, objectively; production and quality controlled; communications facilitated locally and for export business; members continually trained; group-work and product modification organized and managed; and returns equitably administered. With these and other important functions in mind, a transition between this project director and the resident technical assistant recommended in the first report is strongly suggested, where time spent on location in Sierra Leone can overlap, allowing a smooth transfer. With the execution of recommendations 1 through 4 within three to four weeks, the major portion of the project will be accomplished.

The implementation, promotion, information flow, and expansion of export can be easily coordinated in the U.S., since marketing within the foreign country is an essential and continuing part of an international marketing program. Additionally, European contacts can be established while project work proceeds in Sierra Leone, if budgeted.

Ms. Sara Penn, owner and manager of Knobkerry, an import shop in lower Manhattan carrying selected high quality clothing and accessory-gift items from around the world, is recommended to be the resident project manager. Ms. Penn has twelve years of active involvement in dealing with importers and successfully building a retail business of the type through which Gara can best be channeled. She is able to remain in Sierra Leone for up to a year.

9. Formal training in the U.S. will provide the necessary background for advancements in print/dye techniques. The final local workshop should be conducted using the broadened dye technique during this summer so that the majority of the Association

members can experience expert instruction and begin expanding production before the end of the year. Trainees returning from the U.S. can then disseminate the technique further to newer members, conducting ongoing workshops as needed.

Leslie and Doris Tillet are experts in the development of hand done textile programs all over the world. The Tillets can be available to this project at some time during this summer, beginning if feasible, with a one-week survey late June. This approach is strongly recommended for adherence to the original time plan and the continuity it will provide for the Association members. (It also spreads the effect of his expertise rather than sending one member to New York for individual instruction.) Mr. Tillet's offerings to the program also extend into the crucial areas of fabric and supply resources and importer/retail contacts for a later phase.

B. Future Expansion

1. A "joint venture" with an importer or major department store having sales outlets on the east and

west coasts can be set up (if production capacity has progressed satisfactorily) in early 1978 for the Spring-Summer season. These importers would handle the Association's entire production.

2. Product lines should be narrowed to the most popular items according to sales indicators, and larger-scale manufacturing of items may be eventually arranged with local garment producers.
3. Initial research into the European market can be begun in the summer on the trip to or from Sierra Leone (contacts with English importers, British Overseas Trade Council, fabric and dye sources and retail outlets, etc.). Such contacts should require only a few days if broad-based help (such as the Sierra Leone Trade Attache and other existing relationships) is enlisted. However, actual supply to this additional market could not be undertaken until significant production increases occur.

APPENDICES

Survey of Major Distribution Outlets

APPENDIX 1

	Quantities Per Period	Mark Up	Ship Method	Ship Costs	Best Items	Market Outlets	Comments
DEALERS							
Pan African Commerce Assoc.	1000 per week	25%	Air	Container of 1000 lbs. = \$150.00	Caftans	West Coast Dept. Stores	Craft Items No Dut
Bambonla Assoc.		½ cost COD 200%- 300	Air & Sea	paid by Bambonla	lappas tee shirts has Gara	Museum Shops/Boutiques	Home Acces- Good
Tribal Arts	/	/	/	/	/	Museums	only novelt & antiqu fabric
Great Sino Trade	1000 dz. per month	300%	air (unreli- able)	high duty free	long skirts	better stores Calif. & N.Y.	Chines merch.
China Seas							Chines merch.
Sam Hilu					Indian imports	Boutiques Museums	needs KENTE
Nubian	New	3X	Air	High	shirts kids wear	Boutiques	using Ivory Coast
Craft Caravan		200%	Air & Sea		lappas	Boutiques	Sierra Leone Gara

Survey of Major Distribution Outlets

APPENDIX 1

RETAILERS	Quantities	Mark Up	Best Prices	Supply	Best Items	Location	Comments
Ashanti Bazaar, N.Y.C.	6 to 10 per week	100% over cost	60 - 90	uses traders	lappas	East	inter- este- in fabri-
Batakari N.Y.C.	50-75 pcs. twice a year	300%	50-100	brings own free	baskets	East side	cloth- slow
Bonwit Teller	small	100%	25.00	N.Y. importer	lappas	N.Y.C. 5th Ave.	
El Quatzel Philadelphia	5 pcs. per 3 mos.	2-3x	35-shirts 10 - 150 for dresses	brings own free	gifts skirts	Chestnut Hill	some table sets
Shrine of BLK Madonna-Atlanta	Chain	3xcost	22.50 40.00	head- quarters Detroit	long dresses shirts	Black Section	
Omni Souvenirs Atlanta			lower	various	lappas	Tourists	
Spectrum Atlanta		chain	15.00	The Gambia	shirts	Tourists	Africa & India
Romaron N.Y.C.	small	200%	moderate	own	dresses lappas	Village	
Azuma N.Y.C.	fast 10	100% chain	low		shirts fashion & home access.	East & West	large outlet

Primary Research Contacts - April , May, 1977A. General

Celanese Fibers Marketing Co., - New York, N.Y.
Design Works, Bedford Stuyvesant - Brooklyn, N.Y.
Amani Fabrics, Mt. Vernon, - N.Y. and Accra, Ghana
Ms. Pearl Bedell, Fabric Broker - New York
Leslie Tillet, Tillet Fabrics, Inc. - New York, N.Y.
World Trade Center Institute - New York, N.Y.
O.I.C International - Philadelphia, Pa.
Philipinne Trade Consul - New York, N.Y.
Celanese Fibers (Dye Technology) - New York, N.Y. and Charlotte, N.C.
High Museum, - Atlanta, Ga.
LiZebre Beauty Center -- New York, N.Y.
Arthur H. Thomas, Co. - Philadelphia, Pa.
Fisher Scientific Co. - Philadelphia, Pa.
Patricia S. West, Beauty Editor, Redbook Magazine, - New York, N.Y.
India Imports - Providence, Rhode Island (Gambia made)
Mrs. Marla Mallett, Textiles - Atlanta, Ga.
Vanleigh Interiors - Atlanta, Ga.
Muldawer & Patterson Design - Atlanta, Ga.
L. R. Beamon Interiors - Atlanta, Ga.
New Breed, manufacturers - Atlanta, Ga.
Jennelsie Holloway, Artist - Atlanta, Ga.
Benni Iney - Atlanta, Ga.
Guy Dobbs, Consultant - Los Angeles, Ca.
Atlanta Merchandise Mart - Atlanta, Ga.

B. Retail

Ashanti Bazaar - New York, N.Y.

Romaron, Inc. - New York, N.Y. (owner, former Sierra Leone Peace Corps)

El Quatzel - Philadelphia, Pa.

Botakari - New York, N.Y.

Knobberry - New York, N.Y.

Azuma - New York, N.Y.

Bloomingdale's - New York, N.Y.

Grand Hotel - New York, N.Y.

Bonwit Teller - New York, N.Y.

Spectrum International - Atlanta, Ga.

Shrine of the Black Madonna - Atlanta, Ga.

Melange - Atlanta, Ga.

Omni Souvenirs - Atlanta, Ga.

Import Emporium - Atlanta, Ga.

Sundance Trading - Atlanta, Ga.

Something Else - Atlanta, Ga.

C. Dealers

Pan African Commerce Association, New York, N.Y.

Nubian, New York, N.Y.

Bamboula Associates, Importers - New York, N.Y.

Sam Hilu , Importer - New York, N.Y.

Craft Caravan, - New York, N.Y.

Tribal Arts, Inc. - New York, N.Y.

Great Sino Trading, Importer - New York, N.Y.

Bob Scott, Importer, Exporter - New York, N.Y.

China Seas, Importer - New York, N.Y.

D. Designers

Camille Howard of Skyer, Inc. - New York, N.Y.

