



# **MIDWESTERN REGION NEWSLETTER Fall/Winter 2010/11**

**Illinois • Indiana • Iowa • Michigan • Manitoba • Minnesota**

**Missouri • Nebraska • North Dakota • Ohio • Ontario • South Dakota**

**Wisconsin**

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## President's Message

I'm back from our annual meeting and symposium. I was so impressed by the city of Ottawa and all it had to offer our region. The architecture ranged from traditional to contemporary. The weather was good and the fall colors were even better. The symposium was outstanding. Thank you to Irene Romaniw, Lee-Ann Blase, and Jean Parsons for their work to plan and graciously host our event. There were interesting papers and special behind-the-scenes tours at the Canadian Museum of Civilization. We also enjoyed our visits to the Bytown Museum, National Gallery of Canada, and National Art Centre. The event concluded with a presentation on Indian block printed textiles (with lots of hands on samples) and a lively silent auction.

During the annual meeting, I turned over the helm (*the presidential tiara, actually*) to the capable hands of Jean Parsons.

A special thank you to those going off the board: past president Sandy Buckland and directors Ann Braaten, Dennis Brozynski, and Laurel Wilson.

**Laurann Gilbertson, Outgoing President, Costume Society of America Midwestern Region**  
*October, 2010*

As incoming Midwestern region president I look forward to an exciting two years and hope that I get the opportunity to meet many of you at our Regional and National meetings. A special thank-you to Laurann Gilbertson for her leadership as President, and for all the time and energy she has given to the organization over the years. As we move forward, I would like to begin discussions on our goals for the future, and look at ways to keep CSA the educational and fun organization we all love. Membership in CSA is down. At the fall board meeting, we decided that one of our priorities is to increase membership, and one place to start is with students. So, if you are an educator, encourage your students to join (*see the special opportunity for students in this newsletter, pg. vii*). For everyone, next time bring a friend along to the meeting, or if you know someone who has not attended in awhile, give him or her, a call. If you have ideas about increasing our numbers, please contact Membership Chair Colleen Gau or myself.

Our fall regional meeting in Ottawa was a great success. The peer reviewed research presentations demonstrated the outstanding scholarship that is occurring in our region. We toured the Canadian Museum of Civilization with Tina Bates and The National Gallery of Canada, as well as other museums. Many thanks to Irene Romaniw and Lee-Ann Blase for coordinating our activities and to our other Canadian colleagues for hosting us in this lovely city.

Along with Laurann, I would like to extend my thanks to the outgoing board members, and a warm welcome to our new board members: Dianne Erpenbach, Sheryl Farnan-Leipzig, and Jean McElvain.

I look forward to the next two years and hope to get to know as many of you as possible. Please feel free to forward to me any ideas you may have for meetings, events, or for any ways in which the organization can better serve you.

**Jean Parsons, President, Costume Society of American Midwestern Region**  
*December, 2010*  
jparsons@mail.iastate.edu



Congratulations to the Midwestern region's 2010 national symposium co-chairs!



Sara B. Marcketti, Ph.D.  
Assistant Professor,  
Iowa State University, Ames, Iowa

Sheryl Faman-Leipzig, MBA, Ph.D.  
Program Coordinator, Apparel and Textiles,  
Metropolitan Community College-Penn Valley,  
Kansas City, Missouri

### Angels Project at National Symposium, Kansas City

As members of the *Angel Project*, my husband and I joined almost thirty other volunteers at the Metropolitan Community College-Penn Valley to help assess, catalog, photograph and box or hang more than 300 items. The collection is new to the apparel and textile department, having been donated by a private collector, and will be used by their students for research purposes.

The day was a huge success and all the volunteers were pleased to have been able to take part.

- Colleen Gau

Photos submitted by  
Martha Winslow Grimm  
Textile/Costume Conservator  
CSA National Secretary  
CSA 2010 Angels Project Co-Chair



Colleen Gau (Minnesota), Neil Wood (Virginia)



Carol Miller (Ohio)



Patti Borrello (Michigan)

**2010 Regional Symposium and Study Tour, Ottawa Canada**

*Organized by Irene Romaniw, Lee-Ann Blase, and Jean Parsons*

**Papers presented:**

**Keeping it Up: Developments in Textile Mounting Systems** - Karla Livingston, Senior Technician and Kristina Lahde, Technician, Royal Ontario Museum, Toronto, ON

**Ethel Frankau and the Fashion Press** - Aisling J. Joe, Graduate Student, Fashion Institute of Technology, New York, NY

**Dressing the Women of St. Clara College** - Susan M. Strawn, PhD, Associate Professor, Dominican University, River Forest, IL

**The Calash: Unfolding Some of its Secrets** - Ruth K. Mills, Milliner, Ottawa, ON

**Western Split Riding Skirt - Fashion or Function** - Megan Huelman, Graduate Student, University of Nebraska - Lincoln, Lincoln, NB

**Tours:**

Behind the scenes tours of the collections at the Canadian Museum of Civilization with Tina Bates, Curator of Home Life, and Costumes and Textiles.

