The Costumer's Quarterly

Vol. 11, No. 1
Jan/Feb/Mar 1998

In This Issue

How to Build A 1790's Gown
Bridal Gowns of the 1920's
Cutting a 1913 Norfolk Ensemble
A Military Man
Our Fashionable Mothers
Using La Mode Bagatelle Patterns
GBACG Requests the Pleasure
of Your Company
Caring for Textiles
A Family Affair

Good night, sweet prince,
And flights of angels sing thee to thy rest!

In Loving Remembrance

Gary Lin Anderson
1943 - 1998

At 3:00 pm yesterday my father, Gary Lin Anderson passed from this world. He went peacefully, without struggle as his body slowed down and then came to a stop. I am reassured by many members of my family that he was never in any pain, nor did he have his perception of the world dimmed by any drugs. He left this world as he lived his life, gently and patiently. He died in his home surrounded by his friends, family, his books and memories as he had wished. The paramedics attempted to resuscitated him, but it was his will to go at this time.

---- Erik Anderson, May 21, 1998

They say that when a king dies, a comet streaks the skies to announce it to the world. What is a more fitting tribute to the passing of a techno wizard, than the satellite that currently tumbles in our sky?

This was the conclusion of a valiant nine-month battle with the deadly, rare form of brain cancer, glioblastoma multiforma. He beat all the odds by staying with us as long as he did, giving both family and friends a chance to say good-bye. (We definitely did have some wondrously grand times over the last months.) He leaves behind the brightest joy in his life, his Lady Love, Janet, and four grown children: Maura, Evan, Erik and Dagny and his grandson Jonathan. He was an RF Engineer, Computer Guru, Filker and Costumer but most of all he was our friend. He was Uncle Gary, Chief Ook-Ook and many more pet names.

He always shared himself and made us feel better about ourselves. Leading his crew of Ooks, he created a tradition of jokesters, gentlemen and helpers. He worked wonders at masquerades and could get a union crew to eat out of his pocket and beg for more. Many a masquerade would not have run smoothly without his help. His Ooks made heavy work disappear in minutes and entertained at the same time.

His magnificent engineering ability allowed him to design entire circuit boards in his head. Yet, his patience enabled him to teach us how to use a soldering gun and create a basic switch, even when we were all thumbs. While he helped build tools of war, he also taught us the joys of constructing wings, fanciful aliens, and bug-eyed monsters.

He was not a series of contradictions; he really could do it all! The most magnificent thing was that he wanted to share it with all of us. Some of us knew him for years and he became a brother. Others met him only once or twice, but we all were touched by the depth of his heart.

---- Cat Devereaux , May 20, 1998

The Costumer's Quarterly
c/o GBACG
5214-F Diamond Heights Blvd. #320
San Francisco, CA 94131

Sally Norton, Editor
Email: ritz@home.com
Tel. 510.793.5895

The Costumer's Quarterly is the official publication of The International Costumer's Guild, a 501(c)(3) non-profit organization.

The Costumer's Quarterly is copyright 1997 by The International Costumer's Guild. All rights revert to he authors, photographers and artists upon publication.

Copyrighted and trademarked names, symbols or designs used herein are provided solely for the furtherance of costuming interests and are not meant to infringe on the copyright or trademark of the person, persons or company owning the trademark.

The CQ accepts unsolicited submissions. You may submit your article in any of these formats: typewritten, printed or disk (PC). No handwritten manuscripts. All media will be returned if the submission includes a SASE. The CQ staff will not pay return postage.

Articles and images may be submitted electronically to ritz@home.com. Images must be in.jpg format.

When sending photographs, please include the name(s) of everyone in the photograph, if known, and the name of the photographer.

Chapter information and listings of Upcoming Events are due to the Editor on the following dates: Dec. 1, Mar. 1, June 1, Sept. 1.

Cover: Janet Canning in Daly City, CA. Photo: Sally Norton.

Advertising Rates: Full page $75, half page $40, one quarter page $20. Contact the Editor for more information.

Model: Janet Canning Photo: Sally Norton

International Costumer's Guild Officers

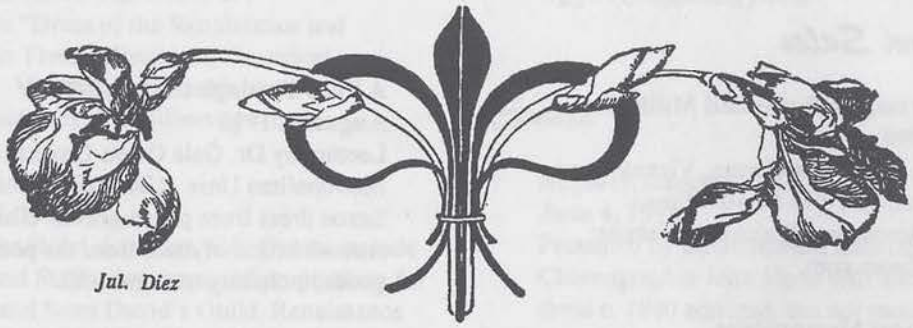
Byron Connell, President
50 Dove St., Albany, NY 122101-1811
Tel. 518.434.8217
Email: bconnell@mail.nysed.gov

Ken Warren, Vice-President
1139 Woodmere Rd., Pottstown, PA 19464-2721
Tel. 610.323.0027
Email: kenw@miata.net

Jana Keeler, Treasurer
c/o GBACG
5214-F Diamond Heights Blvd., # 320, San Francisco, CA 94131
Tel. 415.469.7602
Email: jana.keeler@schwab.com

Zelda Gilbert, Corresponding Secretary
PO Box 94538, Pasadena, CA 91109
Tel. 818.907.5281
Email: zblgilbert@aol.com

Steve Swope, Recording Secretary
2845 Lemp, St. Louis, MO 63118-1713
Tel. 314.772.8711
Email: scs@inlink.com



Jul. Diez

CONTENTS

Upcoming Activities 4

ICG News 8

President's Message by Byron Connell 9

How to Build a 1790's Gown by Lynn McMasters 10

GBACG Requests the Pleasure of Your Company by Sally Norton 16

Bridal Wear of the Early 1920's by Alison Kondo 18

Cutting a 1913 Norfolk Coat and Skirt by May Manton 24

A Military Man by Sally Norton 30

A Family Affair by Catalina Hannan 34

Our Fashionable Mothers 35

Using La Mode Bagatelle Patterns by Danine Cozzens 42

ICG Chapters 46

UPCOMING ACTIVITIES

Auctions and Sales

- **Antique Arms, Uniforms and Militaria**
  June 20, 1998
  Dorotheum, Palais Dorotheum, Vienna. For a catalogue, tel. 43 1 515 60 401. Email marketing.dorotheum@telecom. Website: www.dorotheum.com.

- **Entertainment Memorabilia**
  June 29, 1998
  Butterfield and Butterfield, Los Angeles, CA. Vintage costumes, props, autographed photos and more. A dress and matching hat and muff worn by Frances Fischer in the film Titanic is included in this auction. For a catalogue, call 213.850.7500.

- **Vintage Fashion Expo**
  October 24-25, 1998
  Santa Monica Civic Auditorium, Santa Monica, CA. Call 707.793.0773 for more information.

Classes, Seminars, and Workshops

- **The Last 100 Years**
  June 6, 1998
  The Fashion Institute of Design and Merchandising, Los Angeles, CA. Highlights from the Institute's collections will be on display. Attendees will view an exciting retrospective of authentic fashions and accessories. This workshop will review the history that has given birth to the clothing styles of today. To reserve your space, contact Darlene Peters at 800.262.3436.