Nedra Hammond, Hammond House - Atlanta, Ga.

Millie Moorehead, Ebony Magazine - New York, N.Y.

Trague Stradford, - New York, N.Y.

Sheryl Nero, Design Works - Brooklyn, N.Y.

E. Schools

Philadelphia College of Textiles and Science - Philadelphia, Pa.

Drexel University - Philadelphia, Pa.

Carnegie Institute - Philadelphia, Pa.

Southern Tech - Atlanta, Ga.

F. Secondary Sources

U.S. Department of Commerce

U.S. Printing Office

Atlanta Public Library

Marketing Problem Solve - Chase (Chilton)

International Marketing Strategy - Thorelli (Penguin)

Marketing (College Outline Series) - Barnes & Noble

APPENDIX 3

General Sales Statistics - 1975

Overall retail sales	\$651.7 billion
Women's Speciality Store sales	11.1 billion
Approximate % of sales (<u>Boutiques</u>)	33-1/3 or 3.7 billion
Approximate % of Boutique sales (<u>Imports</u>)	75% or 2.8 billion
Approximate % of U.S. clothing Imports from West Africa	1% or \$121,510.00
Approximate % of Boutique Import Sales from West African Clothing	.004%

The data sources for the above were the U.S. Dept. of Commerce and Women's Wear Daily.

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Approximate Costs and Selling Prices

	Bed Sets	Table Cloth Sets		Pillow Covers	Pot Holders	Pot Holder Sets	Place Mat Sets	Skirts Short	Skirts Long	Dresses	Shirts
		Lg.	Sml.								
Sierra Leone Cost- (Leones)	25.00	20.00	10.00	2.00	.70	1.00	12.00	15.00	20.00	30.00	13.00
Gara Women's Association 10% added	27.50	22.00	11.00	2.20	.77	1.10	13.20	16.50	22.00	33.00	14.30
Shipping & Duty added 40% average	32.20	24.64	12.32	3.08	.94	1.23	14.78	18.48	24.64	36.96	16.02
Shipping only											
Landed Cost	33.00	25.00	13.00	3.00	1.00	1.50	15.00	19.00	25.00	37.00	16.00
Approximate retail - \$	66.00	50.00	26.00	6.00	2.00	3.00	30.00	38.00	50.00	75.00	32.00

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APPENDIX 5

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APPENDIX 6

Styling to Consider and Item Types

Fashion

- patchwork (scraps)
- simple dresses (w/scarves - w/hats)
- 2-piece pant sets w/simple tops
- pants w/gathered tops & skirts
- scarf wraps w/ruffles
- jumpers
- safari tops, long skirt
- some caftans
- jumpsuits
- vests
- scarves (ready-made)
- handbags
- shopping bags
- beachwear
- leisure wear with slides
- children's clothes

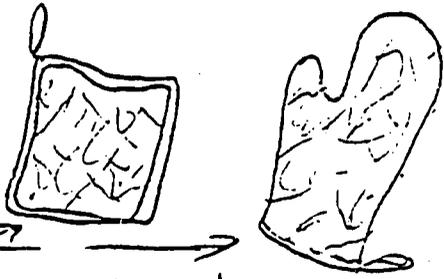
fabrics: sheeting
 Indian cotton(gauze)
 broadcloths

Home Accessories

- bolts (for curtains)
- wall hangings
- pillow covers
- place mat sets
- pot holders
- pot holder mits
- aprons
- bread warmers
- quilts
- blanket backed cotton covers

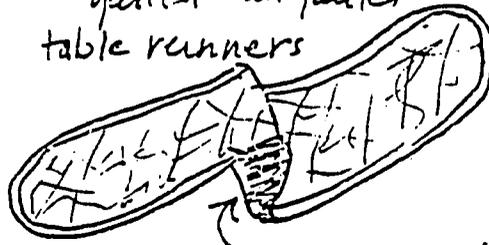
(A) Household Accessories

can be
made
from
scraps

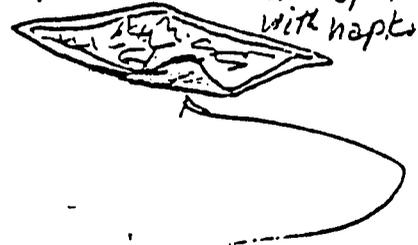


quilted potholders

quilted or unquilted
table runners



place mat sets of 4
with napkins



underside can
be different solids

(B) TO MATCH SKIRTS or PANTS:

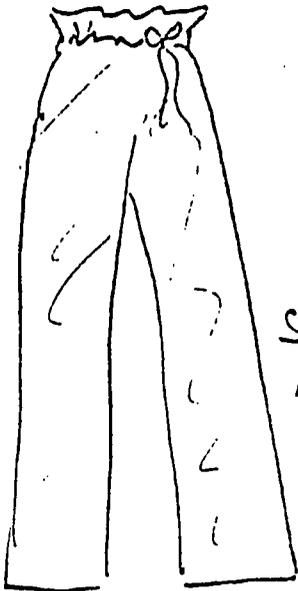


elastic
waist

ruffled
shawl



Safari
jackets



straight-
legged
pants -
drawstring
at
waist

POSSIBLE

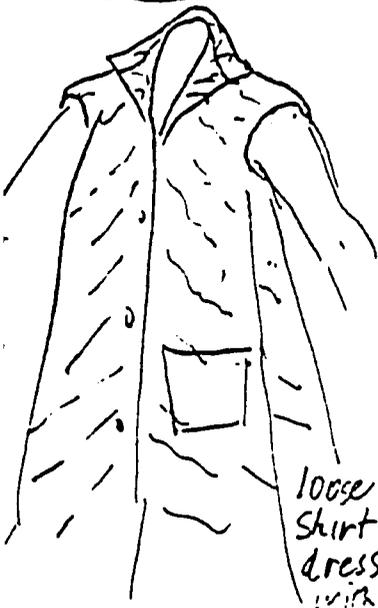


SUN
dresses.