Guided tour of this small museum which explores the evolution of Ottawa from its earliest days as Bytown <http://www.bytownmuseum.com/>

Docent tours of the Aboriginal and Inuit Art and artifacts on exhibit <http://www.gallery.ca/>

Assemble at the National Art Centre for tours of the Centre and the theatre archives with Gerald Grace, Archivist. <http://www.nac-cna.ca/en/>

For images from the weekend, please visit [here](#):

Images 1 & 2: Julie Hughes in the textile conservation lab

Images 3, 4, 5 & 6: textile and costume storage areas at CMC

Images 7 & 8: First Peoples' artifacts

Image 9: Jean Parsons, new president

Image 10: Erica White and Jan Mueller with Parliament Bldgs in background

Images 11, 12, 13: Bytown Museum, the Locks connecting the Rideau and Ottawa Rivers and the group crossing the locks en route to the Art Gallery

Images 14 & 15: Reception with Andree Pouliot

Image 16: The Canadian Museum of Civilization.

***Congratulations for hosting  
a great symposium  
Irene, Lee-Ann  
and Jean.***

## Upcoming Symposia

### **BOSTON UNCOMMON: REVOLUTION AND EVOLUTION IN DRESS** **June 7 - 12, 2011, in Boston, MA**

*The Northeastern Region is preparing to host the upcoming CSA 2011 symposium.*

Le Meridien Hotel in historic Cambridge, Massachusetts is ready to welcome CSA and will serve as our "base camp" for 2011. The hotel is beautiful and recently renovated, offering a myriad of great amenities, is minutes from MIT, Harvard University, and a wealth of shopping, dining, and nightlife options. Its location offers the opportunity to explore the unique flavor of Cambridge - long recognized as a cultural, academic, and technological center - while remaining close to attractions in downtown Boston. The symposium promises to be packed with professional development seminars, trips to various sites throughout the historic and exciting city of Boston and its surrounding area. Co-Chairs: REBECCA KELLY, JESSICA URICK, and DEBORAH BROTHERS.

### **ANGELS PROJECT**

*The next CSA Angels Project will take place on June 8, 2011, the day before the opening reception of the 2011 CSA symposium: "Boston Uncommon: Revolution and Evolution in Dress."*

Margaret OrdoC1ez, Susan Jerome, and Marie Schlag selected the Massachusetts Society of the National Colonial Dames of America located at the William Hickling Prescott House on Beacon Hill in Boston. One floor of the house is dedicated to storage of the 7,000 piece costume and accessories collection, and objects are exhibited in the Federal Period rooms. JOAN WALTHER, a dedicated CSA member, has long been the chair of the Costume Collection Committee and recently turned that position over to NANCY LAMB, who with Joan, CDA President Carol Blew, and other members of the Society will work with the Angels on Wednesday and provide housing on Tuesday night. The CDA volunteers have worked many years to identify and store the collection objects donated by CDA members. However, some of the costume and accessory (hats, shoes, fans, parasols) collections need further identification, improved storage conditions, and safer mounts.

### **MATERIAL CULTURE, CRAFT & COMMUNITY: NEGOTIATING OBJECTS ACROSS TIME & PLACE**

*Hosted by University of Alberta, Material Cultural Institute [Edmonton, Alberta, Canada].*

*This interdisciplinary conference will explore the varied expressions of craft -material, cultural, social - in past and present societies.*

For details, [visit](#)

### **COSTUME ACCESSORIES: HEAD TO TOE**

**March 13-16, 2011**

*A symposium co-sponsored by the Colonial Williamsburg Foundation and the Costume Society of America and A RECONSTRUCTED VISITABLE PAST*

A conference on the past, present, and future practices of costumed interpretation at historic sites  
For details, [visit](#)

*There is limited space, so register soon...and be certain to take advantage of reduced rates for CSA members.*

**Fall 2011 Costume Society of America Midwest Region Annual Symposium and Meeting  
October 14 and 15, 2011, Waterloo/Cedar Falls, Iowa**

*Costumes as Performance and Activism*

A theme for juried papers and juried designs will be Costumes as Performance and Activism. Topics for scholarly papers and creative design work may include (but are not limited to) proposals for presentations reflecting interdisciplinary approaches to costume and textile topics, world-wide regional dress, costumes and activism, art wear, costumes for performance, costumes in museums. Details will be sent with the Call for Papers in early 2011.