- **Mask Making Workshop**
  June 7, 1998
  Presented by The Bodice Rippers (A GBACG Sewing Circle). Make a mask for the Time Traveler's Gala at Costume College this year. Contact YvetteKeller for more information, email ykankh@cats.ucsc.edu.

- **Codpiece Making Workshop**
  June 20, 1998
  Presented by The Australian Costumer's Guild. Contact Christopher Ballis for more information, email stilskin@netspace.net.au.

- **A Peep Through the Keyhole**
  August 3, 1998
  Lecture by Dr. Gale Owen-Crocker. Manchester Metropolitan Univ., UK. Reconstructing Anglo-Saxon dress from pagan graves. Illustrating the reconstruction of dress from the position of grave goods, including new material.

- **The Arts and Crafts of Medieval Dress**
  August 3-7, 1998
  Manchester University, UK. Contact Gil Troman via email g.tromans@mmu.ac.uk

- **Fabric Dyeing & Decoration**
  August 10-28, 1998
  Taught by Michelle Jones. Costume Studies at Banff. For more information, contact Greg Perry. Tel. 403.762.6482.

- **Tailoring Workshop and Regency Corset Workshop**
  September 20, 1998
  Both workshops presented by The Australian Costumer's Guild. Contact Christopher Ballis for more information, email stilskin@netspace.net.au.

Conventions and Meetings

- **Ars Textrina**
  June 26-28, 1998
  Sixteenth Annual Conference on Textiles and Costume. Univ. of Wisconsin, Madison WI. Write to Patricia Hilts for more information: PO Box 238, Marshall, WI 53559.

- **Concept 1998, Westercon 51**
  July 2-5, 1998
  San Diego Marriott Mission Valley Hotel, San Diego, CA. West coast regional science fiction convention featuring a full-scale masquerade. For more information, send email to concept@westercon.org. Their website is located at http://www.westercon.org/sandiego/

- **Costume College**
  July 24-26, 1998
  Airtel Plaza Hotel, Van Nuys, CA
  Main Topic "Dress of the Renaissance and Elizabethan Times: Historical, Theatrical, Festivals". Visit the web site at: http://members.aol.com/ZBLGilbert/cgw.html

- **StarQuest '98**
  July 24-26, 1998
  Double Tree Hotel, San Jose, CA. Guests include Ed Kline and Staff, costumers and propmakers for Babylon5 and Saint David's Guild, Renaissance costumers. For information, email Starquest@starquest.org or visit their website at www.starquest.org.

- **Bucconeer - The 56th Annual Worldcon**
  August 5-9, 1998
  Baltimore, Maryland. For more information write to PO Box 314, Annapolis Junction, MD20701. Website http://www.access.digex.net/~balt98 or send email to baltimore98@access.digex.net.

- **Fantasy Worlds Festival**
  September 4-6, 1998
  Radisson Hotel, Berkeley Marina, Berkeley, CA. Guest of Honour, Barbara Hambly. Website www.mzbfm.com/fwf.html.

- **Pioneer Clothing and Textiles**
  September 25-26, 1998
  Semi-Annual Symposium, Museum of Church History and Art, Salt Lake City, UT. Contact Mary Farahnakian, tel. 801.378.7168.

- **Masque 6**
  October 2-4, 1998
  The Sixth Annual British Costume Convention. Albany Trust Hotel, Eastbourne. This year's Theme: Foxes (as in Fox's Mask). Memberships available from Masque, 43 Millbrook Gardens, Cheltenham, GL50 3RQ.

- **Gadsby's Tavern Museum**
  3rd Annual Costume Symposium
  October 2-4, 1998
  Emphasis on 18th c. textiles and ornamentation. For information or a symposium brocure, contact Gretchen Bulova at Tel. 1.703.828.4242.

- **International Embroidery Conference**
  October 8-10, 1998
  Louisville, KY. "Facets of Embellishment". Six speakers and a look at museum treasures. Contact Barbara Haberly, registrar. Send email to wggw71A@prodigy.com.

Events

- **Regency Dancing at UCLA**
  June 6, 1998
  Presented by the Historical Ballroom Dance Club. Choreographer John Hertz will teach. Evening dress c. 1800 admired, but not required. For directions, contact James Langdell (Jamesc@bassclar.Eng.Sun.COM).

- **Second California NMLRA Primitive Rendevous**
  June 19-29, 1998
  Sequoia National Forest, CA. Wilderness outing by the National Muzzle Loading Rifle Associates. Pre-1840 primitive attire mandatory. For more information, contact Ed Horgan at 619.479.4355.

- **Mourning Costume and Customs**
  June 14, 1998
  3:30-6:30 pm. Robinson House, Preservation Park, Oakland, CA. Lectures by Shelley Monson "Mourning Dress" and Cheryl Melnick "Mourning Rituals"; costume display. $8 at the door. Presented by The Greater Bay Area Costumer's Guild.

- **Victorian Grand Ball**
  July 18, 1998
  Pasadena Masonic Hall, Pasadena, CA. Presented by The Social Daunce Irregulars. Call 818.342.3482 for more information.

- **Gold Rush Miner's Picnic**
  July 19, 1998
  Woodland Park Picnic Area #5, Seattle, WA. What to wear? What did you pack over the Chilkoot Pass? That's what you wear. Presented by Somewhere In Time, Unlimited. For more information, contact Agnes Gawe 206.632.2288.

- **A Summer Solstice Celebration**
  An 1890's Picnic, Croquet and Badminton Party
  June 21, 1998
  Beard Staging Area, Fremont, CA. Presented by The Greater Bay Area Costumer's Guild. 1890's Sporting dress. More information on the GBACG Hotline 415.974.9333.

Dreamers of Decadence

The Greater Bay Area Costumer's Guild

Presents

An Afternoon With The Raj

An Afternoon to Prepare for Our Dinner With the Raj

Sunday, July 12, 1998
1- 5 pm

Sheri Jurnecka's Home
645 Valle Vista, Oakland
Near the Grand Lake Theatre

$5 GBACG
$7 Non-Members

Learn How to Wrap a Sari
Sources for Indian Garments
Dress Options for Men
Indian Garments on Display

Tea & Indian Delacies

- **The White Star Ball**
  June 27, 1998
  Masonic Lodge of San Mateo, CA. In honour of the fifth and final season of Babylon5. A science ficton/fantasy costume ball and role playing adventure. Ambassadors from every world are welcome to attend in either native costume, dress uniform, or evening dress of their own culture. Presented by PEERS (Period Events and Entertainment Re-Creation Society). Call 510.522.1731. Email: peers@peers.org.

- **Pageant of the Masters**
  July 8 - August 30, 1998
  Laguna Beach, CA. Recreation of works of art on stage using real people. This year's theme: "Metropolis", Art of the the world's great cities. For tickets, call 1.800.487.3378. Website www.foapom.com/

- **Dinner with the Raj**
  August 8, 1998
  The Fantasy Room in the Maharani Restaurant, San Francisco, CA. Dress: Indian, British Military, or 1930's evening dress. Dinner, readings of Indian poetry, performances by Indian musicians and dancers. Presented by The Greater Bay Area Costumer's Guild. For ticket information, call 415.974.9333 or visit the GBACG website at www.toreadors.com/costume.