elastic



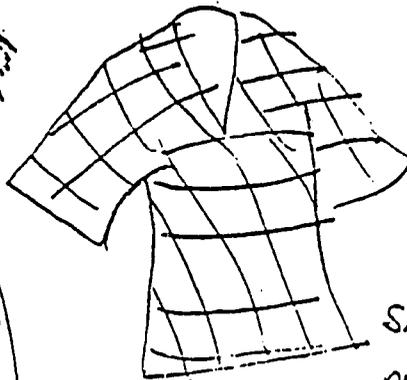
easy to
make
with
scraps



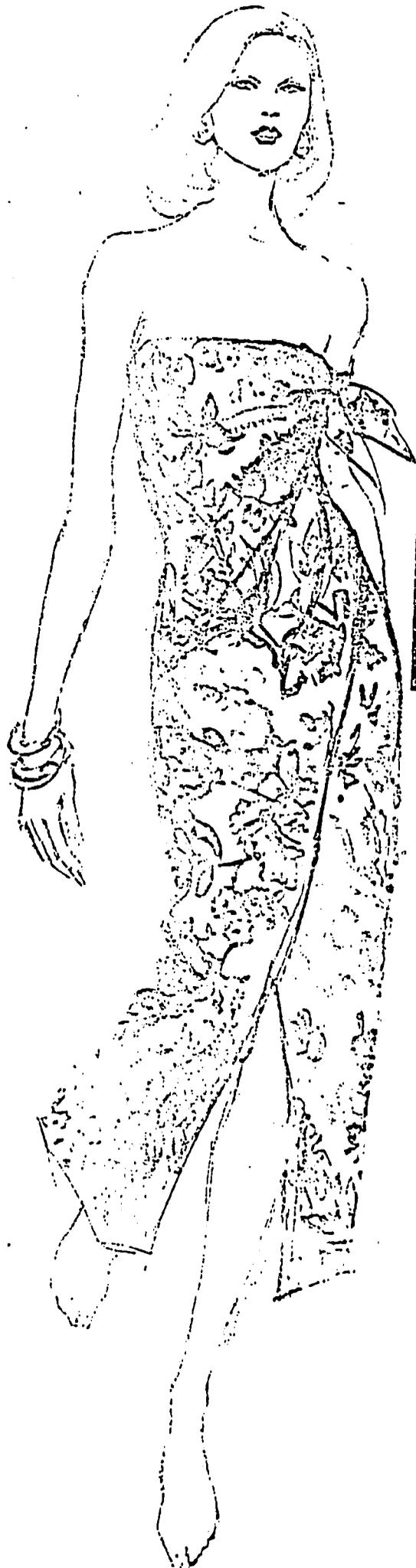
loose
shirt
dress
with separate



WRAP
DRESS



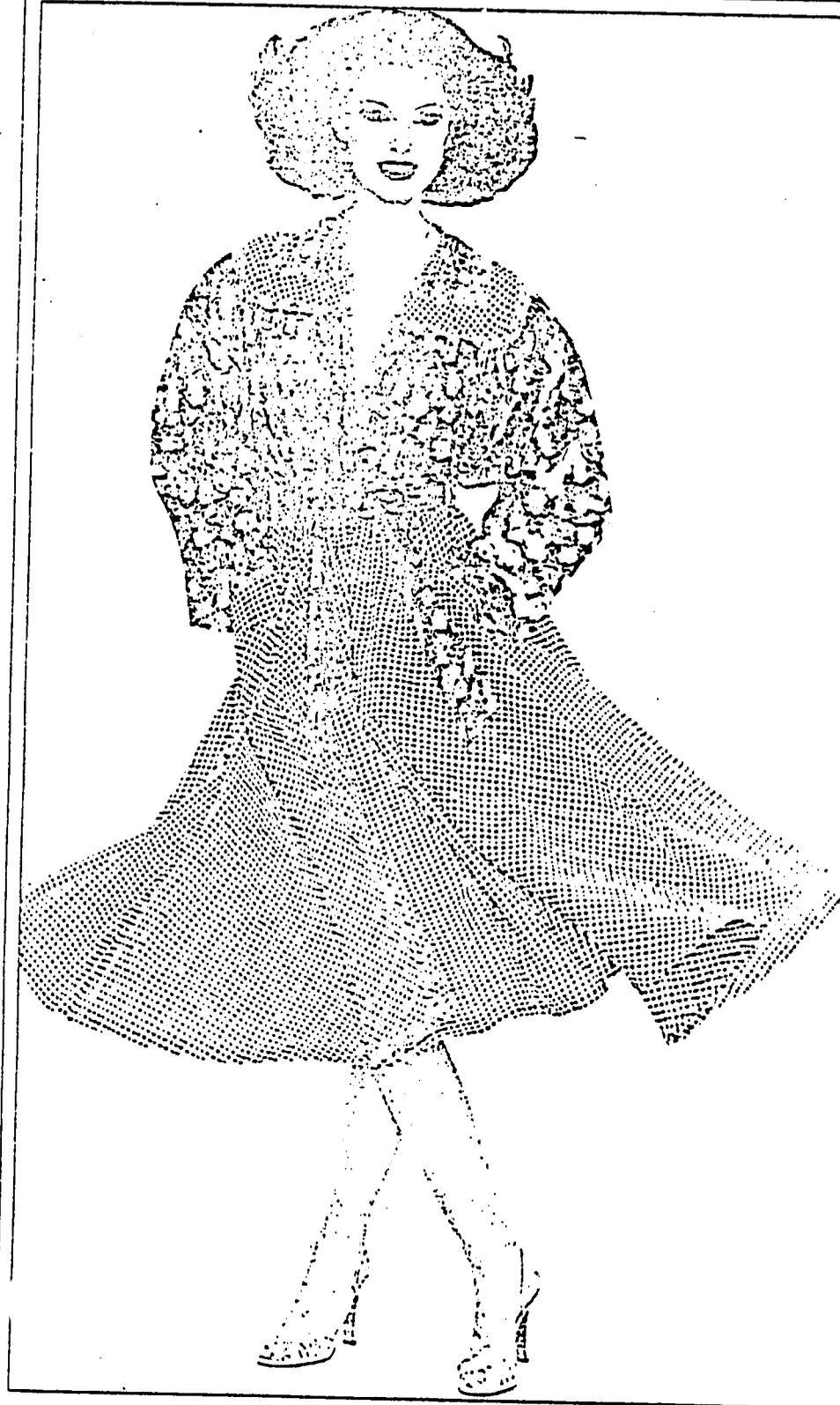
Simple top made of
patch-work cloth
put together of scraps
from various pieces leftover



Ralph Lauren's
sarong:
an invitation
to stretch your limbs
in tree of life
patterned
green or yellow
cotton \$38.
Designers' Sportswear

*Joseph
Horne
Co.*

PITTSBURGH



Koos van
fluid dress
Swirl skirt
the fresh
towel cotton.
The bloused top
peasantry, with tied
applied yoke.
A gathering of all
the feminine
details, in his montage
of Dutch chocolate
browns. Cotton.
S.M. 185.00.

"Sutton Place"
Dresses, Third Floor,
New York and all
fashion branches.

it's like
no other
store
in the
world

bloomingdale's



FRESH WATER-BODIES BY CATALINA®

We went to Africa for the ethnic print of this cut-out maillot with its unconstructed bra. We went to a whisperweight blend of Antron® nylon/Lycra® spandex for the beautiful fit. In brick or dark green on natural. About \$66.00