Programming during the symposium is being planned and will include two museum exhibits of world regional textiles and dress and two performance events featuring costumes for both dance and theater. The programming will highlight the diverse population presently represented in rural Iowa, including Native American, early and very recent immigrant groups. At the annual meeting and banquet we will sample a variety of ethnic foods.

The last time the State of Iowa hosted the CSA Midwest Region was in 1994 in the capital city of Des Moines. Next year you will be welcomed to a very dynamic Iowa Main Street in a Northeast Iowa college town. The National Trust for Historic Preservation has awarded Cedar Falls the Great American Main Street Award. Main Street features restaurants, coffee house and unique small town shopping. The conference hotel is the restored Black Hawk Hotel, an anchor on Cedar Falls' Main Street. We will hold our meetings and programming at the restored historic Oster Regent Theatre, and at the University of Northern Iowa campus.

Waterloo/Cedar Falls is an easy and comfortable place to travel to and to stay. The CSA meeting will be during the peak of Fall colors, making it a great time to visit.

*Let's make this meeting an opportunity to grow CSA Midwest Region membership. Bring a colleague, and encourage your students to attend so they can begin to experience the excitement of networking with costume professionals from throughout our region.*

## In Other News

### Workshop – Refashioning Vadmel: Weaving and Design in Norway

**Sunday May 29 to Saturday June 11, 2011**

Weave traditional wool *vadmel* cloth with Norwegian master weavers in the mountains of Telemark, Norway. Full the cloth to your desired density using a water-powered fulling mill (stampa) on a mountain stream. Sew your custom garment with expert guidance as you learn advanced techniques in creating garments with handwoven cloth. A two-week workshop where each participant weaves the first week, brings the cloth to the stampa on the weekend, then cuts and sews a custom garment the second week. We use the finest Norwegian spelsau wool yarn. We collaborate with you on design and patterning of your garments for incorporating traditional inspiration for contemporary use and perfect fit.

*Registration Coordinator: Carol Colburn, Professor of Theatre Costume History and Design,  
University of Northern Iowa Cedar Falls, Iowa, USA*

**For more information contact: [carol.ann.colburn@gmail.com](mailto:carol.ann.colburn@gmail.com)**

**<http://web.me.com/carolcolburn/Site/Welcome.html>**

## Social Media Call-Out

Jacqueline WayneGuite, the Social Media Chair for CSA, is trying to create a list of costume/dress/fashion collections that use social media to communicate with their audiences. If your collection or museum uses Twitter, Facebook, Flickr, or some other social media outlet, please share it. A list will be compiled and made public in the near future.

Contact: Jacqueline WayneGuite  
[irene.wayneguite@ndsu.edu](mailto:irene.wayneguite@ndsu.edu)

## Calling all Emerging Professionals with Student ID

*Undergraduate Seniors & Graduate Students*

### Five CSA Student Membership Grants Available

*Qualifications:* Live or go to school in CSA Midwest region

*How:* Nomination by any active CSA member

*What to send:* Photocopy of Student ID, contact address

*When:* before April 1, 2011

*Where:* to Colleen Gau, Membership Midwest Region

[cprtex@rconnect.com](mailto:cprtex@rconnect.com)

or

5535 Leslie Lane SW, Rochester, MN 55902

Winners will be chosen by raffle; names will be written on identical cards and placed in a drum to be drawn by a party not connected with CSA. Notification will be sent before April 10, 2011 by letter or e-mail, as indicated on nomination.

## 2010 Millia Davenport Publication Award Winner:

*Dior: A New Look, A New Enterprise (1947-57)* by Alexandra Palmer (2009)

In 1947, Christian Dior rocked the fashion world with his New Look which dominated post war fashion and firmly secured the name of the house in the minds of the public and industry. He dress on historical models of femininity and the unique skills of Parisian haute couture and a myriad of suppliers to produce stunning designs that captured a mood of optimism after the war. Dior also designed and marketed ready made luxe lines and broke new ground by creating and controlling innovative global licensing agreements for all Dior products, from perfume to stockings, jewellery bathing suits and even men's ties. Based on new research, this absorbing and beautiful book examines the seminal years of Christian Dior, 1947-1957, from a truly international perspective.

*-jacket copy*

## **The *Millia Davenport Publication Award* Committee is now accepting nominations.**

### Purpose

The purpose of the award is to recognize excellence in scholarship in the study of costume and to promote research and publication on costume. It is awarded to a published book or exhibition catalog that makes a significant contribution to the study of costume, reflects original thought and exceptional creativity, and draws on appropriate research methods and techniques. The author of the winning book receives \$500, a certificate, and an invitation to speak at the annual Symposium of the Costume Society of America the following year.