- **The Third Annual Costumer's Ball**
  August 15, 1998
  Streeton Room, The Centre Invanhoe, Ivanhoe, AUS. Presented by The Australian Costumer's Guild. Dinner, dancing, costume parade. Booking enquireies to Jane Tisell; call 03 9877 1190 before 10 pm (Australian time).

- **The Wrapped Swim Party**
  August 23, 1998
  Wear a wrapped costume such as a Sari, Sarong, Toga or Kilt. Bring a swimsuit and towel. Presented by the Southwest Costumer's Guild. Contact Tasha Cady for information (TashinkaC@aol.com).

- **Purgatorio Coronation**
  August 26-31, 1998
  Elko, NV. Coronation of the next King and Queen of Kingdom of the West, Society for Creative Anachronism. Includes arts, sciences and marshall events.

Exhibitions

- **Evolution of Clothing**
  Ongoing
  Musee de la Mode et du Textile, Rohan Wing of the Palais du Louvre in Paris. The permanent gallery offers a chronological panorama of the evolution of clothing. Different aspects of fashion and textile exhibitions change every six months. 107 Rue de Rivoli 75001 Paris. Tel: (33-1) 44 55 57 50.

- **The Language of the Needle**
  Ongoing
  The Museum for Textiles, Toronto, Ontario, Canada. Over 80 of the most spectacular and diverse of Northwest India's textiles. Tel. 416.599.5321 for hours and admission information.

- **Costume Myths and Mysteries**
  June 7 - December 31, 1998
  The DAR Museum, Washington DC. This exhibit addresses the frequently asked questions ("How did they go to the bathroom?") and commonly held myths surrounding historic costume. American clothing 1780-1905, including women's, children's, and men's garments. Te. 202.879.3241 for hours.

- **Inside/Out: The Underpinnings of Fashion, 1800-1905**
  March 14, 1998 - February 14, 1999
  The Valentine Museum, Richmond, VA. *Inside/Out* features the major silhouettes of the 19th century. Some garments will literally be shown from the inside out through photography and display techniques which allow for a peek underneath. Call the museum for more information, 804.649.0711.

- **Les Petites Dames de Mode**
  July 8-11, 1998
  Cobb Galleria Centre, Atlanta, GA. An exhibit of 42 mannequins dressed in Edwardian and Victorian fashions. Part of the Doll Artisan Guild International Convention. Open to the public on the last day of the convention.

- **American Ingenuity**
  Through August 16, 1998
  The Costume Institute, The Metropolitan Museum of Art, NY, NY. This exhibition demonstrates how American sportswear designers established a nonchalant, easy-fitting style that has evoled into an international sensibility in dress. Pragmatic, inventive solutions that are deeply rooted in the American spirit. Visit the MMA website at www.metmuseum.org/

Tours

- **Costume & Theatre Tour of the UK**
  June 4-15, 1998
  Organized by Tara McGinnis. For more details, visit her website at http://www.costumes.org or send email to Tara@costumes.org.

- **Jane Austen Great Houses and Gardens**
  July 14-25, 1998
  Sponsored by The Jane Austen Society of North America. Organizers: A Book Adventures Tour. Visit Steventon, Godmersham House, Chawton, the Royal Naval Museum, the Assembly Rooms and Costume Museum in Bath, and more. For ticket information, contact Mary Lou White, telephone 941.480.0074.

- **The England of WWII**
  September 4-16, 1998
  Led by Bob Reynolds, WWII RAF bomber pilot. Visit the sites of the Battle of Britain, the RAF Museum in Hendon, and the B17 and B24 bases in East Anglia. 1940's dress isn't required but, how could you not? For a brochure, call 1.800.842.4504.

ICG News

Costume Con XVII
The Revolution Will Be Held

Presented by Lunatic Phrynge
The Greater Philadelpha Costumer's Guild

February 12-15, 1999
Cherry Hill Hilton, Philadelphia, PA

Membership Rates
Attending: $55.00 until World Con (Aug. 5, 1998)
$65.00 until Jan. 15, 1999. More at the door

Supporting: $25.00 at all times

Children: Under 6 (born after 2/12/93) free with paying adult. Under 12 (born after 2/12/87) $12.00
Children do not receive any publications. Make checks (payable in US dollars) to CCXVII. Send your check to:

CostumeCon XVII
P.O. Box 34739
Philadelphia, PA 19101

Be sure to include your name, alias, address, telephone number, and email address. For updates, visit the Costume Con XVII website at www.libertynet.org/dvcg/ccxvii.html. The next Progress Report (No. 3) will be out in the fall.

CORRECTION

The instructions for joining the ICG mailing list that appeared in the last issue of the CQ were incorrect. The following instructions are from John O'Halloran, list master. Please accept the Editor's sincere apologies for any difficulties this error caused. To join either ICG mailing list, send a message addressed to:

ICG-L-REQUEST@LISTS.BEST.COM

In the body of the message have the following line:

subsingle <your-email-address>
or
subscribe <your-mail-address>

Subsingle sets your subscription to individual message mode. Subscribe sets your subscription to daily digest mode.

Future Fashion Folio Design Contests Deadline Nears

The Future Fashion Folio is a competition taking place before CostumeCon begins. Everyone is invited to submit designs by the deadline, **August 23, 1998**. All designs are reviewed by a panel of judges; the winning designs will be published in the forma of a booklet which will be sent out in early October, 1998 to everyone who has become a member of CostumeCon 17. Designs will then be made up by members for exhibition at CostumeCon 17.

For CostumeCon 17, we will be trying something different from previous years for the design contest and Folio. There will be two overal contests, each handled a little differently.

The first category will be an accessory design contest, limited to hats/wigs/headpieces/shoes/boots/socks/gloves/mitts, purses and pockets. All items must pass the 'wearability' test. Given a head, foot, or hand of the proper size, they should be able to be worn without a back brace, strings from the ceiling, or a support crew. The winning designs will be published in the Future Fashion Folio.

The second category will be an apparel design contest for full outfits in various categories, including, but not limited to, Sportswear, Officewear, Evening, Bridal, Athletic, Uniforms, Vestments, Outerwear, and Theatrical. Designs may be for men, women, children, aliens, couples, and triads of any combination. Note that we are not looking for designs of aliens, but, rather, designs of clothing for aliens. You may design for characters taken from different media (a better outfit for Superman, new uniforms for the Klingons). We are particularly encouraging - and will be judging for - designs which lend themselves to a wide range of choices in color, fabric and/or surface decoration and trim and designs which are wearable clothing of the future.

The complete Rules for the Future Fashion Folio are available on the website. If you have questions, contact the Contest Director, Susan de Guardiola, P.O. Box 8997, New Haven, CT 06532-0997.

President's Message Taking Stock

By Byron Connell, President, International Costumers' Guild, Inc.

Every so often, it's good to stand back and take a look at your accomplishments. At the beginning of my term as ICG president, I think the Guild should do just that. To decide where we're going, it's useful (though not strictly necessary) to know where we've come from. There have been accomplishments along the way.

Where do we come from? As an organization we have roots in a hobby that goes back to before the Second World War. Science fiction convention masquerades are that old and our roots are in sf costuming. While the ICG is only seven years old as a corporation, its genesis was in local costuming guilds that grew up within sf fandom. The impetus to organize the ICG came in meetings of those guilds at sf conventions. Our initial organizational meeting, I believe, was at Costume-Con 4, in New Brunswick, New Jersey, in 1986.

