

379
N81
No. 7428

MUSEUM EDUCATOR AS ADVOCATE FOR THE VISITOR:
ORGANIZING THE TEXAS FASHION COLLECTION'S
25TH ANNIVERSARY EXHIBITION
SUITING THE MODERN WOMAN

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Laura Lee Utz, B.A.

Denton, Texas

August, 1997

Utz, Laura Lee, Museum educator as advocate for the visitor:
organizing the Texas Fashion Collection's 25th anniversary exhibition.

Suiting the Modern Woman. Master of Art (Art Education), August, 1997,
272 pp., 18 appendixes, 37 illustrations, references, 35 titles.

Suiting the Modern Woman documented the evolution of women's power dressing in the 20th century by featuring four major components: thirteen period suit silhouettes, the power suits of twenty-eight influential and successful high profile Texas women, a look at the career and creations of Dallas designer, Richard Brooks, who created the professional wardrobe for former Texas Governor Ann Richards, and a media room which showcased images of working women in television and movie clips, advertisements, cartoons, and fashion guidebooks. The exhibition served as an application for contemporary museum education theory. Acting as both the exhibition coordinator and educator provided an opportunity to develop interpretative strategies and create a meaningful visitor experience.

379
N81
No. 7428

MUSEUM EDUCATOR AS ADVOCATE FOR THE VISITOR:
ORGANIZING THE TEXAS FASHION COLLECTION'S
25TH ANNIVERSARY EXHIBITION
SUITING THE MODERN WOMAN

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Laura Lee Utz, B.A.

Denton, Texas

August, 1997

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS	iii
Section	
1. INTRODUCTION	1
Statement of the Problem	
Research Questions	
2. LITERATURE REVIEW	5
Identifying a Mission Statement	
Advocate for the Visitor	
Effective Label Writing	
3. METHODOLOGY	15
4. FINDINGS	35
5. CONCLUSIONS AND RECOMMENDATIONS	88
Appendixes	
A. Exhibition Work Log	88
B. Focus Group Activity Sheet	120
C. Smithsonian Institute Writing Activity	122
D. First Label Survey Tool	124
E. Second Label Survey Tool	130
F. Third Label Survey Tool	132

G. Visitor Response Page	139
H. Visitor Response Log	141
I. List of Famous Texas Women in the Exhibition	163
J. Exhibition Catalogue	165
K. Large Exhibition Wall Quotes	179
L. The Richard Brooks Labels	181
M. The Historic Lables	192
N. Participant Label Questionnaire	209
O. The Participant Labels	212
P. The Labels for the Experimental Suits	241
Q. Token Response Cards	245
R. Activity Sheets	249
S. Packet for Southwestern University students	263

BIBLIOGRAPHY	268
--------------	-----

LIST OF ILLUSTRATIONS

Figure	Page
1. Exhibition photograph, <u>Rites of Passage: Journey to Womanhood</u>	19
2. Exhibition photograph, <u>Rites of Passage: Journey to Womanhood</u>	20
3. Exhibition photograph, <u>Rites of Passage: Journey to Womanhood</u>	21
4. Exhibition photograph, <u>Elegance After Dark</u>	22
5. Exhibition photograph, <u>Try This On</u>	23
6. Exhibition photograph, <u>Try This On</u>	24
7. Exhibition photograph, <u>Try This On</u>	25
8. Exhibition photograph, <u>Try This On</u>	26
9. Texas suits displayed at the Fort Worth Neiman Marcus store	38
10. Historic suits displayed at the Fort Worth Neiman Marcus store	39
11. Installation goals displayed in Neiman Marcus store windows	40
12. Historic panels displayed in Neiman Marcus store windows	41
13. Exhibition mission statement on entry wall of the gallery	44
14. Molly Ivin's denim shirt with cow motifs	46
15. Media room wall unit with 1970s advertisements	59
16. Media room wall unit with 1980s advertisements	50
17. Media room wall unit with 1990s advertisements	51
18. <u>Cathy</u> cartoon examples in the media room	52

19. Reading shelf in media room	54
20. Cover of <u>Forbes</u> magazine in media room	56
21. Marilyn Oshman's camouflage suit	57
22. Label design wall guide and plan	62
23. Large wall quote by designer, Donna Karan	63
24. Wall quote and labels for the Richard Brooks design room	65
25. Labels in the Richard Brooks design room	66
26. Wall labels and photographs in the Richard Brooks design room	67
27. Drafting table with Richard Brooks' sketches and fabric samples	68
28. Richard Brooks couture suit designed for Ann Richards	79
29. Richard Brooks couture suit designed for Ann Richards	70
30. Historic suit ensembles and accompanying labels	71
31. Historic suit ensembles and accompanying labels	72
32. Historic suit ensembles and accompanying labels	73
33. Power dressing suits in Texas	75
34. Labels in Texas power suit area	76
35. Wall of photographs of the Texas participants	78
36. Experimental suits designed by fashion students	79
37. Professional Leadership Program lecture and tour	82

SECTION 1

INTRODUCTION

With over 10,000 examples of 20th-century clothing, The Texas Fashion Collection at The University of North Texas is the largest of its kind in the Southwest. From May 1- July 1, 1997, the School of Visual Arts presented a costume exhibition entitled Suiting the Modern Woman to celebrate and commemorate the 25th Anniversary of the collection at the University. This researcher served as both the exhibition coordinator and educator for the project. The necessary training for organizing the exhibition evolved from a sixteen-month collection management internship. Serving as the graduate research assistant to the director of the Texas Fashion Collection from January 1996 to June 1997 afforded first-hand exhibition planning and curatorial experience. In addition, a study of current museum education practices and theory guided the design of the exhibition.

In 1986, The Getty Center for Education in the Arts published The Uncertain Profession: Observations on the State of Museum Education in Twenty American Art Museums. The authors, Elliot Eisner and Stephen Dobbs based the report on interviews conducted with thirty-six museum educators and directors from twenty art museums around the country. The

report received much criticism from the art museum education community because of its limited participant sample, broad generalizations, and sensational tone. Terry Zeller notes "Throughout the Eisner-Dobbs study, there is a perception that museum educators perceive themselves as powerless and suffering from an identity crisis, which in the absence of role models, leads them to look to curators and art historians" (Zeller, 1987, p. 19). If nothing else, the Eisner-Dobbs report challenged museum educators to define and defend their history, theoretical foundations, and the important role they play in ensuring a meaningful museum experience.

Traditionally, museum exhibitions are organized by curators and then interpreted by educators. Often the educator is not involved in the early conceptual and design stages of the project, and as a result, the visitor's experience becomes an afterthought. Ideally, a collaborative approach to exhibition planning would allow for curators and educators to bring their own strengths and objectives to the project. Over the last decade, more museums have established team-like approaches to exhibition planning. This new model involves the museum educator in the project from the start and depends on the educator to be the advocate for the museum visitor.

Scott Kim (1990) describes a model for working together more effectively in his article, "Interdisciplinary Cooperation." His ideas can be applied to museum curators and educators as well. Kim recognizes, "Different disciplines have different priorities, thinking styles, different values. When people from different disciplines get together, their values

collide" (Kim, 1990, p. 32). He further details six role-playing steps to encourage that staff members act as "ambassadors" for their own field of study. "Think of an ambassador. Learn to speak both languages. Learn to live in both cultures. Work with people in both disciplines towards common goals" (Kim, 1990, p. 39). By assuming the role of both exhibition coordinator and exhibition educator, this researcher was able to gain first hand experience into the multi-faceted work of organizing an interdisciplinary show. As a museum education "ambassador," I placed an emphasis on the visitor's experience throughout the installation process.

Pat Rabbitt cautions, "Planning a museum exhibition is an extremely demanding task, and the essence of it is not a grand sweep of ideas, but a remarkable and nagging attention to details" (Rabbitt, 1990, p. 124). Rabbitt's assessment is accurate; as proof, over 600 hours were spent just on the curatorial and organizational requirements of mounting the exhibition (see Appendix A). In light of these obvious constraints, a curator might heed Rabbitt's caution: "If you consider mounting an exhibition, our first and most vital piece of advice is that you should wait and hope that the feeling will pass. You should intensely distrust your initial enthusiasm which may betray you" (Rabbitt, 1990, p. 124). At the same time, it was the process of planning and installing this exhibition which afforded the opportunity to survey current exhibition practices and museum education literature and to offer recommendations for the future.

Statement of the Problem

The problem for this research was to explore the phenomenon of women's power dressing fashions in the 20th century. By conceiving, developing, and evaluating an exhibition that included both historical and contemporary references, the integrity of the garments as well as the visitor's experience were maintained.

Research Questions

Several questions guided this project from its conception: What are the steps for developing and documenting an effective exhibition? What is the relationship between the curatorial and educational aspects of exhibition design and assessment? How does a woman's power suit parallel her status in the workplace? How can an exhibition validate the visitor's experience and allow for multiple interpretations? What will the visitor learn? How will the learning be assessed? How could someone else use this exhibition research in the future?

SECTION 2

LITERATURE REVIEW

A study of museum literature supported and guided the planning and design stages for the exhibition. While many issues are addressed in these readings, three primary installation themes were identified as essential to the project: Identifying the Mission Statement, Advocacy for the Visitor, and Effective Interpretation.

Identifying the Mission Statement

In 1992 Nina Archabal noted, "Not every museum can be all things to all people, but the responsibility of museums should be first and foremost to educate and give public service" (Archabal, 1992, p. 85). This commitment to education is echoed in the American Association of Museum's Task Force on Museum Education report, Excellence and Equity: Education and the Public Dimension of Museums. The authors propose ten guiding principles for museum education. The first reads "Assert that museums place education--in the broadest sense of the word--at the center of their public service role. Assure that the commitment to serve the public is clearly stated in every museum's mission and central to its activities" (American Association of

Museums, 1992, p. 81). While many museums have a mission statement that guides their institution's practices, exhibition mission statements are less common. However, by implementing an exhibition mission statement, audiences and their experience will be defined and anticipated.

In Valorie Beer's article, "Do Museums Have "Curriculum?" "Beer details how museums should have specific objectives they want to achieve. She defines museum curriculum as "the activities, objects, and organizational process and arrangements used by museum staff and intended for or experienced by museum visitors for the purpose of fulfilling explicit or implicit educational goals" (Beer, 1992, p. 213). Museum educators must consider each of the terms: mission, goal, objective, theme, and topic. In Cognitive Psychology and Interpretation: Synthesis and Application, Sam H. Ham notes the differences between an exhibition theme and exhibition topic. According to Ham, a topic is simply the subject matter of a presentation, while a theme is the underlying thought or point an interpreter wants to make. Ham adds, "The theme is the answer to the question, 'So What?' " (Ham, 1994, p. 113). Ultimately, the exhibition mission creates the situation to answer the question "So What?" Multiple themes and topics can then be explored within the construct of the mission and goal of the show.

Advocate for the Visitor

The writings of Lynn D. Dierking and John H. Falk offer assistance in designing an exhibition with the visitor in mind. In The Museum

Experience, the authors suggest that a personal, social, and physical context each serve to shape each visitor's museum experience (Dierking, Falk, 1992). The book details how visitors interpret information based on their own personal, previous experiences, and states that they personalize museum messages to conform with those past experiences and understandings (Dierking, Falk, 1992). Based on their findings, exhibitions should be organized to facilitate all three contexts. "Museum professionals should begin the exhibit design process by thinking about how the visitor might use the knowledge presented in the exhibits, rather than thinking about what objects to exhibit or what ideas to present" (Dierking, Falk, 1992, p. 142). Dierking and Falk remind museum educators that too often they focus on introducing "new" material instead of reshaping prior knowledge (Dierking, Falk, 1992).

How does the museum educator transfer this concern for the personal context to the physical design of the exhibition space? According to Dierking and Falk, there should be "multiple entry and exit points" (Dierking, Falk, 1992, p. 136). In "Collaboration: Towards a More Holistic Design Process" Hank Grasso and Howard Morrison describe a series of design exercises for exhibition planning. The first asks planners to identify their interpretive goals by asking, "What is the most important message the exhibit should convey to the audience? What is the essential aspect of that message that the audience must understand for the exhibit to have meaning?" (Grasso, Morrison, 1992, p. 119). In exercise two the authors ask, "What core ideas

should the exhibit present? What kinds of visitor experiences should it provide?" (Grasso, Morrison, 1992, p. 119).

Danielle Rice in "Museum Education Embracing Uncertainty" argues, "In contemporary critical thinking, the museum can no longer claim to be a neutral backdrop to the display of art, because it is understood instead to be a highly complex institution which participates in the legitimation of power" (Rice, 1995, p. 16). Important issues and themes should be explored and questions should be asked. Museums have an opportunity to provide multiple messages and interpretations. By presenting personal and relevant issues, the visitor will find the experience more meaningful. In their 1995 study, Mihaly Csikszentmihalyi and Kim Hermanson detail the intrinsic motivators that makes a visitor want to learn in a museum. "The features of the exhibit that will induce the motivation to learn more are the deeper sense of meaning it provides. How does this exhibit pertain to me?" (Csikszentmihalyi, Hermanson, 1995, p. 73).

By exploring the shared experience of making wardrobe choices, fashion and costume exhibitions allow visitors to share in the learning dialogue. Burns and Sporles examine the language of the shared fashion experience in their book, Changing Appearances: Understanding Dress in Contemporary Society. They credit Roland Barthes with a model for the semiotics of fashion. "The language of fashion is the transition from the technical (the actual garment) to the verbal (written description of the garment) structure. Thus to understand fashion, one must understand how

fashion is described”(Burns, Sporles, 1989, p. 219). Educators must determine how to examine and study the canon of fashion history and how to present it to the public.

Standard approaches to teaching and learning are being revised. In the article, “What Are They Doing to Art History,” Scott Heller documents how Harvard University professors Norman Bryson and Henri Zerner have abandoned traditional methods of teaching art history in favor of a new approach which focuses on a shared visual culture. In essence the professors no longer ask their students to memorize names, dates, and works of art, but instead ask them to interpret the important cultural messages inherent in the images (Heller, 1997, p. 105). An exhibition should consider the cultural messages its objects present, and devise new ways to explore and interpret them. Fred Davis describes fashion in terms of gender and beauty in his book, Fashion, Culture, and Identity. He notes that our society equates maleness with occupation, breadwinning, authority, and exercise of instrumental capacities, and femaleness with sexual allure, domesticity, child rearing, subordinate status, and excessive play (Davis, 1992). Davis’ assessment provides multiple points of debate and contention. At the same time, he describes a cultural and sociological understanding for contemporary fashion.

Christopher Breward notes in his book The Culture of Fashion that our mass media society feeds us so much information, that no one definitive fashion response is possible (Breward, 1995). In other words, how does the public process all the images and ideas? According to Alison Lurie, one must

learn the “language of clothes” in order to control the messages the clothing conveys (Lurie, 1981). This notion that objects have a voice, moreover, that clothing has a language is important to consider. As a museum educator, how will the visitor be allowed to share in the discussion between the institution and the object? And more, how will the dialogue change and effect the visitor?

In 1991, The 3rd Annual Academy Forum on New Museology at the Royal Academy of the Arts in London gathered to determine the impact of the new museology on exhibition design. The proceedings report states, “The museum was once the place where you learned from the past and solemnly digested the lesson. Increasingly, it is the place where you go to think about the present and replan the future” (Papadakis, Ed., 1991, p. 9). In the article “Museums and the Future of Education,” Joel Bloom and Ann Mintz ask “Who are we teaching? What are we teaching?” (Bloom, Mintz, 1992, p. 74). They continue, “Whose side of the story should museums tell? Who decides? What criteria do we apply? What standards do we use when we select artifacts and works of art for exhibitions? What cultural biases shape our decisions?” (Bloom, Mintz, 1992, p. 76). Curators and educators should be able to answer these questions throughout the exhibition process. In the article “The Role of Museums in Visual Literacy,” Danielle Rice notes how visual meanings are connected to cultural meanings. She adds, “Museum educators can play a significant role in teaching visual literacy by helping museum visitors learn the skills necessary to derive meaning from original

art objects" (Rice, 1992, p. 149).

Visitors derive meaning not only from objects, but also from the actual space and arrangement of the objects on display. Carol Duncan reminds museums to provide equal visitor access in her book, Civilizing Rituals: Inside Public Art Museums. Duncan proposes that theoretically exhibition displays should invite the visitor to treat the areas as ritual spaces. Instead, overly dramatic rooms can position the visitor as an outsider, removed from the space (Duncan, 1995). Duncan notes, "The ropes and barriers, however necessary to protect the displays, give emphasis to the social distance between the privileged spaces into which we look and the public spaces in which we stand" (Duncan, 1995, p. 68). Accessibility does not only apply to the theme, but to the physical installation as well.

Effective Interpretation

Issues of communication are critical to a successful exhibition. There are multiple approaches to preparing and creating didactic materials. In the article "Combating Redundancy: Writing Texts for Exhibitions," Margareta Ekary stresses, "The texts must be an integral part of the exhibition environment" (Ekary, 1992, p. 142). C. G. Screven details the four functions of labels in the article, "Exhibitions and Information Centers: Some Principles and Approaches," Screven notes (1) the labels provide information about the content; (2) they provide instructions of what to do, look for, or compare; (3) they interpret objects and processes; and (4) the labels describe or direct

attention to other examples of the same processes (Screven, 1986, p. 125). In her article, To Create Discovery, Marlene Chambers notes, "Information can be used to illustrate and point the way to practice in a perceptual skill, to initiate inquiry that leads to a dialogue with the object or to offer a clue to the resolution of a problem" (Chambers, 1989, p. 41).

In Museums for a New Century, the commission reported, "The greatest challenge facing museum researchers has been developing measures appropriate to the museum setting" (Hicks, 1989, p. 65). What labeling procedures are appropriate for a museum setting? Or more importantly, what measures are inappropriate? In our technological society, people are accustomed to receiving an overwhelming amount of information through multiple images and graphics. How can technology be translated and best used in the museum gallery? In 1991, The Getty Center for Education in the Arts focus group experiment, Insights: Museum Visitors, Attitudes, and Expectations asserted that information not only increases the appreciation of art, but a lack of information is frustrating and detracts from the museum experience (Walsh, Ed., 1991). The report adds:

The availability and breadth of information provided on object labels is usually inadequate. Visitors would like more detailed descriptions of the following: the artist's life, the subject of the art and its historic and artistic significance, the school of art, the background on the time period and culture represented, the artist's techniques, and the method of creating the object and tool used (Walsh, Ed., 1991, p. 22).

In the chapter "Museum Education and the Aesthetic Experience," Kathleen Walsh-Piper warns educators, "There is a delicate balance between giving enough information to make art more accessible and allowing learners their own responses" (Walsh-Piper, 1994, p. 109). A label plan should be designed to meet these needs. In Doing It Right: A Workbook for Improving Exhibition Labels, Barbara Punt suggests that the key to effective label writing is setting goals and objectives early in the exhibition development, and not as an afterthought (Punt, 1989). Within this plan, the writer must remember that label writing is a complex assignment.

In the article "Museum Texts as Mediated Message," Helen Coxall reminds museum writers to be mindful of the multiple messages they convey, whether intentional or not. Coxall also stresses that label writers have a responsibility to the public they serve (Coxall, 1992). In the article "A Picture of Visitors for Exhibition Developers," Sandra Bicknell and Peter Mann add, "Each label should be seen as a unique event as the individuals that constitute its population of readers will vary from label to label" (Bicknell, Mann, 1992, p. 200). Margareta Ekarv adds, "We can use words to give a new, deeper dimension to our visual experiences. Words make us think and our thoughts conjure up pictures in our minds" (Ekarv, 1992, p. 140). Museum writers must think about whose words to include in the gallery. Which words will enrich the museum experience? Will the visitor know whose words they are reading? Will the visitor be able to add their words to the exhibition dialogue?

By defining and maintaining a commitment to the exhibition's mission statement, the visitor's experience will be defended and in turn maintained in each of the didactic offerings. When each of the three components are considered from the conception of the installation process, the exhibition will be able to answer the necessary question, "So What?"

SECTION 3

METHODOLOGY

The problem for this thesis was to create an exhibition which examined women's power-dressing suits in the 20th century. As the exhibition coordinator and educator, I oversaw every aspect of the design and installation of the project, as well as performed all of the educational responsibilities. Determining and organizing the exhibition's theme, mission, audience, objects, design, promotion, and interpretation required several sources of data including: (1) first-hand experience, (2) attending a professional training conference, (3) visiting existing exhibitions, (4) gathering opinions from a focus group study, (5) researching educational materials from other museums, (6) conducting three label surveys, (7) collaborating with a living fashion designer, (8) the actual process of planning and installing the installation at Neiman Marcus and the University, (9) creating the educational materials, and finally, (10) gathering the visitor's responses. Each of the methodology steps is outlined and recorded in the exhibition coordinator work log (see Appendix A).

The Graduate Research Assistantship

I served as the graduate research assistant to the director of the Texas Fashion Collection from January 1996 to June 1997. During the spring of

1996, I assisted in the organization and installation of the fashion component for the exhibition, Hot Cars, High Fashion, and Cool Stuff: Designs of the 20th Century at the Dallas Museum of Art. The primary role of the graduate research assistant included organizing the Texas Fashion Collection installation records, creating gallery installation guides, preparing registrar documents, and writing and editing the object labels. The Hot Cars, High Fashion, and Cool Stuff: Designs of the 20th Century exhibition provided the foundation and necessary technical experience for the thesis project. Most importantly, as a result of this experience, I realized the need to consider the visitor from the conception of the exhibition design and planning process. The Dallas Museum of Art and the Texas Fashion Collection did not collaborate to determine exhibition objectives and goals, nor to define the mission. The curators relied on a traditional art historical approach to the design, interpretation, and assessment of the show. Consequently, the visitor experience was limited.

Affiliation with the Costume Society of America

Through my affiliation with the Texas Fashion Collection I became a student member of the Costume Society of America. Attending the Costume Society of America annual meeting, Celebrating the Seasons: Dressing for Life's Rites of Passage held in Atlanta, Georgia May 29- June 2, 1996 provided an opportunity for further research. The conference session "Problems in Teaching Historic Costume" offered suggestions for making holistic

connections between fashion history and popular culture. The session “Mounting a Theatrical Costume Display” provided practical ideas for creating effective exhibitions with a limited staff and budget. Membership in the Costume Society of America afforded opportunities to survey current fashion exhibitions, trends, and literature. More importantly, through my affiliation with the Costume Society of America, I established a professional network of colleagues.

Investigating Costume Exhibitions

In addition to practical and academic preparation, a survey of fashion and costume exhibitions around the country provided additional guidance and inspiration. The exhibition Bare Witness at the Metropolitan Museum of Art was an important starting point for my research. As one of the definitive collections of costumes in the country, the Costume Institute at the Metropolitan Museum of Art employs some of the most creative installation techniques in the field today. The staging of the mannequins and platforms was particularly impressive. This exhibition was traditional in its curatorial approaches. More attention was given to the visitor’s aesthetic experience than the visitor’s interpretation and response to that experience. There was a minimal amount of text, and even then, the labels were positioned along the baseboards of the display cases, forcing the visitor to physically bend down and over to read the information. Moreover, the visitor could only gain access to the front of the cases by working against the flow of visitor traffic.

While the educational components for this show were at times frustrating, I did recognize my own design and styling limitations for creating innovative costume displays.

The Atlanta Historical Society exhibition Rites of Passage: A Journey to Womanhood provided helpful ideas for gallery labels and text panels (see Figures 1 and 2). It was apparent that the exhibition was produced on a limited budget, however, the museum devised cost-effective installation solutions. Throughout the galleries, the wooden text railings for the labels were both functional and effective. The label railings made the information more accessible in physical relation to the specific garments. Another admirable feature was the notebook placed on a stand near the exit which encouraged visitors to add their comments, opinions, or reflections for the show (see Figure 3). Elegance After Dark: Evening Wear in Louisiana 1896-1996 at the Louisiana State Museum showed the importance of displaying historic garments with supplemental photographs and images (see Figures 4 and 5). Suggested reading lists, a glossary of terms, and several silhouette drawings were provided for the visitor throughout the galleries. Finally, Try This On: A History of Clothing, Gender, and Power at the Barnum Museum in Bridgeport, Connecticut was the most significant and meaningful to my research (see Figures 5- 8). Organized by the Smithsonian Institute, this show examined how themes in gender, popular culture, and fashion history allow for a rich look at contemporary society. The quality and quantity of support materials was impressive. There were multiple opportunities for the visitor

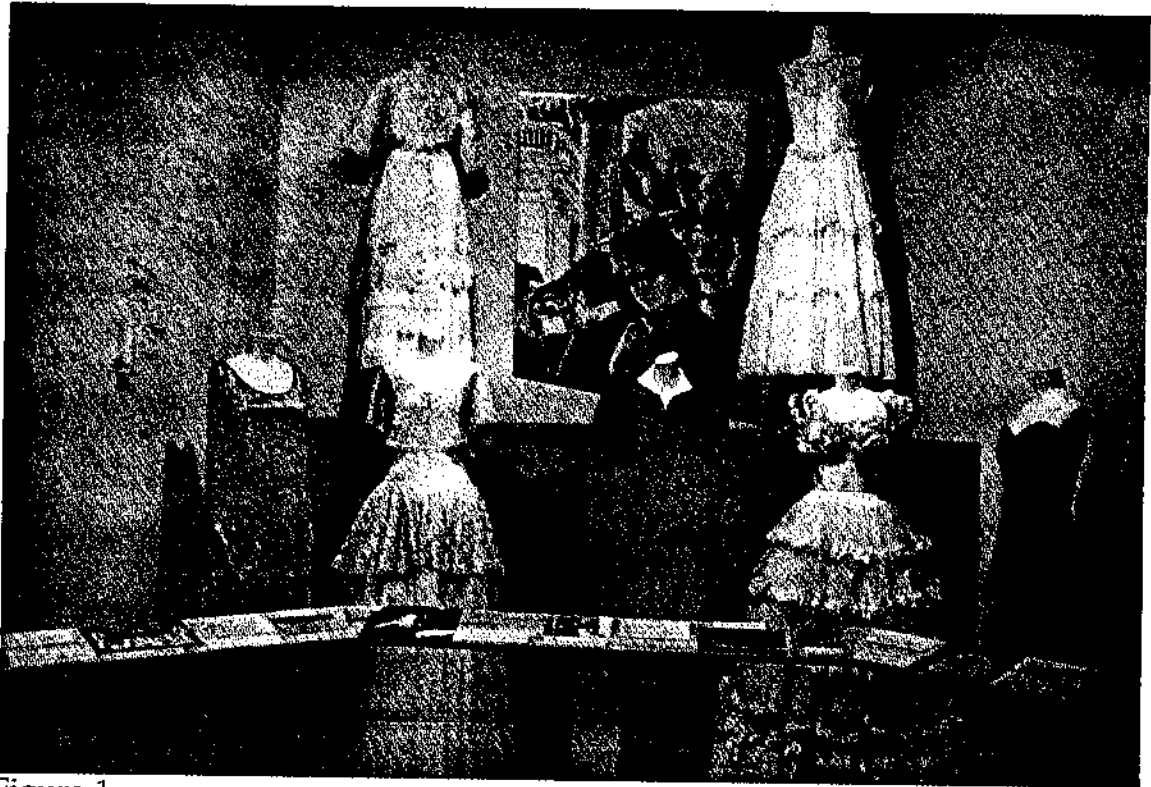


Figure 1:

Photograph of the text railings used in the Atlanta Historical Society exhibition: Rites of Passage: Journey into Womanhood.



Figure 2:

Photograph of the text railings used in the Atlanta Historical Society exhibition: Rites of Passage: Journey into Womanhood.

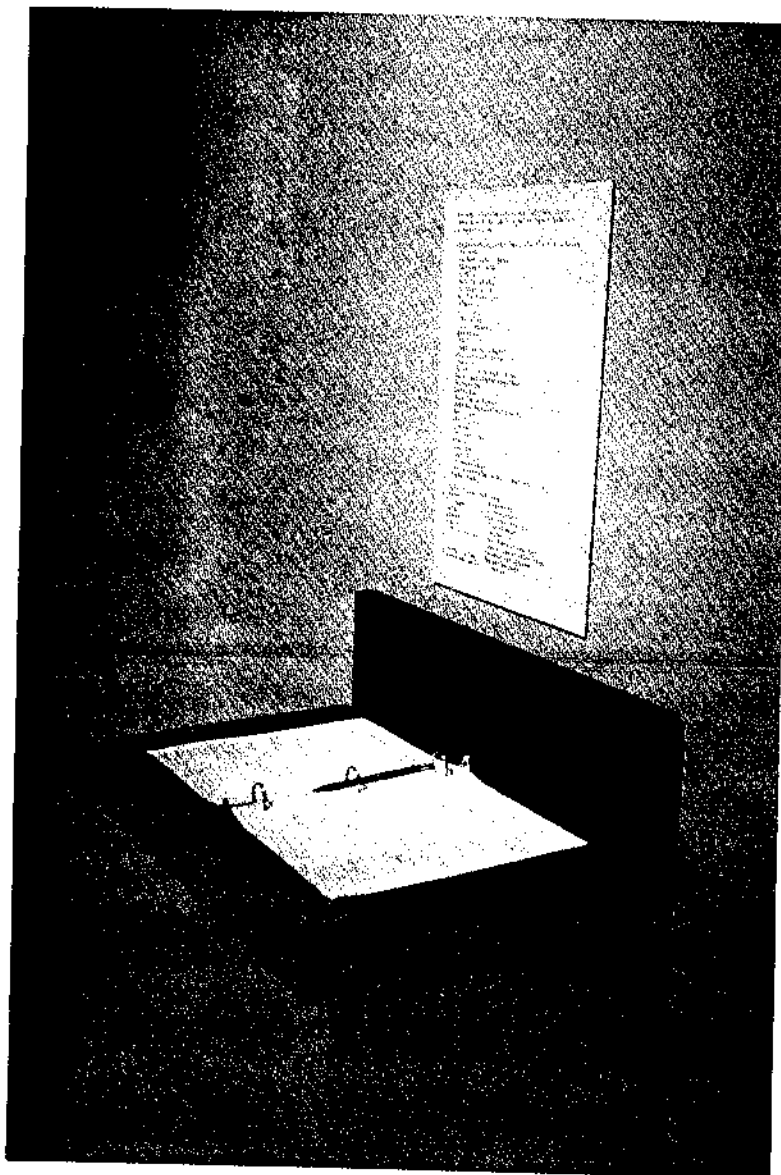


Figure 3:

Photograph of the visitor comment book used in the Atlanta Historical Society exhibition: Rites of Passage: Journey into Womanhood.



Figure 4:

Photograph of the mannequins and support materials used in the Louisiana State Museum exhibition: Elegance After Dark: Evening Wear in Louisiana 1896-1996.

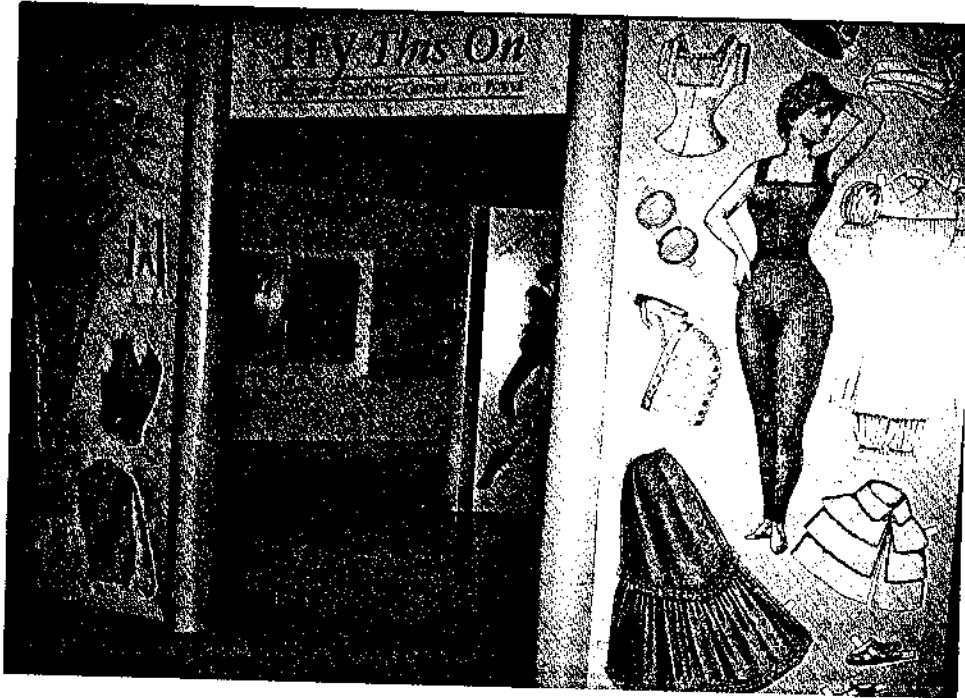


Figure 5:

Photograph of the 1996 Smithsonian Institute exhibition: Try This On: A History of Clothing, Gender, and Power at The Barnum Museum in Bridgeport, Connecticut.



Figure 6:

Photograph of the support materials used in the 1996 Smithsonian Institute exhibition: Try This On: A History of Clothing, Gender, and Power at The Barnum Museum in Bridgeport, Connecticut.



Figure 7

Photograph of the support materials used in the 1996 Smithsonian Institute exhibition: Try This On: A History of Clothing, Gender, and Power at The Barnum Museum in Bridgeport, Connecticut.



Figure 8

Photograph of the wall units used in the 1996 Smithsonian Institute exhibition: Try This On: A History of Clothing, Gender, and Power at The Barnum Museum in Bridgeport, Connecticut.

to participate and respond to the exhibition, namely through interactive wall units, as well as comment pads of paper positioned throughout the show. Most importantly, this exhibition was visually stimulating and interesting because of the multiple approaches for examining its themes, as well as the variety of objects, images, and information.

The Focus Group Study

The primary audience for Suiting the Modern Woman was identified as college students, specifically aged eighteen to twenty-two. At the University of North Texas, the student population dresses casually, with an emphasis on the wearer's own individuality and style. Many students have not had to consider their own fashion philosophies and attitudes about professional dressing as they prepare to enter the workforce after graduation. Few students have examined the history of professional clothing which has led to the fashion freedoms they enjoy. In an effort to better understand the exhibition visitor population, I visited with high school seniors (age seventeen and eighteen) enrolled in the Leadership Class at L.D. Bell High School in the Hurst, Euless, Bedford Independent School District in November 1996. I presented a series of activities which asked the students to identify social themes and ideas from a selection of illustrations (see Appendix B). As a group, we viewed a 1991 video clip from the Cosby Show which presented multiple issues of clothing, class, race, and gender. The students engaged in a discussion of how the clothing in the clip revealed

relevant information about each of the sitcom characters.

We also completed an exercise borrowed from the Smithsonian Institute teacher guidebook: "Image and Identity: Clothing and Adolescence in the 1990s." The guidebook offers this activity as an opportunity for students to discover the multiple messages that clothing sends. Working in four small groups, the students created narratives to accompany each of the four cartoon images (see Appendix C). In one of the cells, a female character is shown seated at a table wearing a pant suit, a fedora, and a tie. The students in this group became very upset and defensive about the image, asking questions and making declarations such as, "She's a lesbian! She's a dyke! She's Ellen Degeneres! Why does she want to be a man? Why does she dress like that? This is disgusting! She's wearing men's clothes and make-up!" On the one hand, these remarks are indicative of the age and maturity level of the students. On the other hand, the comments revealed a great deal about the complex gender and fashion issues that surround each image.

The student responses indicated their prejudices and questions. How could I address these concerns and attitudes in the exhibition planning stages? I was determined to place the modern suit within its historical context. While the students may not be familiar with the evolution of modern fashions, they do enjoy freedom of fashion choice and style. Yet, it was interesting that the students did not feel this freedom should apply to the cartoon image of the woman combining her multiple fashion choices.

Costume Education Materials

Next, a study of fashion education materials from museum costume collections around the country provided guidance for creating educational offerings. I was disappointed to discover that very few examples exist. While many fashion and costume exhibitions have accompanying catalogues prepared by the costume curators, few offer teacher packets, self-guides, or interpretive strategies designed by museum educators. The Smithsonian Institute teacher guidebook: "Image and Identity: Clothing and Adolescence in the 1990s" was the only example I obtained. I spoke with education curators at other museums, but they reported that their institutions did not currently produce materials specifically for their fashion collections and exhibitions.

Label Surveys

Over the course of a year, three label surveys were conducted to gather input and visitor responses. In April 1996, in conjunction with the Dallas Museum of Art Exhibition, Hot Cars, High Fashion and Cool Stuff: Designs of the 20th Century, two qualitative surveys were conducted to test the effectiveness of the exhibition fashion object labels. Both of the DMA surveys indicated basic design preferences regarding the labels's attracting and holding power, type, font, size, sentence length, layout, arrangement, and overall success. The first survey tool utilized many different styles of questions to serve the diverse population sample (see Appendix D) . The

fourteen participants were asked to respond to twenty-four multiple choice, fill-in-the-blank, and essay-type questions. Of particular interest, the first survey tool asked the participants to recall the basic design of the fashion labels by creating a simple sketch of the layout, indicating the placement of the label components, such as the garment title, date, designer, and description for each costume. Only six of the participants completed a drawing of some sort. More importantly, only one person came close to an accurate rendering. It would appear the labels were either too inconsistent in their design or the information was not memorable to the visitors.

The second survey tool posed only fourteen questions for rating label effectiveness (see Appendix E). This instrument covered the same major points on the first tool, however, the questions were shorter and contained in a one-page rating system format. The participants' responses indicated that while the labels were considered successful, the participants would prefer more contextual information, large wall panels, and background information on fashion designers, including photos and illustrations. While the first survey tool had to be revised, both instruments indicated a desire for more information. In addition, there was a general consensus that the object labels be positioned on stands placed in front of each of the garments.

The third survey tool was implemented in the graduate Readings in Museum Education course at the University of North Texas (see Appendix F). Through a class discussion of label writing practices and current museum literature, this survey tool served as an outline to consider the didactic

possibilities for the Suiting the Modern Woman exhibition. The class offered recommendations for dealing with the variety of objects, ideas, and images. Each of the nine participants answered broad questions regarding label design. The participants provided suggestions for handling the Richard Brooks interview transcript, the questions to accompany the video in the media room, and the potential of the visitor response notebook. As result of the survey findings, I approached each of the didactic opportunities in the exhibition separately. The third survey allowed for a discussion for the didactic materials while there was still an opportunity to make changes and revise the exhibition labels.

Interview as Strategy

Working with a living fashion designer provided insight and new directions for the conception of the exhibition. Visiting Richard Brooks in his office at his couture fabric store in Dallas provided a first-hand look at the fashion design industry and process. Through a series of four meetings with Brooks, a concentrated focus on the designer-client working relationship was explored. It became apparent that a documentation of the work and career of Richard Brooks would be an asset to the exhibition. Richard Brooks actually "suits the modern woman." While I was aware that he had designed the professional wardrobe for Ann Richards while she was the Governor of Texas, he soon revealed the scope and variety of powerful and successful clients he serves throughout the state. Brooks explained the complex

psychological issues and design themes he has to consider when dressing a woman for success in the '90s. It became necessary to elaborate on the technical aspects of designing contemporary power suits for women in the show. The Richard Brooks narrative was critical to completing the exhibition story. It was determined that a formal interview be conducted and transcribed for the exhibition didactic materials. The interview process with Richard Brooks allowed for a synthesis of the themes and issues presented throughout the exhibition.

The Installation Process

The exhibition work log documents the many steps involved in mounting the exhibition (see Appendix A). It was only through overseeing and completing each of these tasks that as an educator, I developed an empathy and understanding of the curatorial process. For over fourteen months, I was committed to the daily responsibilities of organizing, publicizing, and creating the exhibition. In addition to the University of North Texas venue, a preview of Suiting the Modern Woman was organized and installed at the Fort Worth Neiman Marcus department store. The results of these curatorial efforts are detailed in the findings for this research.

The Education Materials

Making the exhibition relevant, meaningful, and accessible for the visitor required the development of interpretative offerings. Several

education materials were designed and implemented, including the exhibition catalogue, a series of token-response cards, activity sheets, and a visitor response notebook. The process of creating the education materials required a focus and commitment to the exhibition mission and objectives. A description and assessment of the materials are detailed in the findings for this research.

The Visitor's Response

During the exhibition from May 1- July 1, 1997, I served as the master teacher in the gallery each day. As the master teacher, I organized and presented numerous formal and impromptu lectures, tours, and programs for groups such as the American Sewing Guild, The Rag Ladies, Stitch & Bitch, The Women's Studies Department at Southwestern University in Georgetown, Texas, The Costume Society of America, The Popular Culture Association, The University of North Texas Professional Leadership Program, and The North Texas Institute for Educators in the Visual Arts Summer Institute. I initiated and collaborated in facilitating a multi-visit lecture series for the University of North Texas Radio/Television/Video/ Film course, Mass Media and Society, conducted press interviews, and responded to inquiries. I spent many hours talking with visitors about the exhibition and its themes, and more often, how the exhibition related to their own experiences. In addition to the oral responses, visitors were invited to share their comments and personal reflections for the exhibition in the visitor

notebook (see Appendix G). More than one hundred people participated by completing an entry in the notebook. All of these responses were compiled in a log (see Appendix H). It was determined to add the log to the body of materials for this research. While the comments were solicited as a summative exercise after the installation was complete, the opinions, stories, and reflections provided insight and validation for the exhibition and its themes.