### Description

The Millia Davenport Publication Award is named to honor the memory of Millia Davenport (1896-1992), noted costume scholar and theatre designer. Her work *The Book of Costume* (1948), a pioneering comprehensive reference work on the history of costume, brought international recognition to this woman whose theatre design career included collaborating with Robert Edmond Jones and Donald Oenslager at the Provincetown Playhouse, Eve Le Galliene at the Civic Repertory Theatre, and James Reynolds and Maxwell Anderson on Broadway.

### Requirements

Publications must meet the following requirements:

- Published books and exhibition catalogues, single author or multiple authors, including edited books, are eligible.
- The subject of the book may pertain to any aspect of costume (history, theatre, fashion, design, etc.) but must reflect the goals and philosophy of the Costume Society of America.
- The awardee(s) does (do) not have to be a member(s) of the Society.
- The author(s), or majority of authors of a multi-authored work, must be citizens of the Americas. In the case of edited books, a majority of both editors and contributors must be citizens of the Americas.
- The book must have been published during the calendar year preceding the date of the award. Books dated a year earlier may be considered if they did not become available until the following year, or if nominations closed earlier than usual because the Symposium was scheduled earlier than usual.
- For practical reasons, the book should be published in English.

### Deadline

The closing date for nominations is **January 15**, assuming that the annual Symposium is scheduled in June.

### Nominations

Nominations may be made by anyone and should be in the form of a letter addressed to:

Chair of the Millia Davenport Publication Award Committee

The letter should include the complete title of the book, names of the author or authors, name and location of publisher, and supporting information that the nominating person wishes to provide.

**New Hire  
Midwestern Region  
member,  
Jacqueline Wayne Guite**

Jacqueline WayneGuite was recently hired as the Emily Reynolds Historic Costume Collection Manager in the Department of Apparel, Design and Hospitality Management at North Dakota State University, Fargo, ND. She graduated with a Master of Arts in Arts Administration and Policy at the School of the Art Institute of Chicago. Jacqueline has a background in historic fashion and museum studies and has worked at the American Textile History Museum, Phoenix Art Museum, and the Fashion Resource Center at the School of the Art Institute of Chicago. She is the Moderator of the Communities for the Study of Dress & Fashion Forum of the Costume Society of America.

The *ERHCC* was founded in the 1970s and is repository of material culture focusing on clothing, textiles & related items. It features items related to the history of North Dakota or the surrounding region, items significant to fashion history, and international or cultural dress. The collection houses more than 4,000 objects, most of which are devoted to the 20th century.

**Otto Thieme Memorial  
Internship Winner (2010)**

**Carmen Keist, MS.**

After receiving the *Otto Thieme Memorial Internship* this summer, I had the opportunity to work in Textiles and Clothing Museum (TCM) on Iowa State University's campus. I have worked there for the past three years as a graduate assistant and was excited to continue my work over the summer. Along with normal museum operations, I worked on a special project of my choosing. I chose to accession a large donation received years earlier of fashion illustrations and class materials donated by a previous faculty member. Donna Rae Danielson is the namesake of our conservation lab and was a faculty member in both Textiles and Clothing and Applied Arts from 1964 to 1991.

The collection was received in April 2007 from her estate. Included in this donation was over a hundred paper documents including hand drawn fashion illustrations, photocopies of exams administered in her classes, class notes, photographs of student illustration exhibits, and personal items of Donna's such as the sorority necklaces and rings that she wore. This paper collection compliments an earlier donation of Western and ethnic clothing worn by Donna during her days teaching at Iowa State University.

This collection had not yet been processed into the museum holdings. I had the daunting task of filling out paperwork and describing each item which I unfortunately was not able to complete. I am not sure that anyone at the TCM was aware of how many paper documents were included in the original box. This project is ongoing into the fall semester along with interviewing faculty and friends of Donna Danielson and researching items found in the large paper document collection.

## Otto Thieme Memorial Internship Scholarship

The *Otto Thieme Memorial Internship* is a biennial award to a Midwestern Region member pursuing an undergraduate or graduate degree. The recipient is awarded a \$2000 stipend and the opportunity to spend eight weeks working with a costume collection in one of the many fine institutions in the region. This hands-on experience aims to introduce students to a profession within the field of costume, one that preserves and interprets the most intimate and perishable record of humankind.

The Midwestern Region has offered this internship since 1996, in memory of Otto Theime, educator, curator, editor, artist and CSA Fellow, and founding member of the Midwestern Region. Funds come from our treasury and a silent auction held each fall at the regional symposium. The internship will be awarded next in 2012.