Since then, we've come a long way. We incorporated as a not-for-profit corporation in Maryland. We started with chapters across the US and Canada -- so we've truly been international from our beginning. Since then, we've added chapters in Australia and the United Kingdom; like Conan Doyle's Dr. Watson, our experience, too, now extends over "three separate continents".

One of our first actions as a Guild was to recognize the competitions at Costume Con to be equivalent to Worldcon masquerades -- both "international-level venues." This marked a step away from our roots in sf fandom because it embraced historical costuming and made the Costume Con historical masquerade equal to the Worldcon science fiction masquerade. We broadened our scope of interest.

Early in the nineties, we took two other important steps that we ought to remember. We spent a great deal of time discussing "guidelines" for international level masquerades and costume competitions. In 1992, we finally adopted a set of guidelines that represented a reasonable degree of consensus at the time. Since then, they've generally been the basis for the rules of most Worldcon and Costume-Con masquerades, and for many regional sf masquerades, too. This was a significant service to costume fandom.

Our second major step of that time was a service to ourselves -- the ICG's Lifetime Achievement Award. As an award "for service to the costuming community" it's quite different than the masquerade awards many strive for. The Guild has awarded it each year to persons the chapter representatives consider have made "significant contributions" to our community. Every recipient has richly deserved it (with the possible exception of me).

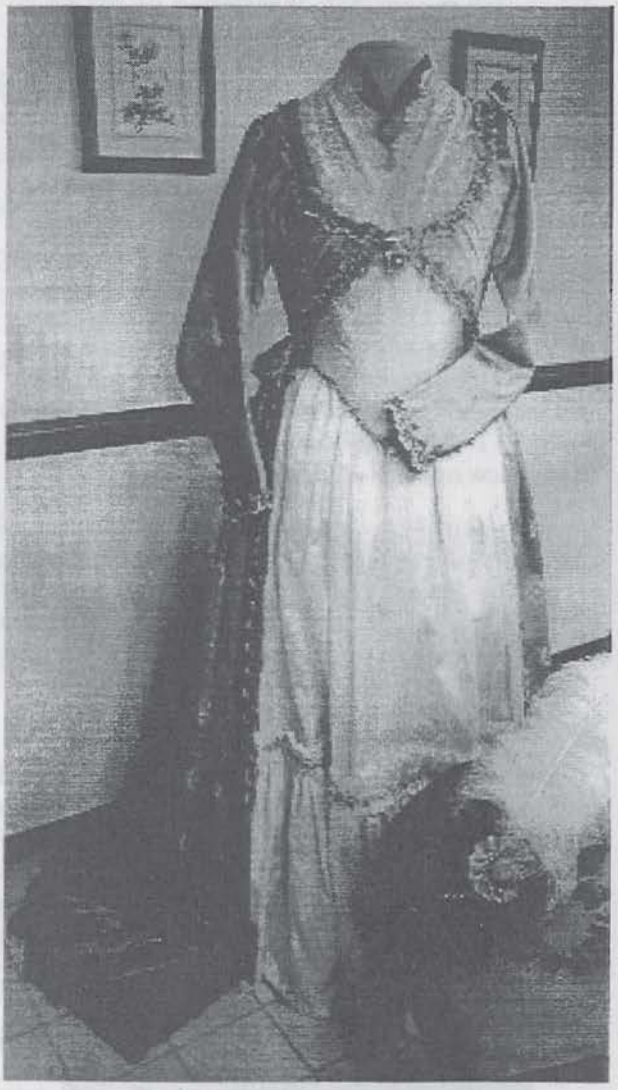
We've hung together as an organization for about seven years. We've both expanded and grown over that period. We've broadened our interests considerably, too. We've taken actions that have benefitted costume fandom as a whole.

Finally, the ICG has published this journal. The Costumer's Quarterly has been the only hobby magazine available to all ICG members on a noncommercial basis. It hasn't always appeared regularly. That now has changed, thanks to Sally Norton, who makes her farewell appearance as its editor with this issue, and to Pat Ritter, who will make her debut in the next one. We will see regular publication of The Costumer's Quarterly continue. Thanks, Sally, for your efforts. Welcome, Pat, to your new responsibilities.

Photo: Tina Connell

How to Build a 1790's Gown

By Lynn McMasters



Photos: Gail Nichols. Colout vesions of Gail's photos can be seen on Lynn's website at www.jps.net/lynnmcm.

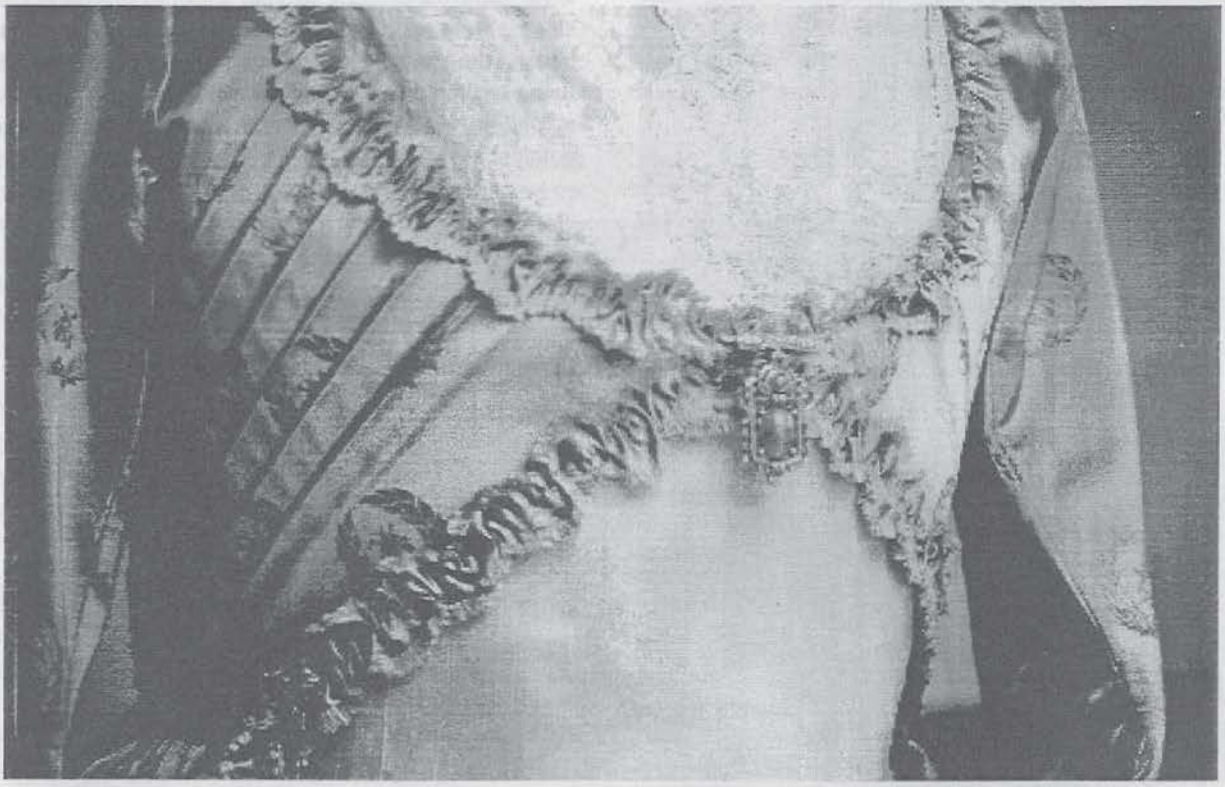
Costume Con Seattle was coming up and the focus was going to be the 18th Century. I wanted to be able to dress in something from that century. I had the fabric, a powder blue silky tapestry with a two tone motif of the Napoleonic crests. Because of the motif, I felt I needed to make a costume that would have been in style as late in the century as possible. I did not have much time to make this costume (about six weeks); not enough time for the type of literature research and pattern creation that I would undertake for a renaissance costume. I turned to Jean Hunnisette's book Period Costume for the Stage and Screen, Patterns for Women's Dress 1500-1800 (Players Press, Inc. 1991).