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Buckhead



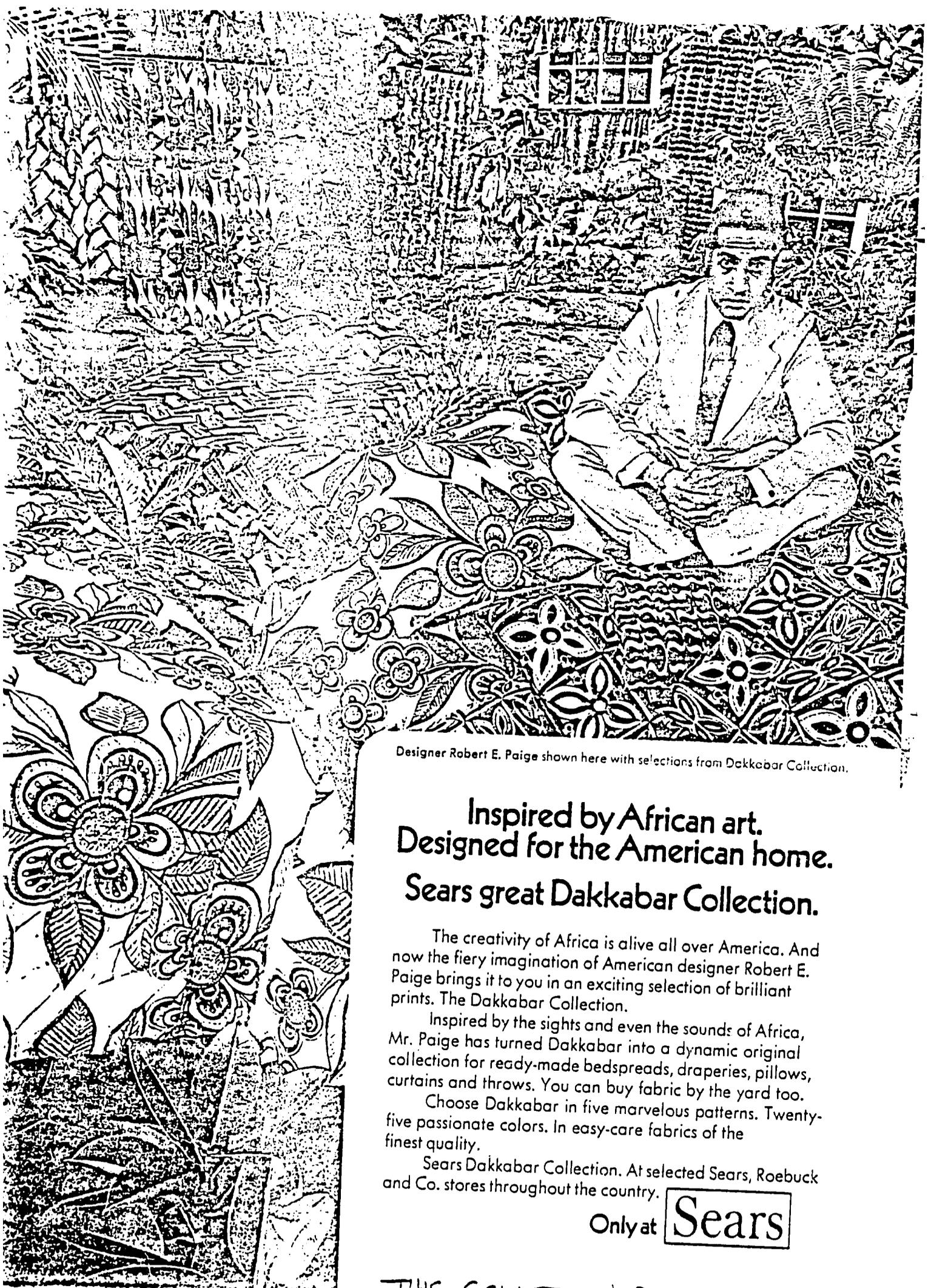
Sundance Original Designs by Jorma of Atlanta,
the fashionable folklore look. Comfortable,
colorful 100% Cotton. \$45.00.

7931 Peachtree Rd 10 to 6 Mon-Sat 231-1750

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DESIGNWORKS



Designer Robert E. Paige shown here with selections from Dakkabar Collection.

**Inspired by African art.
Designed for the American home.
Sears great Dakkabar Collection.**

The creativity of Africa is alive all over America. And now the fiery imagination of American designer Robert E. Paige brings it to you in an exciting selection of brilliant prints. The Dakkabar Collection.

Inspired by the sights and even the sounds of Africa, Mr. Paige has turned Dakkabar into a dynamic original collection for ready-made bedspreads, draperies, pillows, curtains and throws. You can buy fabric by the yard too.

Choose Dakkabar in five marvelous patterns. Twenty-five passionate colors. In easy-care fabrics of the finest quality.

Sears Dakkabar Collection. At selected Sears, Roebuck and Co. stores throughout the country.

Only at **Sears**

THIS COLLECTION DID NOT DO WELL



EUROPEAN MENSWEAR FASHION REPORT

S.E.H.M. - Paris Pitti Uomo - Florence

Fall/Winter

FEBRUARY 1977

Casual, easy, relaxed and unstudied, were the moods and messages of the February S.E.H.M. and Pitti Uomo menswear shows.

The Europeans put a hearty stamp of approval on sportswear. Throughout the collections designers softened shapes, artistically mixed pattern with color and texture to express a more leisurely and informal attitude. Tops amplified this feeling by becoming larger, roomier and more rounded, while pants balanced the silhouette by narrowing at the bottom.

As the total outfit was dependent on the skillful combination of the varied components, accessories assumed vital importance. Long fringed scarves, knitted caps, thick socks and boots became fashion necessities.

Reversible coats, jackets and sweaters made one of the strongest fashion statements. Deft combinations of fabric and color provided fun along with the obvious practicality.

At the other end of the fashion spectrum, tailored clothing remained elegant and traditional.

While Europe showed no revolutionary changes, the excellence of presentation and the superb handling of fabric and color served as a stimulus for all who attended.

Color

Europe showed an over-riding preference for the brown family. Every hue and tone was seen from pale to dark - chocolate, camel, cocoa, coffee bean, chestnut, tobacco, nutmeg, raisin and red pepper (the one to watch). The grays and blues just did not have the same fashion "rightness."

The pale neutrals ran a close second to the browns - winter white, cream, ecru, pewter, oatmeal and oyster.

Bright accent colors provided the sparks -- red, banana yellow, clear orange and bright blue.

'Post-survival' looks assured the return of green - bright olive, spruce, putty, celery and limestone.

Tailored Clothing

The composed look was shown in extraordinary interpretations - pairing of two different tartans, checks played against stripes, and mixing of two wales of corduroy. Formal and informal elements were combined to achieve a sportswear casualness, thereby updating the entire category.

The unconstructed suit received endorsement from top designers, as linings and interfacings were removed to soften shapes and achieve a less constricting garment.

British-influenced clothing continued to dominate the better collections. Shoulders were softened, lapels narrowed, and jackets shortened. Sportjackets appeared both single and double breasted; ventless, with button placement slightly higher. For the young man, the prep or regatta striped blazer, and cap to match, epitomized "fun fashion." The "Country Squire" approach included hacking jackets, jodhpurs and riding britches shown with heavy socks rolled at the ankle or pulled up to the knee.

Flannels and corduroys dominated the fabric scene. Suitings displayed a predominance of stripes, tweeds and herringbones. The soft lofty look, in patterns or mixey solids, reigned supreme. Velvets for daytime, as well as evening, reinforced the increasing importance of face finished fabrications.

Coats and Outerwear

After a severely cold winter, Europe focused on outerwear for function as well as fashion. Looks were diversified, but classic themes predominated - trenchcoats, chesterfields, huge balmacaans and peacoats. The elongated overcoat returned to perfectly top dressy tailored clothing. Loden coats designed to work over sportswear were everywhere. They were most innovative when reversible to canvas and with detachable sleeves.

Attention focused on the jacket category, as it became the hub of the sportswear mix.

New jacket ideas included:

- Blousons, bomber type or below hip length
- Reversibles, every mixture of fabric and texture
- Sweater jackets reversing to poplin
- Hooded rain jackets
- Heavy industrial zippers

- Capes and huge shawls
- Dropped extended shoulders
- Shiny rain jackets in cire
- See-through vinyl rainwear with on-seam cloth bandings
- Fur collars on sporty blouson jackets
- Collarless jackets for layering

Dress Shirts

Stripes, stripes and more stripes sum up the dress shirts, as they move away from "dual life" expectations. Moving beyond the basic British stripes, broken lines, thick and thin and multi-colored lines added the fashion spark. The revival of white on white, oxford, and end and ends rounded out a very traditional dress shirt story.

There were few model changes, except for a slightly easier fit. Fashion news centered on the "mini" collar, but most shirts were seen with semi-spread, slightly smaller, or button-down versions. A rendition of grandad's shirt, banded necklines with detachable collars, reflected a by-gone day.

Silky evening shirts in jewel tones, newest with asymmetric closings or flecked with gold, provided dramatic fantasy looks for after dark.

Sport Shirts

The easier, roomier sport shirt appeared in a wide array of fabrics. Foulards, stripes, small paisleys and refined tie-silk type patterns emphasized the return of the printed silky shirt.

Plaids continued, freshest in baby soft colors such as aqua/grey/camel or pale mauve/green/purple. The white handkerchief linen or refined gauze sport shirt assumed major importance. It was many pocketed, blouson shaped, and it was seen in limitless versions.

The line of demarcation between sport shirts and jackets was less defined, especially in velour or corduroy blousons which could have been either. Many exhibited sweatshirt styling with kangaroo pockets and hoods.