The data gathered during the planning stages of the exhibition guided and influenced the design and installation of the show. Being accountable for each aspect of the exhibition, from conception to completion, enabled me to create the opportunity for visitors to reconsider the art of fashion design within a museum setting. The data provided the experience and information necessary for mounting a meaningful museum experience.

SECTION 4

FINDINGS

The results of this research are presented in a description of Suiting the Modern Woman and its offerings. The interpretive strategies detailed in the literature and research data were applied to the exhibition and each of its components. In the Statement on Professional Standards for Museum Education, the Standing Committee on Museum Education states that museum educators must serve a diversity of perspectives and audience needs, “A museum’s interpretive practices should acknowledge clearly the variety of cultural, aesthetic, and intellectual perspectives that can legitimately contribute to the visitor’s understanding of a given exhibition, program, or collection” (American Association of Museums, 1990, p. 4).

Defining the exhibition audience was critical to the planning process. Once it was determined that Suiting the Modern Woman would also serve as the Texas Fashion Collection’s 25th Anniversary exhibition, the scope of the audience was expanded to include fashion historians and critics, the early founders and supporters of the collection, fashion designers, fashion professors, members of the sewing community, as well as the general public.

The exhibition could only be scheduled for the summer semester, limiting the student visitor population. Even so, as the result of a concentrated publicity effort, over forty articles, editorials, interviews and listings for the Suiting the Modern Woman exhibition appeared in local and national newspapers, magazines, and journals in addition to news coverage on two local television stations. It is important to note that the article in the Denton Record Chronicle included a paragraph discussing the interpretive strategies planned for the exhibition: "Since Ms. Utz is not a fashion historian, but an art educator, she said the show is very weighted toward interpretation. 'This show will have text and labels and all different kinds of ways to get information.' " (Lissberger, 1997, p. 16A). The exposure and enthusiasm for the Texas Fashion Collection's 25th Anniversary exhibition created opportunities to reach an even broader and more diverse audience. As such, there was a sense of accountability to the public and their experience.

The Neiman Marcus Preview

In addition to the campus venue and audience, portions of the exhibition traveled to the Fort Worth Neiman Marcus department store at Ridgmar Mall. In 1937, Stanley Marcus and Edward Marcus founded the Texas Fashion Collection in honor of their aunt, Carrie Marcus Neiman. Not only did 1997 mark the 25th Anniversary of the collection at the University of North Texas, but also the 90th Anniversary of the original Neiman Marcus department store. A collaborative celebration was organized to preview

Suiting the Modern Woman in the Fort Worth department store before the formal opening at the University (see Figures 9 and 10). The preview installation allowed for an interesting study of visitor responses and interpretations. Staging an exhibition in a shopping mall poses many questions regarding exhibition mission and learning objectives. It is unusual for the public to encounter an art exhibition while shopping at the mall. Because of the timely theme of the show and the celebrity appeal of the Texas power suits, the overall response to the installation was very positive.

From an educator's point of view, it was difficult to relinquish control of the exhibition to the department store staff. Ultimately, the store had to concentrate on the profitability of the collaboration, not serving educational goals. The display staff at the store made a bold statement by placing the exhibition goals and fashion historical overviews in the store front windows (see Figures 11 and 12). The installation at Neiman Marcus provided an opportunity to consider the realm of possibilities for targeting and serving viewers in an atypical venue, although space limitations and the nature of the exhibition precluded a way to assess the shoppers' interpretations and responses to the installation.

The University Installation

Over 1,200 people visited Suiting the Modern Woman at the University of North Texas from May 1 - July 1, 1997. Suiting the Modern Woman documented the evolution of women's power dressing in the 20th



Figure 9:

The Texas high profile suits featured in the Suiting the Modern Woman preview exhibition at the Fort Worth Neiman Marcus department store.



Figure 10:

The historic suits featured in the Suiting the Modern Woman preview exhibition at the Fort Worth Neiman Marcus department store.

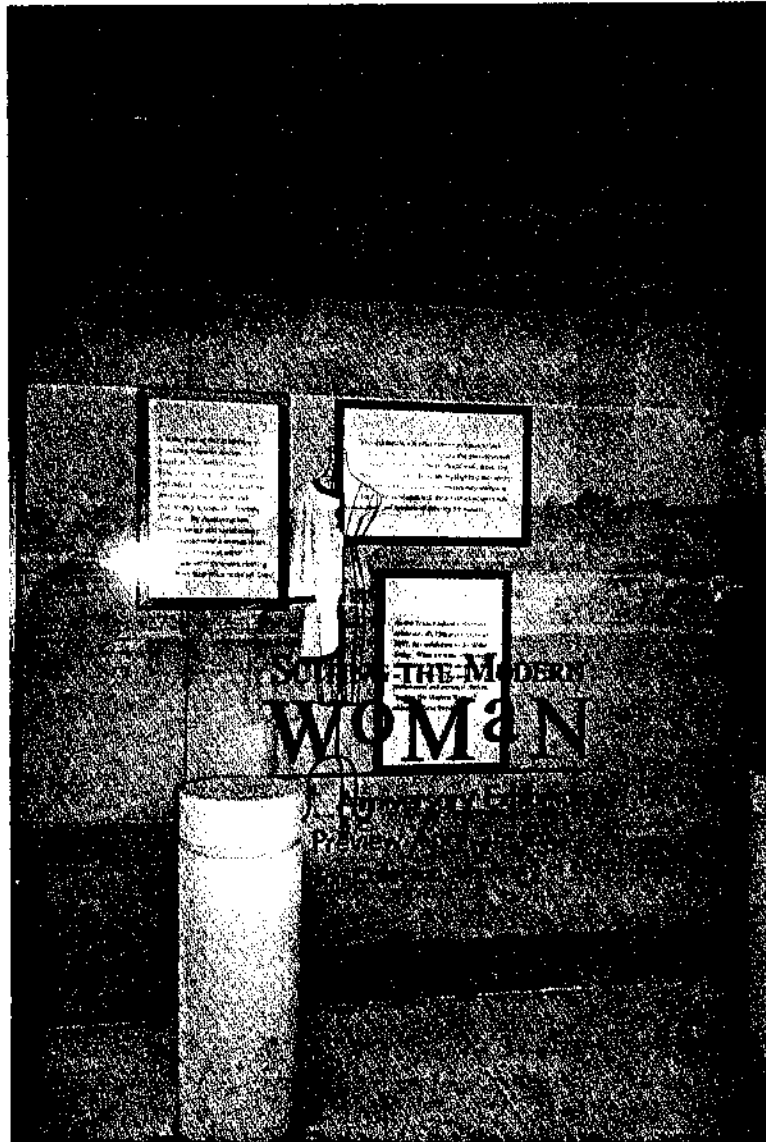


Figure 11:

The Suiting the Modern Woman exhibition goals displayed in the front windows of the Fort Worth Neiman Marcus department store.

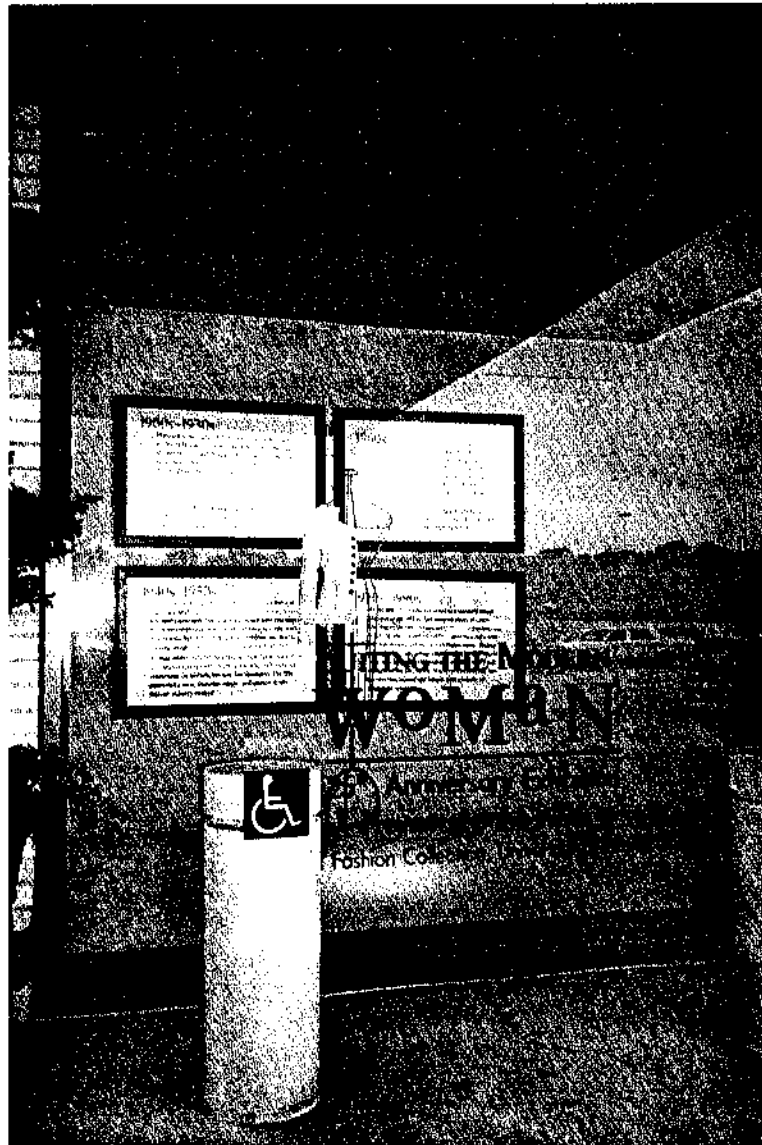


Figure 12:

The Suiting the Modern Woman historic text panels displayed in the front windows of the Fort Worth Neiman Marcus department store.

century. The exhibition featured four major components. Thirteen period suits from the Texas Fashion Collection illustrated the historical changes in women's professional clothing silhouettes. Issues of contemporary fashion criticism were explored by examining the power suits of twenty-eight influential and successful Texas women (see Appendix I). The career of Dallas designer, Richard Brooks, who created the professional wardrobe for former Texas Governor Ann Richards comprised the third component of the show and allowed for a study of fashion design procedures. Production themes also were explored as fashion design students from the university were invited to exhibit their juried experimental suits, made from atypical materials. Finally, a media room showcased images of working women in television and movie clips, advertisements, cartoons, and fashion guidebooks. The media room provided a forum to discuss aesthetic and gender issues as they pertain to fashion.

Defining the Exhibition Mission and Goals

The first step for designing the exhibition was to define its mission. The Texas Fashion Collection does not have a formal mission statement in place, so the decision was made to draft a mission statement specifically for the exhibition. What would it mean to place education at the center of every part of the show? Based on the writings of Archabal (1992) and Beer (1992), a mission statement was drafted that detailed the objectives for the exhibition and for the visitor's experience. The mission for the exhibition states:

On the occasion of its 25th Anniversary at the University of North Texas, the Texas Fashion Collection looks to the future. The goal of Suiting the Modern Woman is to provide a forum to explore gender issues as they pertain to fashion. What women wear is a powerful statement of who they are and what they do. By examining how fashion designers and social history have dictated what a woman wears in her professional capacity, visitors will better understand what their own clothing reveals about their status in the workplace.

The mission statement appeared in every exhibition context including the official published catalogue (see Appendix J), the Neiman Marcus department store windows, and prominently on the entry panel wall of the exhibition gallery space (see Figure 13). The statement invited the visitor into a shared dialogue, a forum for discussion. It went on to make the visitor aware that issues of gender and popular culture would be explored in relation to a formal study of fashion. Most importantly, the statement prepared and encouraged the visitors to respond to the material based on their own experience.

Advocacy for the Visitor

Ham (1994) urges educators to design exhibition themes which answer the question, "So What?" As the exhibition coordinator, this was important to consider. Why mount an exhibition about women's power dressing? Why

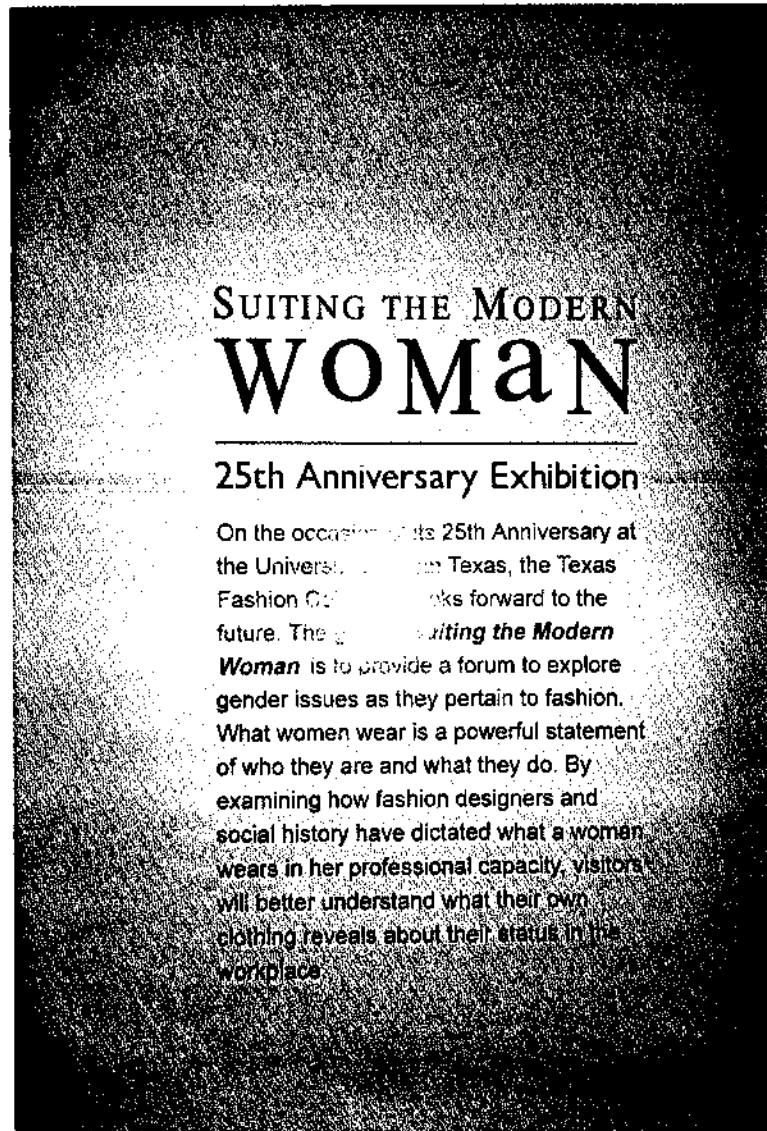


Figure 13:

The Suiting the Modern Woman mission statement as it appeared on the exhibition entry wall in the University of North Texas Art Gallery space.

would a visitor want to consider the history of women's professional clothing? So what? It was necessary to decide what the visitors were meant to learn about professional dressing, and more, how their own experiences of dressing for work could be reinforced. For Suiting the Modern Woman, this meant allowing the visitor to make choices in order to customize their experience. Based on the writings of Dierking and Falk (1992), it was determined to create a situation for visitors to personalize their museum experience. Not only do Dierking and Falk suggest customized visits, they also call for multiple entry and exit points throughout the gallery spaces (Dierking, Falk, 1992, p. 136). Consequently, concern in the exhibition centered on offering multiple levels and examples of interpretation, from the formal fashion history of Christian Dior's New Look suit to humorous and sometimes playful looks at modern society, as evidenced by Molly Ivin's daring denim shirt with cow motifs (see Figure 14).

In the article "Collaboration: Towards a More Holistic Design Process," Hank Grasso and Howard Morrison tell exhibition planners to ask, "What is the most important message the exhibit should convey to the audience? What is the essential aspect of that message the audience must understand for the exhibit to have meaning?" (Grasso, Morrison, 1992, p. 119). As these questions were considered, it was determined the visitors should realize that their clothes communicate certain messages about themselves, but that they have the power and opportunity to control those messages. More importantly, there was a desire for visitors to realize the historical context

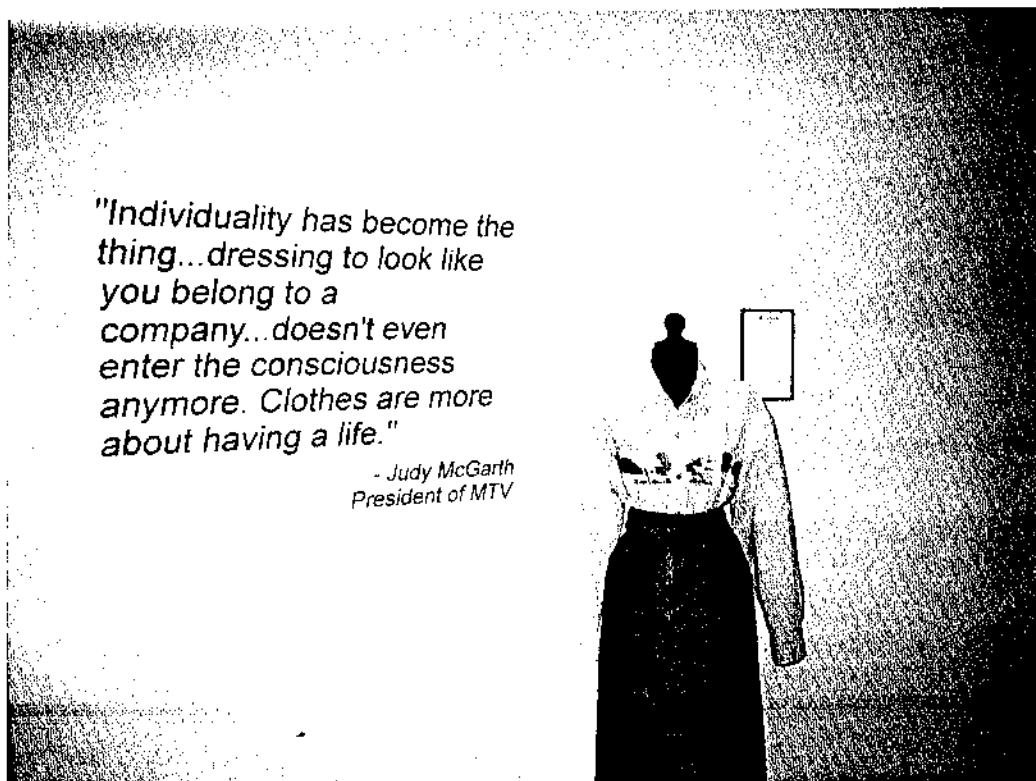


Figure 14:

Texas journalist, Molly Ivin's denim shirt with embroidered cow motifs.

from which fashion freedom is derived today. While working women in the '90s enjoy more choices and display more individuality in their wardrobes, there is a complex discourse about dressing for work and more importantly, dressing for success. In this exhibition, the visitor was meant to examine issues of power as they pertain to fashion. Suiting the Modern Woman was heavily weighted in postmodern theory and design. As Danielle Rice points out, "museums can no longer be a neutral backdrop to the display of art..."(Rice, 1995, p. 16). An examination of contemporary fashion must consider issues such as body image, self-esteem, gender, and class. The exhibition was not limited to disseminating fashion history facts, but also asked the visitor to place the historical facts within a context. In an effort to facilitate critical thinking, the media room component in the exhibition encouraged the viewer to enter into a discussion of these postmodern themes.

Inspired by the writings of Mihaly Csikszentmihalyi and Kim Hermanson (1995), the media room actually allowed visitors to ask, "How does this exhibition pertain to me?" Regardless of age, occupation, gender, or class, contemporary society looks to the media to receive information. The media room reinforced the visitor's own experience. Many of the fashion pieces in the exhibition were exclusive, expensive, and out of the realm of the average person's experience and budget. In contrast, the images and the ideas presented in the media room reflected their reality and connected with their life experiences.

In our culture, fashion is described through numerous forms of media, including television, movies, advertisements, and literature. The media room included a video component with clips from twenty-four television programs and movies spanning over the last twenty-five years. In each of the clips, the visitor was asked to determine how working women were depicted. Scenes from The Mary Tyler Moore Show, Baby Boom, Murphy Brown, Disclosure and even Melrose Place presented themes of job politics, sexual harassment, salary, balancing family and career, as well as dressing for work. Visitors were urged to consider what impact these images have had on how society has viewed and treated professional women. There were also three large wall units in the media room that displayed magazine advertisements from the 1970s, 1980s, and 1990s (see Figures 15-17). In each unit there was a reading prompt that guided the visitor to interpret the hidden and not-so-hidden meanings in each of the ads. For example, when visitors deconstructed the 1970s Virginia Slims campaign, "You've Come a Long Way, Baby," they discovered that twenty years later, advertisements continued to be a site of contested meaning. On one wall in the media room, cartoon images offered a lighter look at working women. By examining the cells of Cathy cartoons, issues of body image, professional establishment, marital status, self image, and clothing were illustrated (see Figure 18). I was impressed and guided by Norman Bryson and Henri Zerner's new methods for teaching art history at Harvard University (Heller, 1997). By abandoning

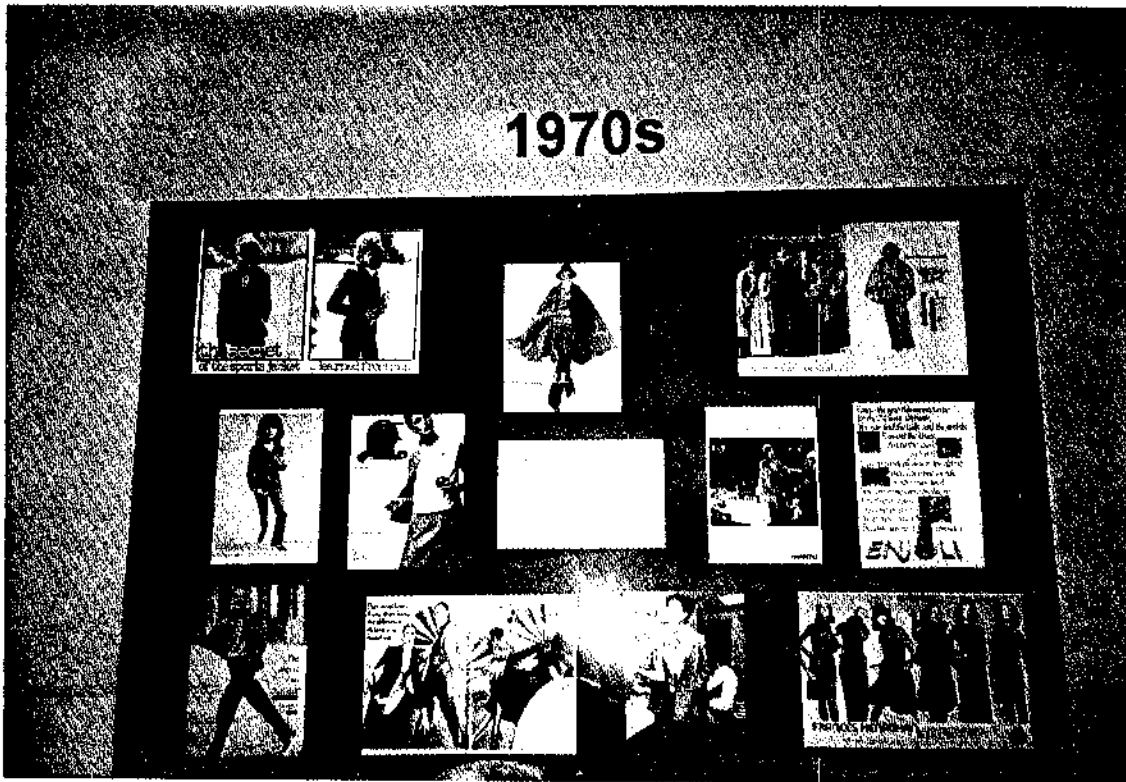


Figure 15:

The exhibition media room wall unit featuring 1970s advertisements.

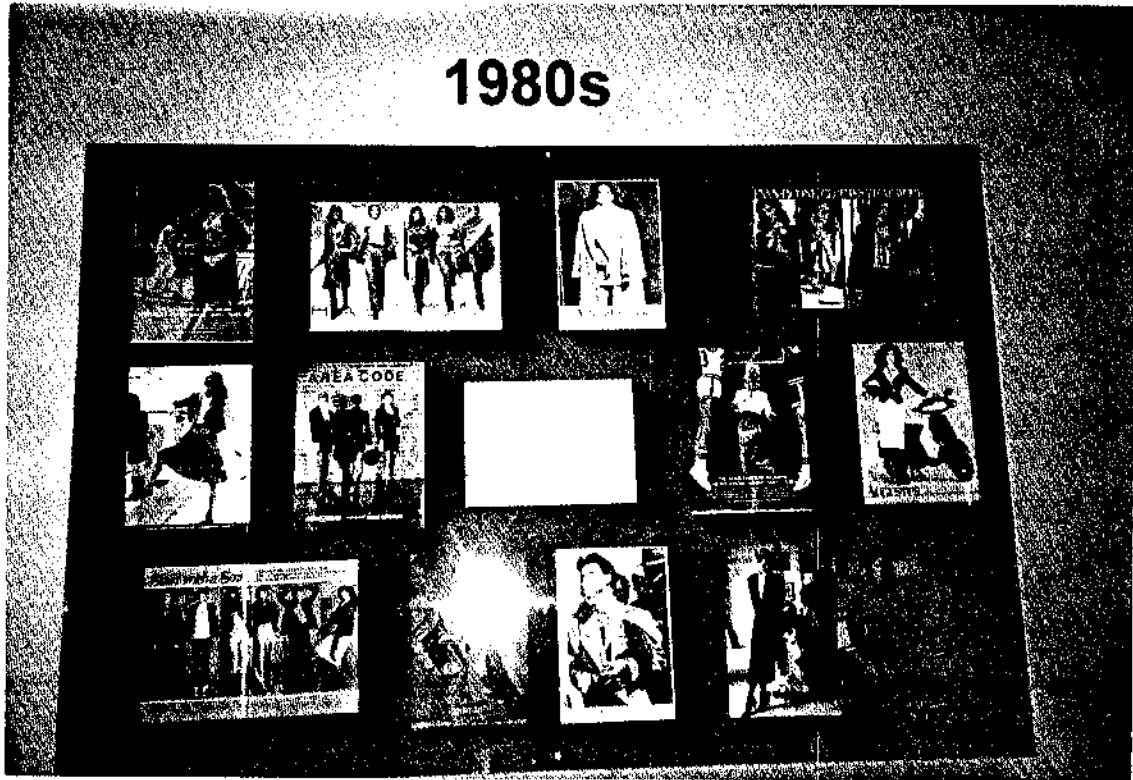


Figure 16:

The exhibition media room wall unit featuring 1980s advertisements.



Figure 17:

The exhibition media room wall unit featuring 1990s advertisements.

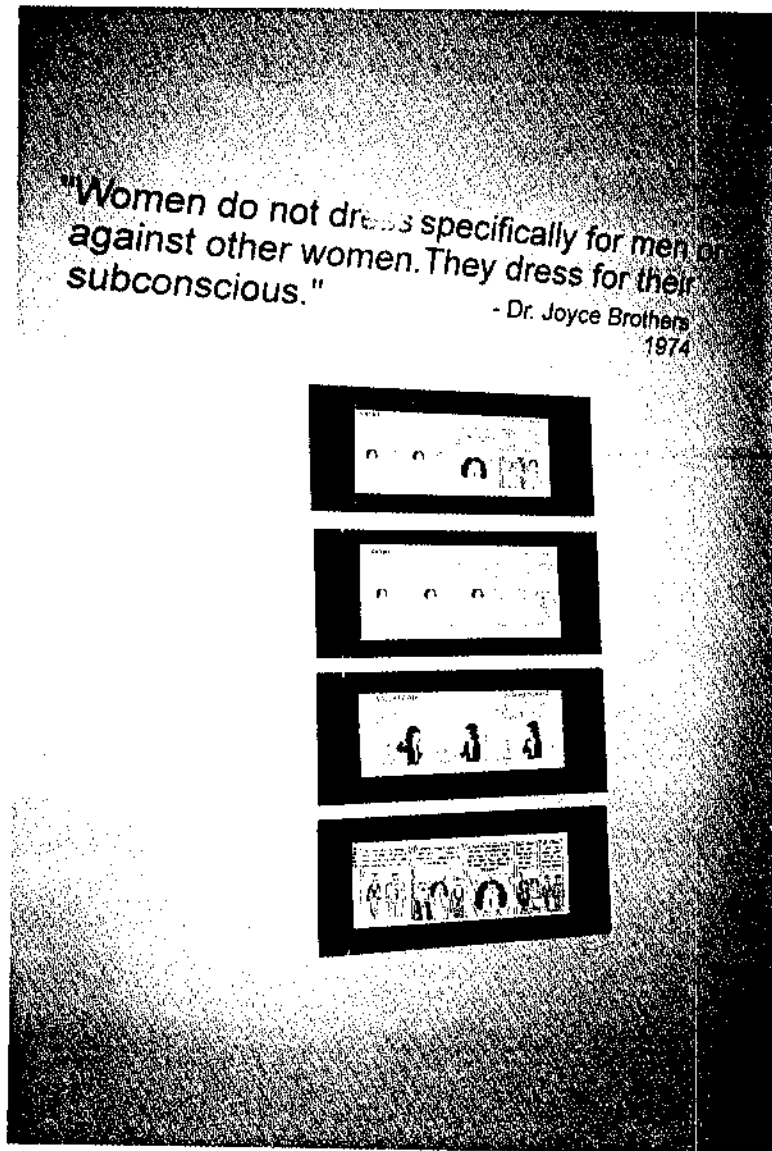


Figure 18:

Cathy cartoon examples featured in the media room.

traditional approaches for art history, their students are encouraged to consider the cultural messages objects present. Likewise by placing the cartoon strips in an art gallery, visitors could question the elevation of the cartoons to an art form, or at least as worthy of sharing the museum space. Why were they positioned in a fashion exhibition? By confronting the visitor with untraditional art images, such as cartoons, it allowed for an opportunity to enter a dialogue of popular culture issues. While the cartoons were intended to be funny, they also perpetuated and reinforced female stereo types.

The final component of the media room offered a reading shelf with a selection of books for the visitor to study (see Figure 19). The wall label discussed the impact of John T. Molloy's The Woman's Dress for Success Book, and there were examples of subsequent fashion literature for the professional woman. The most disturbing text was The Fashion Coloring Book which asserts that if a working woman takes the time to color its numerous fashion illustrations, she will gain a sense of professional fashion style. In fact, the book actually serves to reduce a woman to a child-like status by instructing her to stay-in-the-lines and color the pretty pictures, not to mention the more obvious question: what working woman has time to color the pictures at all? By considering the media room examples, it is clear that women receive mixed messages about how they are to present their professional image, and their work.

The last image in the media room was the December 1996 Forbes

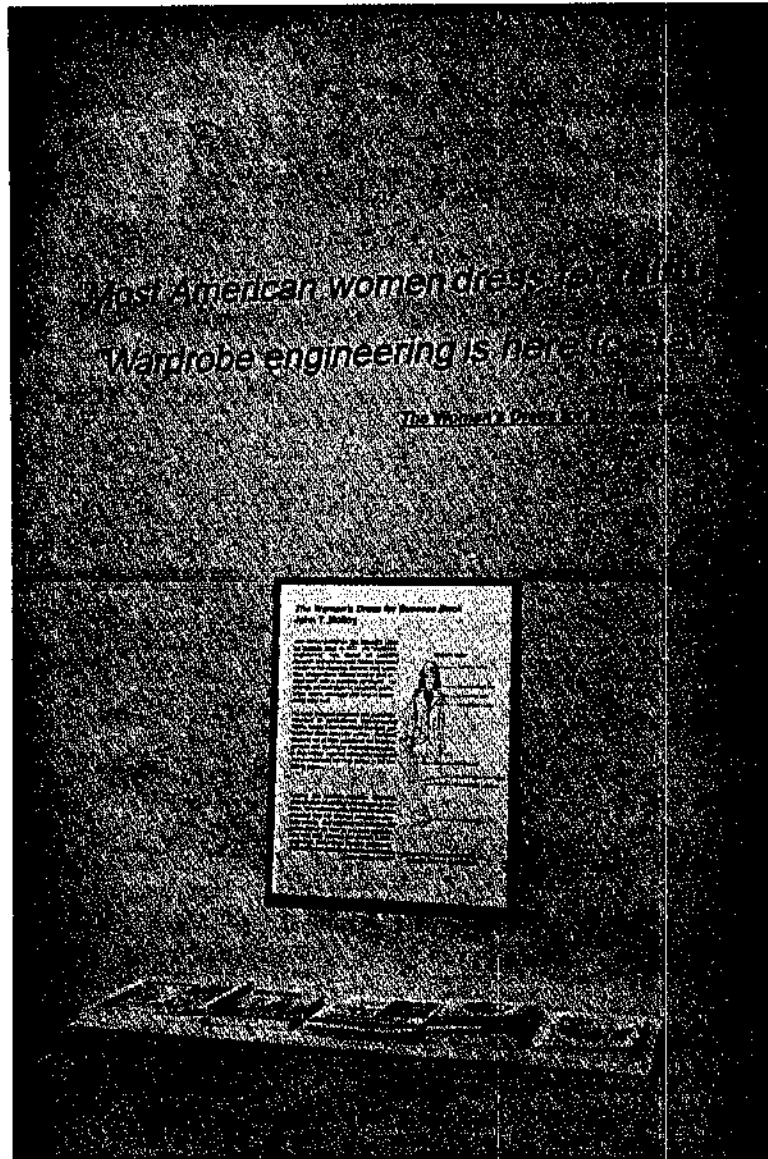


Figure 19:

Reading shelf in the media room featuring popular guidebooks for professional dressing, including John Molloy's The Woman's Dress for Success Book.

magazine cover, which shows a color photograph of the forty most successful business women in Silicone Valley (see Figure 20). Next to the magazine was a text panel which described the recent acceptance and noted benefits of “dress down” days in offices around the country, as well as the increased popularity of women’s pant suits. The women on the magazine cover are depicted wearing an assortment of conservative skirted suits, trendy suits, pant suits, and even very casual slacks. The message is clear. Their clothing indicates that anything goes, as long as it meets each woman’s own personal style and needs. According to Christopher Breward (1995), educators must think about how the public processes images and ideas. The notion that objects have a voice, moreover, that clothing has a language was important to consider. If Alison Lurie is correct in suggesting the public learn the “language of clothes,” I had to create an environment for such a dialogue to occur. Moreover, I had to determine how the dialogue could change and effect the visitor. By including the Forbes magazine cover, the visitor was invited to participate in the consideration of the meanings it suggests. What does the future of professional dressing look like? Who is calling the shots- the successful women in Silicone Valley?

Directly outside of the media room stood a mannequin dressed in full army camouflage fatigues. The ensemble belongs to Marilyn Oshman, CEO of Oshman Sporting Goods (see Figure 21). Ms. Oshman donned the atypical “power suit” for an entire year as a commitment to her company’s “battle” to win a profit in 1993. On the wall above the mannequin is a quote by Valorie

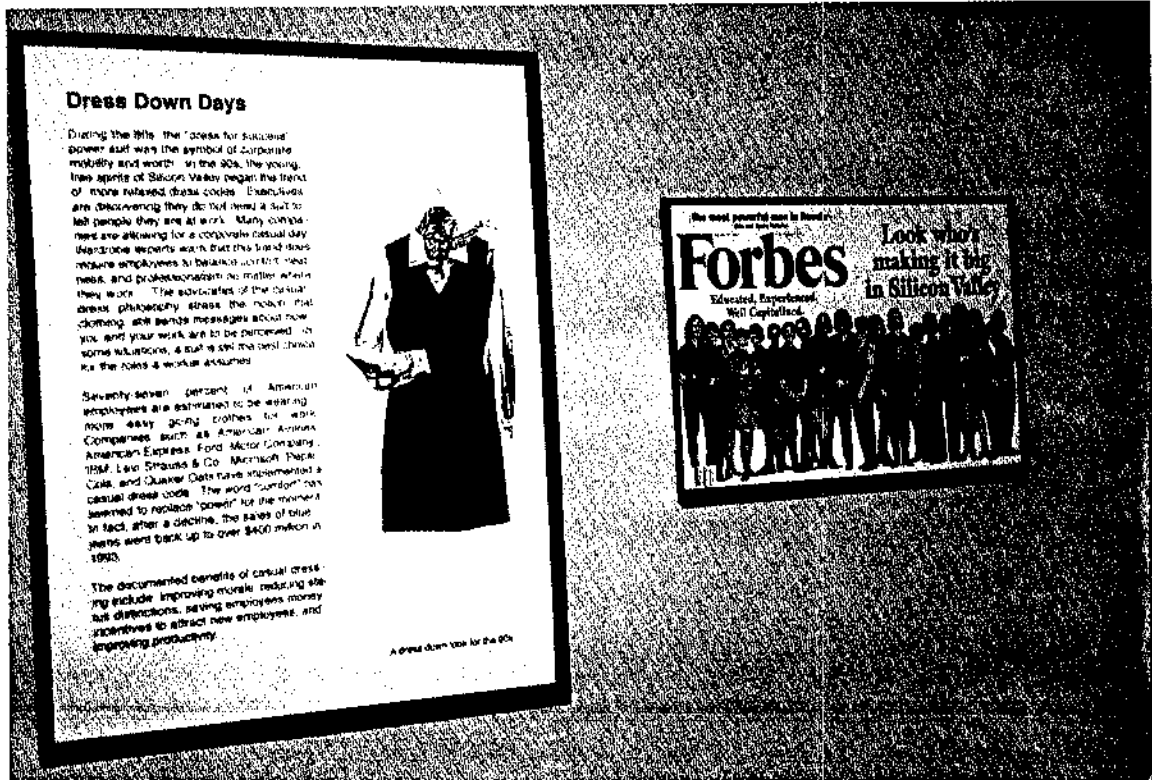


Figure 20:

The cover of Forbes magazine displayed in the media room with a text panel describing the recent phenomenon of dress down days in America.

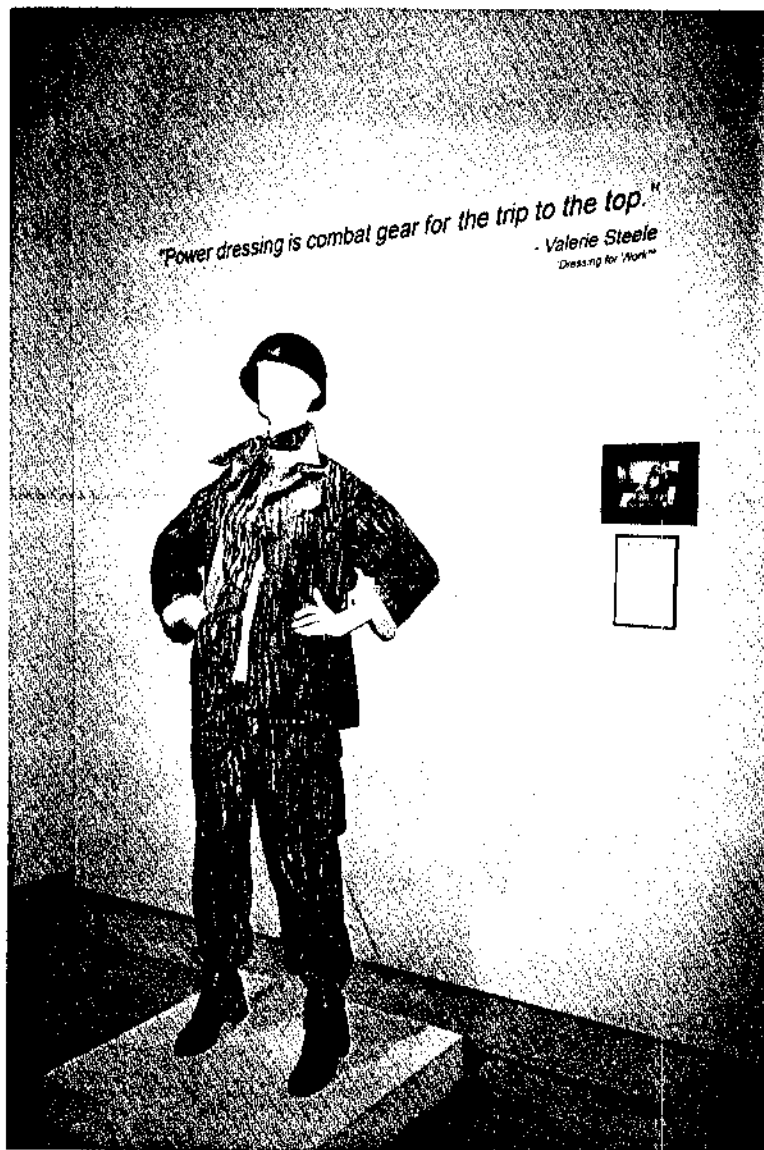


Figure 21:

Camouflage power suit belonging to the CEO of Oshman Sporting Goods, Marilyn Oshman displayed with fashion historian Valerie Steele's quote: "Power dressing is combat gear for the trip to the top."