There were several things in the book that gave me a leg up on the costume. On page 157 of section four there was a drawing of the early 1790's costume I wanted to make. Part four of the book also had patterns and some background information on the period. Most important to me were the corset pattern (page 138), the two drawings of corset busks (page 134), the illustration of the busk in its pocket (page 137), and a discussion of period decoration.

Enlarging the corset pattern was first. I scanned it into my computer and used a drawing program to expand it to my size. It needed very little alteration and could have been enlarged on a copy machine. When I had the corset pattern full size, I could get the outline of the busk pocket and thereby the shape and size of the busk. I made the busk out of a 1/2" thick piece of Golden Oak about 12" by 3." I cut this piece on a table saw to give me a triangle 2-5/8" by 11.5". I then sanded it into the finished shape by rounding all the top edges on a table sander. This gave me a D shape in cross section in which the flat side goes toward the body and the rounded side away (fig. 1). When I had the final shape I smoothed it with a fine grit sand paper on a palm sander.

I've made corsets before so this was not that difficult. Because there are bones running horizontally and vertically in the front, and I needed a pocket for the busk, it was a challenge. The instructions in the Hunnisette book

are adequate. I made up the corset in cream colored denim to the point of adding the eyelets. I covered it with silk, applied the islets through all the layers, and added a little trim along the bottom edge of the corset. The outer dress is cut away to reveal the corset. It turned out to be a very comfortable corse, much more so than Tudor or Elizabethan.



The underskirt was next. It is made out of the same silk as the corset cover, but one shade lighter. It is a gathered rectangle with center back seam: 3 yards around with a 19" ruffle stitched onto the skirt, 1.5" down from the top edge of the ruffle and 17.5" above the hem. I added some trim into the stitch line of the ruffle. The trim is made this from the darker silk by cutting 2" wide bias strips of the fabric with pinking shears and gathering two layers at a time down the center.

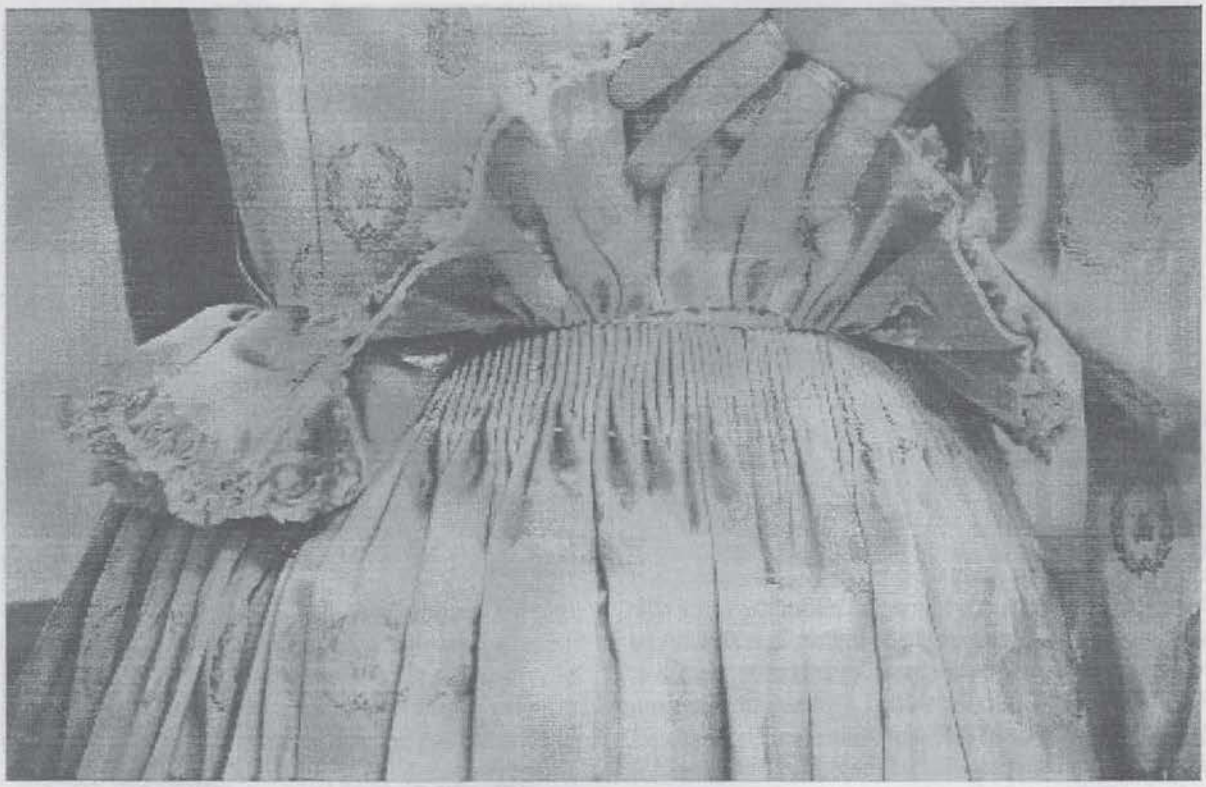
I enlarged the pattern for sleeve B on page 164 of Hunnisette and cut out fashion fabric and silk lining. I slightly altered the pattern so that the sleeve was not as bent at the elbow. I sewed the fashion fabric and silk lining together in such a way that there was a placket at the wrist opening along the center back seam. I added matching fabric covered buttons that are just for show. I whip stitched the placket closed and was still able to slip on the sleeves.

I arrived at a pattern for the bodice through the draping method. Hunnisette explains this method of pattern creation very well in the introduction of her book. I did the draping over the corset on a dress form with muslin. I added a center back seam line and followed the curved seam line of the corset in side back. I looked at the drawing for the front opening line and at other period dress drawings and patterns in the book to see where the shoulder seam line should go. I followed the neckline of the corset plus 1/2" to get the neckline of the bodice.

When all this was right, I transferred the muslin pattern pieces back to paper. I have not yet described the pleats in the bodice front. I drew 5 lines on the paper version of the front bodice pattern piece; these lines represented the fold edge of the pleats. I retraced the pattern adding two extra wedges for each pleat (fig. 2) because each pleat should be three layers of fabric thick (the one you see and two you don't). I don't know if it was just dumb luck, but when I had finished with the pattern piece, the front and back of the pattern piece were 90° from each other. This meant that the motif was right side up to match the center back pattern pieces and the front was still on straight of grain. I interfaced the bodice pieces with a medium to light weight iron-on interfacing. At this point I marked the press lines on the back of the

interfacing fabric combination and steamed the pleats into the pattern piece before sewing. Here is a confession, I found one line I had missed or somehow over looked while rereading Hunnisette for the preparation of this article. *"During the late 80's or early 90"s the side bodice can be pleated, the top of the pleats being shallow and deeper at the waist thus drawing the fabric towards the side."* This means that my pleats were wrong. I should have added two upsides down wedges for each pleat.