Slacks & Jeans

Slacks were predominantly straight-legged with single or double pleats. Fashion innovators moved towards narrowed bottoms, often buttoned or banded. A sea of gabardine gave way to a sea of flannel, corduroy and chino.

Jeans, cleaner than ever, were stovepipe (19" or narrower) and were usually turned up once, to reveal a flannel lining or a western boot. Corduroy shared the spotlight with dark blue indigo denim.

For the "fashion adventurers":

- Bright red, blue or yellow jeans
- Black with gold top stitching
- White corduroy with red stitching
- White painters pants worn with grandad's suspenders
- Overalls in red ticking stripes

An "après survival" look, in all shades of green appeared - now cleaned up and unrumpled. Details centered on knee patches, crossover waistbands, huge cargo pockets and double buttons at the ankle.

Sweaters

The "Everest look" in winter white, created the most fashion excitement, as designers showed their myriad versions of the mountain climbing look. Thick, bulky, hooded and shown with ski-masks, they seemed to have a futurist feeling.

Blousons were the most important shape, best interpreted in poodle bouclés and fluffy soufflés of mohair.

The newest neckline was the low cowl, styled to reveal just the right amount of shirt and tie. Classic V's, bateaus and ring necklines continued, often freshened with leather accents.

Cut and sewn sweater knits reversing to poplin resulted in the perfect "sweaterjac," offering the option of being worn on either side.

Evening Wear

Evening wear was given more attention than ever. As women's-wear opts for fantasy after dark, menswear responds with complementary expressions. Satin suits, velvet jackets with a touch of gold and refined brocades perfectly defined the after dark mood.

Opulent silky shirts teamed with velvet slacks provided jacket-less alternatives for the "disco set."

Judy Sarnoff
Manager Mens Apparel Fashion

THE DESIGN WORKS

The Design Works of Bedford-Stuyvesant has established itself in a few years as a creative source of innovative design and of individual craftsmanship.

Begun in 1969, The Design Works started through the combined efforts of private sector investors responding to legislation sponsored jointly by the late Senator Robert F. Kennedy and by Senator Jacob Javits.

Today The Design Works occupies its own 40,000 square foot screen printing plant and one of the most dynamic design studios in the country. Their work for leading fashion and home furnishing companies both in the United States and in Europe has established them

as a major creative design source.



Design Director, Sherl Nero, a graduate of New York's Parsons School of Design, has always seen crafts, from civilizations both ancient and modern, as a great source of inspiration. She brings a perceptive sense of indigenous art forms to be creatively

mended in the studio's interpretive work.



C. Mark Bethel, a Bedford-Stuyvesant businessman, has headed the company from its beginning. His direction has been largely responsible for the successful evolution of the Design Works from an experiment in minority enterprise into the rec-

ognized leader that it is today.

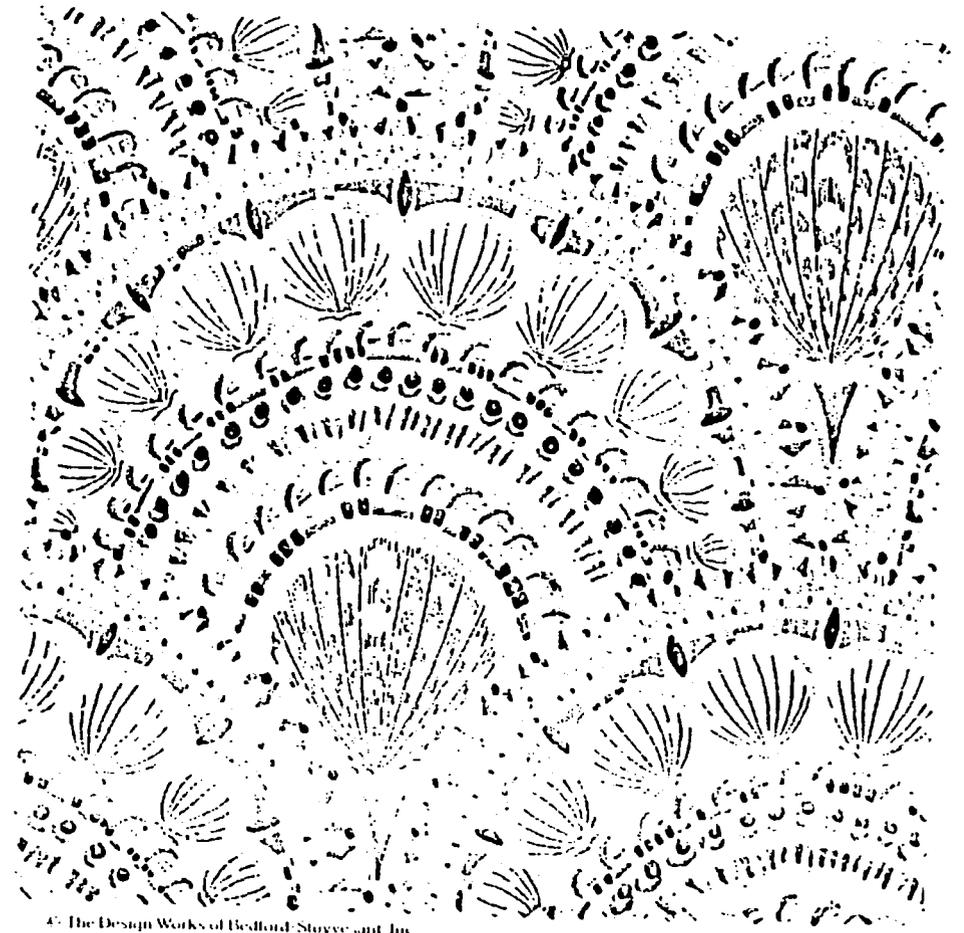
The Design Works of Bedford-Stuyvesant, Inc. has created Evolutions by Ulica Fine Arts exclusively for J.P. Stevens adding yet another chapter to its portfolio of successes.

NUBIAN TREASURES™

Dazzling gold and precious gems like lapis, carnelian and amethyst were worked by skilled Nubian artisans into extraordinary jewels. Jewels for ornament. For status. For sheer beauty. Shells, too, were popularly used as currency for trade, for barter, for the better life.

Nubian Treasures revives the luxury and lushness of these valuables. Captures their delicate and intricate detailing in a contemporary idiom. The graceful shell motif repeats like an endless wave taking on dimension and drama as it flows...conveying Nubia's incredible wealth as it does.

Nubian Treasures is an exhilarating fashion statement for today's living. It is available in 2 color ways: rust and silver blue and has a coordinating towel and comforter.



© The Design Works of Bedford-Stuyvesant, Inc.