For applications contact: Ann Braaten  
[Ann.Braaten@ndsu.edu](mailto:Ann.Braaten@ndsu.edu)

## Exhibitions & Events

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### ILLINOIS

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#### Chicago History Museum

Chicago, IL

312-642-5035

<http://www.chicagohistory.org>

#### "I Do: Chicago Ties the Knot"

Through January 3, 2011

Featuring more than fifty garments and other cherished heirlooms that make the Big Day so memorable, this exhibition is the first in-depth look at the Museum's vast collection of wedding costume. Arranged chronologically starting with the frontier bride and early items of courtship, the exhibition illustrates not only the change in fashion but also how wedding traditions have changed over the past one and fifty hundred years, noticeably marked by industrialization and the rise of the middle class.

Each garment on view in the exhibition is from a Chicago wedding and shows a cross-section of the city's diverse people, from a shop girl's handmade cotton-and-silk dress to a Jewish socialite's Givenchy gown. Remarkable examples of complete wedding ensembles include gowns, veils, shoes, "setting-out" outfits, and lingerie, plus bridesmaid and mother-of-the-bride dresses.



Exhibition catalog, by Timothy A. Long

"The exhibition catalogue beautifully captures the essence as well as all of the pieces from the exhibition and more."

## INDIANA

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### Indiana State Museum

Indianapolis, IN

Phone: 317-232-5606

[HTTP://WWW.INDIANAMUSEUM.ORG/VISIT/EXHIBIT/](http://www.indianamuseum.org/visit/exhibit/)

*Frugal & Fancy: Indiana Quilts* will be open at the Indiana State Museum Feb. 12-July 17, 2011. The exhibit features more than two dozen quilts acquired in the last 20 years, illustrating the variety found in Indiana quilt making from the 1830s to 2007. Many are on display for the first time. The centerpiece is The Indiana (sic) Fancy Quilt, a spectacular appliqué made and signed in 1854 by Clarissa Strong of Delaware County, Indiana. Also included are pieced, appliquéd, and whole cloth quilts; Amish and Quaker quilts, crazy and signature quilts.




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### Indianapolis Museum of Art

Indianapolis, In

317-923-1331

[www.imamuseum.org](http://www.imamuseum.org)

Paul Textile and Fashion Arts Galleries

### Body Unbound: Contemporary Couture from the IMA's Collection

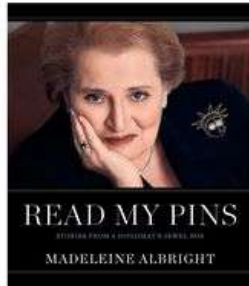
Through January 30, 2011

*Body Unbound: Contemporary Couture from the IMA's Collection*, on view from April 10, 2010 to January 30, 2011, will examine the many ways designers have manipulated, transformed and liberated the female figure. The exhibition will feature groundbreaking designs by Rudi Gernreich, Issey Miyake, Junya Watanabe, Thierry Mugler, Jean-Paul Gaultier, Gianni Versace and other avant-garde fashion designers. *Body Unbound* will explore how these designers used modern construction and unexpected materials to contort, conceal, reveal or mock their wearers. Featuring a range of works, many of which are recent additions to the IMA's fashion arts collection, *Body Unbound* will demonstrate how some of the most influential designers of the 20<sup>th</sup> century helped shape the direction of avant-garde fashion. Organized by the Indianapolis Museum of Art, *Body Unbound: Contemporary Couture from the IMA's Collection* will be on view in the Paul Textile and Fashion Arts galleries. The IMA will be its sole venue.

**Indianapolis Museum of Art**  
*European Galleries, Floor 2*

**Read My Pins: The Madeleine Albright Collection**  
 Through January 30, 2011

Organized by the Museum of Arts and Design, *Read My Pins: The Madeleine Albright Collection* highlights over 200 pins from the unique collection of the former Secretary of State. The Madeleine Albright collection includes pins of every description, many with fascinating stories attached. Some of the pieces are associated with important world events, others were gifts from international leaders or valued friends. A select number of the pins are fine antiques, most are costume jewelry, chosen for the symbolic messages they might convey. As the fame of Albright's pins has grown, so has their variety and number. Distinctive as it is democratic, this often whimsical collection spans more than a century of jewelry design and includes pieces from across the globe.



Read My Pins: Stories from a Diplomat's Jewelry Box - Signed by Madeline Albright for sale online at <http://www.imamuseum.org/shop/product/66940>

**Indianapolis Museum of Art**  
*Paul Textile and Fashion Arts Galleries*

**Material World**  
 April 21, 2011- February 5, 2012

From court dress to couture, the objects in *Material World* will feature extravagant ornamentation of textiles and personal adornment from cultures around the world while highlighting the significance of textiles in displaying wealth, status and power. The exhibition will showcase items adorned with luxurious materials including gold and metallic threads, beads, shells, mirrors, semi-precious stones, bones, fur and feathers, ranging from a Buddhist bone apron to Dior and Chanel couture pieces, spanning several centuries to the present day.