I flat lined the bodice with a matching cotton fabric. (The lining should not have any pleats; you can use the first paper version of the bodice pattern as a cutting guide.) With right sides together, the lining bodice and the fabric bodice (without sleeves), were sewn together along the front opening and the neck. At this point the sleeves were added. Before I could sew the skirt to the bodice, the bodice waist line was finished by sewing the lining to the outer fabric along the waistline after the raw edges were turned up 1/2". This was done by hand with a whip stitch.



The skirt is three full widths of the fabric (each 51" long), sewn together to match the motifs along the seam lines. I am 5'6" inches tall this gives a foot or so of train. There is a 4" turn over at the top, a 2.5" hem and 11" fold over at both sides, but no lining. I mitered all four corners and used cartridge pleats to gather this 140" together to fit the bodice waist. The pleats started about 1.5" in from the ends to have a non gathered space for the trim. I hand sewed the skirt to the bodice with two rows of stitching, one on both sides of the stack of pleats taking one stitch per pleat. This is done so that the pleats are 90° from the bodice.

I made up a pattern for the peplum. It was cut from a piece of fabric twice the length of the waistline and 9" wide. This was folded in half long ways (wrong side out) and cut down to 2.5" inches on the ends. It was sewn along all three open sides (1/2" seam allowance) with a small opening in the center of the long seam so that it could be turned right side out (fig. 3). The folded edge is gathered and sewn by hand to the waist, the outside edge gets trimmed.

All that was left on the dress was the trim. My fabric was originally in two remnant pieces six yards each. One piece was water damaged over the full six yards down half of the fabric. I used the undamaged piece for every thing up to this point. I had a 6 yard long piece to use for my trim. I cut a 1.25" wide, 6 yards long piece of fabric on the straight of grain. It is not necessary to have your strip in one piece; joins are fine. You may prefer to cut bias strips for trim; however, bias strips are more

difficult to fray along the edge and will not give me the same results. When I unraveled the edge threads to 1/4" back from the edges of my strip, I was removing all the blue threads. The two shades of tan threads were left behind, which give a very interesting result. After fraying the edge, I sewed a running stitch in a zig-zag pattern from side to side, back and forth across the unfrayed portion of the strip (fig. 4). You might be tempted to do this on the machine but do it by hand it goes very fast. You could mark the zig-zag, but I did it free hand. It was easy in my case because I had a repeat pattern in the fabric to follow. When this is gathered up to about 75% of its length, it creates a serpentine trim. Do not over gather. Your running stitches should still show (fig.4). I added this trim by hand using a running stitch, keeping the center of the trim about 1/4" back from the edge of the dress fabric.

The fichu was made from a yard of lace fabric with a finished edge. It was draped over the costume on a dress form and the extra lace was cut away leaving just enough to tuck the cut edge into the corset. The cut edge was finished on a serger.

The final touches were jewelry, wig, and hat. The latter is a covered buckram and wire hat in a style popular in the late 1700's. I arrived at the pattern through trial and error. First I drafted it on the computer, then printed, cut out and, taped it together over and over until, it was right. I covered it first with felt then, with a silk in the same color as the dress but in a much darker shade. I added a cockade that has the Napoleonic motif in the center and a doubled 20" natural Ostrich plume.

Even though I've only worn it once I'm very glad I made this costume. It added to my enjoyment of the 1800 Century Salon a great deal. Thanks to all my friends that helped with fittings and such. It is so necessary to have help. Even with a dress form, you can't do it alone.

Lynn McMasters works as a Graphic Artist/Scientific Illustrator for Moss Landing Marine Laboratories. She has sewn most of her life. Her projects have included everyday clothes, home decor and crafts, period clothes for porcelain dolls and educational puppets. She marketed the patterns for the doll clothes. In recent years she has built Renaissance costumes. Her favorite period is Elizabethan Court dress because it is difficult to over embellish. Lynn may be best known for a chemise she created; it has 13,000 pearls couched onto the sleeves, yolk and collar with golden thread.

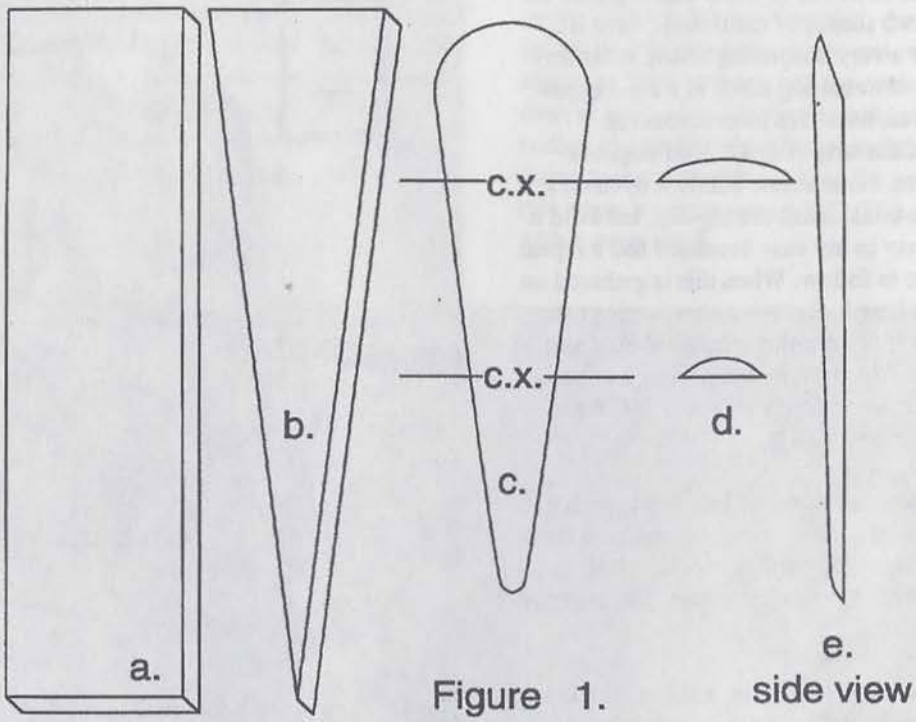


Figure 1.

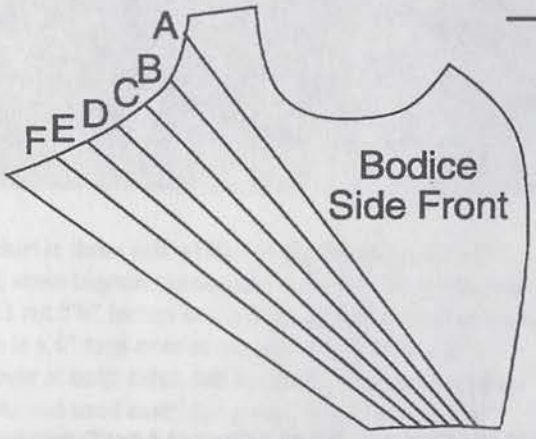


Fig 2a.