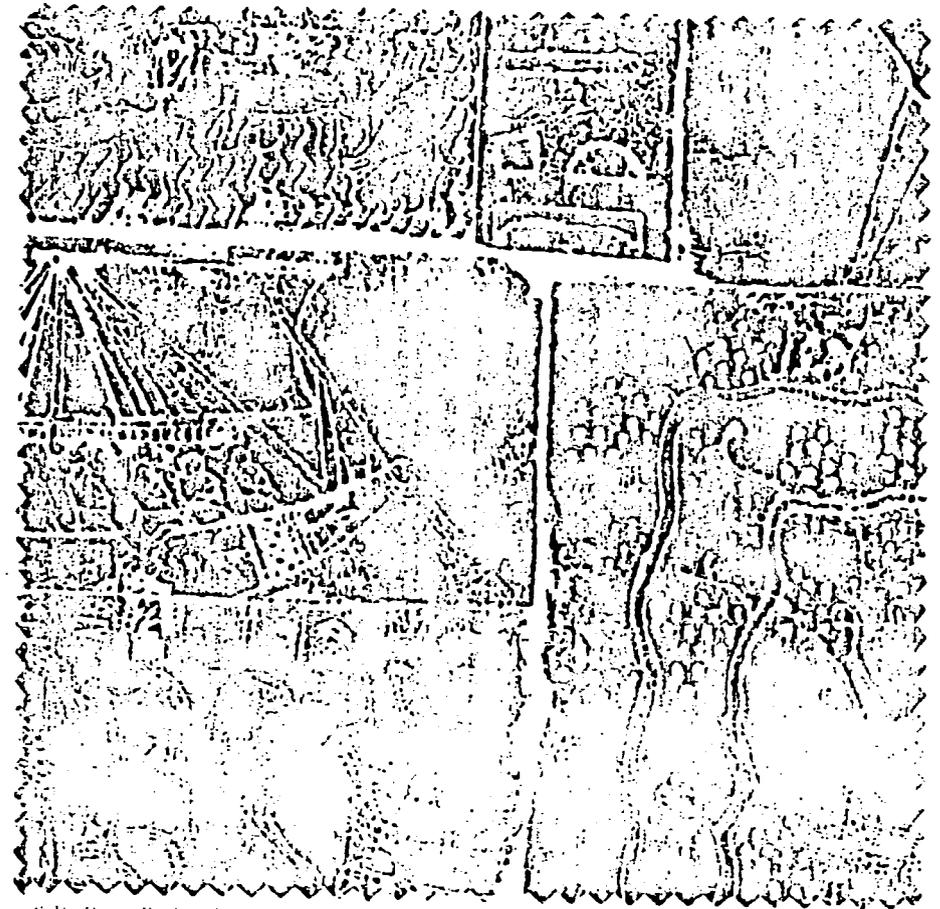
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NUBIAN LEGENDS™

History, anecdotes, poems and odes were carved in stone by the ancient Nubians. These legends communicate, document, even decorate. Archeologists discovered them everywhere, covering temples and walkways, in public places, and even in homes on walls and doors.

Nubian Legends rewrites these incised recordings of a civilization rich in art and attitude. It takes poetic license to recreate their texture and tales on cloth. All the light and shadow that once was seen on stone is now interpreted with new softness and sophistication for 20th century homes.

Nubian Legends tells it all. A keynote fashion statement; it is available in terra cotta and charcoal with a coordinating towel and bedspread.



© The Design Works of Bedford Shryver, Inc.

NUBIAN FLOWERS™

Papyrus and lotus flowers flourished by the banks of the Nile in ancient times, and Nubians wove them into every corner of their lives. Slender papyrus grasses were used for food, boats and maps plus cloth, paper, building posts and more.

Nubian Flowers is a rare wildflower species of today. It can be found nowhere in fact because it is a creation. An abstraction. A flower that a culture highly sensitive to natural rhythms and beauty might have seen, painted and preserved.

Nubian Flowers is a study in perpetual motion. The climbing vine-like stems weave an easy pattern. No beginning. No end. In total harmony and totally relaxed. So right for today.

Nubian Flowers is a highly creative fashion statement with coordinating towel and bedspread.



TARIFF SCHEDULES OF THE UNITED STATES ANNOTATED (1976)

SCHEDULE 3. - TEXTILE FIBERS AND TEXTILE PRODUCTS
Part 5. - Textile Furnishings

G S P	Item	Stat. Suf- fix	Articles	Units of Quantity	Rates of Duty	
					1	2
			Other furnishings, not ornamented (con.):			
			Of vegetable fibers (con.):			
			Towels (con.):			
			Of cotton (con.):			
	366.27	10	Other.....	No. v	15% ad val.	40% ad val.
			<i>Certified hand-loomed and folk-</i>	Lb.		
			<i>lore products.....</i>			
		20	Other:	No. v		
			<i>Jacquard-figured.....(31)</i>	Lb.		
		40	<i>Not jacquard-figured:</i>			
			<i>Shop towels (dedi-</i>			
			<i>cated to use in</i>			
			<i>garages, filling</i>			
			<i>stations, and ma-</i>			
			<i>chine shops)...(31)</i>	No. v		
				Lb.		
		60	<i>Dish towels.....(30)</i>	No. v		
				Lb.		
		80	Other.....(31)	No. v		
				Lb.		
			Of vegetable fibers, except cotton:			
			Woven, except pile or tufted			
			construction:			
	366.30	00	With not over 100 yarns per	No. v	20% ad val.	55% ad val.
			square inch, counting	Lb.		
			warp and filling.....			
	366.33	00	With over 100 yarns but not	No. v	13.5% ad val.	55% ad val.
			over 120 yarns per	Lb.		
			square inch, counting			
			warp and filling.....			
	366.36	00	With over 120 yarns per	No. v	4% ad val.	40% ad val.
			square inch, counting	Lb.		
			warp and filling.....			
	366.39	00	Other.....	No. v	6.5% ad val.	40% ad val.
				Lb.		
			Tablecloths and napkins:			
			Of cotton:			
	366.42	00	Damask.....(33)	Lb.	13.5% ad val.	30% ad val.
	366.45	00	Other:	Lb.	20% ad val.	30% ad val.
			Block-printed by hand.....(64)			
	366.46	00	Not block-printed by hand:			
			Plain-woven, wholly of			
			cotton.....(64)	Lb.	9% ad val.	30% ad val.
	366.47	10	Other.....		12.5% ad val.	40% ad val.
			<i>Certified hand-loomed</i>			
			<i>and folklore pro-</i>			
			<i>ducts.....</i>	Lb.		
		30	Other.....(64)	Lb.		
	366.48	20	Of vegetable fibers, except cotton:		5% ad val.	55% ad val.
			Damask.....	Lb.		
		40	Tablecloths.....	Lb.		
			Napkins.....	Lb.		
			Other:			
	366.51	00	Tablecloths.....	Lb.	6.5% ad val.	40% ad val.
	366.54	00	Napkins.....	Lb.	5% ad val.	55% ad val.

Fabric Sources

Africa

- Nichemtex Industries, Ltd.
- Afprint (Nigeria) Ltd.
- The Nigerian Textile Manufacturers Assoc.
- Ghana Textile, Co.
- Egyptian General Organization for Spinning and Weaving

Philippine

- Allied Thread Co., Inc.
- Central Textile Mills, Inc.
- Evertex Industries
- Filipinas Textile Mills, Inc.
- P. Floro and Sons, Inc.
- General Textile, Inc.
- Imperial Textile Mills
- Kingtex Individual Corp.
- Lirag Textile Mills, Inc.
- Pacific Mills, Inc.
- United Textile Mills, Inc.
- Universal Textile Mills, Inc.
- Universal Tricot Mills, Inc.

Dye Sources

- Atlantic Chemical (Paste)
- Additional information not yet received from Celanese

Supply Sources

- gloves - Arthur J. Thomas, Co.
 - aprons - Vine Street at 3rd (Box 779)
Philadelphia, Pa. 19105
- Fisher Scientific
191 South Gulph Road
King of Prussion 19406
(synthetic rubber gloves - 12.70 per dozen.
or Latex or
Neoprene rubber gloves with cotton lining)
- ds

Designing An Idea

In four years time, Mark Bethel has fashioned a successful ghetto firm out of African patterns and original designs.