Toma (Loma), Guinea/Liberia for Poro society, Wenilegei dancers, **cloak and headdress**, 20<sup>th</sup> century

*Gift of Mr. and Mrs. Harrison Eiteljorg (1989.370ab)*

## IOWA

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### ***Iowa State University's Textiles and Clothing Museum***

Ames, IA

(515) 294-7474

<http://www.aeshm.hs.iastate.edu/exhibits/homepage.php>

### **Weddings in the Heartland: Apparel, Traditions, Memories**

January 20 through April 16, 2011

This exhibit examines the changing silhouette of the Midwestern bride, from the late 1800s to present day, through selected examples of wedding apparel from the Iowa State University Textiles and Clothing Collection.

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### **Fall 2011 Costume Society of America Midwest Region Annual Symposium and Meeting**

October 14 and 15, 2011, Waterloo/Cedar Falls, Iowa

#### *Costumes as Performance and Activism*

A theme for juried papers and juried designs will be Costumes as Performance and Activism. Topics for scholarly papers and creative design work may include (but are not limited to) proposals for presentations reflecting interdisciplinary approaches to costume and textile topics, world-wide regional dress, costumes and activism, art wear, costumes for performance, costumes in museums. Details will be sent with the Call for Papers in early 2011.

## MICHIGAN

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### ***Midwest Art History Society Conference***

[http://www.mahsonline.org/annual\\_meeting.asp](http://www.mahsonline.org/annual_meeting.asp)

April 14 - 16, 2011 in Grand Rapids, MI

*The Body in Art: From Paleolithic sculpture to 21st C performance and film, the human form has been central to art. This session seeks papers that examine the use of the body in both historical and contemporary art production and practice. Topics may include portraiture, the body as the site of political, social or psychological identity, the glorified or abject body, the nude, the clothed body and the role of fashion in art.*

## MINNESOTA

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### ***Minnesota Historical Society***

St. Paul, MN 55102-1906

651-259-3255

<http://www.mnhs.org/places/sites/jjhh/>

### **Minnesota Contemporary Quilts**

October 2, 2010- January 22, 2011

View quilts by Helen Kelley and Jan Myers-Newbury whose work is included in the book, *The Twentieth Century's Best American Quilts*. Anticipate that approaching cold front that you can feel when viewing Rosemary Root's *The Low that Brought the Cold and Snow to Minnesota*, or choose your favorite Minnesota symbol beaded into Nancy Eha's *Minnesota Inspired!* In our newest acquisition, revisit a favorite scene at Lake Itasca recreated in appliqué and embroidery by Park Rapids resident, Samuel Myers in 1935. Fourteen Minnesota contemporary quilters will inspire your own creativity, including work by Cecile Lewis, Erica Spitzer Rasmussen, Clare Degerness, Wendy Richardson, Nancy Gipple, Carol Wagner, Susan Stein, Judith Murray-Toppings, and Claudia Clark Myers.

Video tour: <http://www.youtube.com/watch?v=XNEOoAq3f7U>

**The Goldstein Museum of Design**

St. Paul, MN  
612-624-7434  
<http://goldstein.che.umn.edu>

**"Mao to Now: Chinese Fashion from 1949 to the Present"**

October 2, 2010 - January 17, 2011

Apparel design changed radically in twentieth century China from post-dynastic complexity, through the ubiquitous Mao suit, to today's proliferation of contemporary trend-setters. The exhibition traces the development of apparel in China and introduces several of today's most influential designers. Appearances by featured Chinese designers will be co-sponsored by the University's China Center.



(Image pulled from website)

**MISSOURI*****Costume Museum & Research Library Matilda Magnus Price Historic Fashion Collection***

Stephens College, Columbia, MO  
800-876-7207  
[info@stephens.edu](mailto:info@stephens.edu)

**The Back-to-School Issue—A Collegiate Wardrobe**

Sept. 25-Dec. 19, 2010

"The Back-to-School Issue—A Collegiate Wardrobe" is focused on the attire that young American women have worn to college throughout the decades. The exhibit will feature garments from the 1930s, 1950s, and 1970s as well as several oversized photos depicting collegiate women on campus.



(Image pulled from website)

## NEBRASKA

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### ***The Robert Hillestad Textiles Gallery***

University of Nebraska-Lincoln

402-472-291

<http://cehs15.unl.edu/cms/index.php?s=9&p=61>

### **Tomorrow Never Knows; Erica White**

**December 6-22, 2010**

A collection of protective garments designed for habitats in chaos, intended to raise awareness of the link between our wardrobes and environmental issues. Techniques in sustainable design featuring recycled materials, industrial waste, natural dyes, and digitally printed organic cotton.

## OHIO

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### ***Cincinnati Art Museum***

Cincinnati, OH.