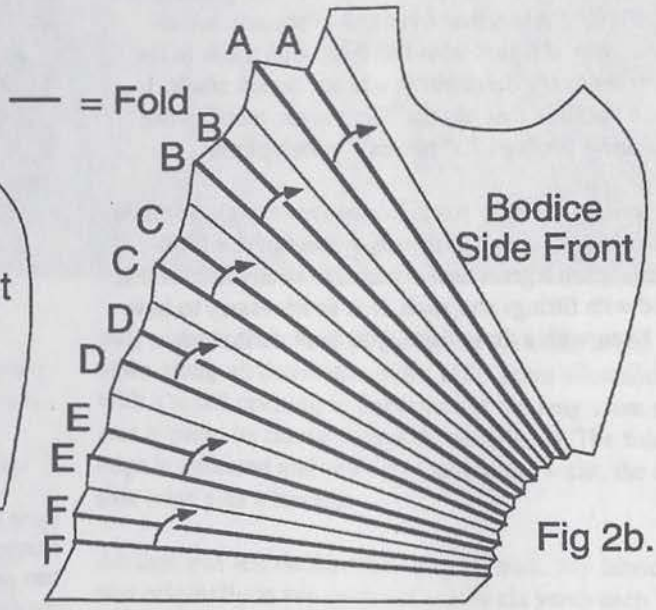


Fig 2b.

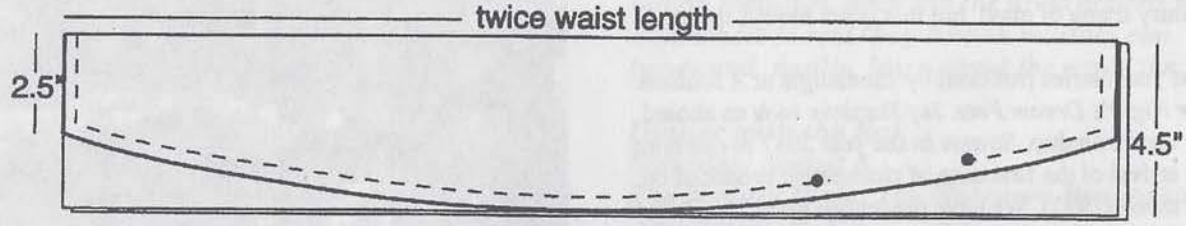


Figure 3.

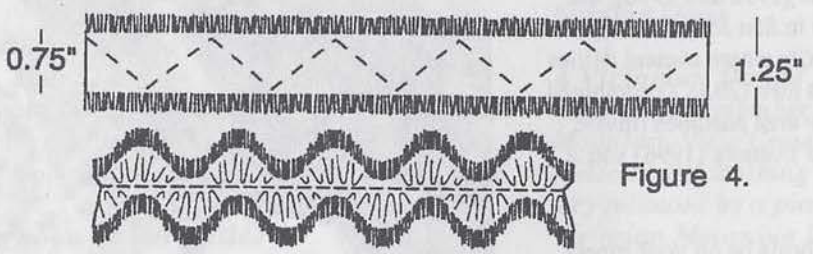


Figure 4.

GBACG Requests the Pleasure of Your Company

Dreamers of Decadence, The Greater Bay Area Costumer's Guild, was founded in 1991. From its inception, this ICG chapter has concentrated on creating a wide variety of events and workshops. Each year has been different as various members volunteer to organize events. This year we seem to be in a frightfully 19th century frame of mind, but this is not always the case.

Last year faeries frolicked by candlelight at *A Midsummer Night's Dream Fete*. Jay Hartlove took us aboard the luxury airship, *Stratos* in the year 2037 to celebrate the arrival of the first case of champagne produced on the moon (1993). We have descended upon The Pelican Inn in Muir Beach wearing full Renaissance garb three times for *Renaissance Banquets* (1993, 1994 and 1996). The historic Clocktower in Bencia, California has been the site for two *Fairy Tale Balls* (1992 and 1996); the Rosicrucian Egyptian Museum in San Jose was the location of the1995 *Picnic on the Nile* where ancient deities and no-so-ancient archeologists met. GBACG combined two favorite San Francisco Bay area pastimes (music and food) at *An Arabian Nights Evening* (1996) and *A Regency Musicale* (1995).

Should a trip to Northern California be on your itinerary, we'd be delighted to have the pleasure of your company at any of our events. ICG members pay the GBACG ticket price (although many of our events, such as picnics, are free). We do charge slightly more for non-members. Visit the GBACG website; you'll find our current schedule of events. Should the weather be iffy, we generally have a back-up plan. Call our Hotline for the latest information, 415.974.9333.

We are fortunate to have many opportunities to attend period events here in the San Francisco Bay Area. PEERS (Period Events and Entertainment Re-Creation Society) puts on a monthly ball, each one different (from *MacBeth's Coronation Ball* to *The Amadeus Ball* to *The White Star Ball*). BAERS (Bay Area Regency Society) presents 4-5 Regency Balls each year; among them the notorious *Cyprians Ball*. The Art Deco Society of California is based in San Francisco and adapt at *putting on the ritz* at splashy events (such as the *Autumnal Masquerade Ball* and the *Gatsby Picnic*). All of these fine organizations are very welcoming to visitors. You'll find all their events listed on the GBACG website.

By Sally Norton

Gary and Kyrsten Comoglio -- and one of the friendly sheep -- at the Afternoon at Versailles on April 5, 1998 in the Oakland Rose Garden, Oakland, CA.

GBACG Website

www.toreadors.com/costume

Schedule of Upcoming Events
Photos from Past Events
The Great Pattern Review
Sources for Costumers
Costumers for Hire

1998 Schedule of Events

The Edward Gorey Dinner
Sunday, January 31
The Redwood Cafe, Redwood City, CA
Come dressed as your favorite Gorey character
Dinner, Readings, and
a Display of Gorey Paraphernalia

The Importance of Being 1890's
A Sociable and Tea
Sunday, May 3
Virginia Solomon's Home in San Francisco, CA
Get ready for our 1890's picnic. Small display of 1890's costumes, books and accessories
Jeffrey Bailey will discuss the Spanish American War, so we will all be up to date on current events.

The Costumer's Flea Market
Sunday, May 31
Great Deals on Costumes, Trim, Patterns, Books, Accessories and much more
Hillview Community Center, Los Altos, CA

An Afternoon at Versailles
Sunday, April 5
Oakland Rose Garden, Oakland, CA
An 18th c. Picnic in a Rose Garden
Attn: All Shepherds and Shepherdesses
18th c. Dances led by Lady Cathleen Myers
Sheep Calling Competition (Sheep built by Monique Motil). Yes, that's right --- sheep CALLING!

Mourning Costumes and Customs
Sunday, June 14
Robinson House, Preservation Park
Oakland, CA
Before you start making your new mourning ensemble, learn about the variations in mourning dress. Lectures by Shelley Monson and Cheryl Melnick. Display of vintage mourning clothing, accessories and ephemera.

A Summer Solstice Celebration
An 1890's Picnic, Croquet and Badminton Party
Sunday, June 21
Beard Staging Area, Fremont
1890's Sporting Dress

An Afternoon with the Raj
Sunday, July 12
Sheri Jurnecka's Home in Oakland, CA
To prepare for our Dinner with the Raj, you'll want to know how to wrap a sari, where to buy Indian costumes, what are the dress options for men, where to rent/buy British military costumes and, finally, learn about the era of the Raj

Dinner with the Raj
Saturday, August 8
The Fantasy Room, The Maharani Restaurant
San Francisco, CA
Dinner, Indian Poetry Readings,
Entertainment by Indian Musicans and Dancers
Indian costume, British Military or 1930's Evening Dress

A Victorian Day of Mourning
Saturday, September 19
Mountain View Cemetery, Piedmont, CA
A docent-led walking tour of this historic cemetery followed by a picnic
Victorian Mourning Dress
(Any stage of mourning)

A Darwinian Walk and Conversation
Saturday, October 10
Strybing Aboretum, Golden Gate Park
San Francisco, CA
Botanist Colleen Sudekum will lead us on a walk through the Primative Plant area. She will explain how Victorian discoveries in the natural sciences (and particularly the work of Charles Darwin) led to modern scientific disciplines. After the walk, we'll gather at a nearby restaurant for refreshment and more conversation.
Victorian walking dress.