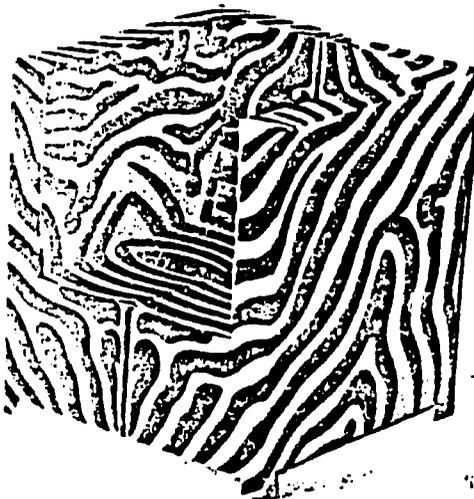
Brooklyn's Bedford Stuyvesant (Bed-Stuy) community, like many of the nation's urban ghettos, is endowed with an enormous amount of creative energy. Quite often, however, residents of communities such as Bed-Stuy lack the resources to export the fruits of their talents into the general marketplace.

Jacqueline Kennedy Onassis apparently had that in mind, four years ago, when she came up with the idea for Design Works, a textile design firm based in Bed-Stuy. Mrs. Onassis' confidence in the community was well placed. Today, Design Works is a thriving young firm with annual sales of more than \$600,000, once again defying the myth that a sophisticated business enterprise cannot survive in a so-called underprivileged area.

The pivotal force behind Design Works' success is its 46-year old president, Mark Bethel, who is also a lifetime resident of Bed-Stuy. With a touch of glee in his voice, the robust and soft-spoken Bethel talked about the genesis and development of Design Works as he escorted visitors on a tour of the firm's headquarters in an old and somewhat dreary factory building.

"Jacqueline Onassis has been our fairy godmother," Bethel says. "Her interest in Bed-Stuy stems from the late Senator Robert Kennedy's involvement in the founding of the Bedford-Stuyvesant Restoration Corporation." Restoration, as it is commonly called, is a federally-funded agency headed by Franklin A. Thomas, and concerned with the rehabilitation

Mark Bethel reigns over towels, linens and fabrics evolved from African inspired designs.



of the nation's largest urban ghetto.

Bethel says Mrs. Onassis' first step toward making her dream a reality was to engage the services of Leslie and Doris Tillet, noted textile design consultants. The Tillet, who have gained a reputation for setting up textile firms in underdeveloped countries, prepared a prospectus and passed it along to Restoration's board of directors. Restoration liked the idea, and after several months of planning, assisted a group of neighborhood residents in securing financing for the project.

Bethel, a member of the Restoration board at the time, says the initial capital investment in Design Works was \$180,000 which included loans from the federal government's office of Economic Opportunity and private sources. "Once we had the money," Bethel adds, "We had to set out to find a group of highly skilled people who could help the operation succeed." With that task accomplished, Design Works got off to an enthusiastic but rocky start.

In addition to fabric design, the firm was into the production of clothing

and jewelry. But the success that Bethel, and others, had envisioned did not come readily. "We were trying to wear too many hats at one time," he says. "The operation had to be streamlined. So, after careful study, we decided to concentrate on designing and printing fabrics for the home furnishings market, since it appeared to be relatively stable."

The decision to specialize, it seems, was a wise one. Design Works gained almost instant fame as creators of the Bakuba Collection of bed linens and accessories, inspired by the Bakuba culture of Zaire. Design Works creations are distributed to the decorator trade and the home furnishings market by Connaissance, a New York-based firm and one of the most prestigious in the industry.

Bethel is quick to point out that a great deal of the credit for Design Works' success must go to its talented team of designers, headed by Sheri Nero. An imaginative and innovative young stylist, in her late twenties, Nero came to the firm two years ago after a seven-year stint in the fashion industry.

"I became very interested in Design Works when it decided to get into fabrics and print," Nero says. "I felt that with the kind of wise and disciplined leadership Mark Bethel was providing, we were bound to succeed."

Bethel is equally generous in describing his chief designer. "We were very fortunate to have a person of Sheri's talent join us," he says. "She is very dedicated and left a situation where the financial remunerations were far greater. She did so, because of her confidence in this enterprise."

APPENDIX 10

PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCE

Schoolhouse Lane and Henry Avenue

Philadelphia, Pennsylvania 19144

U.S.A.

THIS APPLICATION SHOULD BE FILLED IN COMPLETELY AND SENT TO THE DEAN OF ADMISSIONS, SCHOOLHOUSE LANE AND HENRY AVENUE, PHILADELPHIA, PENNSYLVANIA. PLEASE TYPE OR PRINT IN INK.

NAME _____
(family name) (first) (middle)

HOME ADDRESS _____
(street address) (city) (zone) (county) (state)

HOME TELEPHONE NUMBER _____ CANDIDATE EXPECTS TO ENTER _____
(month & year)

TEMPORARY ADDRESS _____ UNTIL _____
(school or other address if not residing at home)

CHECK THE SPECIFIC COURSE OF STUDY DESIRED:

APPAREL MANUFACTURING & MARKETING MANAGEMENT

TEXTILE DESIGN

BUSINESS ADMINISTRATION

TEXTILE ENGINEERING

CHEMISTRY

TEXTILE MANAGEMENT & MARKETING

TEXTILE CHEMISTRY

TEXTILE RETAILING

LIFE SCIENCE

INDICATE YOUR STATUS:

FRESHMAN

TRANSFER

READMISSION

BEFORE ACTION CAN BE TAKEN THE FOLLOWING SHOULD BE ATTACHED TO THIS APPLICATION:

1. Application fee of ten dollars, in the form of a check or money order.
2. A completed school record form from every secondary school attended.
 - a. Every transfer student must also have a separate official transcript and letter of recommendation sent by the dean of each college attended.

1. NAME _____
(last) (first) (middle)

2. AGE _____ DATE OF BIRTH _____

In what city and country were you born? _____

3. Of what country are you a citizen? _____

4. Are you married? _____

5. Father's Name _____

a. Occupation _____

b. College (Undergraduate) _____ Class _____

c. Graduate or Professional School _____ Class _____

6. Mother's Name (give maiden name) _____

a. Occupation _____

b. College (Undergraduate) _____ Class _____

c. Graduate or Professional School _____ Class _____

7. Check if appropriate:

- Father deceased
- Mother deceased

- Parents divorced
- Parents separated

8. Name of parent or guardian to whom correspondence should be addressed:

_____ Relationship to Applicant _____

9. If you are related to any of our alumni, list their names and the dates they were matriculated: _____

10. Have you previously applied to this office for admission? _____

11. Do you plan to pursue a professional course later? _____ Course? _____

12. Have you ever been dismissed for academic or disciplinary reasons from a secondary school or college? _____
If so explain the circumstances on a separate sheet.

13. Have you ever attended any other college or university either as a special or regular student? _____

a. While in college were you ever on social or disciplinary warning or probation? _____

b. If you were on social or disciplinary warning or probation, explain the circumstances on a separate sheet.

14. List below, in chronological order, every university, college, preparatory school or high school that you have attended. All schools must be reported even though you may not desire credit for this work.

NAME OF INSTITUTION	LOCATION (City & State)	DATE OF ENTERING (Month & Year)	PAST OR EXPECTED DATE OF LEAVING	DID YOU GRADUATE?

ATTACH A RECENT
PHOTOGRAPH OF
YOURSELF HERE

40

PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCE

School House Lane and Henry Avenue
Philadelphia, Pa. 19144

INTERNATIONAL STUDENT AGREEMENT

If I am admitted as a student at the Philadelphia College of Textiles and Science:

1. I will enroll in the courses programmed for me by the Adviser for International Students.
2. I will enroll in and attend at least 12 units of day classes each semester.
3. I will enroll in and attend at least one class in physical education activity each semester as required by regulations.
4. I will not add or drop any class without the approval of the Adviser for International Students.
5. I will accept employment only when approved by the Philadelphia College of Textiles and Science and when authorized in writing by the U. S. Office of Immigration and Naturalization.
6. I will undergo tests to demonstrate my proficiency in the use of the English language and will enroll in any classes suggested by the College to improve my English ability.

