That’s a Wrap!
SECRETS OF THE COLLECTION
50th ANNIVERSARY RECEPTION

30 November 2017
6:30pm-9:00pm

The Missouri Historic Costume and Textile Collection has preserved dress and textile history since 1967 and is now the largest repository of University of Missouri-related apparel and textiles in the state. In its 50th year, the collection includes over 6,000 pieces of men’s, women’s, and children’s apparel and household textiles.

Dr. Laurel Wilson, former MHCTC Curator for more than twenty years, created the Missouri Historic Costume and Textile Collection Endowment to assist the collection in the execution of its mission: teaching, research, exhibition and preservation. A gift of any amount towards the endowment supports this important historical and cultural resource for future generations by enabling continued educational and exhibition programming, as well as maintenance of appropriate collection management and preservation standards in our climate-controlled facilities. Visit the MHCTC DirectGive link below or download a QR code app and take a picture of the QR code below.

https://mizzougivedirect.missouri.edu/Item.aspx?item_id=61

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Silk Satin Day Dress (Early 1890s) Gift of C. Stapleton
This two-piece late 19th century garment features popular design elements of the period: broad shoulders, narrow waistline and partially bustled skirt, the last representing a period of transition to a more fitted skirt silhouette.

Bead and Sequin Evening Dress (1920s) Gift of the Kansas City Museum
Included in the first clothing donation to the MHCTC, this Jazz Age silk chiffon party dress features blue and silver sequins in an Art Deco design.

Silk Satin Brocade Cocktail Dress, Harzfeld’s (1959) Gift of D. Brisley
A wide belt accents the nipped waistline of this 1950s cocktail dress and reflects Christian Dior’s full-skirted “New Look,” a silhouette made fashionable after World War II. Worn on the donor’s honeymoon, the garment was purchased at Harzfeld’s in Kansas City, Missouri.

Silk Chinese Qipao (1954) Gift of L. Anderson
Originally a loose, floor-length garment of the mid-17th to early 20th century’s Qing Dynasty, the qipao began to merge with western fashion, becoming more form-fitting in the 1940s and 1950s.

Silk Taffeta and Net Evening Gown by Fred Perlberg (1950s)
Gift of M. Harris
An example of Christian Dior’s post-world war II “New Look,” this evening gown’s wide shoulders, hip emphasis and full skirt help create the popular hourglass silhouette of the period.

Bead and Sequin Evening Gown (1980s) Gift of R. Tofle
Sparkling gold sequins add emphasis to the padded shoulders of this 1980s beaded evening gown.

Silk Jacket and Skirt by Raul Blanco (1980s) Gift of J. Freeman
This double-breasted two-piece suit has wide, square padded shoulders, a narrow waistline, and a stiff, ruffled peplum to add emphasis to the hips. All these design elements were popular features of women’s dress in the 1980s.

Beaded Evening Jacket (1990s) Gift of J. McKown
Colors abound in clusters and swirls of sequins and beads on this elaborate 1990s evening jacket, creating an organic design that hints at cross-cultural influences.

Fashion and the Feminist Movement: The March Continues Andrea Bilgrien
This laser cut ensemble reflects the power, beauty, and confidence of today’s women who are unapologetically feminists. After decades of protests women have made incredible strides towards equality but the march continues.

Circle Vest Olivia Eastman
Inspiration for this garment was found in Salvador Dali’s painting Geopoliticus Child Watching the Birth of the New Man and Herman Hesse’s novel Demian: “The bird fights its way out of the egg. The egg is the world. Who would be born must first destroy a world.” The egg’s symbolism of birth or rebirth is depicted in the cracked shell surface design of the vest.

Art to Wear Catlin Miller
The fabric design of this garment was created from manipulated images of flowers and bees, digitally engineered and printed into six hexagons. Together, the hexagons emulate the idea of a honey comb, and create a kaleidoscope-like flower. The center hexagon, composed of repeated layers of honey bees, gives the impression of pollen, the “outer” hexagons create an illusion of flower petals.

Abyss Maggie Prather
Abyss is both a wearable vest and a piece of wall art inspired by icebergs, their colors, and their evolving forms. The digital print was created from an original painting, with ice cubes placed on top, melted, and photographed at intervals to create the watery effect.

Pleats Perspectives Amanda Smith
Design inspirations for this garment were two MHCTC garments: a 1920s pleated Delphos dress by Mariano Fortuny and an early 1990s pleated gown by Issey Miyake. This project explored the methods, uses, history, and design possibilities of pleats in fashion, including engineered digital textile printing.

Organized Chaos Allison Vaughn
This piece was inspired by origami springs. The duality of the spring’s expansion and contraction reflect chaos found within order. When compacted and hung on the wall, it illustrates order. When expanded and worn, it reveals a brightly colored surface design, representing chaos.

Guo Poem Wei Wei
Guo Poem is both vest and wall art inspired by intersections of Chinese art and clothing. The finished garment would be close in appearance to a Chinese calligraphy scroll when flattened. The calligraphy of the ancient poem placed on the surface is still well-known today in China.