Steele which reads: "Power dressing is combat gear for the trip to the top." In her essay, "Dressing For Work," fashion historian, Valorie Steele notes that the business suit of the mid-'80s had become devalued as a symbol of professional success, because it had been copied by so many women who were not executives (Kidwell, Steele, 1989). Oshman's power suit was honest and innovative. I was inspired by the exhibition design report of the Academy Forum on New Museology which notes that the museum "was once the place where you learned from the past and solemnly digested the lesson. Increasingly, it is the place where you go to think about the present and replan the future" (Papadakis, Ed., 1991, p. 9). Perhaps business women will have to devise more creative ways of interpreting dressing for success in the future. In Sex and Suits: The Evolution of Modern Dress, Anne Hollander argues that male and female clothing must be viewed together in order to understand women's clothing and vice versa. She asks readers to consider what the future of female suiting will hold based on the fact that women have copied male suit tailoring since its invention (Hollander, 1994). While Oshman did adopt a typical male suit, she made a bold statement for women's professional clothing standards when she reinterpreted the camouflage suit to fit her own context.

In deciding which objects to include in the exhibit, it was necessary to consider how the garments would work together to tell the comprehensive story of professional dressing. Joel Bloom and Ann Mintz ask "Who are we teaching? What are we teaching? Whose side of the story should museums

tell? Who decides? What criteria do we apply? What standards do we use when we select artifacts and works of art for exhibitions? What cultural biases shape our decisions?" (Bloom, Mintz, 1992, p. 76). These were important questions to ask and use as a guide for using power suits in an art gallery setting. It was determined to design the historic component of the exhibition with an emphasis on social and feminist history. The daunting curatorial task of selecting, fitting, accessorizing, and researching each of the historic selections required an in-depth research survey of 20th-century fashion history literature. The thirteen period suits each offered a look at the evolution of women in the work environment and the role that fashion played in that story.

The next question was determining how to present the didactic information in an effective way. It was important to maintain the integrity of each of the period ensembles while not separating them from the visual culture they describe. At the same time, the viewer was not meant to be displaced from the shared visual culture. A team consisting of the director of the Texas Fashion Collection, the exhibition designer, and the author approached the layout for each of the gallery areas. In an effort to protect and safeguard the historic ensembles in the show, the designer's original concept employed large scrim curtains that would hang in front of both the historic and contemporary Texas power suits, acting as both an artistic element as well as a barrier from the public. His design involved using lighting techniques to outline the garment silhouettes behind the scrim curtains. My initial

response was that the public would be disappointed if they could not see the actual garments in all their color and detail. That led to a concern about the communication model his design would convey, particularly that if the visitors were separated from the celebrity power suits, they would feel an added barrier of separation from each of the already high-profile women that the “ritualized” masked suits represented. Based on Duncan’s (1995) warning, an alternative solution was designed, one that would not only protect the garments and validate the visitor’s position in the gallery space, but also would serve a functional and practical purpose.

My suggestion was to design a text railing that would position the label information as the safety barrier between the visitor and the object. This solution was inspired by a photograph of the text railings used in The Atlanta Historical Society exhibition Rites of Passage: A Journey to Womanhood (see Figures 1 and 2). As a team, we discussed the rationale and possibilities for designing and installing the text railings. This was a true collaborative approach to exhibition design, and as the educator, I was an active contributor and the voice for the visitor’s experience.

Effective Interpretation

Margareta Ekarv reminds museum writers, “The texts must be an integral part of the exhibition environment” (Ekarv, 1992, p. 142). Subsequently, multiple label formats and approaches were implemented throughout the exhibition. For each of the fashion components of the show:

the historic display, the Texas power dressing area, the experimental suits, and the Richard Brooks studio space, the aim was to challenge and facilitate the visitor's interpretation efforts.

After reading Chamber's (1989) article, it was determined which perceptual skills Suiting the Modern Woman could offer the visitor. In an effort to combine multiple ways of perceiving and processing the exhibition, a comprehensive approach was employed for organizing the didactic materials. An outline of appropriate didactic measures was created for the university gallery space. A large diagram was designed to detail the placement and arrangement of each of the exhibition didactic tools (see Figure 22). A series of large-scaled quotes by fashion critics, historians, and designers were placed on the gallery walls throughout the exhibition space (see Figure 23). The quotes included a passage from the Bible, and ones from John T. Molloy and Dr. Joyce Brothers. There were two statements by Richard Brooks as well as a quote from the president of MTV. These large rub-on wall letters allowed visitors to gain access to the exhibition in small interpretive bites (see Appendix K). The second goal for the wall quotes was to model interpretive behavior from each of the different art disciplines. By projecting the opinions of fashion designers, historians, and critics on the wall as a commitment to multiple views and interpretations, visitors would feel more comfortable to express their own interpretations. Museums are not school classrooms and as a result, they require a different set of guidelines for how information is taught. As the three label surveys indicate, museum visitors

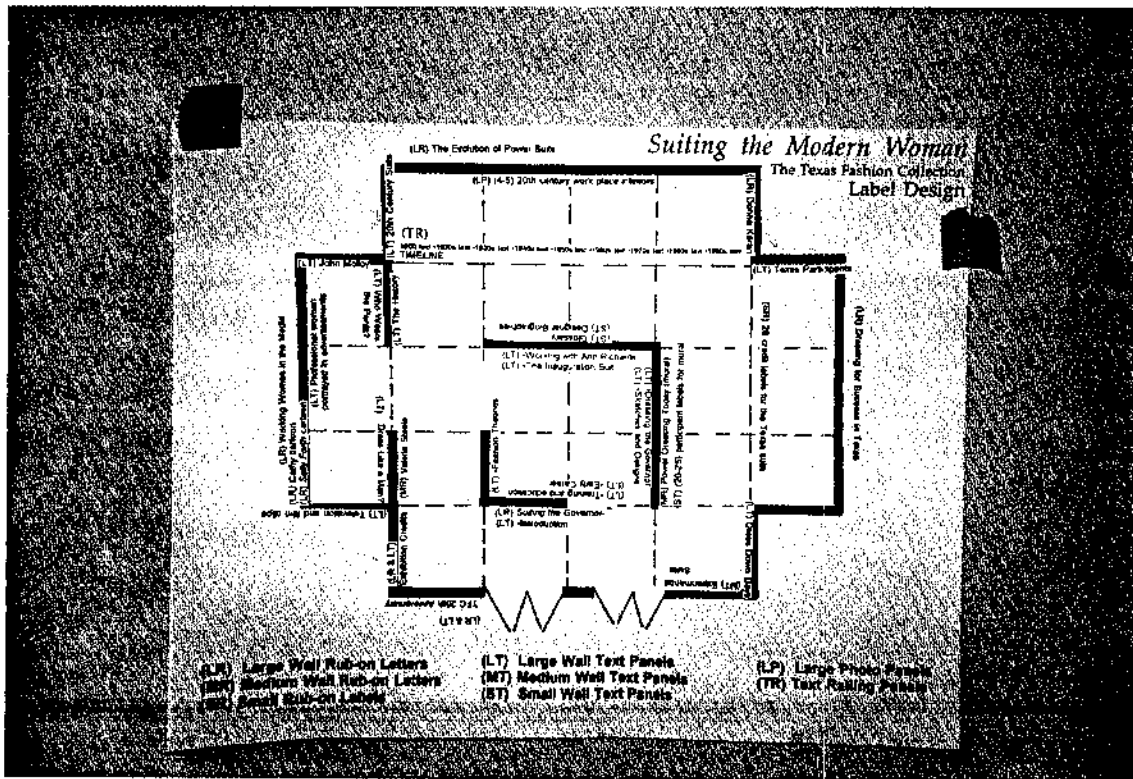


Figure 22:

Diagram for the design and arrangement of the exhibition lables, rub-on wall quotes, and text panels

want to learn when they go to a museum. They want more contextual information made available to them.

Based on Barbara Punt's label research (1989), the complex assignment of label writing was evaluated to best serve each of the exhibition components. It was decided to present Richard Brooks' life, career, design process, and techniques by including excerpts from an extensive interview conducted with Brooks earlier in the year. The Richard Brooks label information was organized from his own first-person, colorful, and often anecdotal voice (see Appendix L). His career was displayed through numerous archival materials including couture fabric samples, notions, photographs, newspaper clippings, his original fashion illustrations, and actual couture suit ensembles designed and worn by former Texas Governor, Ann Richards (see Figures 24 - 29). Visitors were invited to experience the workroom environment of the designer-client relationship. The Richard Brooks power suiting narrative and examples clearly defined the modern concept of dressing for success.

The historical labels positioned along the label railings included fashion illustrations, charts, graphs, historic photographs, and cartoons along with contextual information to create a rich visual document of the last one hundred years of fashion culture (see Appendix M). In addition, there was an accompanying time line depicting the history of the working woman highlighting specific advancements and the roles of key figures (see Figures 30-32). Based on the label survey results, considerable attention was given to

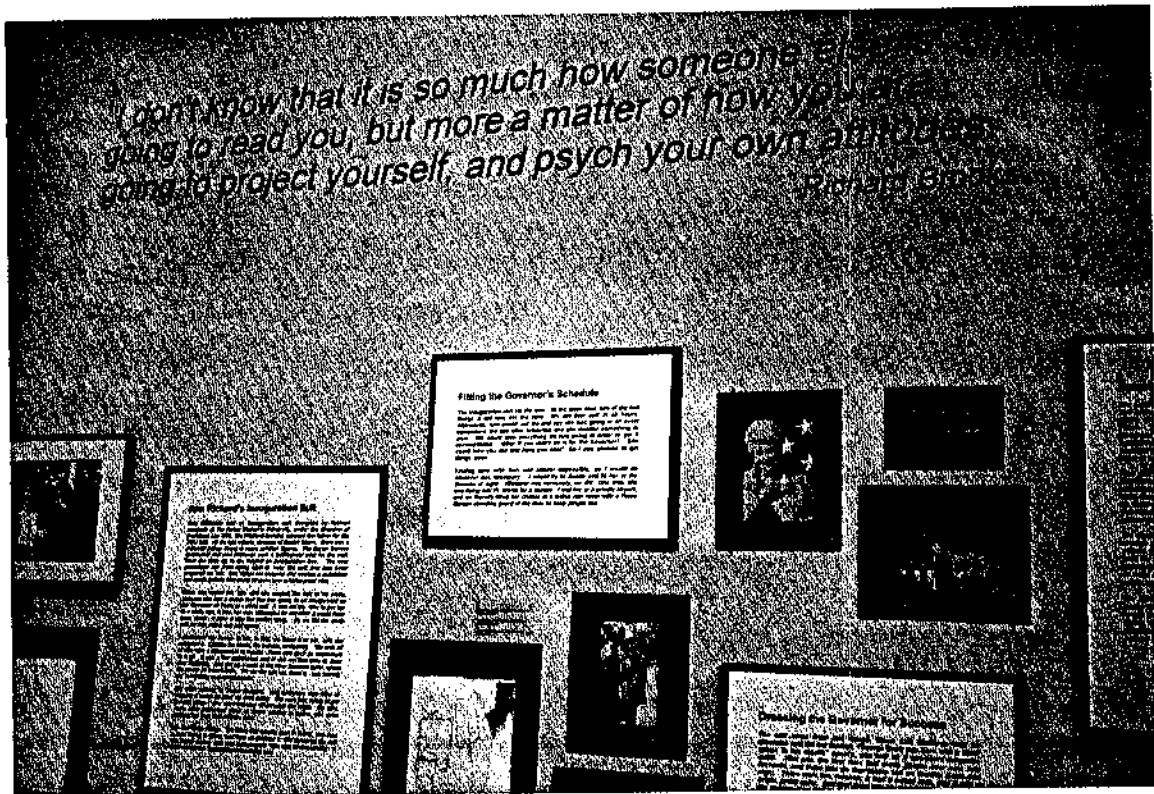


Figure 24:

The wall quotes, labels, and support materials featured in the Richard Brooks fashion designer room.

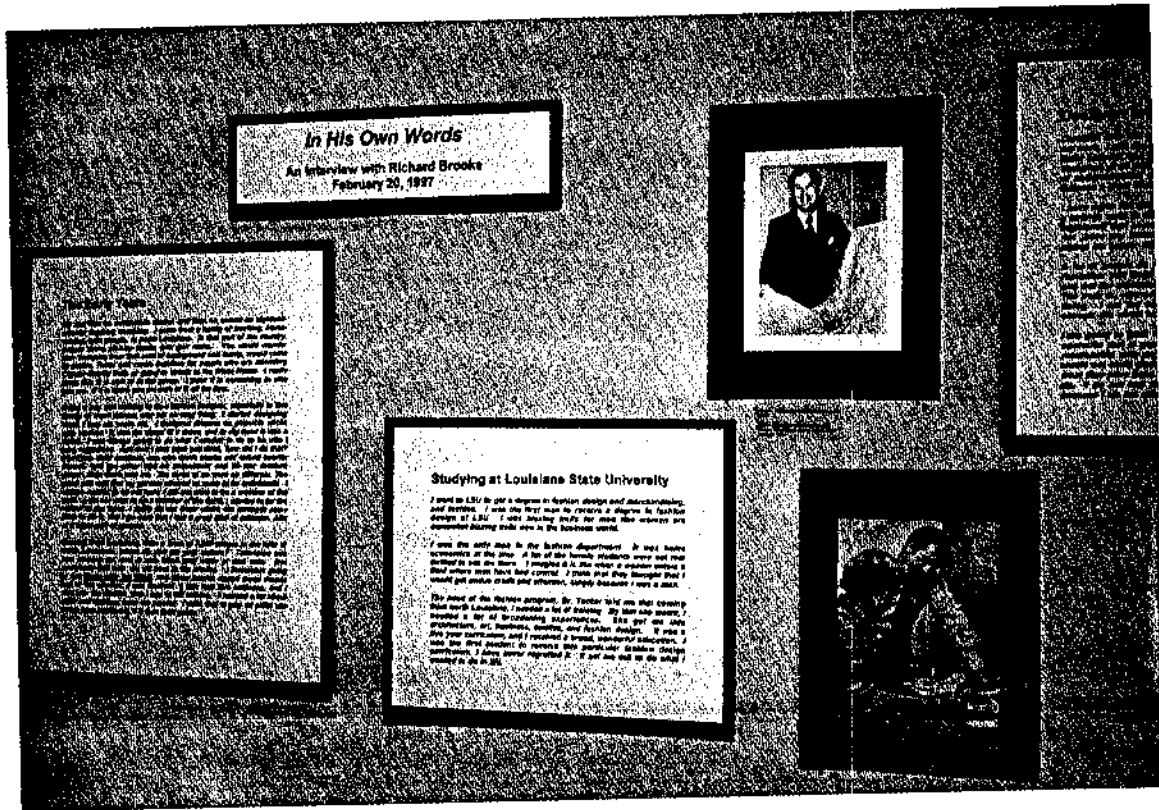


Figure 25:
The label design and arrangement featured in the Richard Brooks room.

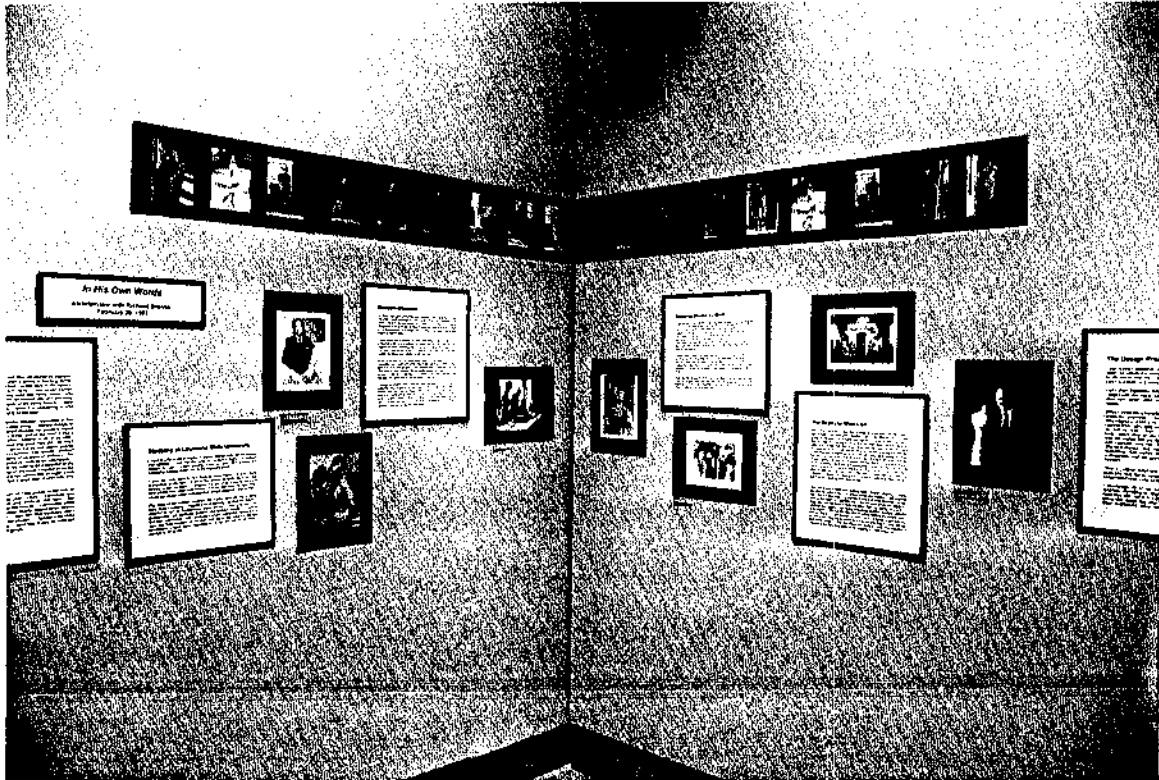


Figure 26:

The label design and arrangement featured in the Richard Brooks room.

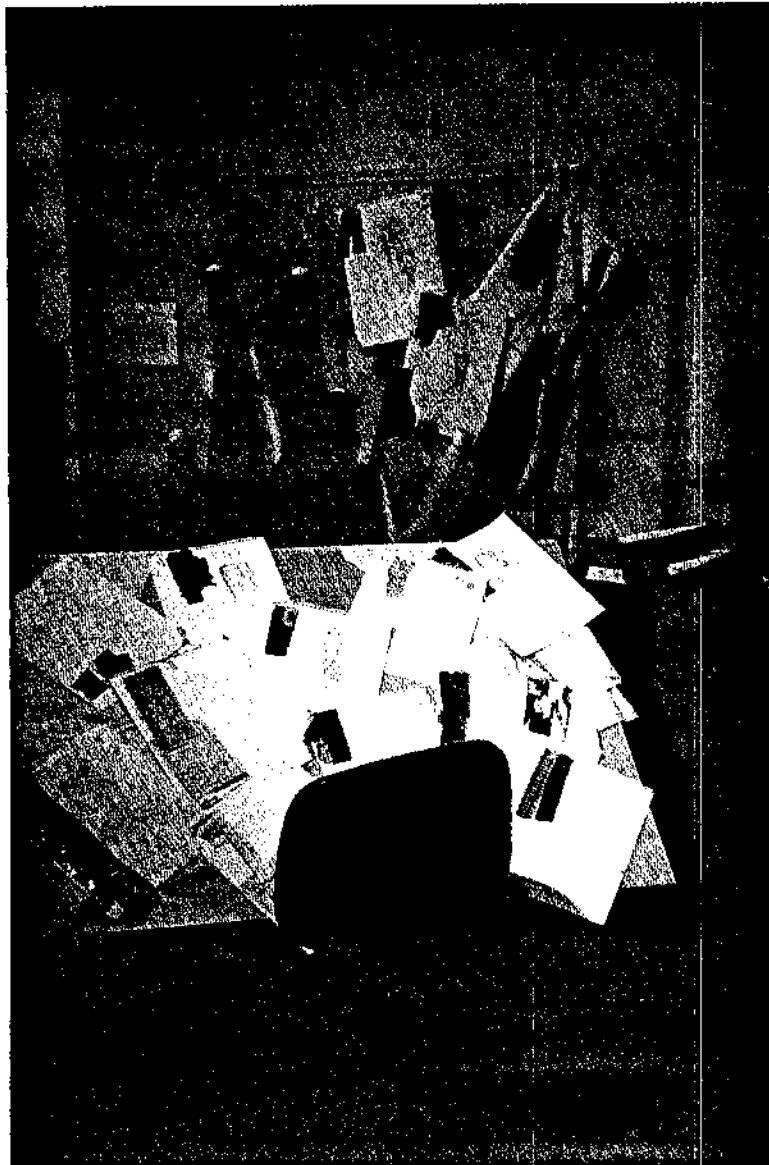


Figure 27:

The drafting table featuring Richard Brooks' sketches and fabric samples.



Figure 28:

(Left) The Richard Brooks royal blue couture suit designed for Ann Richards's first appearance at the White House as the Governor of Texas (right) the second version of the ivory couture suit designed for Governor Ann Richards's 1991 Inauguration ceremony.



Figure 29:

A Richard Brooks hot pink couture evening suit designed for Ann Richards to wear to a fund raising event during the 1992 Democratic Convention in New York City.



Figure 30:

Period suit ensembles with accompanying historic labels on the text railings.



Figure 31:

Period suit ensembles with accompanying historic labels on the text railings.



Figure 32:

Period suit ensembles with accompanying historic labels on the text railings.

the historic labels. The Smithsonian Institute exhibition Try This On: A History of Clothing, Gender, and Power served as a model for the amount of support material employed on the historical labels.

As the visitor moved from the historic suits to the Texas high profile ensembles, an effort was made to place each power suit into its modern context. I was very aware of my responsibility not only to the public, but also to each of the high profile Texas women (see Figure 33). Because each of the participants has her own success story, and personal interpretation of dressing for success, a questionnaire was designed to gather information and material for each of their labels (see Appendix N). The tool asked each woman to provide background information about her career, any awards or highlights she has received, the special memories surrounding the particular suit she selected for the exhibition, her early thoughts or memories of dressing for work, and finally how she interprets power dressing in her field today.

Of the twenty-eight participants, twenty completed and returned the form. Seven of the women did not complete the questionnaire, but submitted a copy of their current resume. Based on their responses, a personalized label was composed for each of the participants in the exhibition (see Appendix O). While at first this area appears to have too many didactic offerings and images, just as Bicknell and Mann (1994) point out, the museum visitor was able to select those labels which interested him or her. The anecdotal nature of many of the labels provided a more rich and memorable interpretation for the particular suits (see Figures 34). More

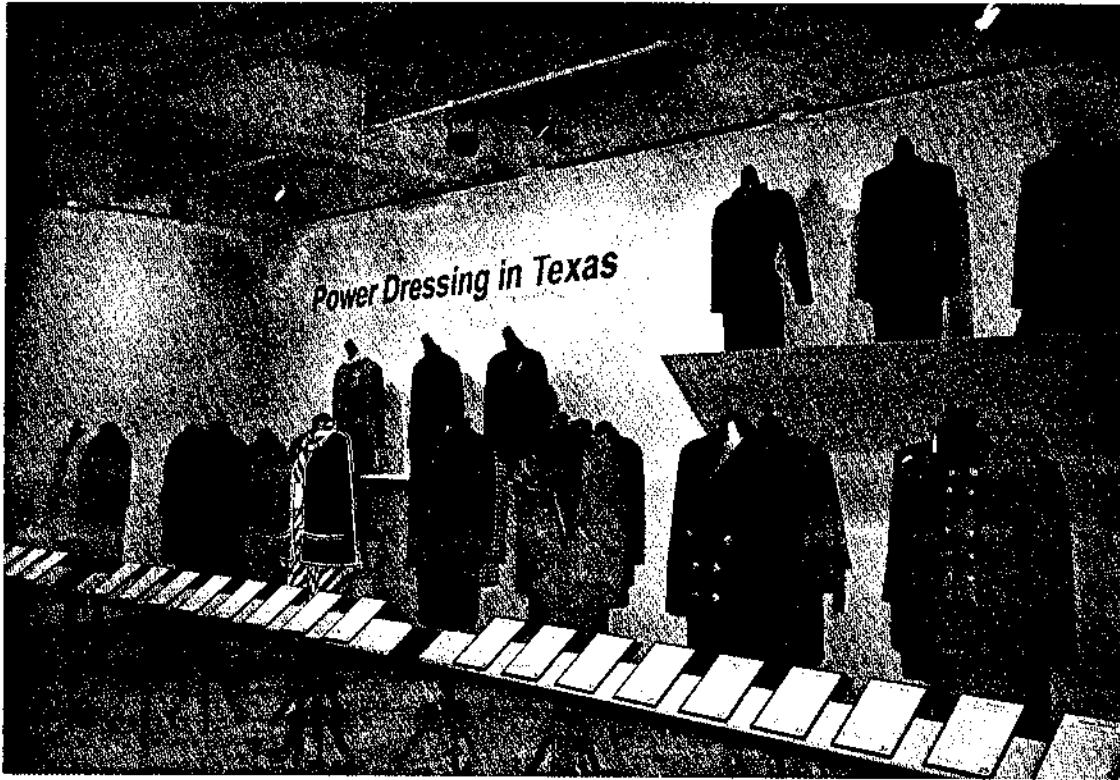


Figure 33:

Contemporary power dressing examples from successful Texas women.



Figure 34:

The label design and arrangement in the power dressing in Texas room.

"Indi
thing
you
com
enter
anyn
abou

importantly, by asking the participants to assume an active role in the interpretation of their own suits, each woman was included in the exhibition dialogue. Margareta Ekarv notes, "We can use words to give a new, deeper dimension to our visual experiences. Words make us think and our thoughts conjure pictures in our minds" (Ekarv, 1992, p. 140). Many exhibition visitors commented how the labels provided added meaning for their interpretation of the Texas power dressers, and other visitors said they gained an increased sense of empathy for the participants' experiences. In addition to the personal labels, an interpretive decision was made to include a photograph of each of the Texas participants in an effort to humanize each of the women beyond their suits. More than twenty of the participants submitted the requested photographs for the exhibition (see Figure 35).

The labels for the experimental suits invited the University fashion students to also participate in the exhibition (see Figure 36). Each student designer was asked to explain the personal themes and ideas that guided their suit designs. In addition, they were each encouraged to consider what dressing for success means today. The experimental suit labels were consistent with the layout and design of the Texas power dressing labels (see Appendix P).

Visitor Responses

It was essential to provide an opportunity for the visitors to respond to the exhibition, its themes, and forty-eight fashion objects. The education



Figure 35:

Mural-like arrangement of the Texas participants' photographs



Figure 36:

The experimental suits designed by University fashion design students.

components invited the visitors to answer the guiding question, “ So what?”

In the article Empowering Visitors: Focus Group Interviews for Art Museums, Benjamin Braverman tells educators they “must create situations in which visitors may express themselves in a way that reflects their own attitudes...” (Braverman, 1992, p. 216). Through the varied education offerings for the exhibition, visitors were invited to make personal connections and interpretations. A series of twenty-four token response cards were used to guide visitors in making aesthetic decisions about the nature of fashion using the actual clothing examples in the exhibition as the entry point for discussion. Based on the model developed by the North Texas Institute for Educators in the Visual Arts, these token response cards also allowed the visitors to remember their own fashion history and preferences (see Appendix Q). The token response cards were an effective tool for both small and large groups of visitors, ranging from high school students, church groups, and classroom art teachers participating in the 1997 North Texas Institute for Educators in the Visual Arts (NTIEVA) Summer Institute. Using the cards, many visitors shared personal responses to their clothing choices. One teacher from the NTIEVA summer institute held the group’s attention as she recounted her personal and honest connection to Marilyn Oshman’s camouflage suit, as a symbol for all of the “battles” she has fought as a woman in the work place.

It is particularly interesting to note how the audience for the token response cards was considered when creating the questioning strategies. How

would male visitors would answer and apply the token responses to women's suits (see Figure 37)? For example, one of the cards asked participants to select the suit they would most like to own. Another card asked participants to select the ensemble most like the one they wore for their first job interview. As a result, several gender neutral questions and statements were added. Both men and women can respond to aesthetic issues. For example, one card asked participants to select the suit which best fits their definition of art. Another card asked which suit they feel required the greatest skill to create. The token response cards were well received and considered an easy, non-threatening way to share interpretations in a group setting.

In addition, twelve activity sheets were designed to encourage a critical analysis of each of the exhibition components (see Appendix R). The activity sheets invited visitors to deal with postmodern issues and overarching themes based on their own personal experiences. The premise for the activity sheets evolved from a packet of materials created for the Women in Art History class at Southwestern University, in Georgetown, Texas in April 1997 (see Appendix S). As a guest alumna, I presented a lecture detailing the components of the exhibition and its themes. The packet of materials then served to guide the class in a discussion of how issues of fashion and female image enter into the study of women in art. The final twelve activity sheets were created for use with the Readings in Museum Education course at the University of North Texas. Because the exhibition includes forty-eight garments and covers such a wide range of topics, the activity sheets allowed



Figure 37:

Men and women members of the University of North Texas Professional Leadership Program engaged in an education program.

each of the class members to really consider one specific aspect of the exhibition and to then present their findings to the rest of the group. The class members actively engaged in the task of making meaning through the guided looking activities. From creating a personal clothing inventory, analyzing the video, advertisements, and cartoons, to making an original artwork based on the garments in the show, a rich dialogue resulted.

Finally, the response notebook provided writing prompts to guide visitors to recall their early memories of dressing for work and then to interpret dressing for success today. Over one hundred people shared their comments and personal stories. All of the comments were compiled in a log (see Appendix H). In Museum Literacy and Visual Literacy, Paul Heltne stresses, "The quality of a visit will depend on the visitor's ability to engage successfully with the exhibit as a medium. The success of the visitor measures the success of the museum" (Heltne, 1992, 90). The men and women who responded ranged in age from ten to seventy-six and represented every possible profession, including doctors, secretaries, teachers, designers, computer programmers, consultants, therapists, environmental workers, artists, mothers, students, sewers, accountants, sales associates and directors, singers, real estate agents, nurses, and librarians. Some of the comments were general responses to professional clothing, while others provided very detailed and personal accounts of dressing for work. Several visitors revealed information about their class, their perceived lack of power in the work place, or their own attitudes about their wardrobes and enjoyed fashion freedoms.

There were comments about body image, femininity, and self esteem. Each of the experiences and reflections indicated the type of flow experience that Csikszentmihalyi and Hermanson advocate and encourage (1995). The visitors were able to answer the guiding exhibition question, "So What?" What does a study of professional fashions have to do with me? What does a woman's business attire say about her role in the workforce? What can I take from this exhibition? Stanley Marcus, the founder of the Texas Fashion Collection commented after his tour of the Suiting the Modern Woman, "This is the most impressive fashion exhibition I've seen in some time. It is a very meaningful exhibit." In his editorial for the exhibition, Mr. Marcus adds, "There's no question that the most dynamic change in women's clothes has been the emergence and acceptance of the suit in its various forms as the garment of choice" (Marcus, 1997). Likewise, the visitors were encouraged to add their experiences of professional dressing to the learning dialogue. Despite their differences in gender, race, age, or occupation, the visitors made connections between the historical silhouettes of the past, the power suits of today, the experimental suits of tomorrow, and the loaded critique that guides the study of each.

SECTION 5

CONCLUSIONS AND RECOMMENDATIONS

By conceiving, developing, and evaluating the exhibition Suiting the Modern Woman which included both historical and contemporary suit references, the story of modern power dressing was explored and documented for the future. Each of the primary research questions was explored.

What are the steps for developing and documenting an effective exhibition? It was determined that a successful experience requires adequate lead time to research, develop and test ideas and strategies. Attending professional conferences and seminars provides additional ideas and inspiration. If this is not plausible, museums can request conference proceedings and reports as a reference tool. Likewise, it is recommended that exhibition organizers visit other similar exhibitions and meet with the curators and educators at those institutions to discuss and expand the focus and ideas for their own projects. Maintaining a work log or similar record system for the installation process proves to be a valuable tool for assessment and documentation.

What is the relationship between the curatorial and educational aspects of exhibition design and assessment? By assuming both the curatorial and

educational responsibilities for the Suiting the Modern Woman exhibition, an empathy for both roles was developed. Educators should work collaboratively with the curatorial staff to define the audience, mission, and educational goals for the exhibition from its concept.

How does a woman's power suit parallel her status in the workplace? Creating a comprehensive timeline allowed visitors to better understand the relationship between women's professional accomplishments and their fashion history. In addition, by including the suits and stories of the twenty-eight Texas women in the exhibition, visitors gained first-hand accounts of how successful women interpret their own clothing for work. It was important to expand the components of the exhibition to fully explore the theme of dressing for success. By highlighting the career and suit designs of a living fashion designer, the exhibition and its narrative were enriched and completed.

How can an exhibition validate the visitor's experience and allow for multiple interpretations? By creating opportunities for the visitor to respond and synthesize the information in the exhibition, museums can invite visitors to participate in a shared dialogue. Implementing the visitor comment book confirmed that the visitor's opinions and stories were important and in fact, respected. Consideration should be given to including and documenting multiple interpretations within the show. In this exhibition, visitors encountered quotes from fashion historians, critics, and designers, as well as from members of the community. In addition, the

media room offered alternative examples of popular culture as a way for the visitor to personally relate and respond to the exhibition.

What will the visitor learn? How will the learning be assessed? By identifying and composing a mission statement which will guide the entire exhibition process, a commitment to education and the visitor's learning can be placed at the center of the installation process. The mission statement should detail exactly how the visitor will learn and how they will participate in the exhibition. Through varied education offerings, visitors should have opportunities to respond and assess the exhibition and the learning it evoked.

How could someone else use this exhibition research in the future? In the handbook, Museum Education: History, Theory, and Practice, editors Nancy Berry and Susan Mayer note, "The reality is that our jobs, our many responsibilities leave little time to examine theory, and we concentrate instead on projects and programs" (Berry, Mayer, 1989, p. 5). As more museum educators are challenged to work with curators to create meaningful exhibition strategies and offerings, this practical exhibition experience can serve as a model.

APPENDIX A
EXHIBITION COORDINATOR WORK LOG

Laura Lee Utz
Exhibition Coordinator

Installation Work Log (863 Total Hours)

Date	Hours	Task
2/18/96	1	Met with Nancy Berry to discuss a museum education application project with Diana Block. Nancy asked Diana Block for space and calendar time for the exhibition. Talked to Myra Walker about using TFC garments for the exhibition.
2/26/96	1	Meeting with Diana Block to discuss drafting a concept statement for the exhibition, budgets, dates, and exhibition needs. We discussed applying for a Texas Commission on the Arts grant, and reviewed previous applications.
4/03/96	2	Hosted a luncheon meeting for Nancy Berry, director of the thesis committee and Myra Walker to discuss the thesis exhibition. We brain-stormed ideas, connections, and possible audiences.
6/01/96	4	Attended <i>Costume Society of America</i> conference in Atlanta. Went to a session on building costume exhibitions on a small budget. Also toured the <i>Rites of Passage</i> exhibition at Atlanta Historical Society. Took photographs and made sketches for ideas.
6/02/96	2	Watched the video: <i>Framing Lesbian Fashion</i> , by Karen Everett and Phyllis Christopher (1992).
6/15/96	1	Visited the exhibition: <i>Fashion & Costume</i> in the "Resources From the Rare Books and Texana Collections" in UNT's Willis Library.
07/20/96	3	Traveled to Bridgeport, Connecticut to visit the Smithsonian Institute exhibition, <i>Try This On: A History of Clothing, Gender, and Power</i> at the Barnum Museum for research, photographs, and education materials.
8/05/96- 8/09/96	20	Selected the historic suits for the exhibition, with specific attention to color, designer, and decades. Organized and labeled the suits by decades on z-racks. Organized the mannequins from the DMA exhibition. Packed and stored the remaining mannequins. Reorganized and packed the arms and hands. Updated the mannequin numbers list.

8/12/96	4	Worked with Myra Walker to narrow the selections for the PAIS photo shoot. Discussed how the suits work together historically and visually for the exhibition.
8/13/96	8	Assembled all of the mannequins for their fittings. Dressed and determined the mannequins for each historic suit. Assigned mannequin numbers to each suit. Added and deleted some suits based on these fittings.
8/14/96	8	Continued to prepare for the PAIS photoshoot by fitting the suits. Selected the accessories for each of the mannequins, including hats and shoes. Oversaw the final dressing and styling of all the mannequins for the photoshoot.
8/15/96	8	PAIS photoshoot with Mark Caswall. Assisted Mark Caswall with the photoshoot by styling and transporting the mannequins. Requested specific photos and detail shots for the slides.
8/16/96	5	Continued the photoshoot. Organized and cleaned the TFC classroom after shoot.
8/19/96	8	Undressed all of the mannequins. Disassembled all of the mannequin parts. Repacked all of the arms and hands, organized and numbered the tubs. Packed and organized the storage of the mannequins. Designed computer tags and a numbering system for all the suits, accessories, and mannequins. Organized the closet storage for all of the accessories. Placed tags on all the suits and organized their hanging rack storage.
8/30/96	1	Mailed a letter to Ann Hollander requesting a guest lecture.
9/2/96	6	Designed the contact sheet, drafted the letter to potential participants, created the fact sheet, and reply cards. Made photocopies of the PAIS negatives from Mark Caswall. Began to assemble the exhibition notebook. Scheduled the <i>Texas Highways</i> photoshoot with Mr. Gauvin.
9/4/96	4	Continued to revise the fact sheet, letter to participants, etc. Called Richard Brooks, discussed the concept for the show, and made appointment to meet with him. Gave Brian Gauvin a tour of the collection and selected the two suits for the photoshoot in October.

9/11/96	6	Worked on the exhibition notebook, added all the accession numbers, donor information, dates, designers, mannequin numbers, and descriptions for the historical suits. Included the information for the accessories. Assembled a folder of exhibition materials for the meeting with Richard Brooks. Met with Richard Brooks in Dallas to discuss the participant list. Requested that he write endorsement letters for his clients. Discussed his designs for Ann Richards. Attended a meeting with exhibition designer, David Newell. Discussed the exhibition concept, gallery space, and historic suits. Picked-up the Ann Richards suit from the Dallas Historical Society.
9/16/96	6	Continued to locate the addresses and contacts for the potential participants. Followed the leads from Richard Brooks. Continued to revise the letters and fact sheets. Mailed a letter asking Valerie Steele to be the guest lecturer for the opening night.
9/18/96	6	Continued working on the participant materials, faxed the exhibition fact sheet to Patricia Cunningham for the March 1997 Popular Culture Association conference in San Antonio.
9/23/96	6	Visited the UNT Art Gallery to inspect and count the walls and bases used in the current exhibition. Measured and drew sketches for each of the 58 available bases. Also measured and sketched the Z-racks at the TFC. Prepared a packet of the sketches, measurements, and photographs of the historic suits for David Newell. Continued to prepare the participant packets.
9/25/96	8	Wrote to the Smithsonian Institute Office of Elementary and Secondary Education to request a copy of the guidebook: <i>Image & Identity: Clothing and Adolescence in the 1990s</i> . Received the exhibition budget from Diana Block. Printed reply cards at Kendall Copy Center. Printed the fact sheets and letters. Assembled, typed, and stamped the envelopes and counted the TFC brochures for the participant packets.
9/27/96	7	Attended the initial meeting at the Hart Agency, Public Relations, Marketing Communications with Rosanne Hart and Paige Slates. Visited and toured the Mary Kay, Inc. Headquarters Museum. Received Mary Kay's Anniversary pink suit for the exhibition.

9/30/96	7	Typed the mailing labels and assembled all the participant packets. Drove to Richard Brooks' shop in Dallas to pick-up his personal letters to Ann Richards, Ebby Halliday, Laura Bush, and Kay Bailey Hutchison. Shipped all the participant packets.
10/02/96	7	Worked on the TFC 25th Anniversary brochure copy. Began to outline the exhibition paragraphs. Prepared a hanging file system for all the exhibition folders and materials. Typed the folder labels and organized files.
10/03/96	0	RECEIVED CONFIRMATION FROM: EBBY HALLIDAY RECEIVED CONFIRMATION FROM: GLORIA COMPOS
10/07/96	6	Worked on the brochure text. Discovered the <u>Dallas Morning News High Profiles</u> article on Marilyn Oshman. Drafted and mailed a letter to Oshman requesting her camo suit.
10/08/96	0	RECEIVED CONFIRMATION FROM: ANN RICHARDS RECEIVED CONFIRMATION FROM: MARY KAY ASH RECEIVED CONFIRMATION FROM: CAROL D. SURLES RECEIVED CONFIRMATION FROM: SHELE BAGOT RECEIVED CONFIRMATION FROM: NANCY STRAUSS HALBREICH RECEIVED DECLINE FROM: CAROLINE ROSE HUNT
10/09/96	8	Prepared the TFC classroom for the <i>Texas Highways</i> photoshoot. Located the two mannequins and unpacked their parts. Dressed and styled both the mannequins. Wrote the credit line for the two suits. Attended a meeting at PAIS with Nancy Le May, Gary Fox, and David Widagdo to discuss the brochure design.
10/14/96	6	RECEIVED CONFIRMATION FROM: NANCY BRINKER Worked on the brochure copy all day, continuing to revise and edit. Attended the UNT guest lecture: "Working Women- Post Civil War to the 20th Century" by Dr. Censor, of George Mason University.
10/16/96	7	RECEIVED CONFIRMATION FROM: LUPE MURCHINSON Completed the final editing of TFC 25th Anniversary brochure copy. Submitted the brochure copy to PAIS.
10/23/96	7	RECEIVED CONFIRMATION FROM: MARGARET HUNT HILL RECEIVED CONFIRMATION FROM: LAURA W. BUSH Gave a tour of the collection to Nancy Le May of PAIS. Updated and filed exhibition records and materials.

