

**30<sup>th</sup> Annual Meeting and National Symposium**  
**20<sup>th</sup> Century Design: Fashion, Interiors,  
Architecture and the Performing Arts**

**May 25 – 31, 2004**  
**Houston, Texas**

*Abstracts edited by*  
Mark Hutter, Colonial Williamsburg Foundation

**Wednesday, May 26: Keynote Address**

*Iain McCaig, Concept Designer, Star Wars Episode I, II and III*

**Thursday, May 27: Juried Paper Presentations**

Baudelaire's Ruin: The Organics of Late Twentieth Century Fashion and  
Architecture

*Elyssa S. Da Cruz, metropolitan Museum of Art*

Madame Cow and the Milk-Made Coat: Fashion and Fibers Made from Forgotten  
Milk Fibres

*Mary M. Brooks, University of Southampton*

Textiles and Jewelry: Exploring Design and Wearable Art in the Helen Williams  
Drutt Collection

*Cindi Strauss, Museum of Fine Arts, Houston*

Hidden Persuaders: Underwear, Advertising and the Feminine Ideal

*Kristina Haugland, Philadelphia Museum of Art*

Conserving Twentieth-Century Costumes and Textiles

*Margaret Ordoñez, University of Rhode Island*

Punks and Pirates at the V&A: The Costiff Collection of Vivienne Westwood

*Sonnet Stanfill, Victoria & Albert Museum*

Shoe Hats and Lip Sofas: Salvador Dali and Fashion Design

*Julia Pine, Carleton University, Ontario*

Creating Consume Demand for Parisian Couture Designs: A Case Study of  
Madeleine Vionnet's Market Appeal

*Nancy O. Bryant, Oregon State University*

How to Dress an Archetype: Madonna as *Anima* Figure

*José Blanco F., Florida State University*

**Thursday, May 27: Research Exhibits**

The Introduction of Haute Couture into the African-American Community in the  
Twentieth Century

- Holly P. Alford, Virginia Commonwealth University*
- Historical Continuity in Women's Fashion, 1920-1960  
*Jennifer Banning, Louisiana State University*
- Images of Rebirth: The Theatre Designs of Léon Gischia  
*Mary Botkin, California State University*
- The "Dress for Success" Movement: The 1970s through the 1990s  
*Sara Brubacher, Iowa State University*  
*Jane Farrell-Beck, Iowa State University*
- Are Sports Helmets Really "Cool"?  
*Beverly Chico, Regis University*  
*Nancy Insalaco Ford, Ford Research Group*
- Using 20<sup>th</sup> Century Clothing History as Inspiration for Students' Designs  
*José Blanco F., Florida State University*
- "A Little Swimsuit Means a Lot: Beauty, Glamour and Glory." The 20<sup>th</sup> Century Swimsuit Designer, Rose Marie Reid  
*Mary H. Farahnakian, Brigham Young University*
- The Rags and Riches that Shape Modernity: Tradition and Modernity  
*Angela Jenson, Brigham Young University*  
*Mary H. Farahnakian, Brigham Young University*
- London's Couturiers, Surviving the Austerity of the 1940s: CC41 Garments  
*Caryn Koch-Esterline, New York University*
- No Picnic: Reproductions of Early 20<sup>th</sup> Century Mountaineering Clothing  
*Elaine MacKay, Costumer, Halifax, Nova Scotia*
- "I have but one Queen...": Jacqueline Kennedy as an Event-Making Hero  
*Monica Phillippe-McMurry, University of Missouri*
- From Cowgirl to Showgirl: Polly Baker's Character Development as It Relates to Her Costumes in George and Ira Gershwin's 1930s Musical, *Crazy for You*  
*Colleen Muscha, Florida State University*
- The War Bride to the Warring Bride: 1940-1970  
*Courtney Marie Nelson, Stephens College*
- Fashion Influences on Costumes in Films of the Late 1940s through the 1950s  
*Elizabeth Potter, The Wardrobe Wing*
- Is Wearing Vintage Clothing an Innovation?  
*Kathryn Reiley, University of Minnesota*  
*Marilyn DeLong, University of Minnesota*
- Analysis of Fabrics from Costume to Be Featured in *Annie Get Your Gun*  
*Diana Saiki, Ball State University*  
*Mary Zeller, Ball State University*
- Frank Lloyd Wright and Barbie: Design and Development