(877) 472-4CAM

<http://www.cincinnatiartmuseum.org/absolutenm/templates/ArtTempExhibitions.aspx?articleid=994&zoneid=65>

### **Wedded Perfection: Two Centuries of Wedding Gowns**

**October 9, 2010 – January 30, 2011**

Curated by Midwest region member, Cynthia Amnéus, *Wedded Perfection: Two Centuries of Wedding Gowns* examines the compelling allure of the white, single-use wedding dress for modern women and its present iconic stature. There are few objects in our lives on which more attention is lavished than the wedding dress. These garments are not simply special occasion gowns. They are the site of incredible artistry and design, displaying a wealth of fabric and embellishments in celebration not only of the event for which it is made, but also of the woman who wears it and the values for which she subsequently stands. Though all in attendance at a wedding admire the bride's gown, few ask what ideas guide its appearance, where its essential elements come from, or what they mean. This exhibition and the accompanying catalog address these concepts.

Divided into thematic sections the exhibition will examine the origin of bridal traditions in Western culture, the fairy tale cult, periods when the 'traditional' white wedding dress was not worn, colorful wedding dresses both historical and modern, the avant-garde, influential designers, and contemporary artist's conceptions of wedding attire in a variety of media including paintings, photography, and three-dimensional installations. Objects in the exhibition range in date from the mid-eighteenth century to the present day and include exceptional examples by French couturiers Charles Frederick Worth, Jeanne Lanvin, and Christian Dior, avant-garde designers such as Paco Rabanne, and Yohji Yamamoto, and spectacular examples by American designers Vera Wang, Geoffrey Beene, and Zac Posen.



(Images provided by CAM)

**Kent State University Museum**

Kent, Ohio

330-672-3450

<http://www.kent.edu/museum>**"The Kent State University Museum: Celebrating 25 Years"**

Through February 13, 2011

Changing fashions exemplify the human desire for novelty. The 25 pieces in this exhibition represent the very tip of the iceberg of fashionable dress, and illustrate the evolution of fashion from 1750 to today. A survey of taste in silhouette, fabric and trimmings readily reveals enormous diversity. Over the centuries fashion choices have reflected relationships to an array of aesthetic and cultural environments. These choices register individual attitudes to prevailing social mores and reactions to a given artistic sensibility. The clothes we choose to wear when dressing each day become one of our most significant means of communicating who we are and how we feel. Collections of historic and fashionable dress, like that held by the Kent State University Museum, provide a very intimate record of personal choice and give insight into the unique ways individuals have responded to over-arching aesthetic trends.

On September 27, 1985, the Kent State University Museum opened its doors to the public for the first time. One of the nation's finest private collections of costume was given to establish the museum -- the donation of fashion industry entrepreneurs Jerry Silverman and Shannon Rodgers. It included 4000 fashionable and traditional costumes, 1000 objects of decorative art and 5000 volumes for the library. Since that time the collection has grown to 40,000 artifacts. Well over one million people have visited the museum in person, on the Web, or seen our name on objects loaned to exhibitions worldwide. Donors have enriched our collection and our endowment throughout the quarter century of our existence, and we are especially grateful for their continuing support. We embrace our mission to collect, exhibit, interpret and preserve the artifacts entrusted to us and to bring to the university and the greater community exhibitions that demonstrate the artistry and diversity of the world's peoples.



(Installation view, pulled from website)

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**"Made in India: Indian Textiles, Global Markets"**

Through March 20, 2011

The Kent State University Museum is proud to present this exhibition drawing from its extensive collection of clothing and textiles from India in order to highlight the dynamism, flexibility and variation of the nation's culture. Beyond the impressive assortment of historic garments, which are remarkable examples of "traditional" Indian dress, a sizable portion of the collection was produced in India for the western market. These items include both those pieces designed to be sold in India for the tourist market, as well as a number of pieces, which, while produced in India, were intended for export to and sale in Europe or America.

Rather than simply explore the rich and varied textile traditions of India this exhibit aims to trace the complex influences that Indian textiles have had on fashions in Europe and America. While this exhibit concentrates on objects which were made in India, the cultural exchanges in the realm of textiles and clothing over the past two centuries have gone in both directions. Not only have Indian products and designs traveled to the West and served as enrichment and inspiration, Western designs and goods have, in turn, exerted an undeniable influence of their own.

The history of cultural exchange between India and the West is complicated by the colonial relationship between India and Great Britain from 1858 until 1947. Rather than a free exchange of goods and ideas, Britain hampered Indian production and trade through restrictions and taxation. Through the establishment of unequal conditions for the textile industries, the British stifled the handloom industry in India in favor of its own production of machine woven cotton. Raw materials were imported from India to Britain where they were woven then re-exported back to India for sale. When Gandhi led the movement for nationalization, he chose hand-woven cotton as the symbol of national resistance. The simple, homespun cotton, known as *khadi*, which he wore for the rest of his life, embodied a symbolic resistance to British power, but the resulting boycott of British goods damaged the economy of the imperial power.