10/24/96	6	Sorted and cleaned out the DMA closet and prepared it for <i>Suiting the Modern Woman</i> . Prepared a folder of exhibition materials for the Women's Studies faculty at Southwestern University, at Georgetown.
10/25/96	2	Met with Mary Visser, Professor at Southwestern University to discuss the exhibition. Receive names and addresses for 12 potential participants. Arranged to lecture at SU in Spring'97.
10/28/96	7	Worked on the exhibition calendar for the remainder of the semester. Organized all of the exhibition files and folders on the Network following a tutorial with Craig Berry.
10/29/96	3	RECEIVED CONFIRMATION FROM: EDDIE BERNICE JOHNSON Researched the TFC magazine collection for images for the exhibition labels and educational materials. Edited the revised the returned PAIS brochure copy and resubmitted it to Nancy Le May.
11/01/96	3	Exhibition design meeting with David Newell. Visited the UNT Art Gallery space to discuss the design and David's ideas. Edited the floor plans and discussed wall locations, labels, and insurance risks. I conceived the idea of the label text railing.
11/04/96	2	RECEIVED CONFIRMATION FROM: KAY BAILEY HUTCHISON RECEIVED CONFIRMATION FROM: SARAH WEDDINGTON Discussed the exhibition design with Myra. Selected PAIS slides for the brochure. Received the slides from Brian Gauvin of <i>Texas Highways</i> magazine.
11/07/96	0	RECEIVED CONFIRMATION FROM: BARBARA BUSH
11/10/96	2	Discussed the exhibition themes, audiences, and educational needs with museum educator, Dr. Anne El-Omani. Considered appropriate gender connections for the exhibition with museum educator, Ray Williams, at the NCAMSC Invitational Conference: <i>Learning From Works of Art Through Museum/ School Collaborations</i> at the DMA.

11/11/96	7.5	<p>RECEIVED CONFIRMATION FROM: ELAINE AGATHER RECEIVED CONFIRMATION FROM: MARLA PRICE RECEIVED DECLINE FROM: MRS. LYNDON B. JOHNSON Edited the participant list for the exhibition. Made phone calls to Molly Ivins, Marla Price, Lady Bird Johnson, Marilyn Oshman, Trisha Wilson, and Kay Granger. Discussed the PAIS brochure editing. Prepared for the Hart Agency meeting on Nov. 18th. Solicited the addresses for more potential participants. Wrote The George Bush Library requesting to loan Barbara Bush's suit. Prepared additional participant packets. Arranged a PAIS photoshoot with Mark Caswall for a selection of the participants' suits for the brochure. Contacted and arranged for the shipping for suits from Ann Richards, Molly Ivins, Sarah Weddington, and Laura Bush.</p>
11/13/96	4	<p>Selected slides from Mark Caswall for both the Internet, and the teacher packets. Traveled to the J C Penny Warehouse to pick-up ten large wall signs from a past TFC exhibition, for potential use in the exhibition. Arranged to have a copy of the timeline text printed and sent from J C Penny.</p>
11/14/96	2	<p>RECEIVED CONFIRMATION FROM: GRETCHEN MINYARD WILLIAMS RECEIVED CONFIRMATION FROM: LIZ MINYARD. Discussed the exhibition design. Began to design the label text railing, that will also serve as security barrier, based on my photos from the Atlanta Historical Society exhibition: <i>Rites of Passage</i>. Delivered the photo shoot negatives to CIS. Returned the slide negatives to PAIS.</p>
11/15/96	4	<p>Prepared materials for a presentation at L.D. Bell High School in the HEB ISD. Designed activities and handouts for high school students to introduce the themes of the exhibition, as well as concepts of fashion and social theory. Watched a video clip, completed the handouts, and engaged in a discussion.</p>
11/18/96	7	<p>RECEIVED DECLINE FROM: LIZ CARPENTER Federal Express shipments of participants' suits arrived. Prepared the materials for the Hart Agency meeting. Conducted meeting with Roseanne Hart and Paige Slates to discuss budget, their proposal, calendar, plan of attack, possible donors, and event ideas. Sent exhibition materials to Daria Robertson and Marcia Barrett of Neiman Marcus.</p>

11/20/96	8.5	<p>RECEIVED CONFIRMATION FROM: ANN KOONSMAN Dressed and styled the participants' suits for the photo shoot with Mark Caswall for the PAIS brochure. Worked on the reply packets. Wrote the reply letter and made a new confirmation list of participants. Prepared the mailing labels and envelopes. Mailed the participant reply packets.</p>
11/22/96	1	<p>Edited the letter to the Hart Agency regarding the scheduled meeting with Dr. Jack Davis.</p>
12/02/96	0	<p>RECEIVED CONFIRMATION FROM: KIM DAWSON</p>
12/05/96	3	<p>Printed the confirmed list of participants for the PAIS brochure. Attended a design meeting at PAIS. David Widagdo presented his design mock-ups. Discussed the selection of papers, the cover design, and ink colors.</p>
12/06/96	3	<p>Attended the Hart Agency PR proposal meeting with Dr. Davis. Toured the UNT Art Gallery space with Roseanne Hart and Paige Slates.</p>
12/09/96	(30 +)	<p>RECEIVED CONFIRMATION FROM OLIVIA "OLLIE" BESTEIRO. Completed my POSTMODERNISM research paper; <i>Suiting the Modern Woman</i> for Dr. Susan Platt. Surveyed the following literature for exhibition:</p> <p>Davis, Fred. <i>Fashion, Culture, and Identity</i>. University of Chicago Press: Chicago, 1992.</p> <p>Easton, Nina. <i>Women Take Charge: Asserting Your Rights in the Marketplace</i>. Center for Responsive Law: Washington, D.C., 1983.</p> <p>Hollander, Anne. <i>Sex and Suits: The Evolution of Modern Dress</i>. Kodansha International: New York, 1994.</p> <p>Kidwell, Claudia Brush and Margaret C. Christman. <i>Suiting Everyone: Democratization of Clothing in America</i>. SI Press: Washington, D.C., 1974.</p> <p>Kidwell, Claudia Brush and Valerie Steele. <i>Men and Women: Dressing the Part</i>. SI Press: Washington, D.C. 1989.</p> <p>Laurer, Robert H. And Jeanette C. Laurer. <i>Fashion Power: The Meaning of Fashion in American Society</i>. Prentice Hall, Inc.: Englewood Cliffs, New Jersey, 1981.</p> <p>Lurie, Alison. <i>The Language of Clothes</i>. Vintage Books: New York, 1981.</p> <p>Steinhauer, Jennifer and Constance C.R. White. "Power Dressing No Longer Suits," <i>Fort Worth Star Telegram</i>. (August 15, 1996) E, 1-2.</p> <p>Tortora, Phyllis and Keith Eubank. <i>Survey of Historic Costume</i>, 2nd ed. Fairchild Publishers: New York, 1994.</p> <p>Wilson, Elizabeth and Lou Taylor. <i>Through the Looking Glass: A History of Dress from 1860 to the Present Day</i>. BBC Books: London, 1989.</p>

12/10/96	2	Met with Nancy Berry, director of thesis committee. Discussed the exhibition progress to date. Brain-stormed educational components for the exhibition, including a self-guide with a "tear-off" a pad format, a teacher packet for college level fashion students, and interdisciplinary connections for the UNT campus. Sceduled Nancy's art museum education class for May 7, 1997 to test ideas and activities, and to receive feedback.
12/11/96	1	PAIS meeting with Gary Fox and David Widagdo to select new paper and ink colors for the brochure, and to confirm the brochure budget. Discussed the invitation design for the opening night events. Plan to order extra invitations for the cover of teacher packet folders.
12/13/97	1	Received a letter from Nancy Le May requesting we brainstorm publicity ideas for specific publications and journals.
12/16-18	2	Worked on Le May's fact sheet and sent replies through campus mail. Spoke with Joseph Wiseman, editor of the Denton article in <i>Texas Highways</i> magazine. Drafted a paragraph and detinformation about <i>Suiting the Modern Woman</i> and the TFC for the March issue.
01/06/97	2	Met with David Widagdo to review the brochure copy and select additional images. Edited text and created new headings.
01/09/96	2	Met with David Widagdo and Myra Walker to continue to edit the brochure text. Wrote cut-lines for all of the photo images in brochure.
01/13/97	4	Worked on the exhibition files. Updated the materials for Richard Brooks. Scheduled a meeting with Richard Brooks for 1/16/97. Editing meeting with the PAIS staff to review brochure copy and cover design. Worked of TFC fact sheet with Nancy Le May.
01/16/97	2	Drove to Dallas to meet with Richard Brooks to invite him to play key role in the exhibit. Discussed ideas and connections for the designer workroom space in the exhibit. Selected four of his Ann Richards ensembles to include in the narrative. Set the target goals and date for our next meeting.

01/17/97	1	Organized the exhibition files.
01/20/97	6	Coordinated the spring work calendar. Set target dates for all of the writing needs for the exhibition. Met with Diana Block to discuss the budget, insurance, and design of the gallery space. Discussed all of our printing needs, the wall press-on letters, and wall color. Discussed educational packets, invitations and mailing lists. Coordinated meetings with Brian Wheeler to discuss the gallery construction needs and Chad at CIS to get bids for the printing needs. Spoke to Myra Walker about different funding options and proposed writing a letter to Richard Brooks for underwriting and support. Discussed writing letters to participants to determine insurance and shipping needs. Scheduled my guest lecture for the Costume Society of America on Friday, January 31, 1997.
01/22/97	7	Created an updated gallery design illustration for the meeting with Diana Block and Brian Wheeler. Evaluated the gallery space. Determined the final counts for the pedestals and bases needed for the exhibition. Discussed the design of the text railings. Coordinated work schedules for the installation week, and delivery dates for clothes and mannequins. Discussed contracting Steven Price to design and build the railings for the show. Brian will coordinate the lighting design for the exhibit. Discussed the designed the information for the entry sign for the gallery. Met with Dean Jack Davis to discuss the summer gallery hours. Davis requested a written budget proposal for a student gallery sitter/worker. Made changes to the gallery design floor plan based on the meeting. Composed and sent reply letter to Laura W. Bush. Redesigned the participant contact sheets and begin working out logistics. Contacted all 27 participants and discussed the insurance and shipping information. Returned phone calls and will follow-up on more calls later this week. Rewrote the PAIS brochure text paragraph to include Richard Brooks and delivered the revisions to Nancy Le May at PAIS.

01/23/97	5	Meeting with Chad Maloney at CIS to discuss printing needs and bids for the exhibition labels. Determined the label schedule and selected the Macintosh program and format for label design and preparation. Returned calls to participants. Arranged to pick-up Nancy Brinker's suit 1/24/97. Created new files for the remaining participants for hanging files. Blocked out labels for gallery space. Called Mary Visser at Southwestern University to arrange for my guest lecture in April for the women's studies department. Completed participant work sheets in notebook. Spoke to Darla Robertson at Neiman Marcus about editing the information in TFC brochure to include a sentence about the NM 90th anniversary .
01/24/97	2	Drove to Dallas and picked-up Nancy Brinker's suit. Made reproductions of the historic suit photographs for creating miniature design models.
01/29/97	7	RECEIVED CONFIRMATION FROM: NANCY HAMON Drafted and edited the copy for the exhibition invitation. Met with David Widagdo to discuss the design of the invitation for the exhibit opening. Called the U.S. Post Office to secure prices and size limitations. Selected image for cover of invitation. Met with Marion O'Rourke-Kaplan to discuss being a judge for the senior design students' experimental suit competition. Discussed coordinating ARTwear and the exhibition opening night events. Spoke with Richard Brooks about Ann Richards' loan. He called her office to arrange for the two extra suits to be sent. Prepared and mailed materials to Nancy Hamon. Spoke with SU professor, Judy Bullington and coordinated dates for my lecture in her <i>Women in Art History</i> course at 1 p.m., Friday, April 18th. Returned calls to Kay Granger, Eddie Bernice Johnson, Shelle Bagot, and Elaine Agather. Coordinated the pick-up for Bagot's suit for Friday, February 7 at 9:30 am. Talked to Betty at the Minyard Company to coordinate the pick-up of Liz & Gretchens' suits. Arranged a meeting with Gary Fox at PAIS to review a color sample of the brochure on Monday, 2/3/97 at 10:30 a.m

1/30/97	8	Judged the ARTwear experimental suits competition. Wrote a personal letter to Ann Richards inviting her to the opening events. Spoke to Betty and Francis at Minyard, Inc.. Arranged to pick-up both suits. Compiled new TO DO lists. Purchased supplies to make miniature mannequin models. Created the 15 color models of each of the historic mannequins and cut and mounted them on foam core forms.
1/31/97	4	Prepared my presentation for the regional Costume Society of America meeting. Assisted Myra in the preparation for the meeting. Presented <i>Suiting the Modern Woman</i> to the CSA meeting. Talked with Suzanne Killim about creating a qualified mailing list for the opening reception.
2/3/97	7	Mailed the letter to Ann Richards. Attended a design meeting with Gary Fox in PAIS to make new ink color and paper selections. Increased the brochure order to 2,000 copies and 1,500 envelopes. Discussed the possibility of letting Neiman Marcus purchase a quantity of the brochures. Determined the unit price per brochure. Will meet with Gary on Wednesday as scheduled, for final review. Signed-off on dual-toned color and glossy white paper. The envelopes will be in black and white. Borrowed b/w photo image for the invitation design. Discovered that Mark Caswell has been replaced by Angelee for future reprinting needs. She has Caswell's negatives. Discussed contracting David Widgado as the invitation designer. Prepared and printed a PAIS work log listing all of the dates, hours, and tasks spent working with PAIS or on public affairs related tasks for the exhibition. Set weekly goals and objectives with Myra for the show. Called Lucy Crow Billingsley about participating in the exhibition. Prepared a chart listing the insurance needs for each of the garments in the exhibition. Printed and mailed materials about the show to Stanley Marcus.

2/5/97	7	Discussed options for the Neiman Marcus preview, including the idea of showing a selection of Mercedes Bass couture items. Confirmed meeting with Darla Robertson for Monday to work out the details. Made new list of things to do, focusing on assembling a packet of materials for the participants that would include a calendar of events, a reply card, a one-page questionnaire, and a carbon insurance form. Wrote letter to Dr. Davis regarding summer gallery hours and a budget for the proctor. Attached copy of my current resume. Also called Diana Block to set date to apply for the position. Myra and I worked on budget items. Faxed information packet to Lucy Billingsley's office. Received quote from Stanley Marcus for PR materials. Meeting with Gary and Cass to sign-off on the editing of the brochure. Delivered a list of the participants' professions to PAIS. Cass requested PR materials for the press kits. Cass set-up a meeting for next week. Myra and I prepared a list of participants' addresses and contacts, wrote a press release, provided suggested contacts and phone numbers for possible quote materials, included an example of the Barnum Museum's press release for additional ideas, and delivered all of the above materials to PAIS 3 hours later. Faxed the current quote from Stanley Marcus to PAIS to use in their PR materials.
2/6/97	4	RECEIVED DECLINE FROM: LUCY CROW BILLINGSLEY. Revised my resume and crafted an application letter to Diana Block for the summer gallery proctor. Copied to Dean Jack Davis.
2/7/97	4	Drove to Dallas with Myra to pick-up suits from Shelle Bagot, Ebby Halliday, Liz and Gretchen Minyard. Selected and purchased the folders and envelopes for press release kits and teacher packets. Purchased scrim material for designer area of exhibit.
2/10/97	6	Meeting at the Fort Worth Neiman Marcus with Darla Robertson and Sylvia, the head of Visuals. Determined each of the exhibition areas. Selected which suits to display. Discussed the event, calendar, publicity, and brochures. I designed and prepared the loan forms for the 28 participants' suits. Also designed a new calendar of events.

2/11/97	2	Meeting with thesis committee member, Melinda Mayer. Toured the TFC and looked at the suits for the exhibition. Discussed the research connections for the thesis and for ART 5850. Determined specific issues of interpretation and how to deconstruct the word "suit."
2/12/97	7	Prepared and assembled materials for my presentation to the Dallas Rag Ladies. Gave <i>Suiting the Modern Woman</i> presentation to the Rag Ladies. Attended luncheon hosted by Mrs. Hurley for the Rag Ladies. Received Kim Dawson's suit for the exhibition. Typed all of the envelopes for the final mass mailing to the participants. Designed the participant's response materials. Designed photo request materials. Typed and completed all of the loan forms for the participants.
2/13/97	3	Worked on the loan forms. Made color-coded copies for the TFC and participants. Made copies of the response page, photo request, and shipping information for the packets. Prepared and began stuffing packets for mailing.
2/14/97	3	Copied the calendar of events for the packets. Drafted and personalized a cover letter of requests for packets to participants. Mailed packets to participants.
2/17/97	7	Composed a page of quotes from the exhibition coordinator and created publicity document for press materials. Meeting with Cass Brunner at PAIS to discuss publicity needs for the exhibition. Delivered quotes for Myra Walker and the Exhibition Coordinator. Updated the press releases and calendar materials. Received the mock-up of the brochure to send to Darla at NM. Had color copy made and sent to NM. Made shipping arrangements with Nancy Hamon, Marla Price, Elaine Agather, and Gloria Campos. Drafted letter to Ms. Campos to request potential WFAA film coverage of the opening day of the exhibition. Worked on exhibition production calendar and set label deadlines with Myra. Spoke with Richard Brooks and made arrangements for his interview on Thursday at noon.
2/18/97	1	Drafted and faxed questions to Richard Brooks for Thursday's interview. Made copy of the <i>Texas Highways</i> Denton article.

2/19/97	5	Called Patricia Burchfield at The George Bush Library and made arrangements for Barbara Bush's suit to be delivered on March 6, 1997. Called and confirmed the final arrangements for picking up suits from Ann Koonsman, Elaine Agather, and Marla Price on Friday in Fort Worth. Called Gloria Campos at WFAA and got directions for Thursday. Spoke to Ann Wilkinson in Carol Surles' office about getting her suit. Drafted the NM historical suits label copy. Made an outline for the interview with Richard Brooks. Prepared loan forms for the Thursday and Friday pick-ups. Created an updated To Do list. Sorted and filed exhibition materials in the hanging files.
2/20/97	5	Prepared the final questions for interview. Traveled to Dallas to interview Richard Brooks. Picked-up the two additional Ann Richards ensembles. Sorted through Richard's archives to select documentation and photographs for the exhibit. Delivered suits to TFC. Assembled a replacement packet of materials for Ann Koonsman. Received call from Kay Bailey Hutchison's office to arrange shipping details. Rescheduled pick-up for Gloria Campos' s suit for 2/28 in Dallas.
2/21/97	4	Traveled to Ft. Worth to pick-up the Ann Koonsman suit, Marla Price suit, and Elaine Agather suit. Received their photographs and response questions. Delivered suits to the TFC. Documented the final shipping arrangements in the exhibition notebook for the remaining suits. Filed the loan forms for the suits. Edited the SOVA invitation text for Monday's meeting with David.
2/22/97	4	Began to transcribe the tape from the Richard Brooks interview.
2/23/97	3	Continued to transcribe the interview tape. Edited the final transcript of interview. Continued to work on the historical labels for the exhibition. Sorted materials from Richard Brooks to determine selections for the show.

2/24/97	6	Created new TO DO LIST for the week. Completed the final revisions of the Richard Brooks interview transcript. Mailed a thank-you letter to Richard Brooks along with a packet of materials. Called and arranged the shipping of Kay Bailey Hutchison's suit. Returned call to Shelle Bagot about the Donna Karan print add. Called and left message at Carol Surles office. Spoke to Gloria Campos regarding media news coverage of the exhibit. Meeting with David to design the opening invitation and design of the flyers. Set target date of March 10th for delivery to the printer. Received and filed loan forms and support materials from Ann Richards, Margaret Hunt Hill, Nancy Halbreich, Sarah Weddington, Gretchen Minyard, and Ebby Halliday.
2/26/97	4	Prepared and mailed a loan form packet to Kay Bailey Hutchison. Mailed letter and questionnaire to Barbara Bush. Returned calls to Jennifer Cook at Mary Kay, Inc. and Nancy Halbreich. Located slide images for the PCA conference presentation as well as for the media boards in the exhibition. Received and filed loan forms and support materials from Liz Minyard, Ebby Halliday, and Carol Surles.
2/27/97	6	Spoke with Kathy Piazza of the <i>American Sewing Guild</i> to coordinate and arrange for their DFW membership to visit the exhibition and TFC on May 17, 1997. Prepared exhibition information packet for Piazza and mailed packet. Arranged for Piazza to visit the TFC on Friday, March 7th to discuss details and tour space. Purchased string tags for labeling all of the participants' suits. Drafted and printed numbers for all participants' suits and dress forms. Affixed the numbered labels and began to tag the suits. Organized the receipts and expenses folder. Spoke to Jennifer Cook regarding loan form packet and photograph.

2/28/97	7	Drove to Dallas to pick-up suits for Gloria Campos at WFAA, Nancy Hamon, and Nancy Halbreich. Went to Richard Brooks' office to select and pick-up all his archive materials. Drove to Denton to attend the RTVF lecture: <i>Reading Fashion: Media, Style, and Value</i> by Notre Dame professor, Hilary Radner. Discovered label printing options at Kinko's for large signs. Attended reception hosted by the women's studies department for Radner. Met with women's studies professors to publicize our exhibition and to arrange for a group tour this summer. Gave Radner and UNT faculty tour of the TFC and discussed the exhibition with them. Arranged to meet with UNT RTVF faculty to design a curriculum packet and course syllabus around the exhibition for the Summer I term.
3/1/97	4	Finished tagging each component of the participants' suits. Filed loan forms for Campos, Hamon, and Halbreich. Stored collateral materials from Ms. Campos. Sorted and categorized all of the Richard Brooks materials and stored them in closet.
3/2/97	5	Continued to search for images from the TFC magazine archives for PCA lecture and the media area of the exhibition. Began to retype my research methods pilot study on museum labels and evaluation methods.
3/3/97	5	Delivered the Richard Brooks materials to the TFC. Called Ollie Bestiero, Kay Granger, Eddie Bernice Johnson, and Marilyn Oshman to arrange shipping instructions. Spoke to Cythia Hall at Kay Bailey Hutchison's Dallas Office and arranged to pick-up her suit in Dallas on 3/7/97. Also received Hutchison's Austin scheduler's address. Drafted and mailed a letter, fact sheet, and calendar information to Marnie Ketchum for Hutchison's Texas spring schedule. Worked on the label presentation for Nancy Bery's class.
3/4/97	1	Drafted and printed letter to Terri Thornton, Curator of Education at the Modern Art Museum of Fort Worth. Requested an opportunity to lecture in conjunction with the exhibition at the Modern this spring. Filed photographs, loan forms, and responses from Laura Bush and Lupe Murchinson. Returned call to Amy Day at The George Bush Library.
3/5/97	6	Prepared label survey for museum readings class. Organized materials to present lecture on exhibition labels. Copied and correlated packets for class members. Received response materials from Mercedes Bass. Met with Dr. Davis regarding gallery hours and gallery proctor.

3/6/97	7	Conducted tour for Patricia Burchfield and Amy Day of The George Bush Presidential Library. Received loan form and photograph for Barbara Bush. Continued to locate and mark magazine advertisements for PCA slides. Returned calls to Kay Bailey Hutchison's office and Shalli Bay at Congresswoman Johnson's office. Received suit from Margaret Hunt Hill. Dropped film of at CIS for resumes and press kits. Received 25th anniversary brochures! Met with a member of <i>Sister Speak</i> to arrange for a group program this spring. Discussed label railings and gallery design with Sarah. Worked out timeline idea and options.
3/7/97	8	Took all of the magazines to Joe's Copies and made a xerox of each of the images for PCA and the wall units in the media area. Conducted tour for Kathy Piazza of American Sewing Guild. Organized and coordinated all of the schedule details for their May 17th visit. Drafted and printed a press release for the NTIEVA newsletter about the exhibition and scheduling a tour. Gave a copy of the brochure to Dr. Jack Davis. Arranged to meet David Widgado on Sunday at 3 p.m. to proof the invitation. Arranged to meet Dr. Davis at 11:00 a.m. Sunday to give his colleague a TFC tour. Received the Sarah Weddington photograph from PAIS.
3/8/97	5	Continued research for writing the labels. Purchased four additional books for my research. Made an outline of the historical deconstruction of the word "SUIT" for my midterm presentation in ART 5850, <i>Issues in Interpretation</i> with Melinda Mayer.
3/9/97	6	Photographed all of the participants' suits for the exhibition notebook. Wrote descriptions and completed the worksheets for each suit; noting mannequin number, dress form size, and label information. Selected 2 additional suits for the historical section of the exhibition. Fitted mannequin number 19 for the Courreges leather minidress. Organized all of the clothing racks for the Neiman Marcus truck in April. Determined the dry cleaning and sewing repairs needed for the suits. Made lists of things to include in the NM packet of materials. Designed the label formats for NM labels. Selected and fitted mannequin forms for the three pant suits. Labeled and stored all of their parts. Met with David to review the opening invitation design before going to press this week. Called and spoke with David Newell about the line drawings and the recent changes in the gallery design. Arranged to receive his drawings by April 2, 1997.

3/10/97	10	Completed the preparation for my ART 5850 presentation. Printed the historic labels for Neiman Marcus. Revised the participants' address lists and drafted the participant labels for Neiman Marcus.
3/12/97	4	Mailed a press release to CSA and to the NTIEVA newsletter. Completed revisions on historic labels for NM. Made copies of the workbook pages to send to Darla and Slyvia at NM. Placed photographs of all participants' suits into our notebook and the NM book. Documented the numbers and designers for each of the Bass suit selections. Talked to Kathy Piazza and confirmed May 17th. Called Hutchison's office to confirm shipping date for her suit. Called Johnson's office to confirm shipping date for her suit. Wrote suit descriptions for Johnson and Hutchison for the notebooks.
3/14/97	1	Received the invitation from the printer. Proof read for mistakes, returned invitation with corrections.
3/16-3/23	8	Continued to work on exhibition labels. Also worked on the historic time line.
3/24/97	12	Received the Weddington photo from PAIS. Received and filed photos and collateral information from Ann Koonsman, Sarah Weddington, Eddie Bernice Johnson. Received reply from Terri Thornton about lecturing at the Modern Art Museum. Made phone calls to Kay Granger, Ollie Bestiero, and Marilyn Oshman. Collaborated with Carol Wagner on exhibition ideas for the case in the Union building. Created and mailed second copy of the reply packet to Ollie Bestiero. Tagged remaining suits. Bagged all of the suits for NM. Worked on my PCA slide presentation.
3/26/97	7	Received suits from Oshman, Granger, and Bestiero. Filed all photos and collateral information. Called Richard Brooks and arranged to pick-up his dress form and invitation mailing list. Received the opening night invitations. Picked-up copy of the PAIS press kit. Continued to label and tag suits for NM. Called Carol Surles regarding her suit. Prepared suits for the dry cleaners. Called Shelle Bagot about shipping her skirt.
3/27/97	9	Completed slide lecture for PCA in San Antonio.
3/28/97	2	Presented lecture at PCA conference.

3/31/97	12	<p>Received Barbara Bush's suit, Mary Kay's dress form, and Ann Richards' dress form. Worked on calendar with Myra. Called Ann Wilkinson at TWU to arrange for Surles' suit. Designed chart and layout of all of the exhibition labels. Drove to Kinko's in Irving to have layout blown-up and printed. Got price quotes for exhibition labels. Fitted the Oshman accessories on mannequin. Counted 300 brochures for Neiman Marcus reception, and boxed. Created envelope for all of the garment tags. Located and selected four Adele Simpson muslins for the NM store windows. Updated and calculated insurance table, adding 7 more Bass suits and the Courreges ensemble. Filed more responses and collateral information. Went through files and noted all missing replies and photos. Completed worksheets for the new additions to the show (Bass, Courreges). Spoke to David Newell about the line drawings. Spoke to Jack Davis about the opening reception. Received RSVP from Stanley Marcus for opening night. Received Mary Kay photograph. Received invitations for the NM reception. Received copy of the press release from Nancy LeMay. Called post offices to track Newell's drawings. Completed worksheets for additional 3 Ann Richards suits. Continued to work on the time line labels.</p>
4/1/97	6	<p>Continued to speak with David Newell and three post offices to track his drawings. Spoke to Sylvia at NM to make final arrangements for loading the truck on Wednesday. Arranged for Sarah Jackson to help me locate historic photographs for the exhibition. Organized the packing of the accessories for the mannequins. Continued to work on historic labels.</p>

4/2/97	10	<p>Prepared attached cut lines to the back of our photographs for press kits. Gave a tour and an interview to <i>Dallas Morning News</i> free lance writer, Sophia Dembling. Unbagged and tagged the suits from the dry cleaners. Repacked the tubs of mannequin arms and hands. Pulled the extra hands and arms and re-labeled the tubs. Organized the mannequin bases, torsos, and busts for loading to Neiman's. Created a new master notebook for installation purposes. LOADED THE 11 MANNEQUINS, 4 TUBS OF ARMS & HANDS, 3 TUBS OF HATS AND SHOES, TOOL KITS, AND 50 GARMENT BAGS THE NEIMAN MARCUS TRUCK. Prepared press kits for the <i>Dallas Morning News</i> and the <i>Fort Worth Star Telegram</i>. Made copies of the UNT map for the May 1st events on campus. Completed and mailed second copy of Kay Bailey Hutchison's loan form. Spoke to Richard Brooks regarding his <i>Dallas Morning News</i> interview and article. Had press kit materials copied at Kendall Copy Center for additional requests. Spoke to Darla at NM regarding opening event. Spoke with Sherri Below at <i>Texas Monthly</i> magazine about the exhibition and a listing on their May Calendar. Created, stuffed, and mailed follow-up packets including a cover letter, photo request, and questionnaire, as still needed for the following participants: Marla Price, Annette Strauss, Kay Bailey Hutchison, Nancy Brinker, Barbara Bush, Kim Dawson, Molly Ivins, Nancy Hamon, Eddie Bernice Johnson, Marilyn Oshman, Nancy Halbreich, and Shelle Bagot.</p>
4/3/97	9	<p>Created the final packing list for the Neiman Marcus installation. Helped pack the tool box. At NM, unloaded all of the mannequin busts and torsos in the staging area. Moved garments to fur storage room. Helped to calculate the plat forms for the historic mannequins. Moved additional platforms from storage. Assisted positioning the historic mannequins for wiring to platforms. Dressed the historic suits and accessories. Cleaned the historic mannequins' surfaces. Unpacked all of the mannequin parts. Assisted the NM stylists. Answered questions and offered styling ideas for the 28 Texas suits. Reviewed and edited the NM labels. Loaded the TFC's 10 moving pads. Created new shopping and packing lists for Friday. Toured the NM storage/prop space. Received permission to borrow dress forms from NM for the May 1st venue. Discussed the use of turquoise paint in the SOVA gallery show. Calculated using four plastic wall bins for pre-hole-punched handouts in gallery.</p>

4/4/97	12	<p>Located the missing arm for mannequin #11 at the TFC. Selected and packed a selection of purses and gloves for the historic mannequins. Printed additional copies of the TFC labels for all of the suits in the show. Packed an assortment of tulle and netting for styling the hair pieces. Continued dressing the historic mannequins at NM. Steamed all of the historic suits and hats. Also steamed the Texas suits. Steamed the Adele Simpson muslins. Photographed the installation process, especially the styling ideas. Polished the 1940s alligator purse. Swept the historic platforms, removing all dust and lint. Packed all packing paper and bags. Reorganized and consolidated the empty tubs and boxes. Removed lint on the historic suits. Placed temporary labels on all the suits in the show. Helped with the dressing of the Mercedes Bass suits. Determined the mannequin hands that needed repair and touch-up paint. Organized and cleaned the staging area, and fur storage area. Loaded the cart with all TFC tubs, hangers, and garment bags. Repacked the extra clothes, the extra Mercedes Bass jacket, Oshman helmet, and Ronald Amey body suit to return to TFC. Met Stan Stanislov, the store manager and vice president. Gave professor Melinda Mayer a tour of the exhibit. Loaded all of the materials to return to the TFC.</p> <p><u>DISCUSSION/PLANS WITH MYRA IN THE CAR</u></p> <ul style="list-style-type: none"> • Move Richard Brooks intro panel to the side of his room, leaving the front wall free for the intro panel for the show. • Paint the front wall panel turquoise • Use David Newell's drawings as a rub-on time line in historic area • Discussed all of the rub-on letters needed in the gallery • Determined that we will make a collage of posters from past TFC exhibitions in the 25th Anniversary area • Want to order TFC magnet souvenirs for opening night • Make the intro panel text be a rub-on paragraph • Need to make schedule for the stylists during installation • Assign stylist areas and tasks: <ul style="list-style-type: none"> David- TFC historic suits Randy- wiring mannequins Danny- Texas suits Arlene- Texas suits • Receive permission from Gary Wooley at the DMA to borrow image of Nancy Hamon for the show. • Need to determine framing needs for the Texas mural
--------	----	---

4/7/97	8	<p>Called Gary Wooley at the DMA to make arrangements for a Nancy Hamon photograph from the dedication ceremony of the Hamon Wing. Filed the questionnaire from Barbara Bush and the photo from Annette Strauss. Worked on the INVITATIONS for the opening night events. Stuffed, sorted, addressed, and mailed the 2000 invitations. Spoke with Darla at NM about doing the FOX <i>Morning Show</i> this week. Called WFAA Channel 8 and left voice mail for Jamie Tobias the arts/entertainment reporter about covering the show. Worked on the receipts from the show. Filed my personal reimbursements. Drafted and prepared a press release packet for the TAM <i>Museline</i> publication, the <i>North Texas Daily</i>, and the Southwestern University <i>Quarterly</i> magazine.</p>
4/8/97	3	<p>NEIMAN MARCUS OPENING PARTY Interviews with two <i>Fort Worth Star Telegram</i> reporters, the television crew with Jamie Tobias from <i>Channel 8</i>, and a New York free lance writer.</p>
4/9/97	9	<p>Called <i>Good Morning Texas</i> to request coverage. Called Gary Wooley and arranged the shipping and credit line for the DMA slide. Received Shelle Bagot's skirt. Spoke to Marion O'Rourke-Kaplan about including her suit in the experimental area of the show. Spoke to Lana in Kay Bailey Hutchison's office to arrange for her questionnaire to be faxed today. Drafted and prepared press release and packet to Judy Bullington at Southwestern University. Spoke to Doris in Nancy Brinker's office about her questionnaire and invitation for a private tour this summer. Sent letter with invitations and brochures to Richard Brooks. Drafted and prepared press release kit for Amy Childress at <i>Good Morning Texas</i> requesting a T.V. interview. Spoke with Catherine Holtry at FOX, Channel 4 to arrange for the interview on Tuesday, April 15th. Drafted and prepared press kit for Catherine Holtry and mailed it in overnight mail. Created and printed a questionnaire for the three experimental suits in the exhibition. Passed-out questionnaire to the student designers.</p>

4/10/97	11	<p>Organized and cleaned-out the exhibition computer files. Created a print-out of the new directory for the files. Meeting with Myra, Diana Block, and Brian Wheeler in the SOVA Art Gallery to discuss the labels, rub-on letters, and gallery design. Determined all of the rub-on letters needed. Made final design decisions about wall text and placements. Finalized wording for the area rub-on letters. Discovered the Avery brand clear, rub-on shipping labels. Worked on Texas mural labels, using Avery size and format. Compiled and drafted participant labels using the answered questionnaires for information. Combined the Neiman Marcus label format with the mural text to create an extended version and size. Determined the need for a larger label on the text railing. Created new labels for 14 of the 28 participants. Edited the labels. Made additional changes in the font and type size. Spoke with David Newell about the line drawings for the rub-on time line. Also discussed the work schedule during installation week. Mailed an invitation to the director of the Dallas Historical Society on David's behalf.</p>
4/11/97	13	<p>Continued to work on the participant's labels. Made additional changes and editorial decisions. Lost label files in system crash. Retyped many of the labels. Located and retrieved some of the missing labels. Phoned the <i>Donna Karan</i> Company in New York to request a copy of the 1992 "Woman for President" ad campaign. Spoke with Elaine Agather's assistant. Elaine is requesting 4 copies of the color brochure for colleagues. Spoke to Ronnie Veals at Congresswoman Johnson's office to arrange faxing an additional questionnaire. Spoke with Chris Smith in University Publicity about a <i>Fort Worth Star Telegram</i> article. Spoke with a free lance writer twice about article for Monday's <i>Ft. Worth Star Telegram</i> piece. Arranged interview with <i>North Texas Daily</i> writer, Tracey Cooper. Gave Cooper a tour of the collection, an interview, and a press kit of materials.</p>

4/12/97	6	<p>Went with Myra to the Sherman Williams paint store to select the turquoise paint sample and to get quotes for the purchase order. Unloaded my car of the tools and moving pads from the Neiman Marcus installation. Sorted and layed-out all of the participants' collateral materials and photographs. Located Ann Koonsman's questionnaire, and found materials to compose a biography for Mercedes Bass, as well as a photo of Kim Dawson. Sorted all of the photographs by size. Made counts of each size for framing needs. Spread out all of the Richard Brooks newspaper clips, scrapbooks, and publicity photographs. Made final selections for the exhibit. Also made final count and size decisions for framing. Spread-out all of the Richard Brooks original sketches and made final selections for gallery needs. Made all final frame counts. Went to <i>Target</i> with Myra to price frames, and bulletin boards. Located clear Furio clip frames to use for all of the participants' photos. Using black frames for the Brooks room. Then went to <i>Michael's</i> to price frames and foam core options. Finally decided on using black mats, without frames for all framing needs, mounted directly on the gallery wall. This method will avoid a "family wall" look of too many frames of different sizes, and is very economical. Plan to call Joel, at <i>Michael</i> on Tuesday to check on shipment of black foam core pieces. Also selected and purchased the adhesive numbers for the participant dress forms.</p>
4/13/97	12	<p>Worked on and completed the chronology/ time line of working women's accomplishments. Made final selections of the photographs for the historic labels and marked all of the images for reproduction. Continued to worked on the historic labels. Prepared all of the quotes to deliver to the printer for rub-on letters and vinyl text panels.</p>

4/14/97	12	<p>Mailed Eilene Agather's additional brochures. Worked on the participants' labels. Called Barbara Bush's office to request that she appear in Denton following the SMU Tate Distinguished Lecture series on Tuesday, April 28th. Called the Bush Preservation Library to locate a correct phone number for Barbara Bush. Called Sophia Dembling regarding the EDS article for the <i>Fashion Dallas</i>. Called David Newell requesting the 1980s pair of Reebok athletic shoes for the show as well as for him to redraw and submit a 1970s drawing for the time line. Called Dan Yoxall about the Southwestern University article. Called Richard Brooks to discuss the Ann Richards labels and cut lines for her suit. Also arranged to come select fabric and button notions for the workroom display. Finally arranged for Richard Brooks to locate or redraw the sketch for the inauguration suit. Called Kim Dawson and conducted phone interview for her label text. Called Nancy Brinker's assistant, Doris and arranged a fax of Brinker's resume. Called Marla Price's assistant to arrange to fax Marla's questionnaire. Called Molly Ivins's office and arranged a fax of her resume. Called Shelle Bagot and arranged to Le May at PAIS to request a photograph of Nancy Halbreich and Lupe Murchinson. Went to Kendall Copy Center and made copies of the John Molloy text for David Newell, made 120 copies of the opening reception and lecture flyer, and copied all four of the cartoons for use in the gallery. Faxed materials to Marla Price, Eddie Bernice Johnson, Shelle Bagot, and David Newell. Made final wall quotes decisions with Myra. Typed all of the final order needs for the printer. Went back to Kendall Copy Center to correct flyer, adding Chancellor Hurley's name. Drove to Sanger to the Sign Shop to place the printing order for the rub-on letters and to order the magnets. Attended the reception meeting with Dean Jack Davis, Kris Staples, Suzanne Killim, Dedra Hall, and Myra Walker. Made final arrangements for the reception. Went back to the collection to continue to work on the participants' labels. Article published in the <i>Fort Worth Star Telegram</i> today.</p>
---------	----	--

4/15/97	6	<p>Drove to the Fort Worth Neiman Marcus department store for two morning interviews on the FOX network. Returned to the TFC. Received faxes from Molly Ivins, Kim Dawson, and Marla Price. Also received the Richard Brooks sketch. Article by Stanley Marcus ran in <i>Dallas Morning News</i> today. Called Lisa Lord at Donna Karan. Arranged for photo to be sent this week. Received call from Judy Bullington at Southwestern University about final arrangements for lecture this Friday. Mrs. Bush's office called, Barbara will not be able to attend the opening day events for the show. Called S.U. to arrange time for interview. Called Channel 4 to request copy of the video from the morning spot. Picked-up Murchinson/Halbreich photographs from PAIS. Returned call to Lennie Lissberger regarding a feature story for the <i>Denton Chronicle</i>. Spoke to Nancy LeMay regarding letting press into the opening of the exhibition. Continued to work on the participants' labels. Faxed another copy of the questionnaire to Shelle Bagot.</p>
4/16/97	19	<p>Arranged an interview and tour for the <i>Denton Chronicle</i> writer. Spoke with Ann Wilkinson at TWU to arrange picking-up Carol Surles suit. Drafted and edited the labels for Mercedes bass, Kim Dawson, Molly Ivins, Ann Koonsman, Marla Price, Annette Strauss, and Carol Surles. Drafted and submitted the gallery sign text to Diana Block. Created, edited, and printed the introduction rub-on paragraph for the gallery. Drove to Sanger with Myra to deliver final printing needs, including the logo for the souvenir magnets. Worked on Dr. Hurley's new invitation mailing list. Assisted Myra and Billie in affixing new labels. Met with Lenni Lissberger, of the <i>Denton Chronicle</i>. Continued to work on the participants' labels and the historic labels.</p>

4/17/97	15	Drove to TWU and picked-up the Carol Surles suit. Tagged and labeled her suit and prepared a written description. Continued to edit and write the participants' labels. Edited the format of the labels. Drove with Myra to CIS to deliver the box of foam core pieces for them to prepare to dry mount labels. Drove to <i>Target</i> to purchase the bulletin board for the Richard Brooks's sketches and the 11x14" frames for Ann Richards's materials. Continued to work on the labels. Called Shelle Bagot's office again. They will send a fax on Monday. Called Congresswoman Johnson's office. They are faxing her information. Printed a master set of labels and proofread them with Myra. Called Chad at CIS regarding the label format. After justifying the labels, I took them to the Kendall Copy Center to have a master set and additional sets made on heavier paper. Located the missing label, made corrections, and made two more trips to Kendall to make more copies. Continued to work on the historic labels. Prepared materials for my lecture at Southwestern University. Went to the Art Computer Lab and scanned images for handout materials. Created four different activity sheets for use at S.U. Practiced my lecture, pulled slides, and drafted an outline for the presentation.
4/18/97	12	Stopped at the Kendall Copy Center and made copies of the handouts. Drove to Georgetown, Texas to present my lecture. Gave presentation to 38 people. Drove home to Denton. Thought about gallery design, label design, and things remaining to do for the installation.
4/19/97	8	Spent the afternoon in the computer lab scanning images for the historic labels. Worked to format, clean, and resize all of the images.
4/20/97	16	Purchased <i>Fort Worth Star Telegram</i> articles. Worked on the historic labels all day. Wrote text, created formats, designed the layout, and imported the images.