*Carol Spencer, formerly of Mattel Toys Incorporated*

Using Presidential Library Archives to Document Artifacts: Harry Truman's Tropical Sport Shirts

*Kristen Stalling, Harry S. Truman National Historic Site*

Confluence in 20<sup>th</sup> Century Design Reform: An Analysis of Prairie-Style Architecture, Arts and Crafts Decorative Objects, and Dress in Minneapolis/St. Paul

*Julianne Trautmann, Illinois State University*

Conserving Plastics in Twentieth-Century Costume Collections

*Reneé Walker, University of Rhode Island*

### **Friday, May 28: Juried Paper Presentations**

Beauty in a Bag: A Comparison of Women's Commodity Bag Garments with Fashions Depicted in *Good Housekeeping* Magazine, 1950-1965

*Jennifer Banning, Louisiana State University*

*Jenna Tedrick Kuttruff, Louisiana State University*

Jeanne Sacardote: A Forgotten French Fashion Designer, 1908-1940

*M. Louise Ott, Drexel University*

Fashioning Fitzgerald: Cultural History and Character Development

*Deirdre Clemente, Fashion Institute of Technology*

Fashion and Interiors in *Les Robes* and *Les Choses de Paul Poiret*

*Kevin L. Jones, Fashion Institute of Design and merchandising Museum*

Pieter Mijer: Early 20<sup>th</sup> Century Author, Textile Designer, Artist, and Furniture Designer

*Abby Lillethun, University of Rhode Island*

"If the Song Doesn't Work, Change the Dress": The Art and Artistry of Patricia Zipprodt

*Whitney Blausen, Independent Researcher, New York*

Irene: Creating High Style in Hollywood for the American Woman (1932-1962)

*Thomas P. Gates, Kent State University*

Driving Fashion: The Relationship between Fashion and Automobiles, c. 1918-1960

*Elizabeth Greenberg, Condé Nast Archive*

Moschino: Chaos in the Fun House

*Gillion Carrara, The School of the Art Institute of Chicago*

London's Couturiers: Surviving the Austerity of the 1940s into the Prosperity of the 1950s

*Caryn Koch-Esterline, New York University*

No Picnic: An Appraisal of Early 20<sup>th</sup> Century Mountaineering Clothing

*M. Elaine MacKay, Costume Maker*

How the West Was Won: The *Qipao* in 1930s Shanghai

*Sophia Gan, Fashion Institute of Design and Merchandising Museum*

The Fashion Originators Guild of America: Promoting American Design, 1932-1941

*Sara Brubacher, Iowa State University*

*Jean Parsons, Iowa State University*

The Role of Spain in the Mode: The Infanta Silhouette and the *Robe de Style*

*Christina Johnson, Fashion Institute of Design and Merchandising Museum*

*La Tehuana*: Painter Frida Kahlo's Symbolic Use of the Indigenous Clothing of Tehuantepec

*Linda Moore, Colorado State University*

### **Saturday, May 29: Professional Development Sessions**

Interpretation, Misinterpretation, Reinterpretation: What Is in Our Collections?

*Co-Chairs: Susan North, Victoria & Albert Museum*

*Colleen Callahan, The Costume and Textile Specialists*

*Contributors: Linda Baumgarten, Colonial Williamsburg Foundation*

*Inez Brooks-Myers, Oakland Museum of California*

*Kristina Haugland, Philadelphia Museum of Art*

Vintage Clothing Evaluation

*Co-Chairs: Marianna Klaiman, The Athena Group*

*Newbie Richardson, The Costume and Textile Specialists*

Still Spreading the Word

*Co-Chairs: Edward Maeder, Historic Deerfield*

*Phyllis Specht, CSA Series*

Forensic Dressmaking: The Tools of Detection

*Susan North, Victoria & Albert Museum*

*Colleen Callahan, The Costume and Textile Specialists*

*Nancy Bryant, Oregon State University*

Presentation 101: Keep 'Em on the Edge of Their Seats! How to Make a Great Presentation

*Chair: Patricia Campbell Warner, University of Massachusetts*

*Panelists: Christina Bates, Museum of Civilization*

Marketing Your Institution, Your Organization and Yourself

*Ramona Crayton, Greater Houston Convention and Visitors Bureau*

*Evelyn D. Malone, Maximum Exposure Marketing*

*Jacob Lee Hodgson, Designer, Developer*