I understand that if I fail to meet the above conditions or if I fail to maintain at least a "C" scholarship average, the Philadelphia College of Textiles and Science will immediately notify the United States Office of Immigration and Naturalization that my approval has been cancelled and that I will not be permitted to continue my training at the Philadelphia College of Textiles and Science.

Having read and understood the above, I agree without qualification to these conditions.

Signature _____

Date _____

(Sign and return one copy to the Philadelphia College of Textiles and Science. The second copy may be retained for your files.)

4A

PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCE

STATEMENT OF SUPPORT

I, _____, whose address is _____

_____, being duly sworn, depost and say:

That it is my intention to have _____,
who resides at _____ (Foreign Address),
come to the United States to study at the Philadelphia College of Textiles and Science.

That I am willing and able to maintain and support the prospective student. That I am ready
and willing to deposit a bond, if necessary, to guarantee that such prospective student will not
become a public charge during his (her) stay in the United States.

That this affidavit is made by me for the purpose of assuring the College that Mr. (Miss)
_____ (Name of Student) will not find it necessary
to appeal to the College for scholarship or other material aid.

NAME

ADDRESS

LOCAL TELEPHONE

Subscribed and sworn to before me

this _____ day of _____, 197 -

at _____.

15: Describe the different jobs that you have had. If you have already graduated from high school, list, chronologically, all the jobs you have held since your graduation. Periods of sickness, unemployment, and government service should be listed.

Job Description	Employer	Beginning date (Month & Year)	Separation Date (Month & Year)

16. Give the names of two mature persons who are well acquainted with you, to whom we may write if we feel we need more information concerning your character.

1. _____
(last name) (first) (street address) (city) (state) (occupation)

2. _____

17. Do you have any physical limitation which might require special care during your college career? _____

a. If so please explain _____

18. Through what source did you first learn of our programs? _____

19. If you were enrolled in a college or university, do you expect credit for advanced standing at P. C. T. & S. for college studies completed outside the U.S.?
 YES NO

20. If so, how much credit do you expect? One Year _____ Two Years _____
 Other _____

21. Are you the recipient of a government or any other kind of grant-in-aid?
 YES NO
 If answer is "YES" explain.

22. a. How many years have you studied English in school? _____
 b. How many years have you spoken English? _____

23. Have you ever been in the U. S. before? _____ If so, when? _____
 Where? _____ For what purpose? _____

24. After your studies in the U. S. are you returning to a position in your home country? _____
 If so, what position? _____

25. Have you filed applications with any other U. S. college or university?
 YES NO
 If answer is "YES" list them on separate sheet and attach to this questionnaire.

26. Name and address in U. S. of sponsor or relative who can receive your mail:

27. Source of financial support for travel, tuition and maintenance:
 Government funds Family funds Other _____
 How much does this amount to in United States dollars? _____

I CERTIFY THE INFORMATION GIVEN ABOVE IS TRUE AND COMPLETE.

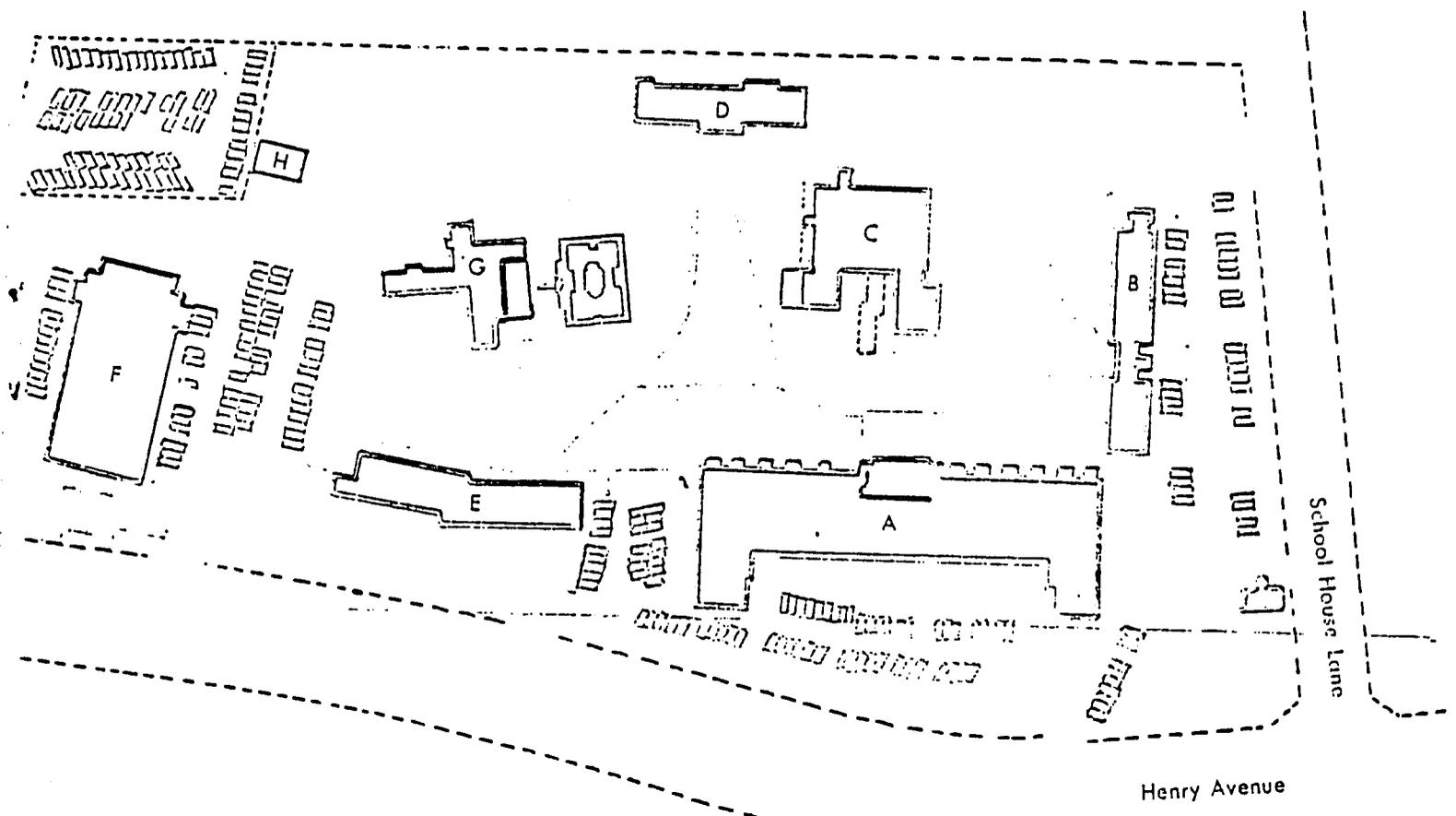
THIS SECTION IS TO BE FILLED OUT BY THE APPLICANTS IN THEIR OWN HANDWRITING.

Write below, in about 200 words, why you wish to enter the course you selected and what your occupational goal is at this time.

APPLICANT'S SIGNATURE _____

DATE OF SIGNING _____





BUILDING IDENTIFICATION FOR CAMPUS MAP

- A Main Building, classrooms, laboratories, Registrar, Treasurer, Evening College, Bergman Conference Center, faculty offices, Placement
- B Michael Mutolese Apparel Research Center, classrooms, conference center, Dean of Faculty, faculty offices
- C Sen. John O. Pastore Library
- D Student Services Center, snack bar-lounge, bookstore
- E Scholler Hall, dormitory, infirmary, Dean of Students
- F Althouse Hall, auditorium, gymnasium, cafeteria, faculty dining room, Athletic Department
- G White House Administration Building, President, Vice President, Admissions, Public Relations, Alumni, Buildings and Grounds
- H Garage

Recreation

Henry Avenue

School House Lane