4/21/97	8	<p>Addressed additional invitations. Called and spoke to Erin at CIS about our order. Provided new measurements for the historic labels. Stamped 1500 of Chancellor Hurley's invitations with return addresses, and mailed. Continued to work on the historic labels. Edited labels with Myra. Scanned additional Chanel image for the 1920s label. Determined new sizes for David's historic drawings. Spoke with Richard Brooks about picking -up his materials on Tuesday. Met with another reporter from the <i>North Texas Daily</i>. Arranged for interview on Tuesday at 8:00 a.m. Spoke with Cass at PAIS to arrange for additional coverage in <i>Texas Monthly</i> magazine. Picked-up copies of the <i>North Texas Daily</i> article from last Friday. Met with Myra to edit historic labels again. Continued to work on historic labels.</p>
4/22/97	14	<p>Met with Melanie of the <i>North Texas Daily</i> for an interview. Called and spoke with Shelle Bagot, she sent materials on 4/19. Called and requested additional copy of Johnson's resume. Drove to Dallas and worked with Richard Brooks to select material, notions, and buttons for his room in the show. Made loan inventory of all fabric pieces. Unloaded and stored all of these pieces at the TFC. Spoke with Kendall Morgan at the <i>Dallas Morning News</i>. Prepared press kit materials for her and mailed. Spoke with her about Valerie Steele and Richard Brooks. Went to Kendall Copy Center to make copies of images for labels. Continued to work on labels. Received statement from Marion O'Rourke Kaplan for her suit. Received bulletin board for the Richard Brooks area. Received fax from Johnson and materials from Bagot. Prepared labels for each of them. Continued to work on historic labels until 2:00 a.m. Searched through collection, and selected a hat and shoes for the additional 1930s suit in the show. Assembled the mannequin parts to fit the shoes. Wrote description for this ensemble and added to label copy.</p>

4/23/97	11	<p>Drove to Joe's Copies to purchase the large paper for the historical labels. Drove to Kendall Copy Center to make final copies of images for historic labels. Drove back to Joe's Copies to have copies made. Drove to CIS to give labels to Chad and discuss final needs. Cleaned the TFC work space. Went to the Art Building with a dolly to transport 30 fashion magazines for the wall unit images back to the TFC. Called and spoke with Richard Brooks about obtaining the sketch for Ann Richards's inauguration suit and arranged shipping. Discussed schedule for the week with Myra and Sarah. Went with Myra to HMS to pick-up and transport the three mat boards for wall units. Went back to art building to work in the faculty lounge. Edited all of the images down for the wall units. Determined new design and printing format for the images. Went back to TFC and located the original page numbers for each of the images in the 30 fashion magazines. Created master list of credit lines for all of the images. Took all of the magazines to Kendall Copy Center and had copies made of the 53 images. Assisted Myra and Sarah in removing the three wall units from the fashion history lab room. Composed, edited, and printed the labels for the experimental suits. Met Cass form PAIS to receive the Bass sketch and slides.</p>
4/24/97	22	<p>Continued to work on labels for 22 hours. Completed, edited, and printed all of the Richard Brooks labels and the four additional wall text labels.</p>
4/25/97	12	<p>Continued to edit labels. Went to the Kendall Copy Center to reproduce images for labels. Drove to Kinko's in Irving to print labels on cardstock. Drove to Sanger with Myra to pick-up wall rub-on letters. Went to the art building to work with Steven Price to pick-out pedestals for mannequins and dress forms. Worked with Myra to dry mount all of the Richard Brooks labels and the six large wall labels.</p>
4/26/97	14	<p>Drove to TFC to load Steven's truck with the three wall units, drafting table, and plastic mannequin pieces. Unloaded in the rain! Painted the pedestals and platforms. Myra and I painted the turquoise intro paragraph wall. Began to place the wall rub-on letters with David Newell, Myra, and Steven. Helped David Newell arrange the historic platforms. Determined locations for the reading shelves and comment book shelf. Drove to Neiman Marcus for the DEINSTALLATION of the exhibition at Neiman Marcus. Packed and loaded all of the garments, accessories, and selected the twelve dress forms for loan to UNT.</p>

4/27/97	6	Made corrections on two of wall labels. Created the experimental labels and small experimental sign. Created the first draft of the Acknowledgements labels. Created and printed the sign for the video clips. Assisted Myra with cleaning the TFC classroom, and packing remaining items to go to the Art Gallery.
4/28/97	16	Met at TFC to load Myra's car with the remaining mannequins, Richard Brooks items, dry mounted labels, and supplies. Met the Neiman Marcu truck at the loading dock and unloaded and sorted all of the carts. Unloaded and assembled the dress forms. Continued to select bases for mannequins and dress forms. Made four more trips to the TFC for loads of dress forms, garments, and supplies. Unloaded all of the TFC dress forms. Continued to help Brian and Melanie to place all of the wall rub-on quotes and letters. Unpacked all of the mannequin parts and helped to organize them on moving blankets. Assisted David Newell with design questions and needs. Helped to touch-up the paint on the gallery walls. Assisted in the arrangement of the Texas participants' photographs. Decided to move one of Ann Richards' suits to the Texas area. Created and printed a new label for her houndstooth suit. Went to HMS and purchased paint brushes and push pins.
4/29/97	16	Worked with Brian Wheeler and Melanie Overholt to continue placing the rub-on letters. Worked with Brian to determine the arrangement and hanging of the labels in the Richard Brooks area. Helped to manage the gallery answering designers' questions and retrieving supplies. Added more black paint to Koonsman's pantsuit mannequin. Gave Melinda Mayer a tour of the gallery and discussed the progress of the installation. Arranged the reading shelf in the media area. Determined that Nancy Hamon and Kay Bailey Hutchison did not receive invitations to the opening reception. Called them both and arranged for invitations to be sent. Touched-up all of the dress form bases with a black marker. Made another trip to the Kinko's in Irving to redo two wall labels, and to reproduce the Cathy cartoons.

4/30/97	21	Continued to work in the Richard Brooks area on the arrangement of labels. Matted his sketches. Moved the benches into the gallery space. Determined the placement of the wall shelves. Arranged for the Sign Shop in Sanger to replace two rub-on letters in the intro paragraph, Ran shopping errands with Randy to Target, Michael's, Denton Office Supply, Dance World, True Value, K-Mart, and Cloth World. Assisted Arlene with the arrangement of the image on the media wall units. Drove to CIS and picked-up the dry mounted historic and Texas participants' labels. Assisted Randy in the wiring, dressing, and styling of the Oshman mannequin. Placed and affixed all of the Texas participants' labels and the historic labels onto the text railings. Loaded and transported all of the Richard Brooks fabrics and notions to the Art Gallery. Placed all of the rub-on letters under the Texas women mural. Assisted Myra with the editing of her TFC history labels and created the final acknowledgements label. Went to Joe's Copies to reproduce the video clip label, the acknowledgements labels, and the Cathy cartoons in cardstock. Dry mounted all of the Richard Brooks ready-to-wear photographs.
5/1/97	7	Determined the labels for each image in the media wall units. Discovered that six labels were missing. Helped to clean out the gallery for the lighting designers to work. Loaded all of the TFC supplies and materials for storage in the faculty lounge. Continued to dry mount labels and place them in the gallery. Placed the adhesive numbers on all of the Texas Women's labels and dress forms. Made two trips to the TFC to locate supplies for Randy. Placed the Richard Brooks small computer rub-on labels. Touched-up paint around the gallery. Covered all of the pencil marks from the large wall rub-on letters. Painted all of the nail heads on the mannequin wires. Painted over all scuffs and marks on the mannequin bases. Created and placed the response notebook. Assisted the lighting technicians. Painted the Richard Brooks signatures on the wall. Helped Randy to redesign the Richard Brooks fabric layout. Selected the sketches, patterns, and notions for this area.
5/5/97	1	Helped to organize and clean-out the faculty lounge. Broke down the garment racks, consolidated the supplies, and transported one rack to the TFC. Gave over 90 interpretations to ART5850 for final presentation. Cleaned out my TFC office.
5/7/97	3	Led Nancy Berry's museum readings class in a series of 12 gallery activities.

APPENDIX B
FOCUS GROUP ACTIVITY SHEET

Suiting the Modern Woman

The Texas Fashion Collection
The University of North Texas

WATCH THIS CLIP FROM THE *COSBY SHOW* AND THINK ABOUT THE FOLLOWING:

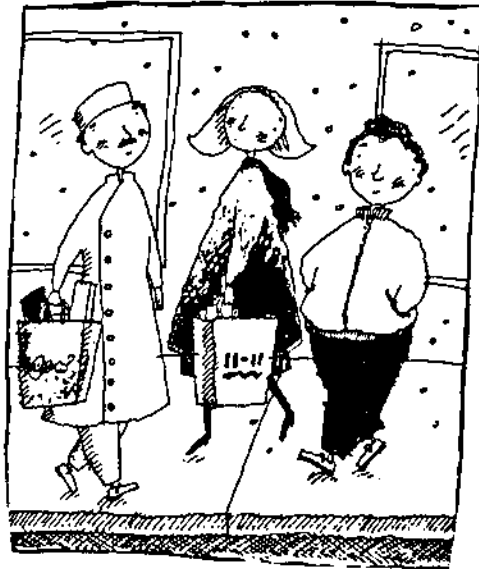
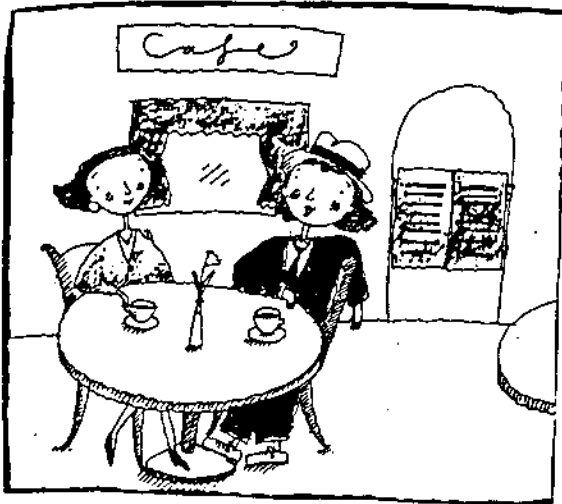
- Can you determine if the characters are wearing formal or informal clothing? What are the clues?
- If Claire had not told us that she is a lawyer, could you determine what kind of job and career she has based on her clothing? After she gets home from work, is it clear that she is also a full-time mother too? What are the clues?
- Can you determine each character's age based on what they are wearing?
- Describe what each of the Cosby family members are wearing:
Claire:
Cliff:
Venessa:
Rudie:
- Can you determine the status of this family based on their clothes: low or high class, wealthy or poor, powerful or weak?
- Can you tell which clothes are specifically designed for women and which are designed for men? Take a close look at what Venessa is wearing? Does she combine elements from both? What does this tell you?
- Are there any cultural clues in their clothing? Are certain colors or prints specific to the characters' race or culture?
- Were any comments made about clothing in the clip? By whom?
- Why did Rudie want a new sweater? Who did she want to impress? Her friends, her parents, her sister, or a young boy in her class?

APPENDIX C

WRITING ACTIVITY FROM THE SMITHSONIAN INSTITUTE

GUIDEBOOK: "IMAGE AND IDENTITY: CLOTHING AND

ADOLESCENCE IN THE 90S"



APPENDIX D
FIRST LABEL SURVEY TOOL

Results of the first label survey:
Looking at Labels: An Evaluation Tool
 The Dallas Museum of Art
 Group I: Participants were mainly fashion students and fashion professionals
 who attended Ann Coleman's fashion lecture prior to the survey
 Wednesday, April 17, 1996
 3:00p.m.

1. Do you feel that the labels get in the way of your aesthetic experience? Or, do you feel they enrich your experience?	Hinder 0%	Enrich 100%	
2. Do you like to go through the galleries and look at the objects before you read the labels? Or do you look <i>and</i> read as you move through the space?	Look first 33%	Look and read 67%	
3. Do you try to read all the labels, or only the ones that catch your eye?	All labels 7%	Some labels 93%	
4. Were the labels legible? Consider the typeface, typesize, spacing, and color?	Yes 93%	No 7%	
5. Was the writing style easy to read?	Yes 80%	No 7%	No Answer 7%
6. Was the lighting on the labels sufficient?	Yes 73%	No 13%	No Answer 7%
7. Was the placement of the labels logical and accessible?	Yes 73%	No 7%	No Answer 7%
8. Did the labels call attention to themselves or blend in with the rest of the exhibition, or were they half-hidden, and difficult to detect?	Called Attention 20%	Blended In 57%	Half-Hidden 13%
9. Did the labels for the fashion items relate to the labels for the decorative art items?	Yes 73%	No 7%	No Answer 7%

10. Was it clear which labels accompanied fashion items and which accompanied the decorative art items?	Yes 67%	No 3%	No Answer 7%
11. Could you draw a simple sketch of the design of the fashion labels? Show where and how the information is arranged.	Made Sketch 47%	Made No Sketch 40%	Wrote a Description 7%
12. Did you find the attached 1950s label copy to be difficult or easy to read?	Difficult 7%	Easy 47%	No Answer 27%
13. Would you prefer that all the information on Dior and Balmain be placed together and not intermixed throughout the copy?	Together 67%	Intermixed 20%	No Answer 7%
14. Throughout the galleries, there are large area panels that introduced style period of the 20th century. Each of these panels is printed with a different type and font to represent that period. Were these panels easy or difficult to read?	Easy 60%	Difficult 20%	No Answer 13%
15. On the fashion labels, the contextual information is printed in the same font and size as the credit information, donor information, and accession number. Would you have preferred the body copy be separated from this credit information?	Placed together 20%	Separated 57%	No Answer 20%
16. Would you prefer that the labels for the fashion items in the exhibition be on a different style of label than the decorative art pieces? Would this make the fashion items more easily recognizable?	Different 33%	Same 7%	No Answer 57%
	Yes 67%	No 27%	No Answer 7%
17. In the 1940s gallery, there was only one clothing example. Do you remember this piece? Please share any of the information you gained from the labels and text that accompanied this piece. What was the main idea being conveyed? You may paraphrase the label and/or draw a sketch of this garment.	Drew Sketch ?	Paraphrase Label 73%	No Answer 20%

18. Would you have preferred to see more information about the fashions on large wall panels, as opposed to the smaller formats?	Yes 60%	No 20%	No Answer 20%
19. Would you have preferred to see illustrations or photos of selected designers? Or perhaps maps of where their fashion houses were located? Or more fashion illustrations of their designs? Would this extra information take away from your experience or add to it?	Yes 60%	No 20%	No Answer 13%
	Take Away 13%	Add to it 60%	No Answer 20%
20. Did you prefer the fashion labels placed on the walls, or placed on the plastic stands in front of the garment?	On walls 33%	On stands 47%	No Answer 13%
21. How many seconds would you guess you spend reading each label?	(0-15) 7%	(15-30) 40%	(30-60) 20%
			(more than 60) 13%
22. Overall, do you feel the labels were successful?	Yes 60%	Somewhat 13%	Needs improving 7%
23. Can you describe one new idea that you got from this exhibition, and the information provided?	Gave an idea 57%		No Answer 40%
24. Please share any other comments you may have regarding the labels in this exhibition:	Gave comments 47%		No Answer 33%

Christian Dior's heralded "New Look" of 1947 was fashion's answer to the austere wartime silhouette. Dior's fame helped France regain its prominence in the fashion world. While he did not originate the nipped-in waist and sloping shoulder line, Dior successfully revived these ideas and satiated appetites for ultra-feminine styling. Women readily gave up their narrow suits for petticoats, padding, and built-in-corsetry to achieve this new ideal. Hemlines expanded into a fullness not seen in skirts since the 19th century.

In response to the artificial shapes of the period, Coco Chanel came out of retirement in 1954 to create her straight-lined suits.

Cocktail ensemble: fitted jacket with long sleeves and stand-up collar; bustier bodice with attached garters; and skirt with attached petticoat layers and padding at hips

Christian Dior, designer (French, 1905-1957)

Paris, France

c. 1952

Lent by the International Costume Collection at Northwood University, gift of Wendy Reves

Travel costume with sleeveless sheath and coat

Pierre Balmain, designer (French, 1914-1982)

Paris, France

c. 1953-1954

Cream-colored leno weave wool, ivory silk satin, and fox fur

Lent by the International Costume Collection at Northwood University, gift of Wendy Reves

Balmain's "Train Bleu" was in reality much too elegant for a travel costume. The only two clients who ordered the design were Marlene Dietrich and Wendy Reves.

Side chair

Jacques Guillon, designer

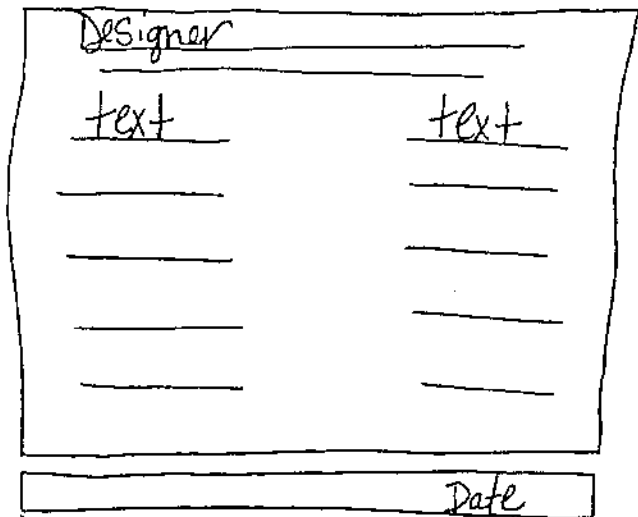
Montreal, Quebec, Canada

Designed 1953

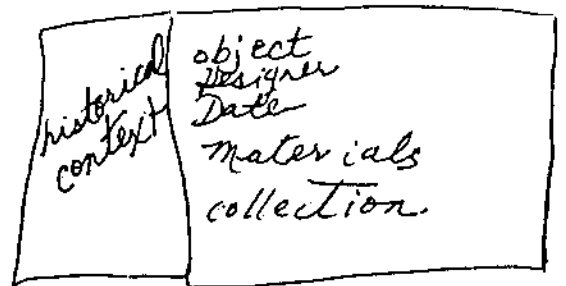
Painted maple and nylon

(Figure 6:)

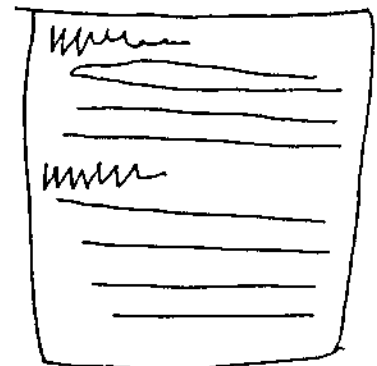
Could you draw a simple sketch of the design of the fashion labels?
Please show where and how the information is arranged .



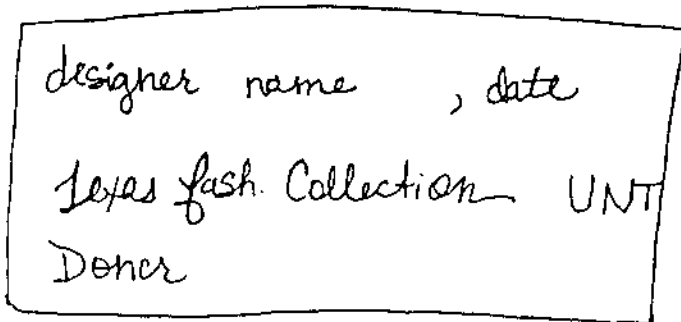
[ex 1]



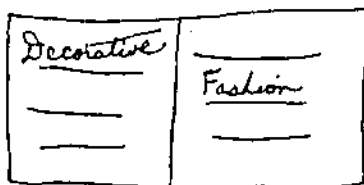
[ex. 4]



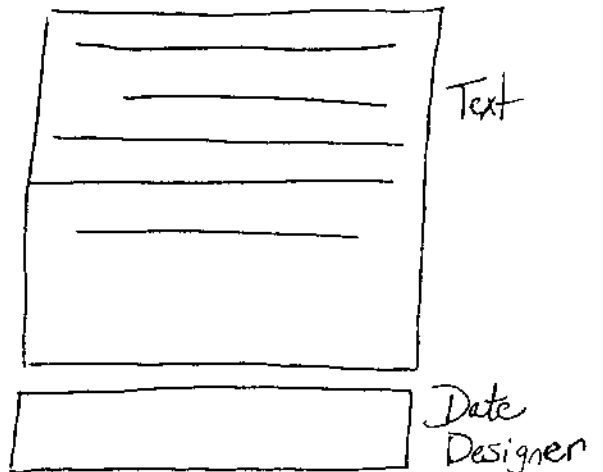
[ex. 5]



[ex. 2]



[ex 3]



[ex. 6]

APPENDIX E
SECOND LABEL SURVEY TOOL

Results of the second label survey
Label Feedback Ratings
 The Dallas Museum of Art
 Group II: Participants were randomly selected museum visitors
 Wednesday, April 24, 1996
 11:00a.m. - 1:00p.m.

	<u>1=strongly agree</u>	<u>2=agree</u>	<u>3=neutral</u>	<u>4=disagree</u>	<u>5=strongly disagree</u>
	1	2	3	4	5
1. Reading the labels adds to my understanding of the exhibit.	64%	21%	7%	7%	0%
2. I only read the labels that catch my eye, and stand out.	0%	7%	21%	57%	14%
3. The labels were legible based on the typeface, type size, spacing, and color.	29%	71%	0%	0%	0%
4. The writing style was easy to read.	29%	71%	0%	0%	0%
5. The lighting on the labels was sufficient.	21%	64%	7%	7%	0%
6. The placement of the labels was logical and accessible.	14%	71%	21%	0%	0%
7. The labels for the fashion items related to those for the design items.	14%	29%	57%	0%	0%
8. The credit information for each item should be placed separately from the contextual information.	7%	21%	21%	43%	7%
9. The labels for the fashion items should be differentiated from the labels for the decorative objects, by either a different color or style of label.	14%	21%	21%	21%	21%
10. There should be more information on large wall panels.	7%	14%	36%	36%	7%
11. I would enjoy reading more background information on the fashion designers, including photos, illustrations, etc.	43%	14%	21%	14%	7%
12. I prefer the labels placed on the walls.	7%	14%	57%	21%	0%
13. I prefer the labels placed on the plastic stands in front of each garment.	21%	21%	36%	21%	0%
14. The labels in this exhibition were successful.	21%	79%	0%	0%	0%

APPENDIX F
THIRD LABEL SURVEY TOOL

Suiting the Modern Woman

The Texas Fashion Collection
The University of North Texas

May 1 - July 1, 1997

Formative Evaluation Survey
March 5, 1997
Readings in Museum Education Course

I. BACKGROUND INFORMATION

Please check all that apply

I am a...

- Museum educator
- Art educator
- Classroom teacher
- University instructor
- Graduate art education student
- Graduate art history student
- Marcus Fellow
- Fashion student

Have you ever studied fashion history

- No
- Yes; please explain

Have you studied fashion design?

- No
- Yes; please explain

Do you know how to sew?

- No
- Yes

Do you sew your own clothes?

- No
- Yes

Have you ever visited a fashion exhibition?

- No
- Yes; please explain
Title:
Location:

If yes, was the exhibition located in ...

- An art museum/gallery
- A history museum/gallery
- A public building (library, post office, etc.)
- Other; please explain

If yes, was the clothing associated with...

- Fashion history
- Art history
- Social history
- All of the above

Do you feel that fashion should be exhibited as ...

- High art
- Cultural artifact
- Historical object
- Other; please explain

Where do you feel you receive the majority of your fashion clues?

Check all that apply:

- Television/Movies
- Popular magazines
- Guidebooks/ professional handbooks
- Academic fashion journals
- Fashion exhibitions/displays
- Designer runway shows
- Other; please explain

II. WRITING FASHION LABELS

Have you ever written label copy for an exhibition or public display?

No

Yes, please explain....

For this exhibition, fashion history, women's history, social history, and labor history are explored. In light of the subject, which area do you feel should receive the most attention?

Fashion history

Women's history

Social History

Labor/ Work History

All equally

What information do you desire/need the most in order to understand the evolution of women's professional dressing? Please rank the following (1-4) in your order of priority

History of fashion; trends, periods, styles, etc.

Biography of fashion designers

Current events/time lines of advancements for the working woman

Definitions/ diagrams of the technical terms of the clothing ensembles

All equally

For this exhibition, there will be several types and sizes of labels. Do you prefer to have an individual label for every item in the exhibit, or do you prefer when groupings are made and shared on a single larger label?

Make individual labels

Combine labels, to condense the reading

Do both

III. THE DESIGNER AREA

In the DESIGNER WORKSHOP area, would you like to read some of actual newspaper articles and clippings showing the Richard Brooks designs for Ann Richards? Or would you rather have the information in the articles paraphrased?

- △ I would like to see and the articles
- △ Summarize the information

In the DESIGNER WORKSHOP area, would you like highlights from an interview with the designer, Richard Brooks to be printed on large wall panels for you to read? Or would you rather have specific, individual quotes and comments from the interview worked into the general labels?

- △ I would like the interview highlights printed together
- △ Include some quotes within the general labels

In the DESIGNER WORKSHOP area, do you need to see how an actual suit is constructed from sketch, to muslin, to fittings? Would you like all of these techniques and processes explained and illustrated?

- △ I would like to have these technical steps documented
- △ Little technical information is needed

What other information would you like to see in the designer area? Do you have any specific questions about this area?

IV . THE MEDIA AREA

In the MEDIA area, there will be a video of television and movie clips showing images of working women. Would you rather view the tape for your own connections and meanings? Or would you like specific questions made available to accompany each of the clips. These questions could be in a notebook by the monitor, and arranged by number.

△ I would appreciate the questions/comments provided in a notebook

△ I would not like the questions/comments

In the MEDIA area, there will be wall units showing images from fashion advertisements and illustrations dating from 1970 - 1997. Would you feel comfortable writing a response to a prompted question designated for a specific image from these units? If so, would you feel comfortable if other visitors were able to read your response?

△ I feel comfortable writing a response

△ Other visitors could read my response

△ I would not write a response

In the MEDIA area, would you like the opportunity to look through fashion books/ manuals about career dressing provided on a reading shelf?

△ I would enjoy looking at the books

△ I would not flip through the books

What other information would you like to see in the MEDIA area? Do you have any specific questions about this area?

V. CONTEMPORARY POWER SUITS

In the POWER SUITS area, would you like to see the suits arranged by like- professions, or by aesthetic harmony?

- Arrange by professions
- Arrange by color, style, harmony, etc.

In the POWER SUITS area, the suits will be displayed on headless, dress forms. Would you like to see a photograph of each of the participants?

- Include a photograph
- A photograph is not necessary, because the focus is on the suit

In the POWER SUITS area, what information would you like to know about each of the participants?

Check all that apply:

- Professional background/ career highlights
- Their own philosophy about professional dressing
- Where they wore the particular suit
- How they individually interpret "Dressing for Success" in their field in 1997?

Is there any other information you would like about these Texas professional women and their power suits?

Do you feel that the themes, connections, and suggested dialogue designed for the labels meet the goals and mission for the exhibition?

APPENDIX G
VISITOR RESPONSE PAGE

We invite you to share your memories of dressing for work.

How do you interpret *dressing for success* today?

Please tell us about yourself.

Date:

APPENDIX H
VISITOR RESPONSE LOG

Suiting the Modern Woman

Visitor Responses

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>1. I teach elementary school, so comfortable, practical clothing, easily cleaned with pockets are used. But, I do work for a professional look- neat, matching outfits, nothing too casual because I do still want to be the person in charge. I wear happy, bright colors, and dress in layers to adjust to the various activities of the day. I seldom leave for school without several pairs of shoes.</p>	<p>Not as strict for business, or school (where years ago "proper suits" were still the rule) even in the 60's. At least now we can wear slacks (jeans only on Friday) and teachers may teach wearing maternity clothes. When I recently had to apply for a new position as a 54 year old woman, even with many years of experience, I felt a real need to "meet the competition" of younger new teachers. So I bought my "power suit" -bright red with a short skirt to give me confidence and assurance. I wanted to be noticed and not lumped into a group of aging folks. While after my interview, I was told by an interviewing authority, "Never to wear red for an interview." I got the job! Was it the suit? I did feel great in it!</p>	<p>My teaching salary and budget also dictates my wardrobe, so I probably won't look like a lawyer or CEO.</p>
<p>2. I have always had a rebellious and need-to-be individual thread run through me and my wardrobe. So I can't, or have trouble, dressing too traditional. I almost NEVER wear pantyhose or high heel pumps.</p>	<p>Expressing yourself, your individuality through clothes, while being somewhat appropriate to the situation. We play different "roles" in our lives and should consider appropriate, but self-defined "costumes."</p>	<p>Former curator of education at an art museum, current grad student, and I dress almost exactly for each role-I gotta be me!</p>
<p>3. Today dressing for work is much more casual. When doing my graduate work in the early 90's, we were often told about the importance of color to make statements of our individuality and confidence.</p>	<p>Making a statement about yourself without being ostentatious or too flamboyant.</p>	

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>4. In 1937, when I was in high school, my home economics teacher said her husband-to-be always marched behind her in college and said he HAD to marry her because the seams in her hose were always so straight. I was an air force wife for 30 years and simplicity was a necessity. I could dress up or down any outfit. I still have my evening clothes from the 50's and 60's. They don't fit, but I love them!</p>	<p>I always wear color, or add it if wearing black. I like separates because they fit better.</p>	<p>I am 76 years old. I like to sew and design my things I wear. I love color. The older I get, the more daring (color wise and style), but I love good taste.</p>
<p>5. Power dressing is achieved through fit and fabric enhancement.</p>	<p>Margaret Crow prefers very tailored suits and dresses which showcase the fabrics. The garments are fine-tuned in fit. Jane Smith wears a prothesis for her left arm and left leg from the knee down. I fit her suits such that her center front is perpendicular to the floor, etc.</p>	<p>I have an M.S. Degree in Fashion Design & Merchandising from UNT, graduated in Dec '88. I am a self-employed couture designer/dressmaker and part-time instructor for Collin County Community College. I design suits for Margaret Crow and Jane Smith, a handicapped woman.</p>
<p>6. Trying to pull together a presentable respectable look with no money.</p>	<p>Except at the extreme upper levels of society the suit is dead. It's rather equivalent of 19th century court dresses. Reality is softer, washable coordinates, vests and jackets.</p>	<p>I am now a home childcare provider who lives in jeans, collects fabrics, and sews as a challenge to my personal creativity. I rejoice in being out of the office and the greater freedom I now enjoy in clothing.</p>
<p>7. I have been fortunate in my work in the area of fashion- it allows me more freedom of expression through dress. I don't feel at all confined in what I choose to wear because most everything is acceptable in my field.</p>	<p>Feeling confident in what ever you wear- confidence is just as important as what you wear.</p>	<p>I teach in design, fitting, pattern-making, and sewing techniques.</p>

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>8. I think they are too standard for dressing. Men are just now wearing suits that are standing out. Where they are normally blue, black, grey pin stripe. When women have always needed to make a statement.</p>	<p>You are as successful as you dress. If you want to be at the top, don't wear the same dress twice in the same month.</p>	<p>I'm a retired office clerk without a degree. I have been married 37 years. My husband is E.E. I have two children. The oldest daughter is a E.E. from TAM. The Youngest daughter has a B.S. and CPA from ATM. Our son is E.E. from ATM. I have always known that a good education is important no matter what you goals are you can be what you want to be.</p>
<p>9. In 1964, at age 18, I joined the Air Force and the outfit was provided. The new design had just been issued to us. It was the best I'd ever been dressed. Sacron polyester skirt and jacket for summer. It didn't need to be ironed, not like the cotton uniforms with starch! Wool gaberdine for winter. I'd say conservative, but stylish, if you were tall and thin like I was. Then civilian life at the telephone company 1968. We couldn't wear pant suits or pants until around 1971, and the jacket had to match the pants. Now in 1997, still with the telephone company and jeans, T-shirts, shorts- no halter tops or short skirts. Comfort is more important than how I look, but I am a docent at the Dallas Museum of Art, and I have plenty of dresses that are unique and comfortable.</p>	<p>I think a suit is still a requirement - an ensemble, a coordinated outfit with taste, conservative, no fads. Mix and Match- a purpose to everything you buy- everything goes with everything. I have a friend who buys pieces she likes- and she has a whole closet of stuff and nothing to wear.</p>	<p>B.A. in art history from Smith College, docent at DMA, full time worker, no husband or children, and five cats, so when I wear black, I get dressed on the breezeway of my apartment as I'm leaving.</p>
<p>10. I started to work in 1962 and wore mainly dresses then. In 1976, I returned to work and over the next twelve years collected several suits, many similar in style to the ones I've seen her today.</p>	<p>I'm not working in the corporate worlds today, but it appears to be quite comfortable.</p>	<p>I'm retired, spend my time sewing, reading, computer, etc.</p>

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
11. My favorite power jacket was one I bought when I lived and worked in Monte Carlo. It is a black and white houndstooth jacket with bold gold buttons. I feel like a million when I wear it and I remember all my European trips.	Knowing your own style and living it.	I am a 32-year old single mom with my own consulting company. I work from home, so my work wardrobe is much more relaxed than in my previous career with lots of international travel.
12. Some dressing could be copied at home if you know how to sew. Color of the suits were interesting. I enjoyed the early 1900 suits. I hope you have other exhibits of early clothing. If you look at the whole exhibit from a distance, they are all very similar.	I think you should use color in the suits, but not "bright." I think you should have mix & match if you are dressing for success everyday. I think most women should have the hem at mid-knee, because very few women have nice looking legs. They are a distraction from your beautiful suit.	I relate to the blouse with the cows!
13. In the 60's high heels that hurt your feet, but you looked like already wearing suits or dresses.	Myself a classic suit or pant suit or dress with a jacket. Most work places the dress is very sloppy and much too casual.	
14. Never wear anything that interferes with the job. Dress for comfort, but dress appropriately. Since 1990, my work wardrobe is suits with pretty shells underneath or a "Chaus" skirt with simple shirt and vest. Separates work best for me.	Suit- colorful-can't wear black or any "winter" colors. Simple but eye catching-doesn't interfere with the duties of the job.	I am 56, have three children. I have been a pharmacy manager, administrative assistant to Southern district manager of mental health company, served on many committees as chairman and president. Retired chairman of ASG group. I started my career in 1960s as a private secretary to a district manager of gas company in Austin.
15. I was fortunate in that I wore nurses uniforms while I did realize how important it is to be well groomed and wear similar style shoes & accessories, thinking we owe a great deal to those who have to look at us.	I think that casual dressing takes in both sides and the middle class. Relates well with the general public.	I am a retired, widowed grandmother, great-grandmother (family numbers 47) love to sew, do craft things, sew costumes for part time employment and profit.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
16. As a retired nurse in the 60's, I wore only white dress, hose, shoes, and cap. It was easy to get ready for work as there was no planning. It was boring though!	We women have options today, but I think we should all dress in good taste in styles that flatter and enhance us and are appropriate for the job.	I'm a mature woman with grown children (and a grandchild) who gave up her career to raise my children with no regrets! I love sewing.
17. As an elementary school teacher, I found pants were a wonderful addition to my wardrobe once it was allowed. When you're up and down by little kids and down on the floor, it was needed.	First you must dress to express yourself. Different work areas must be considered differently when you are dressing to cover those areas. Success more often is how you feel about yourself.	After retiring from teaching, I have gotten back into sewing for myself and family. At each point in life, I have formed new goals and each is satisfying.
18. This was fantastic and enlightening to experience other women role models in their work.	Conservative suit in color that works best for you.	Working in hospital wearing scrubs all the time at work. It's hard to show individuality, so for vocations, it's fashion show time for me to wear what I sew.
19. Scary- I remember wearing these suits as a corporate accountant. I am here today in cut-offs and a T-shirt which is why I left the corporate world.	The term=trying to fit into a man's world. My personal definition=whatever makes you happy.	Provided name and e-mail address.
20. I have a \$50 haircut now, a "90's shag" for this early 70's flower child. I sit on a stool in front of a full length mirror in my living room and blow dry my hair in sections. There are three things I put on my hair along with my hair dryer and expensive round metal brush. As I blow dry my hair in sections, I watch Joan and Charlie on "Good Morning America" through the crook in my elbow.	What you wear is important. How you carry yourself is the key. Don't be afraid to be feminine!	I run a video production studio for this city. I've always been a "tomboy" earth mother at heart, but I love to "fru-fru" every now and then. It works-believe me!
21. I've worn a dress or suit to work every day for 18 years. Just this year I've been able to wear pantsuits (EDS). My husband still can't get used to the change, saying it looks unprofessional. But I like it.	The school has done a great job with the exhibit. I love learning the history of fashion!	I'm a senior financial analyst, age 34. I dress quite differently during my off time from work! UNT alumna, MBA '93.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>22. Almost 40 years ago I took a load of laundry to be washed wearing hot-pants. Our secretary drove by with her husband and he whistled. The next day at work, she informed me that she could not respect me dressed as I had been. I've never worn hot-pants since. I wish I had insisted on my right to look sexy.</p>	<p>I define success as achieving inner contentment.</p>	<p>I dress for comfort.</p>
<p>23. As a teacher we were required to wear dresses or suits. Suits were practical, because of having a number of different blouses for changes. However, if you were working with young children the skirt needed to be fuller.</p>	<p>I truly believe skirts are too short and a successful business person will wear a flattering length- not extreme!</p>	<p>A retired instructional and voice teacher from Ohio, California, Washington state, and now Texas. Made my first suit in jr. high school. I sew and make most of my clothes.</p>
<p>24. I was a nurse in the late 60's and early 70's. Pantsuits as uniforms were becoming acceptable. I was pregnant in '72 and the only maternity uniforms were short and not practical to wear, especially around male patients. I made several maternity pant suits as uniforms to wear to work.</p>	<p>Today, dressing for success includes keeping up with colors that look good on you- make-up, hair, and clothing. The posture and how a person carries herself is also included in dressing for success. What is on the inside flows outward and can either make or break dressing for success.</p>	<p>I enjoy hard work and baking, reading, being with people and learning new things. I have a wonderful husband and three very independent and special children that are now adults. I love children, teaching and leading workshops on teaching children and also leading Bible studies.</p>
<p>25. I worked in a traveling job in the 40's. Suits with hat and high heels of course, gloves (I had a recruitment job) were all I ever wore. I worked out of Washington and then New York City. It was indeed "power dressing" I saved \$100 to buy a wine wool gabardine suit in 1946-47. It was lovely. Then! The next year Dior's skirts dropped to the ankle. I was devastated!</p>		

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
26. Teaching k-4 art, I would rather be wearing overalls or jeans. 32 six year olds with dirty paint brushes is dangerous. My clothes are all stained but we are not allowed to dress "casual" at my school.	I think simple angles and lines with little fru fru is best.	I am 24 years old and I teach art in a very wealthy district that is extremely supportive of the arts. I love cats and watercolors.
27. What I know of women's fashion is experienced from the corporate world and the entertainment industry e.g. Hollywood. My initial conceptions were derived from the entertainment industry. I believed women in the corporate world would be wearing suits that were explicitly conservative based on that exposure. In reality, much of what I see on women is less a uniform and provides greater character.	I should say I expected women in a corporate setting to be dressed a certain way and consequently associated professionalism with a certain attire or a certain look. There is, however, a greater latitude in dress I believe. And certainly, the association is not valid. In fact, a greater range of attire allows more of a woman's character to show. Perhaps the clothing here is synonymous with or parallels women's social liberties.	From Los Angeles. In the securities industry (finance). 30 years old.
28. Depending on the job, but as a teacher, casual, comfortable, and wearing things that I like, mix different brands.	The key word is balance-appropriate to the situation, overdressing being the ultimate thing to avoid. Good cutting, good fabric...like Armani, Escada, etc.	I like Valentino, Escada, etc.
29. Some of my students who are more attentive, do a lot of commentaries about the colors I wear and my accessories.	As we are living a lot on image, we look before we hear or start a dialogue or even listen to someone's' advice.	I'm a high school art teacher. I'm not keen on today's fashion. I only enjoy fashion in terms of history. It helps a lot when you're studying special history time periods.
30.	Dressing for success is related to who will see you, and their or society's expectations are about how you look and the role you play within that part of society.	