(Image pulled from website)

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**"Katharine Hepburn: Dressed for Stage and Screen"**

October 2, 2010 through September 4, 2011

In 2008, the Kent State University Museum was honored to receive Katharine Hepburn's personal collection of film, stage and television costumes, as well as clothes worn by her for publicity purposes.

In celebration of the Museum's 25th anniversary year, Hepburn's performance clothes will be displayed in a very special exhibit including: stage costumes from *The Philadelphia Story*, *Without Love* and *Coco*; screen costumes from such classic films as *Stage Door*, *Adam's Rib* and *Long Day's Journey Into Night*; and many of her television movies, such as *Love Among the Ruins*. In addition, Hepburn's "signature look," an ensemble of tailored beige trousers and linen jackets, will be spotlighted, as will vintage posters, playbills, photos and other Hepburn-related artifacts.

The exhibit will also be supported by special events and programming on Hepburn's career, influence and life. These will take place at the Museum, across the Kent Campus and throughout Northeast Ohio.

This exhibition has received support from the following generous sponsors: Dillard's/ H/L Communications/ Nordstrom/ Time Warner Cable/ WCLV

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**Ohio State University Historic Costume & Textiles Collection**

Columbus, OH

614-292-3090

<http://costume.osu.edu/>**Charles Kleibacker: The OSU Years**

October 28, 2010 - May 21, 2011

The Ohio State University's Historic Costume & Textiles Collection is presenting a tribute exhibition honoring Charles Kleibacker and his contributions to the Collection and the University while he was Designer-in-Residence and Curator from 1984-1995. The exhibition will run through May 21, 2011 and will feature thirteen Kleibacker ensembles that either Charles or some of his clients donated to the Collection. These dresses represent a microcosm of Charles' professional life, showcasing his dedication to quality, engineering, construction details and educating students.

In addition to the garments, we will also be showing images of some of the many remarkable pieces owned by the Collection and acquired by Charles during his tenure at OSU. Among these are some of the most important designer and period fashions and textiles in the Collection including gowns by Charles Frederick Worth, Paul Poiret, Madeleine Vionnet, and Coco Chanel.

Additional video components in the exhibition feature a documentary of Charles' life created by Jeff Simms of the Columbus Museum of Art and a compilation of images from the files of the Collection of Charles "in action" on the various exhibitions, fund-raisers and Friends events he initiated. I hope you will be able to visit the exhibition and share our fond memories of Charles Kleibacker during his eleven years at The Ohio State University.



(Images pulled from website)

## ONTARIO

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### ***The Bata Shoe Museum***

Toronto, Ontario, Canada

416-979-7799

<http://www.batashoemuseum.ca/index.html>

### **"Beauty, Identity, Pride: Native North American Footwear"**

Ongoing

Created by Indigenous peoples from diverse regions of North America, ninety pairs of shoes, boots and moccasins will showcase exquisite craftsmanship, regional patterns, and beautiful decoration. The exhibition features rarely seen artifacts chosen entirely from the Bata Shoe Museum's foremost and comprehensive collection of Native footwear.



(**Lakota or Cheyenne**, late 19th century, Collection of the Bata Shoe Museum, Toronto  
Image credit: (c) Bata Shoe Museum, Toronto)

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### ***Royal Ontario Museum***

Toronto, Ontario, Canada

416.586.8000

<http://www.rom.on.ca/exhibitions/special/elanatsui/>

### **El Anatsui: When I Last Wrote to You about Africa**

Until February 27, 2011

The Institute for Contemporary Culture hosts the North American premiere of *El Anatsui: When I Last Wrote to You about Africa*, a career retrospective of the internationally renowned artist. Best known for monumental wall sculptures made from discarded bottle tops, Ghanaian-born artist El Anatsui, has transformed often-overlooked and discarded materials into monumental visual statements that reference global, local and personal histories, as well as traditional Ghanaian beliefs.

## WISCONSIN

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### ***The Mount Mary College Historic Costume Collection***

Milwaukee, WI

414-258-4810

[http://www.mtmary.edu/fash\\_historicabout.htm](http://www.mtmary.edu/fash_historicabout.htm)

### **"Signature Style" featuring work by four designers - Emilio Pucci, Claire McCardell, Valentina, and Mary McFadden**

August 2010-January 2011

Many designers have a signature style: we can instantly tell their garments from any other designer. It is the response of the artist to the world they live in. Their work expresses how they think and solve problems and create. The designers' life experiences shape their designs.

A second installation opening February 1, 2011 will feature the designs of Calvin Klein, Charles Kleibacker, Ceil Chapman, and Ungaro.