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>31. Due to money restraints and limited closet space, my wardrobe must be planned and items must interrelate and work together. For interviews I tried to look neat and clean, but somehow memorable in some way.</p>	<p>-Look serious about the job -Look suitably dressed for different occasions, the office, school, meetings, etc. -Look enough like others in the profession, not flaunting wealth, or looking too poor -Attractive, interesting clothes and accessories because students notice every detail and like to see interesting things.</p>	<p>Jr. High art teacher, 50's. Like outdoors. Enjoy fashion and clothes, but casual clothes like Liz Claiborne best suit my work and lifestyle. Not much need for suits or evening wear.</p>
<p>32...the dilemma of trying to incorporate my Birkenstock sandals (comfort) with dresses and skirts...pants and comfortable shoes seem easier to coordinate...finding shoes appropriate for eight hours of concrete floors that look "good" with skirts and dresses is much more difficult.</p>	<p>...sort of that neat, clean, pressed idea...nothing too flamboyant or nothing too stiff and stuffy.</p>	<p>Female, age 36- accessorizing, the only thing that separates us from the animals- a quote something like this from a character, the main hair dresser in the play <u>Steel Magnolias</u>.</p>
<p>33. I've had two professional jobs as an English teacher in Japan and as an art teacher in high school. I dressed up wearing more professional clothes in Japan for the first year I was there until I identified and felt comfortable with more casual styles the other teachers wore. I still dressed conservatively and professionally, but more comfortable. Now I teach art and find that I cannot wear "nice clothes" because of the materials I work with, but still look nice and don't wear jeans like the other teachers in my school. I still need to look professional.</p>	<p>This depends on what job you have. When I hear this phrase, I think of men and women who work in offices downtown.</p>	<p>I am a 27 year old female, married, live in a small town and teach high school art.</p>

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
34. The difficulty of balancing the look of professionalism with the realities of being in the art classroom comes to mind.		Elementary art teacher in the Plano ISD.
35. I have never been a slave to fashion.	I wear what is comfortable, to hell with my boss!	Male, PhD student, without a job.
36. Always had to dress conservatively. I used to love my sheath dresses.	I think it has to be a personal statement but it still will be on the conservative side. I really dislike seeing stretch pants and long shirts in the classroom.	I have taught 28 years and married 34. Very much a product of "man is dominant" time, but am struggling against this.
37. I share the view that was expressed on the tour. I would like to dress nicely, but it does not necessarily meet the demands of my job. Also, it is often hard for the pear shaped body to fit in on "off the rack" suit.	I associate dressing for success not so much with "power suits" as with an understated, sophisticated look.	School teacher k-3
38. The clothes need to be comfortable and easy to care for and try to wear colors that complement my eyes, hair, and skin color. I don't like clothes suited for my age.	Clean, neat, and colors that are not too bright (definitely not brown and blacks).	I teach second grade.
39. I have always dressed for being active-first as a display assistant then as a mother and art teacher. My clothes have mostly been pants or loose longer length loose dresses in inexpensive, generally darker fabrics (wash & wear).	This depends on your situation in life. I normally think simplicity and darker colors demand more serious consideration.	Middle aged, single parent art teacher going back to graduate school. Moving to the Denton area.
40. (1) Always a dress, medium high shoes, navy, black, brown (2) When I accompanied my husband, an attorney, I always wore a suit.	Appropriate to the physical area, as an art teacher, how it looks on my body, and does it meet the principal's dress code, is it the style of the time?	I am an artist and teacher.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
41. The 1st year I wore power suits I discovered over the years half of my job required me to crawl around on the floor and fix the computers and copiers and be able to do a photo shoot at a moment's notice (I get into unique angles) and fill in for the prepress man at any time, etc, etc, I decided jeans were better to wear, less easily destroyed and overall, more comfortable.	I believe dressing for success means dressing in such a way to instill comfort, confidence, and a sense of fulfillment within yourself, not necessarily to impress or appear more powerful than someone else.	PhD student in visual studies, age 29, have a totally rural type background and basically care little what others think.
42. Dressing for work involves memories so recent as yesterday! Will what I choose be appropriate? I'd rather dress professionally, appropriate, and functional!	Dressing for success does involve costuming the wearer in accepted mode for the role. There is no mistaking professional attire-I wish I could be a part of the "downtown-corporate attire" world.	I teach high school.
43. I'm a very simple dresser-whether it's casual or fancy. I like classic looks, but need to be able to move (I was a theater major)! You can't work effectively if you're worried,"Is my slip showing? Am I dragging my sleeve through something?"	Clean lines, feminine effects, but not bimbo-ish; play up your best features, wear something comfortable that still fits your environment. Don't be a victim to fashion!	I'm in retail and I see a lot of trends come and go. I like natural looks and ease, lines that drape the figure.
44. I have gone through phases of job hunting that would require me to wear traditional work wear, The thought of wearing a suit is not a pleasant one for me-my preference is to work somewhere where I am dressed acceptably in casual attire.	For me it means dressing to fit the situation and is highly dependant on the work environment. I work in clothes that are comfortable so that I can focus on my work.	Single female, college educated, work in the out of doors.
45. I like dressing up for work. It gives me a sense of power and confidence to handle my job @ 100% level. It's also fun- I love clothes!	Clothing that reflects one's personality is most important, not following trends.	I work for the Denton Chamber of Commerce. I would love to have some of these suits. Size "2's "are tough to find on a working girl's budget!

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>46. I always felt comfortable in my tailored suits with a frilly blouse, or a pretty pin, or a colorful scarf at the neck to give a touch of femininity.</p>	<p>Personally- I still like tailored suits with a feminine touch. Always mindful to be a lady in your dress and manners.</p>	<p>I am 68 years old. I worked most of my years as a secretary. I spent my last 17 years at Safeway beginning as a secretary in the real estate department and became a Real Estate Representative negotiating leases and for property on which to build stores.</p>
<p>47. I started work in 1952 at an insurance company in Houston in a high rise building. The men had to wear coats and ties and the building was kept just above freezing. Autos were not air conditioned. Women were expected to dress appropriately. I bought suits and sleeveless blouses for underneath. This kept me from freezing indoors and from fainting when I got outdoors by shedding the jacket. Nylons and high heels were a must. Later in the 70's, I was thrilled to be able to wear pant suits. When I worked for an airline for several years, I wore the company uniform, usually a suit jacket, skirt, pants, or jumper over a body suit blouse.</p>	<p>Except the women in very powerful jobs, high social positions, most of the women I see are lacking in style and fashion. Today casualness does not seem to instill the fashion sense and protocol we were taught in previous generations.</p>	<p>I am retired. I formally worked as a secretary and accountant for about thirty years. I love fashion and appreciate great clothes. I sew and quilt and do a lot of decorative sewing. This stems from my oil painting. I love color, fabric, and designing. I make my daughter's work clothes, suits, skirts, vests mostly.</p>
<p>48. I remember when we were allowed to wear pant suits to work. There were rules- the top had to cover the bottom. This was 1969-70. It was still several years before we could wear the pantsuit to church though. How times have changed, shorts and blue jeans being common for church. There has been such a relaxation of dress codes, people no longer have a sense of propriety.</p>	<p>It depends on where you work and whether anyone notices or cares. My work is hourly now and in a production environment. Even the women who have subsequently inherited my former position make no attempt at all to dress with any care at all. Most important is comfort and price even among those in management.</p>	<p>Former marketing/sales executive. Clothes geared for travel and ease of care. I tend to dress up and enjoy fashion and costumes.</p>

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
49. I work retail-very active. I look for garments that are long-wearing and are easy to care for. I want to wind it up into a ball, throw it in my car, get dressed in the bathroom after school to go to work and look as if I spent an hour preparing and also demand respect and I do not want to be seen as sloppy.	Easy, comfortable, girly but stylish, tailored but soft fabrics.	Full-time work schedule, part-time student, fashion design, no time to play!
50. As a teacher I know how valuable it is to learn from history.	I think you should be aware of how you look before you leave your home. My mother taught me to me to "look in the mirror before you leave" and then think about what others will see.	I am a single teacher in the 50's, have four grandchildren, love to sew, and enjoy art history.
51. Wore mostly skirts and suits, and in 1995 & 1996 went to pant suits or pants with a nice top.	Flew for American Airlines 50 years ago. Wore "military style" hat, tailored suit, high heels, and stockings with the seams in the back. A girdle was a must! Could not be overweight. We did make a better appearance but this of course has nothing to do with how sharp you were at serving the public!	
52. I never made enough money to dress the way I wanted to, but if I could dress better, I would have made more.	I just want to be comfortable.	Now retired and probably have more clothes than ever before.
53. I haven't really had any memories yet, but most of the jobs I've held required more than just casual attire. I was a summer intern at an ad firm for two summers and I dressed just like a professional. I wore pants once in a while. I like to get dressed-up!	Dressing for success is wearing the appropriate attire for the occasion. And feeling good about what you have on. Including one's own unique taste is what defines everyone's success differently.	I'm a UNT student. I love fashion. I like expensive pieces, even though I can't afford them.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
54. I never could get it together-never felt like I was getting the look I wanted. Partly as a sewer, I refused to pay a lot of money for the good stuff, but until recently, didn't have the skills to do it myself.	Something that shows your personality and looks good on you but is appropriate to your work setting.	I'm a nurse that has worked in a variety of settings, management, hospitals, schools, a mom, husband owns his own business, must entertain international customers, am 41 years old, and short.
55. I think a lot of women dress too stuffy for work. A woman does not need to dress like a man for success. Many women have learned to use their feminine power to get places in the world not just sex, but through style.	Clothing reflects who you are and how you feel. Dressing for success depends on your field. I would never wear a dress suit, but that is because I'm an artist and my clothing reflects that. I can dress professionally for my field and it would not be a suit.	I am an artist interested in costume as sculpture. I do not like business but am learning that those skills might be useful some day.
56. As a dyslexia teacher, seeing all levels, I feel that it is important to set styles as a role model to all students. Therefore, I always wear either a good looking pant suit or business suit. What better way for young people to be exposed to fashion dressing!		
57. Always have polished, comfortable but not dowdy shoes to match ensembles. Never wear skirts which are so short you have to immediately cross your legs.		
58. My suit in 1979 truly did allow me to feel important and capable in my work at a law firm library. I believe still that the suited look then at least-set a serious work tone for women. It gave them a bit more credibility.	It seems as though the personality comes first- how one comes across- and the clothes are less a "sign" of anything. "Smooth" and "quality" come to mind to describe what would be impressive.	Former librarian, love older resale and vintage clothing.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
59. When women try to throw away their femininity they have thrown away their power and chance for success. They need to capitalize on who they are as a person.	Only when a woman dresses to preserve her feminine attributes can she really be dressed for success. This doesn't especially mean with frills, etc. Women have a special success and power all their own by the fact they are women.	I'm a retired school teacher, mother of four, grandmother of six, and recently widowed. What I've said above, I've observed over many years.
60. I have worked in an area where power dressing was only done for meetings which were strictly arranged. Most times just slacks, blouse, and jacket.	Dressing for success is an open end. There are only the rules of your work place. If an occasion calls for a power dress you do it. The same is for the casual workplace.	I am a home sewer. I sew for all reasons, especially for 4 grandchildren, 2 boys and 2 girls. I am interested in all aspects of sewing, whether by hand or machine.
61. I remember the John Molloy book vividly. Having been a sewer for a long time. Management women at my job followed avidly, wearing what men referred to as "uniforms."	Clothes should not distract from the job at hand. Keeping in mind that to many people, one's appearance says a great deal about one's self. I feel this will fade with time.	I am a long-time sewer. Love designing clothes. I worked in many different types of jobs, requiring different dress styles. I am now more interested in art-to-wear garments.
62. In my first year of teaching the teachers wanted to have a revolution and wear pant suits. I didn't own one and I was really fearful of being called on the carpet. I matched a terrific dress with a pair of slacks that would complement each other for a tunic look (1969-70).	Getting dressed in the morning in something appropriate but comfortable so you can forget what you look like and concentrate on the situations and the people you meet during the day.	Los Angeles teacher
63. In my job as a chemist, what I knew was more important than what I wore. However, I developed my own "look" - professional, but practical. It had to be suitable for the lab, the meeting room, conferences with vendors. I chose skirts, blouses, pants, and a blazer to wear when a more formal look was required.		
64.	Clothes that are comfortable and in style.	

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
65. I never had to "dress for success" for work. My outfit usually would be just skirts and blouses. Given the opportunity I would have worn just plain two-piece suits.	I go along with the image of Ann Richards. Understated, but elegant. I really like Ann Richards.	
66. The way I dress sets the tone for how I act at work and how I am perceived. For years I worked with a fellow who always wore a white shirt and tie to work everyone thought he was a fairly high level supervisor. Actually, he was a technician who seldom left the lab.	Dressing for comfort and activity. Work clothes need to be fairly modest and practical. I want my boss to remember me and the work I did- not the dress I had on. I want them to remember that I looked good, but not that I was the lady in any particular suit.	I have worked 30 years at a large company competing very successfully with the men- and we have a long way. I now work at a small conservative company as a network administrator.
67. Since I am a psychiatric nurse, my wardrobe has been washable street clothes. When I entered the administrative level, I began to dress "professional" but still choose clothing which is comfortable.	A suit is a suit is a suit. I prefer the more individualized look or hallmark for dress. I do not want to look like everybody else. I feel comfortable enough with my own self and self worth, that I dress for myself and not for the "work force."	Today, I work as a nurse educator for the hospital. I dress in a professional manner which is still comfortable. At times, I take groups on a walking tour of our campus and choose good walking shoes for that day.
68. What ever the occasion, I wear an outfit that fits, enhances and once on- I forget about it. I want the total me to seem as complete, confident, and always a lady. Even when "Mens suits" were the thing I maintained my own style.	I wear what looks and fits best and tells a complete story. Color plays an important part in my overall presentation. My clothes don't finish me; I set off my clothes.	I write one of a kind fun wear jackets, vests, using existing fabrics and recycling from "Grandma's" attic. I also teach as demos for Sulky and design for me.
69. Interesting and thought provoking clothing.	Simplicity in style without fuss or confusion, easy to wear and keep.	Nurse, 60+. Like to sew and do needlework.
70. Though we all have entered a "man's world" we've not forgotten to be feminine.	This time in our lives is critical to continue the thrust of women whose contributions to make not only society but to every aspect of the business world.	I've been in love with sewing since I was six years old and have watched fashion make many changes. I like the idea of women being women.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
71.		Since I've mostly been a housewife and a mother, I've never had to dress for success, as whatever I wore or wear is comfortable and pleasing to me and mine.
72. I worked for an insurance company from 1951-1956. I wore suits, blouses, and heels, and always hose. This was before central air, only window units.	Dressing appropriately for the occasion and wearing clothes that are flattering to you and colors that look good on you.	I design and make wedding dresses, head pieces, and formal wear. Have a M.S. from TWU, and a B.S. in Fashion Illustration and Theatrical Costume.
73. Dressing for work means wearing comfortable, casual clothes. The favorite among teachers is two-piece outfits.	(1) Dress appropriately for the occupation that one is engaged in (2) Wearing garments that compliment one's body style, shape, and that gives dignity to one's age.	I am a teacher of seventh grade students.
74. It is very hard to dress casual for work now. I still feel one should be "professional". Not so much "dress for success" of the 70's & less casual as the power dressing in today's show. I loved the power suits of today as well as the from the 20's.	Dress well, professionally, yet comfortable.	I have just changed careers, going from accountant to doing custom dress making.
75. I remember wearing high, high-heels and short skirts. Today is much more comfortable.	I think today's fashions have become too bland. Style has evolved to the point of taking the old and revising it and modernizing it.	I am an Executive assistant to the two vice presidents in a major auto parts chain.
76. I grew up on a working farm with two sisters and one brother. For our farm work we dressed liked men. My sisters rebelled and today dress like Ann Richards. I still dress in pants, jeans, sweats, overalls, etc. I did do the pageant scene in college and was introduced to fashion- after college I went back to the more casual dress.	I just turned 50 and I'm finally old enough and successful enough at what I do that I can dress however I wish and still retain my power. I like comfort, but I also like using clothes from other cultures: skirt from India, wraps from Africa, Native American motifs and adornments from South America. Luckily, I travel a lot and shop in local markets.	I am a 50 year old white female I have a masters in education, a masters in counseling psychology, a BA in literature, a BS in early childhood, and a BS in sociology, and will enter a PhD program in the Fall in early childhood education. I own my own company called ReCreations that produces reproductions of masterpiece art. I work as an art consultant.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
77. I used to wear just anything until I started sewing for others. I would wear slacks, dresses, and tops or blouses.	I feel a woman needs to wear what is comfortable, yet makes her look confident. For success if a woman wears a suit whether skirt or pants, always makes her look in control, organized, and confident.	I used to do custom dress making and still do a little bit. At present, I sew theatrical and historical costumes and teach at a local sewing machine dealership. My primary class is with the Serger.
78. As an R.N. I have very little experience with suits. I have seen pants become important for the 80's and 90's dress in nursing. Nurses in management who dress for business, the doctors don't over power them.	Wearing a jacket and pants and shirt.	R.N. for 35 years, wear "P.J." and comfortable shoes.
79. Dressing professionally in the office is very important, almost as important as your attitude.	Dressing in up-to-date business attire, whether it be suits, blazers, pants, etc.	I work for a health insurance company in the claims department. I like to dress in professional, but comfortable clothes. If you feel good about yourself, it shows.
80. I agree with Barbara Bush-clean, neat, and not too short. But not with the one who only shops 2 times a year- no fun. We all need a "splurge" once in a while.	In step but not the same with every one's rules or ideas. Some individuality is needed, either in color or fabric, and thought to size.	I am in my 70's but still get compliments on my appearance.
81. When I first graduated from college, I bought one grey "power suit" for interviews. Then after I got my first job, my clothes became less expensive (because of a low salary) and a little sexier. The primary color in my wardrobe was black (I was trying to look older). Later, after 2 children, I realized that I had to become a lot more conservative in style but with a lot more color. Knowing that I preferred more classic, fitted clothing, helped keep me from buying soft, flowing, feminine, romantic clothes	I think each woman should find her own style and stick with it. We were not all created equal, therefore, we do not need to dress the same.	I now work out of my home and struggle with dressing in casual work clothes. My current figure hinders what I look best in. It's hard having a mental age of 25 matched with the physical age of 35. Being at home with 3 children makes comfort the most important choice in clothing.

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
82. I hope ladies will continue to dress for work. Casual doesn't always get it done.	Important, but must reflect your own personality.	65 years old and retired. Own our own business prior to retirement. Sewing is a passion, especially fashion.
83.	Effective for your responsibilities.	I work as an office manager in an industrial environment. The clothes I wear must be capable of taking me from office to plant effectively.
84. I remember in the late 50's, shoes and purses always matched, so did underwear! Colors were pretty neutral, navy, black, White, Browns, etc.	I am in sales and do not travel anymore so my phone voice is my presentation.	I was a art major, but not degreed, and have sold electronics for 20 years.
85. Being a 1st grade teacher, I dress for comfort, and being available to the children. I sit on the floor, am involved in their activities- glue, paint, etc. However, our district believes we should dress "professional." This is hard for early childhood educators.		
86. Comfort is the name of the game.	Wearing what makes you feel successful- comfortable- that expresses who you are.	I am a housewife, a literacy mission consultant for Tarrant Baptist Association, a volunteer at an elementary school.
87. Dress for where you would like to go, not just where you are now.	Our society is much less formal then it was 20-30 years ago. It depends in what you do- dress for appropriateness. It is generally better to "over" dress than "under" dress if there is a question.	I am a musician, church music director and like to sew. I wish I had more time to do it.
88.		I dance, I love math. I was in a North Texas fashion show.
89. Always in "nice" suits-choose perfume to match the look.	Success is looking happy and satisfied, not powerful.	Love to sew, like to design stuff for little girls and boys. It must be functional and fun!

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>90. I started in the corporate world in 1982. I read and followed John Molloy, so did all my women counter parts. We were selling computers to mostly older men and dressed very conservatively. I had many navy and grey suits with white shirts. The EDS and IBM dressing rules set the trends for the industry. I really have enjoyed the changes and individual nature that the industry became in the 90's. In the computer industry it became more important to be young looking and thinking rather than traditional corporate.</p>	<p>In the last few years, the casual attire has taken over. As always as a vendor, it is important to look like your customers. My major customer went to casual business days two years ago. In order to blend in I had to purchase new clothes. The men found it more difficult because they did not have to think with a suit, but casual attire requires more planning to look professional and not sloppy.</p>	<p>I am 38, I have worked in the computer industry for 15 years, selling, teaching, installing business computers and software. I also am a mom of three boys.</p>
<p>91. At the time I worked in the work world, polyester was big and most of my clothes were dresses with jackets.</p>	<p>There is a need to look professional, but be comfortable so that what you are wearing is not the main thought you have.</p>	<p>Age 50- home maker.</p>
<p>92.</p>	<p>Power suits instill confidence- you look great, you know it. Comfort and freedom of movement are important.</p>	<p>Multimedia developer for a large corporation, and a conservative dresser.</p>
<p>93.</p>	<p>Dress for comfort, not anyone else's rules.</p>	
<p>94. Before my first job interview, my father took me to Brooks Brothers to purchase a suit, just as his father had done for him. It was a traditional, very conservative navy suit with a skirt that hit right below the knee. I loved the suit, but did not wear it after I got my first job in 1993. I just took the suit last month and had the skirt shorted five inches, and plan to wear it again.</p>		

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
95. I began my teaching career in 1961 and wore a very beautiful dress and jacket for my interview! Short jackets were all the rage!	Comfortable as "an old shoe!"	Kindergarten teacher
96. Always be mindful of the environment and culture you work in. It is really part of the game, a fun part!	Style, comfort, good fabrics, and a classic look.	College grad, successful in the business world of management and in my early 40's. Probably an early member of women really penetrating the "glass ceiling."
97. As a nurse, I hated all uniforms, nothing more galling than starched white and hats.	(1) comfort (2) fit (3) color (4) modesty (5) appropriateness	I work in quality management at a VA hospital and wish a school like this was around when all women could be were secretaries, nurses, housewives, and ladies of the evening.
98.	Dressing for success naturally leads to success in what role? Revealing garments at work are a no-no. As a nurse, uniforms are required, nice, white, virginal white. The message of the uniform I think has more to do with authority "I know best." Yet I tend toward inclusion.	
99. The message I try to send with my clothes is that I'm comfortable, but a respectful person with integrity. I never consult any fashion guides or magazines in choosing clothing. If anything, I look at what the young avant garde group is wearing and choose what I like from those fashion styles.	I believe that women in the corporate world should be expected to dress as professionally as the men, no more. They should not be told specifically what to wear, just to dress professionally. Also, I think that women are too often expected to dress in a revealing, sexy manner on television.	

We invite you to share your thoughts or memories of dressing for work.	How do you interpret dressing for success today?	Please tell us about yourself.
<p>100. As a minister, I am self-employed and as far as what I wear to the office, it depends a lot on what's on the agenda for that day. Hospitals, funerals, speaking in public require a suit or sport coat and slacks, dress shirt and tie. Other days may involve studying and writing a sermon or getting out the newsletter and then I can dress in khakis and a sport shirt or sweater. When leading worship, doing weddings, or funerals, I feel perfectly dressed in a black or white clerical robe and stoll.</p>	<p>It is not much different today than in the 50's. When growing up I remember a Gillet commercial: "Look sharp, feel sharp, be sharp." Dress to feel confident and comfortable. The Delta Tau Delta fraternity at the University of Minnesota (1959-64) taught me more about social graces and how to dress and act than any other influence.</p>	<p>I am a senior pastor at a church in Wichita Falls, Texas. I am a 56 year old anglo, male.</p>

APPENDIX I

LIST OF FAMOUS TEXAS WOMEN FEATURED IN THE EXHIBTION

Famous Texas Women Featured in the Exhibition

Elaine Agather- Chief Executive Officer, Texas Commerce Bank of Fort Worth
Mary Kay Ash- Chairman emeritus, founder of cosmetic company, Mary Kay, Inc.
Shelle Jacobs Bagot- Retailer, owner of The Gazebo (Dallas fashion store)
Mercedes T. Bass- Philanthropist
Olivia "Ollie" Besteiro- Teacher, President of the Texas State Teachers Association (1989)
Nancy Brinker- Philanthropist, founder , Susan G. Koman Breast Cancer Foundation
Barbara Bush- Former First Lady of the United States
Laura Bush- First Lady of Texas
Gloria Campos- Anchor/reporter, Channel 8, Dallas WFAA, TV
Kim Dawson- Director, owner of Kim Dawson Talent and Modeling Agency
Kay Granger- United States Congresswoman, former Mayor of Fort Worth
Nancy Halbreich- Sotheby's Associate, University of North Texas Regent
Ebby Halliday- Businesswoman, founder of Ebby Halliday Realtors
Nancy B. Hamon- Chief Executive Officer, Hamon Oil Company
Margaret Hunt Hill- Philanthropist, author
Kay Bailey Hutchison- United States Senator
Molly Ivins- Journalist, author
Eddie Bernice Johnson- United States Congresswoman
Ann Koonsman- Executive Director, Fort Worth Symphony Orchestra
Liz Minyard- Co-CEO, Minyard Food Store Company
Lupe Murchison- Investor, University of North Texas Regent
Marilyn Oshman- Chief Executive Officer, Oshman Sporting Goods
Marla Price- Director, Modern Art Museum of Fort Worth
Ann Richards- Former Governor of Texas
Annette Strauss- Former Mayor of Dallas
Carol Surles- President of Texas Woman's University
Sarah Weddington- Lawyer (Roe v. Wade)
Gretchen Minyard Williams- Co-CEO, Minyard Food Store Company

APPENDIX J

SUITING THE MODERN WOMAN EXHIBITION CATALOGUE



SUITING THE MODERN
W O M A N
25th Anniversary Exhibition

University of North Texas

25 Years at UNT

The 25th anniversary of the Texas Fashion Collection is a milestone event. The most comprehensive collection of 20th-century fashion design in the Southwest, this valuable asset has been preserved by the University of North Texas for use by fashion students, faculty, designers and historians.

The nucleus of the collection was formed more than 50 years ago by Stanley Marcus and his brother Edward in honor of their aunt, Carrie Marcus Neiman. This collection, which included the work of top designers featured in the Neiman Marcus store, was later maintained as the Carrie Marcus Neiman Foundation until it merged with the Dallas Museum of Fashion. Volunteer members of the Dallas Fashion Group operated the Dallas Museum of Fashion at the Dallas Apparel Mart throughout the '60s.

In the early '70s, UNT invited the Dallas Museum of Fashion to move to Denton. Thanks to the vision of Dr. Edward Matul, then chairman of the art department, the collection was transferred to the university in 1972 — 25 years ago — and renamed the Texas Fashion Collection. Since that time, the university has actively sought donations of garments and accessories of historical and modern significance.

In 1993, the TFC was moved from the Art Building to the newly renovated Scoular Hall, which includes a storage facility created especially to accommodate and preserve more than 10,000 items. The TFC's most extensive holdings represent the work of four major designers: Cristobal Balenciaga, Hubert Givenchy, Oscar de la Renta and Norman Norell. The collection has more than 650 examples of their work. Although portions of the collection are periodically loaned for museum exhibitions, a permanent fashion gallery on campus is needed to make it more accessible to the public. This is a primary goal of the TFC as it begins its next 25 years.

To our donors

The Texas fashion Collection is constantly evolving, thanks to the generosity of its many benefactors. The collection includes historical 20th-century fashions ranging from well-known ready-to-wear labels to French haute couture. UNT is thankful for the numerous donors who have expanded the collection. During the past four years, Mercedes Bass of Fort Worth has made many notable contributions of Givenchy and Oscar de la Renta designs.



*Fashion illustration by Givenchy, c. 1966.
Gift of Mercedes Bass*

From the Director



Professor Jennie Sullivan teaches instructs fashion design student Da Feng.

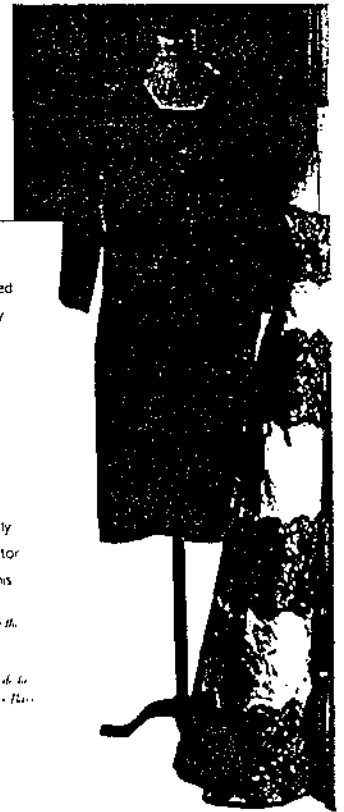
When I joined UNT in 1987, I was charged with the task of producing TFC exhibitions that would focus attention on fashion design. My first exhibition, *The Winn Morton Retrospective*, captured the drama and glamour in the world of theatrical costume by a master artist. Working with Winn Morton remains a career highlight. His partner, Harry Lewis, has bestowed the magic of his creative styling on many subsequent TFC exhibitions.

Ten years ago, the care and maintenance of the Texas Fashion Collection was entrusted to me. As an associate professor of visual arts at UNT, I balance teaching fashion history with directing the TFC. I serve as curator, registrar and exhibition planner, while creating new ways for students to use the collection.

There are many people to acknowledge for their encouragement. In 1982, as a graduate intern at the Costume Institute at the Metropolitan Museum, I was awestruck by the sheer beauty of the costumes displayed in the huge galleries. Working alongside Diana Vreeland, Stella Blum, Paul Ettesvold and Jean Drueseow, I was inspired by their vision to believe with a passion in the relevance of costume history.

Throughout the last decade, I have relied on the guidance of Richard Martin. Formerly with the Fashion Institute of Technology for more than 15 years, he is presently the curator of the Costume Institute at the Metropolitan Museum in New York. Both Richard and his colleague, Harold Koda, have given me invaluable advice.

*These items are featured in the TFC exhibit, left to right: *Barbie's first outfit*, 1959; *two evening gowns by Ursula de la Rocha*, 1970; *po Mercedes Bar...**





The TFC has collaborated with the Tri-Delta Charity Antique Show, the JCPenney Corporation, the Dallas Museum of Art, and the Kimbell Art Museum on past exhibitions. In 1990, Dr. Edmund P. Pillsbury, director of the Kimbell Art Museum, gave me the opportunity to produce *The Art of Fashion: The Radical Sixties*. This exhibition was the culmination of a lifelong interest for me.

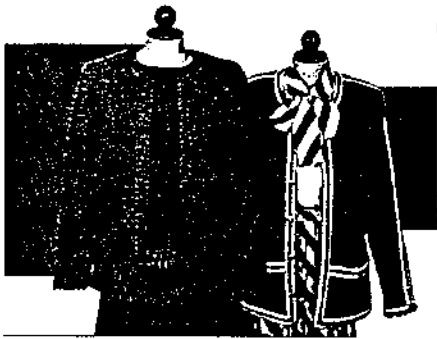
In 1993, the university provided a newly renovated building to house the TFC in Scouler Hall, with more than 4,000 square feet of climate-controlled storage space. The reorganization of the entire collection could not have been possible without the professional expertise of David Newell, then TFC collection manager. The commitment on behalf of the university to support this valuable archive is attributed largely to Dr. D. Jack Davis, dean of the School of Visual Arts. In 1995, the TFC was awarded a National Endowment for the Arts grant to document the collection.

Finally, I want to acknowledge the unwavering support of Chancellor and Mrs. Alfred F. Hurley during the past decade. We look forward to the continuing interest and commitment of the entire North Texas community in the years to come.

Myra Walker, Director
Texas Fashion Collection



Cocktail suit of plum silk, brocade, 1920s. Designed by Coco Chanel. Gift of Mercedes Bass.



*Left: Olive green polyester knit suit, c. 1977, worn in 1973 by Sarah Weddington as the young Texas state legislator. Label: Unknown.
Right: Royal blue suit ensemble, c. 1937, worn during the election campaign of James Eastland. Major Annette Sumner. Label: Miller Institute.*

25th Anniversary Exhibition

The goal of the exhibition

As the Texas Fashion Collection celebrates its 25th anniversary in 1997, this exhibition looks to the future. What we wear is a powerful statement of who we are and what we do. Women today have many professional and personal choices. "Suiting the Modern Woman" addresses these freedoms.

It is the goal of this exhibition to provide a forum to discuss gender issues as they pertain to fashion. This critical study of fashion trends and rules for women's professional attire will allow students and visitors to participate in a learning dialogue. By examining how fashion design and social history have dictated what a woman wears to work, visitors will better understand what their own clothing says about their place in the job force.

Through varied programming opportunities, the exhibition will offer students and visitors a chance to look at examples from popular culture that provide mixed messages about how women should look, dress and behave in the workplace. By highlighting the careers and professional images of contemporary women in Texas, the exhibition will show visitors positive role models and symbols of dressing for success.

Laura Lee Utz
Exhibition Coordinator

Laura Lee Utz is a candidate for a master's degree with a major in art education and certification in art museum education from UNT.

Preview**Neiman Marcus, Fort Worth** **April 5 - 26, 1997**

Norbert E. Stanislaw, vice president and general manager of Neiman Marcus in Fort Worth, has invited the Texas Fashion Collection to kick off its exhibition in conjunction with the 90-year anniversary of Neiman Marcus. Selections from the "Suiting the Modern Woman" exhibition will be on display throughout Neiman Marcus at Ridgmar Mall during regular store hours April 5 - 26.

Opening and guest lecture**University of North Texas** **May 1, 1997**

The exhibition will open at the University of North Texas Art Gallery on Thursday, May 1. Opening day events include a guest lecture at 5 p.m. by fashion historian Valerie Steele and a reception from 6 to 9 p.m. Steele is chief curator for the museum at the Fashion Institute of Technology. She has written numerous books and articles about professional women and fashion, including *Men and Women Dressing the Part* and *Women of Fashion Twentieth Century Designers*. Her lecture will be in Room 223 of the Art Building.

Exhibition**University of North Texas** **May 1 - July 1, 1997**

"Suiting the Modern Woman" will open at the University of North Texas Art Gallery on May 1 and continue through July 1. Call (817) 565-4005 for gallery hours. For special appointments and group tours, please contact Laura Lee Utz at (817) 565-2732.

Exhibition Information

Location and parking

The University of North Texas Art Gallery is in the Art Building at Mulberry and Welch streets in Denton. Hourly parking is available at the parking garage (corner of Welch and Prairie) or at parking meters at the southeast corner of Mulberry and Welch. For directions, please call (817) 565-4104.



Paul and rope Mary Kay Inc. dress suit designed for the 50th anniversary celebration by Mary Kay Inc. • 1997 L'Oréal Fashion World



*Wearing suit of navy
wool, c. 1910
Texas Fashion Collection.*

SUITING THE MODERN W O M A N

The changing roles women play in America's work force are echoed in the professional clothing they wear. Throughout the 20th century, women have worn suits, but "dressing for success" is a relatively recent concept.

The fashion silhouette of today's career dressing can be traced by examining the historical development of women's suits. It is revealing how suit designs cycle and reappear over time. A study of hemlines, sleeve length and detailing demonstrates how business attire has followed the fashion of the day throughout the modern era.

While the traditional suit, comprised of a skirt and jacket, has existed since the turn of the century, the "power suit" did not emerge until the '70s when the women's movement drastically changed professional attitudes and dressing. Today, accomplished women in Texas continue to dress for success and their suits are representative of their professional status.



During the early part of this century, women fought for many freedoms. American women won the right to vote in 1920 and struggled for reforms in education, dress and welfare laws. More women began to enroll in college and enter the work force. Women sought liberation and independence, and their apparel reflected these new attitudes.

The beginning of modern professional dressing is illustrated by the walking suit, with its slender, ankle-length skirt, allowing for more ease of movement. The Suffragettes adopted the walking suit as their symbolic uniform for marching in rallies and protests. Women rejected the restrictive and heavy clothing of the early 20th century and chose more practical clothing for their entrance into the workplace.



A look at the past:

1900s - 1930s

While the '20s are perceived as a more liberal time, women were in fact limited in many of their choices. Young working women often saved their money for the latest Paris styles to wear out on the town. Their dress on the job was often more conformist, dictated by their employers. During the '30s, fashion was influenced by the Depression. While economic problems affected consumerism, people escaped to movies that featured glamour, high fashion and entertainment.

(Far left): 1915 suit of tan wool gabardine with cast resin buttons. (Right): Navy wool gabardine suit with hand applique trim, c. 1920. (Far right): Navy wool grey suit with silk blouse, c. 1923. Texas Fashion Collection

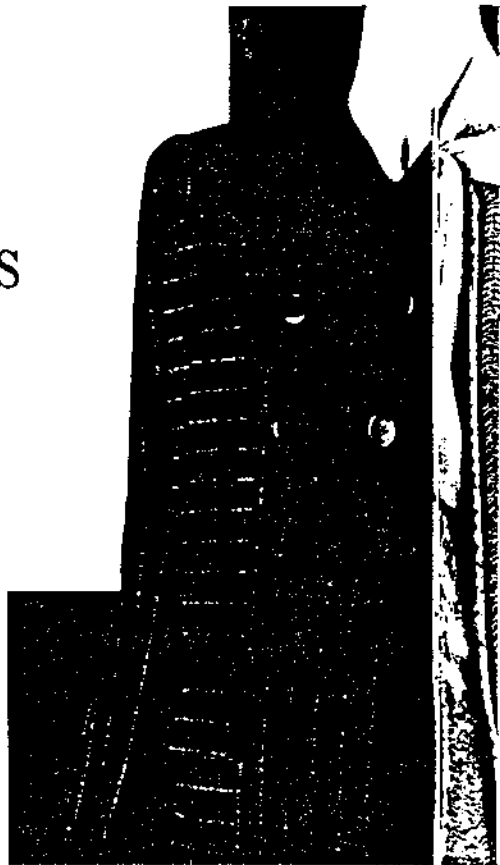


*Above: Tailored suit in grey and red striped wool. 1952. Designed by Vera Wang.
Right: Prêt-à-porter suit of navy and white wool. 1946. Designed by Norman Norell for Hattie Carnegie. Vera Wang Collection*

1940s - 1950s

During World War II, women entered the work force in unprecedented numbers. With the men off at war, women assumed many new jobs and roles, which until that time had been considered men's work. Women not only worked in factories, as popularized by "Rosie the Riveter," but also excelled in the professional world, running companies, stores, hospitals and universities. Despite their success and the quality of their work, many women were forced to relinquish their jobs to returning soldiers and to retreat to the domestic sphere after the war.

Women embraced Christian Dior's "New Look" soon after its introduction in 1947. Suits, associated with wartime restrictions on fashion, became less desirable. The '50s promoted a more feminine image, and interest





in the fashion industry peaked. Dior's vision drew attention to the waist, hips and bust with tailoring that enhanced the curves of the female figure. The ideal woman was mature and more voluptuous. Wearing suits became popular for outings, such as shopping, lunch and cocktail parties. The Eisenhower era presented women with a personal quandary of choosing between the nuclear family ideal or a professional career.

1960s

The conservative suit found its way into the '60s when Jackie Kennedy's high profile image gave the suit a surge of popularity. But by 1964, fashion designers began catering to the youth explosion, and chic matching suits were out of favor. Career-oriented women replaced the boxy traditional suit with the new mini-dress.

*Left and right: Suit of heavy wool with broad
tweed and silk blouse, c. 1955. Designed
by Chanel. Texas Fashion Collection.*



The women's movement marked a breaking point in suit design during this period. As more women continued to enter the work force during the late '60s and early '70s, their wardrobes reflected their pursuit of freedom and equality. Women began to challenge traditional roles in the office, and they chose to wear pantsuits as a sign of their equality with men. However, according to fashion historian Valerie Steele, many male colleagues and clients regarded trousers as too masculine and informal for women in the business world.

1970s - 1990s



By the late '70s, women returned to a standard blazer and skirt at the office. In 1977, John Molloy published *The Woman's Dress for Success Book*. The mannish styles of career dressing of the late '70s and early '80s were practical and bland. Women complied but feminized their suits with softer bow-ties and blouses with floppy bows. During the mid-'80s, women's suits had geometric, hard-edged lines with large shoulder pads that implied stature and strength on the job. In fact, Steele considered women's power dressing as "combat gear for the trip to the top." In the '90s, corporate dressing has become less tailored and formal, with a variety of choices for women.

*(Left) Navy and red plaid wool ensemble, c. 1971. Designed by Ronald Jurek.
(Right) Suit of grey and white polyester wool, c. 1987. Texas Fashion Collection.*



Today women continue to make their place known in the business world. Their work attire has evolved from the silhouettes of the past while adopting new attitudes and styles. It has been said that Texans have a fashion sensibility all their own. Professional women in the state "dress for success" with a flair and individuality that defines their work and their personalities.

Power Dressing

Contemporary power dressing is clearly demonstrated by examining the suits of important professional Texan women. Work ensembles from influential women in fields such as business, education, entertainment, finance, journalism, law, philanthropy and retail are included in the exhibition. The conscious choices these women make when selecting their career images are evident in their wardrobes.

From the drawing board

Another component of the exhibit shows the technical methods of designing a modern suit, from conception to completion, documented through the work of Dallas fashion designer Richard Brooks. Brooks designed Ann Richards' professional wardrobe during her four years as the governor of Texas. This display shows how a designer works closely with a client to create a personal image for success.

*(Left) Tanopose tailored suit worn by Laura Bush as the First Lady of Texas, c. 1994.
(Right) Ivory wool suit worn by former Gov. Ann Richards, c. 1991. Both suits designed by Richard Brooks.*

Professional Texas women whose power suits are highlighted in the exhibition include:

Elaine Agather	Margaret Hunt Hill
Mary Kay Ash	Kay Bailey Hutchison
Shelle Jacobs Bagot	Molly Ivins
Mercedes T. Bass	Eddie Bernice Johnson
Otivia "Ollie" Bestens	Ann Koonsman
Nancy Brinker	Liz Minyard
Barbara Bush	Lupe Murchison
Laura Bush	Marilyn Oshman
Gloria Campos	Marla Price
Kim Dawson	Ann Richards
Kay Granger	Annette Strauss
Nancy Halbreich	Carol Surles
Ebby Halliday	Sarah Weddington
Nancy B. Hamon	Greschen Minyard Williams



Credits



The Texas Fashion Collection acknowledges the generous support of the National Endowment for the Arts. In 1995, the TFC was awarded a grant for design history documentation. In addition to converting the numbering system and inventorying the collection on a database, the TFC developed a web site on the Internet using NEA funds, providing broad access to the collection for use by educators, students and researchers.

This publication was produced by the UNT Office of Public Affairs and Information Services: Mark Caswell, photographer; Gary Fox, art director; Nancy Cochran LeMay, coordinating editor; Jane Eden, Jill King, editors; David Widagdo, graphic designer.

Exhibition design: David L. Newell
Stylists: Randy Carrell, David Newell and Arlene Waghalter

A more detailed brochure is available on the Internet at <http://www.art.unt.edu/sova/tfc> or by contacting:

University of North Texas
School of Visual Arts
Texas Fashion Collection
P.O. Box 5098
Denton, Texas 76203-0098

Phone: (817) 565-2732
Fax: (817) 565-4717
E-mail: walker@art.unt.edu
TDD callers: (800) 735-2989

AAVE06/ADA

2004 07/26/04

APPENDIX K
LARGE WALL QUOTES

Large Wall Quotes

- *"Power dressing is combat gear for the trip to the top." - Valerie Steele
"Dressing for Work" in Men & Women: Dressing the Part 1989*
- *"Individuality has become the thing...dressing to look like you belong to a company...doesn't even enter the consciousness anymore. Clothes are more about having a life."- Judy McGarth, President of MTV*
- *"Strength and honor are her clothing." Proverbs 31:25*
- *"We've come a long way. Power dressing now is designed to let the woman inside us come through." -Donna Karan*
- *"Most American women dress for **failure**. Wardrobe engineering is here to stay." John T. Molloy, author The Woman's Dress for Success Book, 1977*
- *"Women do not dress specifically for men or against other women. They dress for their subconscious."- Dr. Joyce Brothers, 1974*
- *"Today, fashion is really about sensuality-how a woman feels on the inside. In the eighties women used suits with exaggerated shoulders and waists to make a strong impression. Women are now more comfortable with themselves and their bodies-they no longer feel the need to hide behind their clothes." -Donna Karan, 1996*
- *"I don't know that it is so much how someone else is going to read you, but more a matter of how you are going to project yourself, and psych your own attitudes."
-Richard Brooks, 1997*
- *"When I am talking to a client about their clothes, I try to find out who they are, where they are coming from, who they want to be, who they visualize themselves as, and so forth." -Richard Brooks, 1997*

APPENDIX L

THE RICHARD BROOKS ROOM LABELS

The Early Years

My dad was an automobile dealer, and then he owned an eighteen-wheeler trucking company. I came from a family of trucking, horse-raising, type people, in north Louisiana. In that part of the country, people drove pick-up trucks with gun racks. You would wonder how someone from that kind of background and family, would come to Dallas, Texas and create fashions for people who are attending Crystal Charity Balls or going to events at the White House. I really think that it is sort of in the genes. I think it is something in who you are. If it is there, you are sure of it, all the time.

Being a boy and wanting to be a fashion designer, especially in this family of truck drivers, was not an easy thing. I started designing when I was six years old. I designed dresses on popsicle sticks with kleenex. It was the shape of a dress, and in my head it was a dress. I was always going to do what I needed to do to be who I was, regardless. And now I look back and think, how did I do that? I had two older brothers, one who drove trucks and raised quarter horses, and the other was an accountant and all-star football player. Then there was me. The three of us were so different. The good part was that my parents allowed us room to be individuals. I always wanted to be out front. I did not want to be a member of the pack. I did not want to be a member of the band, I wanted to be the leader of the band. I really do not know where the strength came from to do it, and I am sure that I had a great deal of criticism. A lot of it I just sort of ignored.

Coming from Louisiana, from a town of 7,000 people in the hills of north Louisiana, where do you get your culture? Television was just coming on, and it was black and white at that time. Not everybody had one. So we went to the movies. I remember going to see Gone with the Wind, and when Scarlet ripped those drapes out of the window, I was hooked! I was into this business, and I was into the clothes that I saw in the movies. I learned a lot about style and fashions from the movies. I think that is why an artist can come from anywhere, if it is in their genes.

Studying at Louisiana State University

I went to LSU to get a degree in fashion design and merchandising, and textiles. I was the first man to receive a degree in fashion design at LSU. I was blazing trails for men like women are somewhat blazing trails now in the business world.

I was the only man in the fashion department. It was home economics at the time. A lot of the female students were not real thrilled to see me there. I imagine it is like when a woman enters a field where men have had control. I think that they thought that I would get undue credit and attention, simply because I was a man.

The head of the fashion program, Dr. Tucker told me that coming from north Louisiana, I needed a lot of training. By that she meant, I needed a lot of broadening experiences. She got me into architecture, art, business, textiles, and fashion design. It was a five year curriculum, and I received a broad, wonderful education. I was the first student to receive this particular fashion design curriculum. I have never regretted it. It set me out to do what I wanted to do in life.

Designer Influences

Christian Dior was one of the first designers who impacted me and my work. I still remember his New Look. After that, I followed Yves Saint Laurent, the heir apparent to Dior. One of my very favorite designers of all time was Norman Norell, who was sort of the height of understatement and elegant line. Then of course, I like James Galanos a great deal.

I have never felt threatened by other designers. There seems to be a strange quirk in this industry of people who are very cautious and frightened that something will be stolen or taken from them. I do not have any sense of envy of others. All I want to do is what makes me happy, and makes me feel successful.

A lot of people do not understand that I am an artist. If you'll remember Van Gogh and other great artists painted for themselves, and not for someone else. They painted what made them happy. The truth is, very seldom did the public agree with what they were doing. I am the same way. If I believe in something strongly enough, the whole world can be going in another direction.

I am going to stick with it and do what I believe in. I have a small operation that is geared to individuals. I love doing that. I have a relationship with my customers that is really fun. The truth is, I would not trade places with Calvin Klein or Ralph Lauren. I admire what they have done. I think it is grand, but it is not what I want to do. I do not feel like I am any less of a designer or a person, because I am not doing the same thing.

Dressing Women for Work

I read parts of John Molloy's The Woman's Dress for Success Book in 1977. I remember the message that women should dress like a man. I always disliked that idea. In my sense of fashion, it is more a matter of finding out who the person is, letting that come forth, and not disguising it. If you put a feminine woman in a man's suit and that is not her thing, it is a disguise. Now there are women who are very feminine, like Marlene Dietrich, who can put on a man's suit and look like a billion dollars, but it is still reflecting who she is. That is the difference.

I think your clothes do have an influence on what other people think of you and how they see you. I like the idea of honesty, if it is who you are, and you wear it with authority, then it is going to be respected. I like that a lot better than some sort of "cookie-cutter" approach. I do not think that a cookie-cutter look is going to do the trick.

I learned that people do not have to be flashy to be smartly dressed. I like the understated. My wife says that she is going to put on my tombstone, "RICHARD UNDERSTATED BROOKS." In other words, don't overdo it, and be conservative.

The Ready-to-Wear Line

Part of my mid-life crises was coming to grips with the fact that I had things in my head that I wanted to do in my lifetime, and if I was going to do them, I had better get started. I came to the conclusion that if I was ever going to do a ready-to-wear line, I had to do it by age forty. It was the best thing I ever did, because I found out I did not want to do it. If I had never done it, I would have always felt like I had missed something in my life. Working with designer Judy Ninman, we sold the line to Saks Fifth Avenue, Marshall Fields, Jordon Marsh, Bergdorf Goodman, Neiman Marcus - the best stores in the industry. And we had successes. Quite honestly, we would have made it as a ready-to-wear line. But I came to the conclusion that it was driving me crazy, and that I really did not like the lifestyle. I began to focus back on couture, which is really what I want to do, working with individuals.

I am not in the mainstream, cutting edge, fashion industry. I really live like my clients do, in a conservative environment. I am married and I have a daughter. I enjoy home life, it is very important to me. One of the reasons I decided that I did not want to do the ready-to-wear line was because it took me away from my family so much. I realized how happy I was doing something smaller, working with the customers. I did not like the idea of doing clothes for people that I did not know. I lost interest in that. I love to design a garment for a client, knowing when she's going to be wearing it, and making that client happy. I lost that doing the ready-to-wear line, because I did not know who was going to be wearing it. That is not me.

The Design Process

I put fashion magazine images in my office because I know it is what my clients are seeing. I have to be aware of what is going on in the world, and then I do my own twist on it. There might be a color, a texture, or a mood that I will translate.

I also draw inspiration from the fabric. In fact, like other designers, I begin with the fabric and determine how to use it in a design. I then take these ideas and apply them to an individual client's needs.

When I interview a potential client, I get a detailed schedule of her projected activities. One of the first things I do when I am interviewing a client is try to find out who they are, where they are coming from, who they want to be, who they visualize themselves as, and so forth. Then I use both their innate person and their body, which they do not have as much control over, to come up with the clothes that are right for them. And I have every shape and size customer you can imagine, although I tell them they are a "Richard Brooks" size four. The thrill for me is to be able to do something that makes that woman look like herself and look professional, and feel good about herself, and feel pretty, and feel feminine.

Then a custom wardrobe is developed and presented in design sketches and fabric swatches. Upon approval, the clothing is constructed over a two to three month period.

I encourage all of my customers to look any place they see fashions, including in fashion magazines. I ask them to tear out what they like, put it in a file and give it to me. There is something about that image that they like. I can then try to translate that for them. It allows for good communication.

Ann Richard's Inauguration Suit

Ann Richards had an inauguration suit designed by fashion students at the Texas Woman's University, under the direction of professor Les Wilk. We (Richard Brooks) donated the fabric for the TWU suit. At the last minute, because of Desert Storm, there was a potential safety threat to many political figures. The Secret Service demanded that Ann Richards wear a bullet-proof vest for the walk from the river up to the Capitol on Inauguration Day. The vest prevented her from being able to wear the suit that had been prepared for her. She called me because she needed a substitute suit made quickly that could be worn over a bullet-proof vest.

When she called me, she said she wanted the suit to be white, because she had a dream that she was going to be inaugurated as the Governor of Texas in a white suit. It was not my idea to put her in a white suit, it was her own, although I do not think it could have been better. I think it was the perfect thing. So we did the white suit for her, and it was just grand.

I presented my design to her, in fact, we faxed it to her, and she accepted it. I chose the fabric, the buttons, everything. We took all of this with a dressmaker to Austin. There was such an excitement to it all. It was a fun experience, and it was my first time to meet Ann Richards. She got us a suite at the Four Seasons hotel, which we set-up as a workroom. We cut the suit out, fitted it, and literally did everything in that hotel suite.

We were talking to Texas Rangers, and everyone was kind of keeping a watch on what we were doing. We were just trying to get the job done. We were working all through the night. My wife, Judy, who really had done no major sewing in years, was even putting the final hem into the skirt.

We had three fittings. We fitted it in muslin, then in fabric, and then a final fitting in fabric, and then we finished it. We delivered the suit six hours before Ann was inaugurated. The suit fit beautifully. It was wonderful. Ann always loved that suit.

Dressing the Governor for Success

The suit came from two things. When Ann Richards was on television and did her famous, "George Bush was born with a silver spoon in his mouth" speech, she had on a two-piece turquoise outfit. That was the first time that many people ever saw Ann Richards, and there was an impression and an identity made that night. There were two reasons; it was a suited look, and it was a bright, pretty color. And then there was her white hair. We picked-up on that and decided to carry it forward.

The suits that we did had more structure to them. We wanted her to have more authority than the turquoise suit showed. As the Governor of Texas, she should have a certain authoritative look, even though we were using pretty colors and feminine styles. The mood just came out of the fact that Ann just liked wearing suits. She looked good in suits. And the authority just came more with a suit than it would have, say with a dress.

Ann's hair was something that many people asked me about, saying "Why can't you do something about that hair?" I would not have done anything about her hair for the world. From her perspective as a politician it read beautifully, it photographed beautifully. You could see her from across the airport, and you knew that it was Ann Richards. So from an identity standpoint, it was great. I would not have changed that. I always told her that she looked like a movie star. I finally figured out that it was Lana Turner. Ann's response was "Oh, someone is always telling me that I look like some old movie star!" Well, Lana Turner was an older movie star by that time, but she also had an identity, and Ann had that kind of an identity.

Fitting the Governor's Schedule

The inauguration suit set the tone. At the same time, one of the bad things it did was set the tone. We did that suit in 48 hours. Afterwards, Ann would call me and say she was going to an event somewhere the day after tomorrow and she needed something to wear. We would stop everything we had going in order to get it accomplished. What if you didn't do it for the Governor? She could take you out and have you shot! So I was anxious to get things done.

Finding time with Ann was almost impossible, so I would do whatever was necessary. I would fly to Austin and fit her at the Mansion at night. Whatever was necessary, we did. One time, she was flying into Ft. Worth for a speech. I met her at a private airport, and we literally fitted her clothes in a ladies rest room with a Texas Ranger standing guard at the door to keep people out.

Special Designs for Ann Richards

The second request from Ann is one of the suits that is in the show, the blue jacket with the black beading and black skirt. Ann was going to the White House for the first time as the Governor of Texas. Therefore, she wanted and needed to look like she was the Governor of Texas, and to reflect who we are in Texas. I really put a Spanish mood to the jacket and to the embellishments, because Texas has such a Spanish history. She wore the suit, and I think it was appropriate.

Ann did not feel like she could wear houndstooth checks on television and in photographs. But, this houndstooth suit photographed beautifully. In fact, Ann wore the suit during the 1992 General Motors negotiations in Arlington. The suit allowed her to look serious and authoritative, but was still feminine and beautiful. We did several blouses for that suit, including a bright yellow one.

We discovered that Ann could wear a crisp, lime-yellow color, not orange, and nothing with a marigold tone to it, but a crisp, lime-yellow, beautifully. When she was going to the 1992 Democratic Convention, we sent for paint color swatches of the blue background she would be standing in front of. We decided that yellow would read beautifully in front of that blue color. So, we did a yellow suit with great big white, pearl buttons.

We often planned Ann's clothes around the environment she was going to be in. We designed the hot pink suit for Ann to wear at an event during the 1992 Democratic Convention. For this particular event at the Supper Club, the former Edison Theater, I received pictures of the cobalt blue main room. Ann's suit was dramatic and looked great in that space.

APPENDIX M
THE HISTORIC LABELS

1900

Walking suit of navy serge wool with white lace dress blouse, c. 1910
1965.020.003
Gift of Mrs. Charles Lehmann

Accessories:

Navy velvet hat, c. 1910-15
Navy leather and beige suede shoes, c. 1910
Texas Fashion Collection at
The University of North Texas



Female switchboard operators working at Marshall Fields department store, c. 1890

In 1900, there were 7.5 million women in the American work force. That year, the National Women's Business Association opened its first office. Women were teachers, nurses, and librarians, while a select number entered the fields of science, medicine, politics, and law. 75% of all office workers were women, working as secretaries and operators. As more women entered the work place, in both offices and factories, their clothing became simpler and more functional.

Working Women in the 20th Century

1903

Maggie Lena Walker, an African-American and daughter of former slaves becomes the first woman bank president in the U.S.

1909

Black educator, Nannie Burroughs opens the National Trade and Professional School for Women and Girls in Washington, D.C.

1910

Mme. C.J. Walker, the first African-American business woman to become a millionaire in the U.S. opens her corporation of hair care products

1908

T.H. Becker opens a brokerage office only for women traders in New York city

1910

The Kansas attorney general rules that women may wear trousers

1911

Katherine Gibbs founds the first school for secretaries, educating women in business

By 1910, American women participated in a series of public demonstrations as they sought independence and the right to vote. As women struggled for reforms in education, employment, and welfare laws, their clothing reflected new attitudes.



The United Garment Workers formed a new union: The Amalgamated Clothing Workers of America, c. 1914



Emblem of the National Women's Trade Union League, c. 1903

Early professional dressing is best illustrated by the walking suit, with its slender ankle-length skirt, allowing for more ease of movement. The suffragettes adopted the walking suit as their symbolic uniform for marching in rallies and protests.

According to the Bureau of Labor in 1918, 1,426,000 women had joined the American workforce since 1911, replacing 1,413,000 men in jobs since 1914.

1913

5,000 suffragettes march down Pennsylvania Avenue in Washington, D.C.; they are slapped and heckled; afterwards suffragettes are allowed to present petitions in the US Capitol for constitutional amendment

1915

The U.S. Court of Appeals rules that night work for women is illegal

1916

Jeanette Rankin becomes the first woman elected to the U.S. House of Representatives

1917

Mary Florence Lathrop becomes the first woman admitted to the American Bar Association

1919

Lena Madson Phillips founds the National Federation of Business and Professional Women's Clubs, Inc.

1920

Suit of navy wool gabardine with braid trim,
c. 1920
1900.315.001

Accessories:
Navy woven hat with floral motifs,
c. 1926-29
Gift of Mrs. Charles Lehmann
Brown leather day shoes, c. 1920

Suit of navy wool jersey with rust silk blouse,
c. 1925
1900.081.001

Accessories:
Navy leather shoes, c. 1929
Texas Fashion Collection at
The University of North Texas



Daytime fashions, c. 1928

In the 1920s, women worked as clerks, bookkeepers, sales associates, counselors, and publishers. By the end of the decade, one in every six women had a paying job. Until WWI, standards of behavior and dress for women were very conservative. The young independent woman often identified with the "flapper" was now free to drink, smoke, "neck," and even dance the Charleston. Women cropped their hair, wore rouge and red lipstick as a rejection of the conformist behavior of the past.

1920

Ratification of the 19th Amendment to the U.S. Constitution confers nationwide suffrage upon women

1920

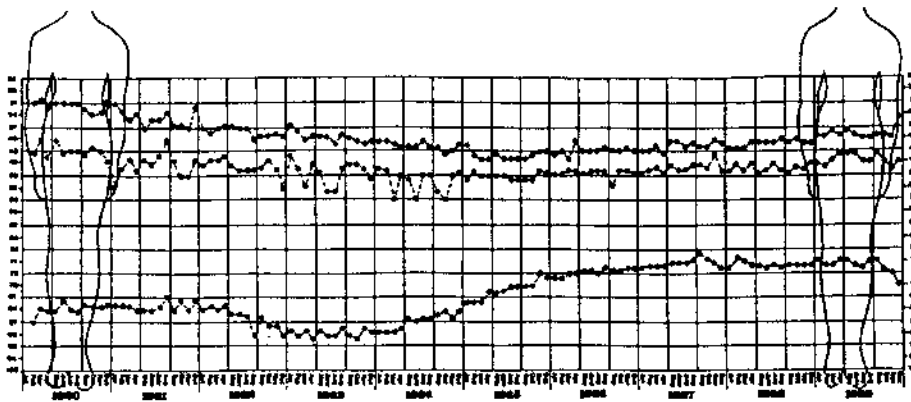
American women are permitted to practice law in every state by 1920

1921

U.S. Government Printing Office declares that male and female employees will receive equal pay for the same work

1925

Miriam "Ma" Ferguson is inaugurated as the Governor of Texas



Location of the average waistline, hipline, and hemline during the 1920s as calculated according to percentage of total figure height. (Reprinted from *Clothing and Textiles Research Journal*, Lynn Richards, Volume 2, 1983-84 p.47).

On the job, women's fashions were conservative and often dictated by their employers. Suits featured tailored masculine lines with feminine detailing. Suit skirts ranged in length, while suit jackets were offered a variety of styles including: cutaway, lampshade, snug-fitting, thigh-length, or high-waisted following the empire style. Before the 1929 crash of the stock market, women's hemlines rose from the ankle to above the knee. Never before in Western history had women worn skirts that revealed their legs, flesh colored stockings, or more importantly, women's trousers for leisure activities.

1926

Martha Graham
founds the Martha
Graham Dance
Company of American
Modern dance

1926

Clara Senecal
becomes the first
woman sheriff in New
York state

1928

Eleanor Roosevelt
becomes political
leader in her own
right, often named in
polls as the world's
most influential
woman; heads the
national women's
campaign for the
Democratic party

1929

The Great Depression
(1929-1933) begins
with the October 24,
1929 crash of the
stock market

1930

Suit of olive green and red wool,
c. 1940
1900.187.001
Donor: Mrs. Margaret Baker

Accessories:
Brown suede shoes, c. 1939

Suit of tan wool gabardine with
cast resin buttons, c. 1935
1965.014.001
Label: Sanger, Dallas
Gift of Mrs. Johnson Cowan

Accessories:
Hat with leather trim, c. 1935
Label: Maud et Nano, Paris
Brown suede pumps, c. 1930s
Label: Pandora Footwear
Texas Fashion Collection at
The University of North Texas



Suit by Madeleine Vionnet, c. 1931

During the 1930s, women's fashion were dictated by the Great Depression. Within a few years after the crash of the stock market, suits for both men and women were darker in color and heavier in fabric, as if to shelter people from the wind and rain while waiting in bread lines.

1930

Mary McLeod Bethune serves as President Roosevelt's only black woman advisor during the 1930s. She also serves Presidents Hoover and Truman in similar capacities

1931

Elien Church becomes United Airlines first flight attendant

1932

Amelia Earhart completes the first solo transatlantic flight by a woman

1933

The U.S. National Economy Act is passed resulting in the dismissal of any women whose husbands also hold federal positions from government jobs

1933

The U.S. Postal Service permits women to become postmistresses

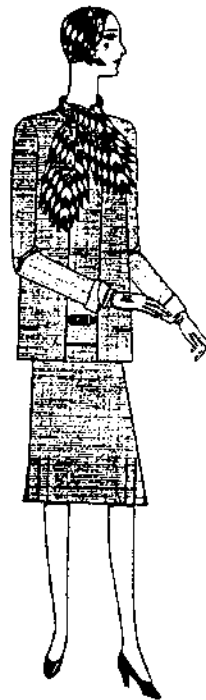
1933

Frances Perkins is Secretary of Labor, the first female Cabinet member in U.S. history

Women's suits, dresses, and blouses were fitted with shoulder pads to give height and a horizontal line to their shoulders. Coco Chanel introduced her cardigan style wool jersey knit suits in 1929. Often women's suits were belted well below the normal waistline. Jackets were long and featured long lapels.

During the 1930s, women earned 60% of their male counterparts. Many families depended on two incomes, forcing mothers into the workforce. The largest group of female workers were school teachers and domestic servants, while many women also performed social services.

While economic problems affected employment and consumerism, people escaped to the movies to forget about their conditions. Hollywood designs greatly impacted fashion.



Wool jersey suit designed by Coco Chanel, c. 1930

1935

New York State Assembly passes a bill on the 48-hour work week for women

1938

Designer Edith Head (1899-1981) is Hollywood's first female head of costume design

1938

Margaret Fogarty Rudkin launches her baking company, Pepperidge Farms, Inc.

1938

African-American women domestic workers in New York City start their days "slave market" style, picked out by white housewives at designated street corners, and work 72-hour weeks at the lowest wages of all occupations

1940

Pinstripe suit of navy and white wool flannel, c. 1946
1900.284.001
Designer: Norman Norell for Hattie Carnegie
Gift of Neiman Marcus

Accessories:

Navy wool hat, c. 1949
Label: Bergdorf Goodman
Gift of Rose Lloyd
Black suede pumps, c. 1950
Label: Neiman Marcus
Gift of Sally Grimes

Tailored suit in grey pinstripe wool twill, c. 1948
1995.016.001
Designer: Gilbert Adrian
Gift of Mrs. Richard Guthrie

Accessories:

Grey wool hat, c. 1945
Black suede pumps, c. 1945
Texas Fashion Collection at
The University of North Texas

Before World War II, women's professional suits imitated the severe tailoring of men's clothing. Suit skirts were short and pencil-slim, while jackets had broad shoulders.

Between 1940 and 1945, five million women entered the workforce. With the men off at war, women assumed many new jobs and roles, which until that time had been considered men's work.

By 1944, women comprised a third of the nation's labor force. American women not only worked in factories as popularized by "Rosie the Riveter," but also excelled in the business world; running companies, stores, hospitals, and universities.

1940

U.S. Department of labor reports less than 17% of all married women are employed outside the home

The 1940 census shows 59.9% of employed African-American women are domestic workers, 10.4% are in non-domestic service organizations, 16% still work in the fields

1941

The United States enters World War II, after the bombing of Pearl Harbor

1944

Helen Valentine founds *Seventeen* magazine, serving as editor and chief until 1950

1945

Lucia Chase begins 40 years as the director and patron of the American Ballet Theatre

The war greatly affected women's fashions. The "L-85" restrictions limited fabric, notions, and materials such as wool, silk, rayon, cotton, and linen due to shortages. As a result, professional suits for women were more drab and featured minimal styling and details. Designers used military influences and inspirations for suits styles in an effort to support the war.

Hollywood actresses, such as Joan Crawford popularized women's suits, by wearing the designs of Gilbert Adrian.

Despite the quality of their work and their success on the job, many women were forced to relinquish their positions to returning soldiers and retreat to the domestic sphere after the war.



"Rosie the Riveter" by Norman Rockwell for The Saturday Evening Post, 1943

1947

Ruth Fulton Benedict (1887-1948) becomes the president of the American Association of Anthropological Association, the first American woman to become the leader of a learned profession

1948

Col. Geraldine P. May becomes the first director of the Women in the Air Force (WAF)

The Universal Declaration of Human Rights, shaped largely by Eleanor Roosevelt, passes the United Nations General Assembly

1949

Hefene Hoffman becomes the first woman sales manager in the New York auto sales industry

1950

New Look suit of brown wool with brown velvet collar and cuffs, c. 1948
1968.020.012
Designer: Norman Norell
Label: Traina-Norell, Neiman Marcus
Gift of Mrs. C. Paul Van Hoose

Accessories:
Brown felt hat with velvet trim, c. 1945
Label: Tütche-Goettinger Co., Dallas
Brown suede pumps with alligator trim, c. 1945
Label: Neiman Marcus, Dallas
Gift of Shirley L. Carpenter



Christian Dior's "New Look," 1947

Suit of red and grey striped wool, c. 1952
1965.035.001
Designer: Irene

Accessories:
Red hat with black feather, c. 1950
Gift of Nita Cervin
Red suede shoes, c. 1959
Gift of Mrs. A. Bujalski
Texas Fashion Collection at
The University of North Texas

Most women embraced Christian Dior's "New Look" soon after its introduction in 1947. Suits associated with wartime restrictions became less favorable. The "New Look" features were popular throughout the 1950s. This era promoted a more feminine image, and interest in the fashion industry peaked. Dior's vision drew attention to the waist, hips, and bust with tailoring that enhanced the curves of the female figure.

1950

Harvard Law School admits women for the first time

1952

The United Nations General Assembly adopts the first international legal statement dealing with women's rights at the Convention on the Practical Rights of Women held in New York City

1955

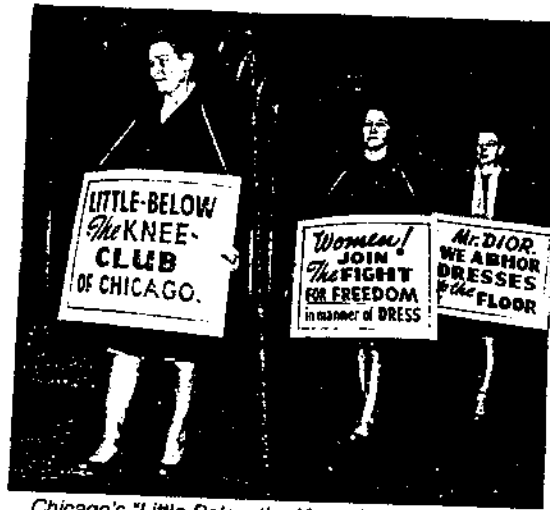
Julia Walsh is the first woman to be accepted and to graduate from the advanced management program at the Harvard Graduate School of Business and one of the first women to hold a seat on the American Stock Exchange



Christian Dior's "New Look," 1947

Women's suits were not limited to the professional realm, but became popular for social outings such as shopping, lunch, and cocktail parties. The Eisenhower era presented women with the personal quandary of choosing between the nuclear family ideal or a professional career.

Despite Dior's popularity, some women disliked the "New Look's" use of additional fabric and longer length skirts. "Little Below the Knee Clubs" organized in an effort to protest and call for shorter skirts. In 1951, hemlines rose from 13 to 15 inches from the ground, fell to 11.25 inches in 1952, and then rose again to 16 inches from the ground in 1953.



Chicago's "Little Below the Knee Club," c. 1947

1956

American entrepreneur Bette Clair Nesmith Graham invents *Liquid Paper*

1957

Anne Wheaton serves in the Eisenhower Administration as the first presidential spokeswoman until 1961

1957

Nattie Podell Ottenberg, organizer of the National Child Day Care Association obtains the first public money ever allotted to day care in Washington D.C.

1960

Suit of nubby beige wool with pink silk blouse, c. 1963
1966.050.009
Designer: Coco Chanel
Label: CHANEL, France
Gift of Mrs. Bert de Winter

Accessories:
Pink silk hat, c. 1965
Label: Jo Bailey Hats
Gift of Betty Mattil
Ivory leather pumps, c. 1965

Pant suit of orange polyester knit, c. 1964
1995.003.014
Designer: Andre Courreges
Gift of Ms. Terry Costa Weathers

Accessories:
Stitched leather cloche, c. 1969
Designer: Yves Saint Laurent
Ivory leather boots, c. 1965
Texas Fashion Collection at
The University of North Texas

The conservative suit found its way into the 60s when Jackie Kennedy's high profile image gave the suit a surge of popularity.

Coco Chanel came out of retirement in 1954 and reintroduced her famous Chanel suit. Her plain or two-toned double-knit Chanel suits consisted of a jacket, skirt, and matching blouse. Coco Chanel opposed Dior's *New Look* styles. Her straight-lined, shorter skirts with boxy cardigan jackets flattered more body types of the mature woman.



Chanel wearing her Chanel suit that was popular in the 1960s.

1961

Jocelyn R. Gill joins NASA as chief of the in-Flight Sciences Manned Space Program

1961

Eleanor Roosevelt is appointed by President Kennedy to chair the Commission on the Status of Women

1962

Felice N. Schwartz founds Catalyst, Inc. a national organization that assists women in choosing and developing their careers

1963

Betty Friedan publishes *The Feminine Mystique* and revitalizes the American feminist movement

1963

Multimillionaire Katharine Graham becomes the president of the Washington Post Company, the only female head of a *Fortune* 500 company

1963

The Equal Pay Act is passed

1964

Passage of the U.S. Civil Rights Act, which prohibits discrimination on the basis of race, sex, religion, or national origin

1965

Patsy Mink, the first Japanese-American woman to be elected to Congress, representing the state of Hawaii



Hot pants were worn to the office, 1971



Unisex styles, 1968

By 1964, fashion designers began catering to the youth explosion, and matching suits were out of favor. Clothing became a symbol of oppression to the youth culture and some feminists. The mini-skirt, midi-skirt, and maxi-skirt replaced the boxy traditional suit. In addition, matching pantsuits for daytime, business, and eveningwear became popular. By the late 60s, some designers experimented with unisex fashions.

1966

Constance Baker Motley is the first black woman appointed federal judge

1966

National Organization of Women (NOW) is founded by Betty Friedan, who serves as the first president of the organization

1966

The first class of 100 women graduates from Georgetown University's program, "Developing New Horizons," designed to stimulate housewives' interest in vocational fields

1968

Alicia Escalante forms East Los Angeles Welfare Rights Organization, the first Chicano welfare rights group

1969

Nancy Scannell is the first female sports writer at the *Washington Post*

1970

Navy and red plaid wool ensemble with matching hat, c. 1971
1981.014.005
Designer: Ronald Arney
Gift of Mrs. Ouida Regan

Accessories:
Red leather pumps, c. 1970
Texas Fashion Collection at
The University of North Texas



A young feminist, 1970

The women's movement marked a breaking point in suit design during the 1970s. As more women entered the workforce, their wardrobes reflected their pursuit of independence. In the early 70s, there was a wide range of accepted hemlines for women's skirts from mini, midi, to the maxi.

In 1970, half a million women worked in male-dominated fields. By 1976, half of American mothers worked outside of the home. Women began to challenge traditional roles in the office, and they chose to wear pantsuits as a sign of their equality with men. However many male colleagues regarded the trousers as too masculine and informal for women in the business world.

1970

Joan Ganz Cooney becomes president of the Children's Television Workshop. productions include, *Sesame Street*

1970

Chicana feminists found the National Commission of Mexican Women which sponsors services and day cares

1970

Aileen Hernandez founds Black Women for Action, fighting employment discrimination

1971

U.S. Supreme Court mandates the removal of all discriminatory barriers to employment not related to skills in order to end sex discrimination

1972

U.S. Congress passes the Equal Employment Opportunity Act, permitting preferential hiring and promotion of women and minorities

1972

The Ms. Foundation is formed. Gloria Steinem and Patricia Carbine found *Ms.* magazine

1973

U.S. Supreme Court bans sex-segregated classified ads

1974

Mandatory maternity leave for teachers is outlawed by the U.S. Supreme Court

In 1977, John Molloy published The Women's Dress For Success Book. Through his "wardrobe engineering," Molloy advised women to return to the standard skirted suit for the office.

The mannish styles of career dressing in the late 70s and early 80s were practical and bland. Women complied, but feminized their suits with softer bow ties and blouses with floppy bows.



Sketch from *Women's Wear Daily*, September 1971, showing range of women's hemlines from mini (left) to maxi (right)

1975

The UN declares 1975-1985 the *Decade for Women, Equality, Development, and Peace*

1976

Barbara Walters joins ABC, where she later becomes the first female anchor to earn \$1 million a year

1976

The US Air Force Academy admits 155 women, ending the all-male tradition at US military academies

1977

3000 women march in Washington D.C. on Women's Equality Day to support the ERA

1978

For the first time in American history, more women than men enter college

1979

A US court of appeals rules that employers may not require female employees to wear uniforms if male employees in comparable jobs can wear business attire

1979

The US Supreme Court rules that welfare benefits must be paid to families in need because of the mother's loss of her job

1979

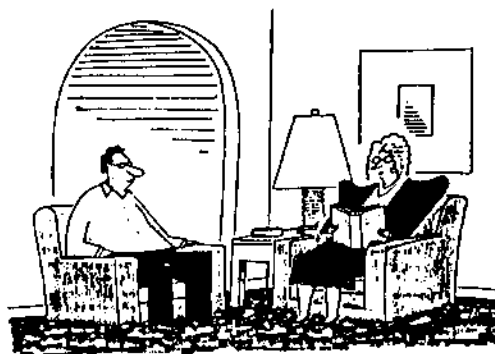
More than 290 women hold seats on boards of major U.S. corporations, doubled from 1975

1980

Suit of grey and white pinstripe, c. 1982
1995.001.001
Label: Pierre D'Alby, Paris

Accessories:

White polyester blouse, c. 1980
Label: Regina Porter
Grey wool fedora with black leather trim, c. 1980
Label: Adolfo
Gift of Mrs. Carolyn Horchow
Black leather shoes, c. 1979
Label: Eviva for Florsheim
Texas Fashion Collection at
The University of North Texas



"You're home now, Adele. Why don't you take off your shoulders?" Drawing by M. Stevens, The New Yorker Magazine, 1990

The tailored skirted suit created a sense of uniformity with businessmen's attire. During the mid-80s, women's suits had geometric, hard-edged lines, with large shoulder pads that implied stature and strength on the job. However, female workers were expected to still look like women. Professional women continued to wear skirted suits, not trousers, and accessorized their look with feminine touches.

1980

The UN World Conference on Women opens in Copenhagen; 53 nations sign agreement to end discrimination against women

1981

Sandra Day O'Connor becomes the first woman named to the U.S. Supreme Court

1984

U.S. Democratic presidential nominee Walter F. Mondale chooses Geraldine Ferraro as his running mate

1986

U.S. Supreme Court upholds affirmative action hiring quotas as a remedy for past discriminations against women and minorities

1987

The U.S. Supreme Court rules that states retain the right to deny unemployment benefits to women who leave work because of pregnancy

1987

Polls find that most U.S. voters say that female political candidates are as capable as men; 59% believe that a woman president would do as well or better than a man

Women in the 80s began wearing athletic shoes on the streets as they commuted to the office. The corporate executive wearing a pair of *Reebok* shoes with her power suit became a symbol of the working woman in the modern world. This trend appeared to fall out of popularity as male executives commented that it implied a sloppy casualness, that they themselves did not practice.

By the 1990s, corporate dressing has become less tailored and formal with a variety of choices for women. There is an agreement that clothes should be more functional, practical, and express the wearer's personality, while maintaining a level of professionalism. In response to this sentiment, more and more companies are now allowing for a casual or dress-down day in the office.



Dress for success suits

Left, 1981

Right, 1991

1988

Only seven women in upper levels of major U.S. newspapers, in spite of the growing numbers of female journalists

1989

U.S. women's rights groups hail a Supreme Court ruling that once a woman presents direct evidence of having been denied promotion because of illegal sex stereotyping, her employer must prove that there were other legitimate reasons for denying the promotion

1990

Studies show that the leading cause of death of American women in the workplace, 42% is homicide

1991

The Feminist Majority Foundation reports that less than 3% of top jobs in *Fortune* 500 companies were held by women in 1990

1991

Studies indicate that some 60% of female lawyers have experienced sexual harassment, over twice the national average

1992

Observers call 1992 "The Year of the Woman" reflecting the large number of women who ran for higher political offices

APPENDIX N
PARTICIPANT LABEL QUESTIONNAIRE

**PLEASE COMPLETE AND RETURN THIS INFORMATION
FOR THE EXHIBITION LABEL COPY FOR YOUR SUIT.**

You may attach any additional information you feel is important for your label.

Your Name:

Professional Title:

Please give some background information about your professional career:

Please list any professional highlights, awards, or honors:

Do you remember where you wore the suit you are including in the exhibition?
Does this suit have special significance to a moment in your career?

Do you remember your thoughts about or influences for professional dressing early in your career?

Did John Molloy's The Woman's Dress For Success Book (1977) influence your wardrobe during the 70s and 80s?

How do you interpret "Dressing for Success" in your profession today?

THANK YOU FOR YOUR RESPONSES.

APPENDIX O
THE PARTICIPANT LABELS

Elaine Agather

Chief Executive Officer
Texas Commerce Bank, Tarrant County

Vice Chairman
Texas Commerce Bank, Dallas Fort Worth Metroplex

Ms. Agather credits her mother's taste as the influence on her style of dressing since she was very young. When Elaine graduated from business school in 1979, she tried to dress according to John Molloy's standards, but felt that her own independent style of dressing suited her more. She interprets professional dressing today in her career as, "professional, but also feminine and pretty. Perhaps a little outlandish; occasionally colorful, and even a little dramatic, but always memorable."

*Awards: 1995 Commissioners' Award,
Outstanding Women of Fort Worth*

**Suit of black wool with cowhide leopard-print insets
and matching skirt, c. 1990
Label: Genny, Made in Italy
Courtesy of Ms. Agather**

Mary Kay Ash

Chairman Emeritus
Mary Kay Inc.

Mary Kay has always stressed the importance of a professional image for her sales people. Early in the company's history, she established a career apparel program, each year having a professionally tailored suit designed for the Sales Directors. Mary Kay was very aware of John Molloy's book and cited it to her employees. She wholeheartedly agreed with his philosophies and reinforced his attitudes in her company. At Mary Kay Inc., the Sales members must earn the right to wear the prestigious Director Suits, which won the "Image of the Year" Award from the National Association of Uniform Manufacturers and Distributors seven times between 1983 and 1992, and in 1990 received the "Image of the Decade" Award.

*Awards: Circle of Honor and Living Legends Awards,
Texas Business Hall of Fame, & the Horatio Alger Award*

**Director suit of pink wool crepe designed for the 30th anniversary year and worn by Mary Kay Ash, c. 1993
Label: Fashion World
Courtesy the Mary Kay, Inc. Museum**

Shelle Jacobs Bagot

Fashion Retail *The Gazebo & Ultimo*

Shelle Bagot began her career at *Neiman Marcus* in 1973. After working at the *Carriage Shop*, in 1976, Ms. Bagot went to work for *The Gazebo*, which she purchased and owned from 1979 to 1996. She joined *Ultimo* in 1996 and opened the Dallas store in 1997. Bagot remembers, "I have always been in the fashion industry and really have had my own sense of style from an early age." While Ms. Bagot did read John Molloy's book, she adds, "Being in the fashion industry, I was fairly anti-dress for success. The confident, successful women I was dressing did not follow Molloy's direction." Today, Ms. Bagot feels that dressing for success, "Depends on your attitude. There is a danger for women in this industry to either become a fashion victim or to give-in to almost an anti-fashion attitude. A woman has to make sure she is not dressing or thinking about clothes the way she did five or ten years ago, or she will look like her mother!" This suit is a typical working ensemble for Bagot. She adds, "I have always worn Donna Karan, and have usually bought a black suit from her each season."

Suit of black wool gabardine, c. 1990
Designer: Donna Karan
Courtesy of Ms. Bagot

Mercedes T. Bass

Philanthropy

Mrs. Sid R. Bass divides her time between Fort Worth and New York. Mercedes sophisticated style is well suited for her life as a political and social hostess. Mrs. Bass admits, "I can't spend twenty-four hours a day thinking about my clothes." However, she has a definite dressing philosophy. "When I shop in Paris at the couture, I always look for novelty of cut, fabric, or color." Mrs. Bass adds, "I dress for myself." Mercedes feels that clothing "must always become my second skin. If it walks into the room before me, it's wrong." In fact, she notes, "I buy Givenchy because he sculpts the clothes to you. His dresses promote me, not him." In 1993, Mrs. Bass donated more than 200 examples of Givenchy and Oscar de la Renta to the TFC and continues to be one of our largest donors. She remembers this suit would have been worn to an Executive Board Meeting of Carnegie Hall or Annual Metropolitan Opera Board Meeting.

**Suit of taupe wool knit with black chenille applique
in floral motif, c. 1990
Designer: Oscar de la Renta
Texas Fashion Collection
University of North Texas**

Olivia “Ollie” Besteiro

**Educator, Past President 1989
Texas State Teachers Association**

“When I became President of the TSTA, I was told by the communication staff that red was not a color to wear when conducting press conferences nor when appearing on television, so I continued to wear drab suits deemed more suitable. I soon concluded that knowledge of my subject, and not the color of my clothes, was more important for getting favorable media coverage. Red became my signature color. I wore it leading TSTA members in an Austin parade to celebrate Ann Richards's inauguration as the Governor of Texas in 1991.”

**Suit of quilted red wool with matching skirt and
print scarf, c. 1990**

**Designer: Richie Freeman for Teri Jon
Courtesy of Ms. Besteiro**

Nancy Brinker

Founder

Susan G. Komen Breast Cancer Foundation

Nancy Brinker established the Susan G. Komen Breast Cancer Foundation in 1982 in memory of her sister, who died of the disease in 1980. Ms. Brinker remains actively involved in the strategic planning and motivation of the staff and nationwide volunteers. She created Komen's Race for the Cure® series, which is now in 77 cities across the country. The Komen Foundation is the nation's largest private fundor of research dedicated solely to breast cancer education, research, and advocacy, with over \$65 million raised and more than 750 major research projects grants awarded. She also created In Your Corner®, Inc., a retailer for reliable health and wellness products and information. Ms. Brinker served under Presidents Reagan and Bush on the National Cancer Advisory Board. This suit is typical of a working ensemble for Ms. Brinker.

Pantsuit of olive green wool, c. 1990

Label: Randy Kemper

Courtesy of Ms. Brinker

Barbara Bush

Former First Lady of the United States

Mrs. Bush was not influenced by John Molloy's The Women's Dress For Success book in the late seventies.

She interprets dressing for success today as clothing that is "neat, clean, pressed, and not too short!" In describing her Adele Simpson suit, Mrs. Bush recalls, "I wore this suit many times. It was comfortable and fun to wear." Mrs. Bush wore this suit while reading with school children at the Homewood Library in Pittsburgh, Pennsylvania on November 20, 1989.

Suit of pink and black plaid wool with black satin blouse and matching scarf, c. 1988

Designer: Adele Simpson

**Courtesy of the Bush Presidential Materials Project,
College Station**

Laura Welch Bush

First Lady of Texas

The First Lady's causes are important to both women and children. Laura Bush uses her public role as the First Lady to emphasize literacy and education in Texas. Reflecting her background as school teacher and librarian, she promotes a statewide reading initiative. In 1996, she organized and served as the honorary chairman of the First Annual Texas Book Festival. She wore this Richard Brooks suit in the Dallas Morning News *High Profile* article published on September 20, 1995, and donned it again on June 3, 1996 at the opening of the Summer Reading Clubs at the Texas State Library.

Tailored suit of turquoise Italian silk pisan , c. 1994
Designer: Richard Brooks
Courtesy of the First Lady of Texas

Gloria Campos

Anchor/Reporter
Channel 8, WFAA-TV

Ms. Campos was always told to keep her clothing conservative and learned about career dressing through trial and error. "I don't recall any role models and did not receive help with my wardrobe until I came to Channel 8 in 1984!" Media consultants helped her to select clothes that worked on camera, avoiding choices like houndstooth check patterns, which appear to move on screen. "I have three rules for dressing for work: (1) solid color suits, (2) simple, comfortable clothes, and (3) staying power, or how long can I wear this, meaning trends are out." Ms. Campos wore this suit when she received the Girls Inc. *She Knows Where She Is Going Award* in 1991. She remembers this suit as the first really expensive item in her wardrobe.

Double-breasted suit of red mohair, c. 1990
Designer: Albert Nipon
Courtesy of Ms. Campos

Kim Dawson

**Fashion Director, *Dallas Apparel Mart*
Co-founder, *KD Studios***

Kim Dawson was discovered by a model agent in New York during World War II. She was quickly singled out to model fashions in both New York and Paris. After training in Europe, Kim returned to Dallas and to Neiman Marcus. Kim considers her modeling and fashion training at Neiman Marcus a "college degree." In 1984, Trammel Crow selected Kim to assume the position of Fashion Director of the Dallas Apparel Mart. Through her guidance, the Dallas Apparel Mart has become the largest in the nation. Kim is also the co-founder of KD Studio. In 1987, Kim was inducted into the Texas Women's Hall of Fame. She loved this suit because it was made by two local designers, and was "always a comfortable workhorse part of my wardrobe!" Kim adds, "everything you wear sends subliminal messages about how you perceive yourself."

**Pantsuit of black and white pinstripe linen, c. 1990
Designer: Julie and Leonard
Courtesy of Ms. Dawson**

Kay Granger

**United States Congresswoman
R-Texas**

Kay Granger is the first female Republican to serve in the House of Representatives from the State of Texas. In fact, she is the first woman and the first Republican to represent the 12th District of Texas in the House of Representatives. Before her election to Congress, Granger served three terms as the Mayor of Fort Worth. "I discovered I must have a wardrobe plan, including an inventory twice a year. I purchase items that fit the plan. This process allows me to purchase within a budget and to shop only twice a year. My schedule does not allow much time to shop. I must stay focused, eliminating impulse buying, picking classic, mixable, professional clothes." She wore this suit for the swearing-in ceremony and reception of the 105th Congress and also while introducing her first bill in the House.

**Suit of brown pinstripe wool with print blouse, c. 1996
Designer: Emanuel Ungaro
Courtesy of Congresswoman Granger**

Nancy Strauss Halbreich

International Representative, *Sotheby's*

Nancy Halbreich is also a consultant for Stanley Korshak and a "civic volunteer," which she notes is "in itself a profession." She says her professional life has always focused around fashion and the arts, first at Neiman Marcus, where she was Fashion Director for the Greenhouse. She salutes Stanley Marcus and Benita Downing as her fashion mentors. "Stanley taught me the importance of quality: how to search for it, recognize it, and insist upon it." From Mrs. Downing, she learned about the international fashions that made the covers of fashion magazines. "By spending time with Mrs. Downing, I actually got to meet several titans in the fashion world- Karl Lagerfeld, Emanuel Ungaro, Gina Fratini, and Tai Missoni." Nancy Halbreich loves fashion and appreciates its rich history. For her, power dressing in her field today means "Dressing Appropriately!"

**Suit of black and white houndstooth check plaid wool
with black mohair braid trim and flared skirt, c. 1995
Designer: James Galanos
Courtesy of Ms. Halbreich**

Ebby Halliday

Chairman of the Board

Ebby Halliday, Inc.

Ebby Halliday founded her own company in 1945 and celebrates its present growth to 22 offices. The dress code in her company calls for business-like attire with conservative jewelry. "The trend of mini-skirts pained me greatly, and many memos went out to exercise moderation." Before Ms. Halliday turned her attention to real estate, she worked in department store retail, where she developed knowledge and style when it came to dressing. Today, she interprets dressing for success for her employees. "The only changes in the policy manual, which calls for skirts for women and jackets for men, are the requests for modesty and comfort. So we now allow pantsuits, not slacks, but well-tailored pants with a jacket; however, 90% of female associates prefer to wear skirts."

Suit of black and white wool twill in geometric print with black trim, c. 1990

Designer: Louis Féraud

Courtesy of Ms. Halliday

Nancy Hamon

President & CEO

Hamon Operating Company

Upon the death of her husband in 1985, Nancy Hamon took over the Hamon Oil & Gas Company, which her husband founded during the early days of major oil and gas exploration. Until that time, Nancy Hamon was an interior decorator, where she learned that a neat professional appearance was a major asset in dealing with clients. Once she was the President and CEO of the company, Ms. Hamon modeled her professional style "as though I was going to an important luncheon." She notes, "There are not many women in the oil business, and I dressed carefully." Today, Nancy Hamon downsizes her wardrobe. She wore this particular suit to the ground-breaking ceremony for the Hamon Wing of the Dallas Museum of Art.

Suit of black bouclé wool with gold basket weave buttons with button flap pockets, c. 1990
Designer: Karl Lagerfeld for CHANEL
Courtesy of Ms. Hamon

Margaret Hunt Hill

Philanthropy

Mrs. Margaret Hunt Hill has made a lifetime career of the numerous charities and organizations she supports. She is a member of the Junior League of Dallas, the Dallas Woman's Club, the Dallas Garden Club, Founder's Garden Club, and the Garden Club of America. She is a founder of the Women's Guild of the Dallas Society for Crippled Children, and of the Dallas County Heritage Society. She has also been active with the Dallas Crystal Charity Ball and the Friends of the Governor's Mansion. From 1981 to 1987, she served on the Texas Historical Commission, appointed by Governor William Clements. She was a member of the White House Preservation Fund Committee from 1981 to 1988. This ensemble is typical of the suits she wore for her philanthropy and social events.

**Suit of violet wool and multi-colored chenille yarn
with hot pink silk blouse by Louis Féraud, c. 1990
Designer: Givenchy
Courtesy of Mrs. Margaret Hunt Hill**

Kay Bailey Hutchison

United States Senator, R-Texas

Senator Hutchison is the first woman to represent the State of Texas in the U.S. Senate. Senator Hutchison recalls, "When there were very few women in the business world, I tried not to be particularly noticeable. I wanted my appearance to be unremarkable." The Senator was influenced by John Molloy: "It was the model when women were trying to blend into the business environment." When asked how she interprets dressing for success in her field today, Senator Hutchison replies, "As women have found their own voice in business, they have found their individuality is acceptable, and in fact is an advantage." She wore this suit for her swearing-in ceremony as the Texas State Treasurer, on January 2, 1991.

*Awards: Named to Texas Women's Hall of Fame - 1997,
Named Republican Woman of the Year- 1995, Named one of Twenty
Rising American Political Stars by USA Today- 1990*

**Suit of royal blue wool with collarless jacket, c. 1990
Designer: Herbert Grossman
Courtesy of Senator Hutchison**

Molly Ivins

Journalist

A native Texan, Molly Ivins is a columnist for the *Fort Worth Star Telegram*, where she writes about Texas politics and bizarre happenings. Her columns appear three times a week in almost two hundred newspapers. Her freelance work has appeared in *GQ*, *The New York Times*, *Esquire*, *The Nation*, *Harper's*, *TV Guide* and numerous other publications. She also does occasional commentary for National Public Radio and the McNeil/Lehrer program. Ms. Ivins's sense of humor and political satire have distinguished her as a Texas treasure. Her book, *Molly Ivins Can't Say That, Can She?* was a best seller. Despite her numerous awards and honors, Molly Ivins counts as two of her greatest honors that the Minneapolis police force named its mascot pig after her, and that she was once banned from the campus of Texas A&M. When asked if she "power dresses" in the nineties, Ivins replied, "Darling', I don't wear suits!" This denim shirt is typical of how she dresses while working on her columns in her home office.

**Shirt of blue denim with cow motif embroidery, c. 1990
Label: Casey Coleman
Courtesy of Ms. Ivins**

Eddie Bernice Johnson

Congresswoman D-Texas

Congresswoman Johnson began her career in public office in 1972 in the Texas House of Representatives. She was the first Black woman representing Dallas in the Texas House since 1935. In her second term, she became the first woman in the history of the state to chair a major House committee, the Labor Committee. After serving three terms, in 1986, she was elected to the Texas State Senate, the first woman and first Black American representing the Dallas district to the Senate since Reconstruction. In 1992, Johnson was elected to the United States House of Representatives, the first Black woman representative from Texas since Barbara Jordan in the 1970s. Johnson is now in her third term. Congresswoman Johnson is the only member of the U.S. Congress who is a registered nurse. She is also the founder of *Eddie Bernice Johnson and Associates*, a consulting firm. Congresswoman Johnson wore this suit as she was sworn into the 103rd Congress in 1993.

**Suit of hot pink crepe with silk print blouse and scarf,
c. 1992**

**Designer: Escada by Margaretha Ley
Courtesy of Congresswoman Johnson**

Ann Koonsman

**Executive Director
Fort Worth Symphony Orchestra**

Ann Koonsman has been the Executive Director of the Fort Worth Symphony Orchestra Association since 1980. She serves as the chair of the artistic planning committee for the new Fort Worth Performing Arts Center, in addition to many local, state, and national music advisory committees and boards. She recalls, "I have always attempted to dress in such a way as to encourage others to treat me and my profession with respect." She credits the media indirectly as an influence on her wardrobe. "Arts administrators need to be recognized as business professionals, and should dress accordingly if they wish to be taken seriously. I think the traditional tailored look is more appropriate than trendy, eccentric, or "artsy" clothes." She wore this suit on February 11, 1996 as the FWSO presented the Boston Symphony in concert.

Pantsuit of brown crepe; tuxedo-style double-breasted jacket with matching tuxedo pants, c. 1990

**Designer: Rodger Sakoun
Courtesy of Ms. Koonsman**

Liz Minyard

Co-Chairman of the Board
Minyard Food Stores, Inc.

Co-CEO, Ms. Minyard is charged with the general management and control of Minyard Food Stores and its subsidiaries. Liz Minyard is involved in the planning and remodeling stages of the decor and design of the Minyard, Sack 'n Save, and Carnival stores. She is active in numerous national and local organizations including The Boys and Girls Clubs of America, Second Harvest, Dallas Urban League, North Texas Food Bank, Dallas Women's Forum, the United Way, YMCA, and YWCA. This ensemble is typical of the suits Ms. Minyard wears while performing her many professional roles.

Awards: Executive Woman of the Year (1996) Women of Excellence Award (1996), Trailblazer Award (1996) Art of Achievement Award (1995-96), Institute of Human Relations (1997)

Suit of black brushed wool with blue-violet wool insets in geometric motif and black velvet ribbon with gold rivet trim with violet silk blouse, c. 1990

**Designer: Louis Féraud
Courtesy of Ms. Minyard**

Lupe Murchison

Investments

Regent, *University of North Texas*

Mrs. Murchison is an active member of numerous social and political organizations. She balances her time on committees and boards with being an active civic patron. Her role as a philanthropist includes serving as a Regent for the University of North Texas. When describing her suit, Mrs. Murchison recalls, "I wore this suit for the first time at the Kentucky Derby. I worked in it. I played in it. And I enjoyed the color most of all."

**Suit of navy blue wool; jacket has yellow and gold buttons and four matching patch pockets, c. 1990
Designer: Christian Lacroix
Courtesy of Mrs. Murchison**

Marilyn Oshman

Chairman of the Board
Oshman's Sporting Goods, Inc.

Ms. Oshman notes, "Clothes have always seemed like a metaphor for the way you want others to perceive you. Every outfit is a statement about who we are." She let her company know exactly who she is in 1993 when she arrived at a Board meeting wearing this camouflage suit. Oshman ordered, "I'm hunting for a profit!" She added, "We have to dress the part every day. I'm putting on my "camo", and I am going to wear it everyday until we have a profit." And she wore it for an entire year. Today, she remembers, "I wore the camouflage as a sign of my commitment to focus on Oshman's making a profit. At my prodding, all executives joined me in wearing army attire. If you looked at any of us, we could not forget our promise to return Oshman's to profitability."

Awards: Business Woman of the Year (1997), Sportswoman of the Year (1997), Woman of the Year in Sports (1995) Women on the Move Award (1995)

Camouflage cotton fatigues with accessories, c. 1993
Label: Oshman's Sporting Goods
Courtesy of Ms. Oshman

Marla Price

Director

Modern Art Museum of Fort Worth

Before coming to the Modern Art Museum of Fort Worth, Dr. Marla Price was the associate curator of 20th century art in Washington, D.C. at the National Gallery of Art. She then became the chief curator at the Modern Art Museum of Fort Worth. She has been the acting director of the museum since 1991. While Dr. Price did not read John Molloy's book, she has her own philosophy about dressing for success in the museum world today, "Coordinated suits with skirts or pants work best, both in the office and for traveling." She recalls wearing this Calvin Klein suit the day she was appointed the director of the Modern Art Museum.

**Suit of navy blue wool pinstripe, c. 1990
Designer: Calvin Klein
Courtesy of Dr. Price**

Ann Richards

Former Governor of Texas

Ann Richards began her political career in 1976 with a seat on the Travis County Commissioners Court. She recalls at the time, "Texas was not hospitable to the notion that a woman could handle that kind of responsibility." Six years later, Richards was elected State Treasurer, the first woman elected to a statewide office in Texas in fifty years. She was re-elected in 1986 without opposition. On November 6, 1990, Ann Richards was elected the Governor of Texas. Her administration stressed education, economic development, and fought to make Texas a leader in manufacturing and corporate facilities. Richards is proud that her administration was the most representative and inclusive in Texas history. She appointed more women and minorities to state posts than the previous two governors combined. Ann Richards wore this Richard Brooks suit to negotiate the closing of the Arlington General Motors plant in 1992.

Black and white houndstooth check ensemble, c. 1992
Designer: Richard Brooks
Courtesy of Ms. Richards

Annette Strauss

Former Mayor of Dallas

Annette Strauss's career has included numerous community, state, and national interests. She served the Dallas City Council from 1983-1987. In 1987, Ms. Strauss was elected the Mayor of Dallas, serving consecutive terms until 1991. She personally raised over \$20 million in city-wide campaigns and fund raising projects. Ms. Strauss has served on multiple boards for universities, foundations, and arts councils such as The Dallas Institute of Humanities & Culture and the March of Dimes Birth Defects Foundation. In addition, Ms. Strauss has also worked with the Dallas Museum of Art and the National Museum of Women in the Arts. In 1992, Ms. Strauss received an Honorary Doctor of Public Service Degree from the University of North Texas. She recalls this was her "Lucky Suit" during her campaign for Mayor in 1987.

Royal blue suit ensemble, c. 1987
Label: Mike Korwin
Courtesy of Ms. Strauss

Carol Surles

President

Texas Woman's University

Dr. Surles has served as the President of TWU since 1994. Before assuming her current position, Dr. Surles held administrative roles at California State University, Jackson State University, and the University of Michigan. Dr. Surles recalls her early thoughts about professional dressing, "My home economics teacher at Washington High School in the late 1950s taught me that beauty is simplicity and that every time someone looks at us, they see a picture. She also said pictures are strangely permanent, so we should strive for perfection." Dr. Surles adds, "My clothing should be classic, simple, and somewhat understated. Color choices should be tastefully current and should compliment my natural skin and hair coloring." This suit is of special significance to Dr. Surles because it was designed and constructed by a TWU fashion design student in 1997. The project was supervised by Assistant Professor, Dr. Sharon Underwood, and the fabric was a gift to the school.

Jacket of grey wool tweed; matching dress, c. 1997
Designed by Jaeelln Paek, TWU student
Courtesy of Dr. Surles

Sarah Weddington

Attorney & Adjunct Associate Professor
University of Texas, Austin

In 1972, the Honorable Sarah Weddington became the first woman elected from Austin to the House of Representatives. She served three terms before going to Washington D.C. as Assistant to President Jimmy Carter from 1978 to 1981. She directed the Administration's work on women's issues, particularly the recruitment of minority women for governmental positions. In 1973, Ms. Weddington successfully argued the landmark *Roe v. Wade* case before the Supreme Court. Ms. Weddington recalls this suit with happy memories, "I wore this suit for special occasions during the years I was a member of the Texas House of Representatives. I also wore it when I was working on the *Roe v. Wade* case. It was presented to me by the members of Delta Gamma Sorority, Austin, Texas when I finished law school." Today, Ms. Weddington is a professor at the University of Texas, where she teaches a course entitled, "Leadership in America," encouraging participation in civic activities.

**Suit ensemble; olive green acrylic and polyester knit
c. 1973
Label: Dalton
Courtesy of Ms. Weddington**

Gretchen Minyard Williams

Co-Chairman of the Board
Minyard Food Stores, Inc.

Ms. Williams has worked for her family company full-time since 1987. She served as the Vice President of Employee Relations before being elected Co-Chairman of the Board with her sister, Liz Minyard in 1988. Today, Ms. Williams oversees the management of the corporate office facility in Coppell, Texas. Like her sister, Gretchen is committed to many civic and professional organizations including, Les Femme du Monde, Zeta Tau Alpha Alumnae Association, Dallas Chamber of Commerce, Junior League of Dallas, and the United Way. This ensemble is typical of the suits Gretchen Minyard Williams wears when assuming her many professional and social obligations.

Awards: Art of Achievement Award, presented by the National Federation of Women Business Owners (1995)

**Evening suit of black knit; jacket has rhinestones and white satin detachable lapels; white satin and silver halter, matching skirt, c. 1990
Designer: Marie Gray for St. John
Courtesy of Ms. Williams**

APPENDIX P

THE LABELS FOR THE EXPERIMENTAL SUITS

Zippity Do Da

Marian O'Rourke-Kaplan remembers the thoughts that guided her suit. She wanted to create *fabric* from an item intended as a closure. She also reversed the zippers with the heads at the hem edge in order to create a fringe effect. The wearer is able to create a slit or vent wherever they wish.

Professor O'Rourke-Kaplan adds, "Unfortunately, I find power dressing to be a way of disguising a woman in men's clothes in order to allow her equal footing on the corporate ladder. Traditional suiting in neutral or dark tones take the focus off the body and onto the mind or verbal communication. In corporate America, the power suit is required for women to be taken seriously and be upwardly mobile."

Suit of multicolor zippers, 1997
Marian O'Rourke-Kaplan, fashion design professor
Courtesy of Professor O'Rourke-Kaplan

My Future is So Bright, I Gotta Wear Shades

"I set a goal to design a woman's suit that was traditional in shape using untraditional means. I chose a medium and title and then allowed my creativity to go to work."

Randi adds, "I feel that power dressing today is having the confidence to wear clothing that expresses your individuality, personality, and the goals that you set for yourself."

**Suit of window materials; venetian blinds, roller blinds,
and drapery lining, 1997
Randi Davis, senior
Courtesy of Ms. Davis**

Ties That Bind

"I wanted to take something that is very sacred and masculine to men and translate that power to a woman's suit. I gave the ties a sense of femininity without compromising the strength of the ties."

Francisco interprets power dressing today as "classic styles and bold colors. A power suit is only a power suit when a woman with strength and courage wears it."

**Suit of recycled ties, 1997
Francisco Flores, senior
Courtesy of Mr. Flores**

APPENDIX Q
TOKEN RESPONSE CARDS

<p>This suit fits my definition of art.</p>	<p>This suit has the most personal meaning for me.</p>
<p>This suit makes me want to know more about the fashion designer and his/her work.</p>	<p>It might be difficult for someone 100 years from now to interpret the meaning of this suit.</p>
<p>This suit tells me about the time and place in which it was designed and created.</p>	<p>This suit is about an idea or theme that is new to me.</p>
<p>I believe this suit is significant and belongs in an art museum.</p>	<p>This suit has symbols or details that represent other ideas.</p>

This suit is the one I would most like to own.

This suit suggests the greatest freedom of choice or movement.

This suit looks most like the one I wore for my first real job interview.

This suit suggests the greatest strength and power for its wearer.

This suit pushes the accepted rules of professional dressing today.

This suit best describes my own personal style.

This suit shows the greatest artistic style and creativity.

If I could select a different career or position I would like to enter, this is the suit I would wear to the job interview, because...

This suit would look the best on any woman; regardless of her age, size, or profession.

This silhouette has best lasted the test of time. I think that it has remained so popular because...

This suit looks like it required the most technical skill to design and create.

This suit looks like it cost the most to create.

I would love to wear this suit, but feel that it would not look as good on me.

This suit is limited by the age of its wearer.

This suit is most unlike my own personal style and taste.

If I could only wear the clothes of one designer in this show, it would be...

APPENDIX R
ACTIVITY SHEETS

SUITING THE MODERN WoMaN

On the occasion of its 25th Anniversary at the University of North Texas, the Texas Fashion Collection looks to the future. The goal of the exhibition, *Suiting the Modern Woman* is to provide a forum to explore gender issues as they pertain to fashion. What women wear is a powerful statement of who they are and what they do. By examining how fashion designers and social history have dictated what a woman wears in her professional capacity, visitors will better understand what their own clothing reveals about their status in the workplace.



SUITING THE MODERN
W O M A N
25th Anniversary Exhibition

University of North Texas

The Texas Fashion Collection invites you to interpret the evolution of power dressing in our society today. You will encounter many images and descriptions of the professional modern woman in this exhibition. Please use these activity sheets as a means to determine and define your own opinions and interpretations about dressing for work.

ACTIVITY #1

Please view the television clip in the *Media Images* area.

From 1988-1997, television's *Murphy Brown* character has provided a contemporary look at successful professional women. How do Murphy's clothes add to the overall strength of her character? What additional television programs and/ or movies send strong messages about working women? Was the clothing memorable in those shows? What impact do the characters on television and in movies have on how society interprets women today? What impact does *Murphy Brown* make on how working women are perceived?

ACTIVITY #2

Take a few moments to read the cartoons in the *Media Images* area

For many years, the cartoon strip, *Cathy* has addressed real-life issues for women through the life-lessons of the character, Cathy. On several occasions, issues of clothing, dieting, and body image are illustrated. What feminist issues are explored in this strip? Why do you think the strip is so successful and widely read by women? What messages do you think men read from the same strips? Please discuss.

ACTIVITY #3

Please take a few minutes to interpret this painting, *Self-Portrait with Cropped Hair*, 1940 by Frida Kahlo. What messages do Kahlo's clothing and hair style reveal about her and her work as a woman artist? What does it mean when a woman wears men's clothing?

ACTIVITY #4

Please look at the advertisements in the media wall units.

Discuss how you feel modern working women are being depicted in these images. Do advertisements tell women how to "dress for success?" How have the advertisers employed text and image to send their message? What is that message? Does their message effect how you feel bout the products being sold?

ACTIVITY #5

Take some time to explore the Richard Brooks retrospective room.

Consider how this designer works with clients, draws his inspiration, and creates original works of art for very specific patrons/clients. Discuss the art of fashion design. Is fashion design like other applied arts? List the similarities and the differences of being a painter, sculptor, or photographer, etc. with being a fashion designer.

How does Richard Brooks "dress women for success?" Does your interpretation of Governor Ann Richards' professional wardrobe change after reading the thought and process behind it?

ACTIVITY #6

Create a personal clothing inventory

List 5 of your favorite items of clothing you own:

- 1.
- 2.
- 3.
- 4.
- 5.

Now list 5 of your least favorite items of clothing you own:

- 1.
- 2.
- 3.
- 4.
- 5.

Which of the items did you purchase because a friend of the opposite sex liked them?

Which items did you purchase because a friend of the same sex liked them?

Which of the items did you purchase because your colleagues had similar items?

Which items did you purchase because they are unlike anything owned by anyone you know?

Which items did you purchase because they were the "right" brand or label?

Which items did you purchase because you saw them favorably advertised?

Which items best express your individuality?

What do these responses reveal about your wardrobe?

How would you describe the way you dress?

Is there a name for your style?

What is your biggest influence on your personal style?

ACTIVITY #7

In the March 1996 issue of *Vogue*, they offered fashion advice to young women entering the corporate world. They editors suggest examples of "chic and affordable Monday-through-Friday professional looks." However, when one reads the cost of this basic beginning wardrobe, the least expensive item is a \$60 skirt, which requires a matching \$180 jacket. **What issues of capitalism and consumerism are being addressed in this ad?** Where do middle class working women find advice on dressing and shopping for success?

Compare the *Vogue* advertisement to the April 13, 1997 Sears flyer, which offers "Career Separates for Misses & Petites." What message do these style suggest about the working "career" women who wear them?

ACTIVITY #8

Take a few moments to examine Molly Ivin's power ensemble.

- Can a person be a clothing conformist but a strong individual in other areas of his or her life?
- What are the advantages of dressing well? What are the advantages of dressing indifferently? What are the disadvantages for dressing well? What are the disadvantages of dressing indifferently?
- Can a successful business woman reject the accepted professional wardrobe for her own personal style?
- Do you foresee a time when women will reject the power suit altogether?
- How do you interpret the dress down trend in America today?

ACTIVITY #9

Discover the fashion silhouettes throughout the exhibition.

Select the silhouette that interests you and create a drawing that shows only a cropped portion of that silhouette. For example, draw a view of a bust, sleeve, or lapel. Perhaps you may draw a waistline or a double-breasted jacket front. Whatever view you choose, draw the portion that interests you the most, and that can stand alone as a drawing without the full ensemble. Give your drawing a title. You may refer to the photograph detail of the Christian Dior day suit as an example.

ACTIVITY #10

In February 1997, *Good Housekeeping* magazine published this article entitled, "Helping Welfare Moms Dress for Success." Take a few minutes to read the article and then note your response. How do you feel about Career Closet? How do you interpret Hansen's comment, "It's like being the fairy godmother in *Cinderella*." What issues of class are addressed in this article?

ACTIVITY #11

Take some time to explore the *20th Century Suits* area.

Select the decade that interests you the most. What events in working women's history made a significant impact on the fashion silhouettes of that period? By examining the fashion silhouette, the social history, and women's history, what overall message do you receive about working women at that time?

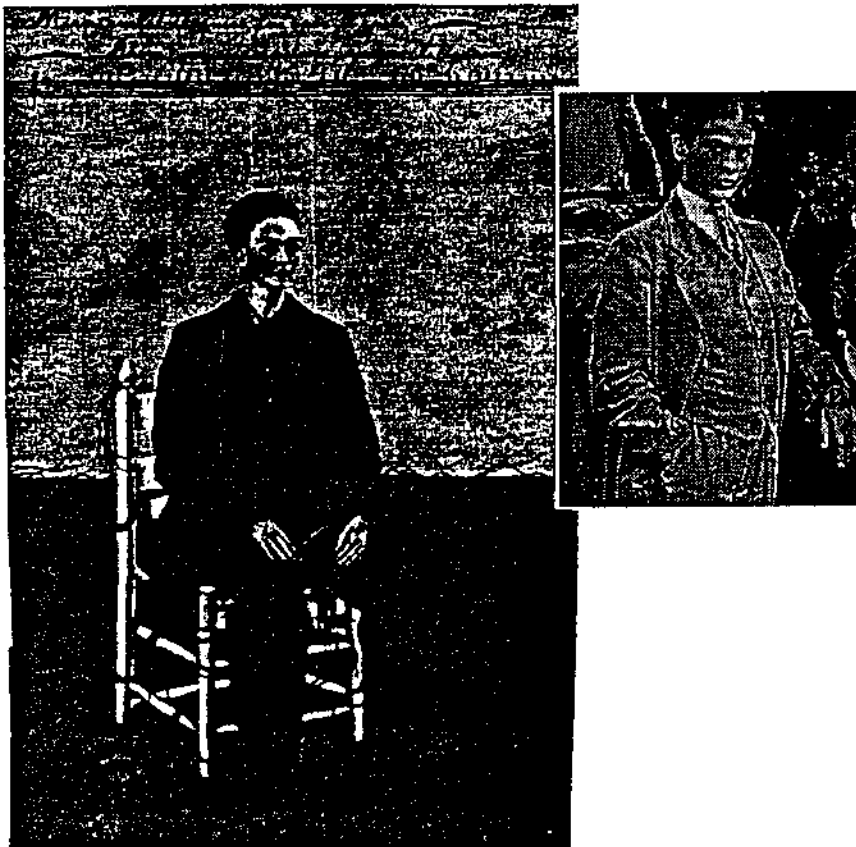
ACTIVITY #12

Take a few moments to examine the *Power Dressing in Texas* area.

After looking at the personal ensembles of some of the most influential and powerful women in Texas, and reading their own philosophies about dressing for work, did any of the suits surprise you? Are these suits indicators of who these women are? What messages do their clothes communicate? What professional image is being shown? Would you model your own professional wardrobe on these career looks, based on the success they represent?

APPENDIX S
EDUCATION PACKET DEVELOPED FOR THE WOMEN IN ART HISTORY
STUDENTS AT SOUTHWESTERN UNIVERSITY

Please take a few minutes to interpret this painting, *Self-Portrait with Cropped Hair*, 1940 by Frida Kahlo and the photograph of Kahlo taken during the same time period. What messages do Kahlo's clothing and hair style reveal about her and her work as a woman artist? What does it mean when a woman wears men's clothing?



For many years, the cartoon strip, *Cathy* has addressed real-life issues for women through the life-lessons of the character, Cathy. On several occasions, issues of clothing, dieting, and body image are illustrated. What feminist issues are explored in this strip? Why do you think this strip is so successful and widely read by women? What messages do you think men read from the same strips? Please discuss below.

MARCH 17-19, 1995 **** THE NEWS JOURNAL



From 1988-1997, *Murphy Brown's* character has provided a contemporary look at successful professional women. How do Murphy's clothes add to the overall strength of her character? What additional television programs and/ or movies send strong messages about working women? Was the clothing memorable as well? Please discuss below.



Please look at the two advertisements below. On the left, is a *Virginia Slims* ad from April 1995, and on the right is a Revlon's *Charlie* ad from May 1989. Select one or the other, or both and discuss how you feel the modern working woman is depicted. How has the advertiser employed text and image to send his/her message? What is that message? How do you feel about the product that is being sold?



BIBLIOGRAPHY

American Association of Museums. (1990). Statement on Professional Standards for Museum Education. American Association of Museums. Washington, DC.

Archabal, Nina. (1992). Education : A Responsibility or The Responsibility Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Beer, Valorie. (1992). Do Museums Have Curriculum? Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Berry, Nancy W. and Susan Mayer, Eds. (1989). Museum Education: History, Theory, and Practice. NAEA. Reston, VA.

Bicknell, Sandra and Peter Mann. (1994). A Picture of Visitors for Exhibition Developers. The Educational Role of the Museum Hooper-Greenhill, Eilean, Ed. Routledge Press. New York, NY.

Bloom, Joel N. and Ann Mintz. (1992). Museums and the Future of Education Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Braverman, Benjamin E. (1994). Empowering Visitors: Focus Group Interviews for Art Museums. The Educational Role of the Museum Hooper-Greenhill, Eilean, Ed. Routledge Press. New York, NY.

Breward, Christopher. (1995). The Culture of Fashion. Manchester University Press. New York, NY.

Burns, Leslie Davis and George B. Sporles, Eds. (1989). Changing Appearances: Understanding Dress in Contemporary Society. Fairchild Publications. New York, NY.

Chambers, Marlene. (1989). To Create Discovery. Museum News. May/June.

Coxall, Helen. (1992). Museum Text as Mediated Message. Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Davis, Fred. (1992). Fashion, Culture, and Identity. University of Chicago Press. Chicago, IL.

Dierking, Lynn D. and John H. Falk, Eds. (1995). Public Institutions for Personal Learning: Establishing a Research Agenda. American Association of Museums. Washington, DC.

Dierking, Lynn D. and John H. Falk, Eds. (1992). The Museum Experience. Whalesback Books. Washington, DC.

Dobbs, Stephen and Elliot Eisner, Eds. (1986). The Uncertain Profession: Observations on the State of Museum Education in Twenty American Art Museums. The Getty Center For Education in the Arts. Los Angeles, CA.

Duncan, Carol. (1995). Civilizing Rituals: Inside Public Art Museum. Routledge Press. New York, NY.

Ekarv, Margareta. (1994). Combating Redundancy: Writing Texts for Exhibitions. The Educational Role of the Museum Hooper-Greenhill, Eilean, Ed. Routledge Press. New York, NY.

Grasso, Hank and Howard Morrison. (1992). Collaboration: Towards a More Holistic Design Process. Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Ham, Sam H. (1994). Cognitive Psychology and Interpretation: Synthesis and Application. The Educational Role of the Museum Hooper-Greenhill, Eilean, Ed. Routledge Press. New York, NY.

Heller, Scott. (1997). What Are They Doing to Art History? Artnews. January.

Heltne, Paul G. (1992). Museum Literacy and Visitor Literacy. Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.

Hollander, Anne. (1994). Sex and Suits: The Evolution of Modern Dress. Kodansha International. New York, NY.

- Kidwell, Claudia and Teresa Mora. (1990). Image and Identity: Clothing and Adolescence in the 1990s. Grafik Communication, Ltd.
- Kidwell, Claudia Brush and Valerie Steele. (1989). Men and Women: Dressing the Part. Smithsonian Institute Press. Washington, DC.
- Kim, Scott. (1990). Interdisciplinary Cooperation. The Art of Human-Computer Interface Design. Laurel, Brenda, Ed. Addison-Wesley Publishing Company. New York, NY.
- Lissberger, Lenni. (1997). "Exhibit Reveals Power Dressing." Denton Record Chronicle. April 25, 1997. Pp. 15-16.
- Lurie, Alison. (1981). The Language of Clothes. Vintage Books. New York, NY.
- Molloy, John. (1977). The Women's Dress for Success Book. Warner Books. New York, NY.
- Papadakis, Andreas, Ed. (1991). New Museology. An Art and Design Profile. Academy Editions. London.
- Rabbitt, Pat. (1990). Learning to Make an Exhibition of Ourselves. Patterns and Practice: Selections from the Journal of Museum Education. Museum Education Roundtable. Washington, DC.
- Rice, Danielle. (1995). Museum Education Embracing Uncertainty. Art Bulletin. Volume LXXVII, No. 1, March.
- Screven, C.G. (1986). Exhibitions and Information Centers: Some Principles and Approaches. Curator 29 (2), p. 109-37.

Tate, Sharon Lee and Mona Shafer Edwards. (1984). The Fashion Coloring Book. Harper and Row Publishers. New York, NY.

Walsh, Amy, Ed. (1991). Insights: Museums, Visitors, Attitudes, and Expectations, A Focus Group Experiment. The Getty Center for Education in the Arts. Los Angeles, CA.

Walsh-Piper, Kathleen. (1994). Museum Education and the Aesthetic Experience. Journal of Aesthetic Education. Volume 28. No. 3, Fall.

Zeller, Terry. (1987). "The Uncertain Profession: A Review." Museum News. February. pp. 17-27.