I'll Be Home for Christmas Tea
Sunday, Decemer 20
Top 'o the Mark, The Mark Hopkins Hotel
San Francisco, CA
The Top 'o the Mark was THE place to take your sweetheart during the heady and hectic days of WWII.
1940's Civilian or Military Attire

Bridal Wear of the Early 1920's

By Alison Kondo

During the 1920's, *Vogue* Magazine presented many articles aimed at the wealthy bride-to-be. These included illustrations of couture wedding gowns, bridemaid's attire, advice on choosing trouseau clothing and fashion reports on high society weddings (mostly French and American).

The gowns and ceremonies from the French weddings were described in detail and often illustrated with artists' sketches. Most of the American weddings were shown in photographs.

The articles repeatedly stressed that, in France, the emphasis was on simplicity. Huge, spectacular weddings were considered in poor taste. The size of the trousseau was reduced due to rising costs (a pair of custom-made shoes cost 75 francs before WWI and 300 francs in the post-war years) and the rapid changes in fashions. Stocking up on clothing became a useless expense.

The desired effect of the bridal gown, according to most of the articles, was to produce a 'fairy princess' effect. Unfortunately, this vision of bridal fantasy didn't suit all women. The *Vogue* writers often complained that many women didn't appear at their best on their wedding day because they chose a popular style gown, rather than a style that flattered their face and figure.

The wedding gowns shown in *Vogue* were usually custom couture creations. The designer had to consider the heirloom handmade lace and family jewels that each aristocratic bride would expect to wear. The lace was generally, but not always, left uncut and fashioned into a flowing, trained veil. In one gown from 1920, the lace was wrapped into a surplice style overbodice, then draped into a train from the back waist. These gowns reflected the general fashion features of each year, such as a dropped waist or a particular neckline, but weren't directly related to everyday fashions.

Although there were less obvious changes in bridal gowns between 1920 and 1925 than in everyday fashions, there were certain styles and trends which were more popular than others. In general, the silhouette of the bridal dress was slim, often with an asymmetrically

draped skirt; sometimes with flowers or clouds of tulle at the side of the drape. The exception was the 'robe de style'. It consisted of a bouffant gown with a paniered skirt and a tight bodice. This gown was shown less often; many fashion writers expressed the opinion that bouffant wedding gowns were in poor taste.

In 1920, gowns were supposed to be long-sleeved, have moderately high necks, and a fairly long skirt with a train. *Vogue* writers complained about the modern habit of brides being married in dresses with short sleeves, low necklines, and short skirts. Brides liked these dresses because, after the wedding, they did service as a fashionable evening gown.

In 1920 wedding gowns had a natural waistline, defined by a loose sash. The traditional fabric was white satin, but silver lame was recommended for the sophisticated bride. The ingenue was instructed to stick to clouds of tulle.

The major influence on wedding gowns in 1921 was historical styles, particularly the 'moyen age' or middle ages. This was a popular fashion description of of the straight silhouette with a dropped waistline. Most of the gowns were slender combinations of white satin and old lace with a long, square court train. Gowns were oftened embroidered with pearls or clear, glass beads.

Simplicity was again dominate in 1922. The bridal gowns and everyday fashions have extremely simple lines and adornment.

By 1923, the bridal fashion articles were extolling the absolutely straight gown with a dropped waist. Bouffant and period gowns were passe. Long sleeves were popular in France; reflecting the cultural conservatisim associated with weddings and church. In the United States, brides were advised that simple wedding gowns (especially a sleeveless gown) could serve double duty as an evening dress on the honeymoon. White evening dresses

had been fashionable since 1922.

A 4.5 yard train was standard for French gowns. The train on American gowns varied from 4 to 8 yeards, depending on the formality of the wedding and the size of the church. A rather modernist gown by the couturier Lanvin had a note of colour introduced by gold thread embroidery on the front and a pale pink and green beaded rose motif on the sides. Most of the fabrics were still white and silver. Chiffon velvet was the newest fabric. Any of the fabrics could be heavily embellished with jewels or pearls.

Despite saying that period weddings were passe in 1923, *Vogue* again embraced them in 1924. A particularly fashionable period for adaption was the Second Empire of the 1860's, which also influenced mainstream fashion in 1923. If a bride chose a period-inspired gown, she was advised to have all the bridal party in period dress. A mix of period and modern styles was considered awkward and uncoordinated. Pearl-embroidered chiffon was popular or stiff white and silver brocades if the bride opted for a medieval look. Creamy or pinky white was suggested as being more flattering than flat white.

In 1925, at the height of the Art Deco movement, *Vogue* offered "A Guide to Chic for the Bride" as part of the "Guide to Chic" series. In contrast to the absolutely straight gowns of the previous years, the most elegant gown suggested for a first-time bride in a formal wedding was the 'robe de style'. It had a dropped waist, gathered skirts which fell softly to about 9 inches above the floor and a 3 yard train.

White satin, although traditional, wasn't recommended for most brides, unless it was truly flattering. Most women, it was suggested, looked better in chiffon, velvet, embroidered net, or silver lame. Low necked gowns were frowned upon as being inappropriate for a religious ceremony.

The shoes worn with all of these gowns would be white or silver slippers with diamond buckles, if the bride

could afford them.

As with the bridal gowns, there were slight but definite trends in veils and headdresses each year. In 1920, the veil was geneally trained and held to the head by a diadem or bandeau, or a peaked Russian bandeau. The headdresses could be made of lace with jewels or flowers. The front of the veil might just cover the eyes or start at the top of the head.

In 1921, masses of tulle, wire to stand out like a "flying nun" headdress were popular without the traditional lace veil. Veils became somewhat simplier in 1922 and, by 1923, were long and straight, held just above the eyes by a band of orange blossoms. The 1924 bridal articles stated that wearing a veil over the face was passe in America, but still seen in France. The chic bride of 1925 was advised to keep her headdress close to her head and have a milliner or friend 'fluff' and arrange her tulle veil just before the ceremony.

The most common kind of bridal bouquet in the early 1920's was the 'shower bouquet'. This consisted of a large, round mass of flowers with a 'shower' of trailing ribbons, some with small fresh flowers attached to the ribbons with delicated knots. Other bouquets included a group of long, slim calla lilies, most often recommended with simple lame gowns or the small, round Victrorian nosegay, recommended for the 'robe de style' wedding gown. By 1925, the 'smartest' (and most expensive) bouquets were bunches of white orchids with only a few trailing ribbons.

The bride would traditionally wear pearls on her wedding day because pearls were considered to be the only jewels in good taste for an unmarried woman. In French weddings, the bride might incorporate the family tiara into her headdress. The aristocratic bride could expect to receive a jewelry trousseau as well as clothing. The trousseau might include a diadem, a solitaire ring, a jeweled pendant and as many jeweled bracelets as her family could afford.

Bridesmaids

The gown most often suggested for bridesmaids was the 'robe de style' which had a full skirt, sometimes extended with small paniers, a simple bodice with a slightly dropped waist and a wide, brimmed hat. The bouffant gowns of the bridesmaids were thought to provide an attractive contrast to the slim, bridal gown. Since the bridesmaids were expected to pay for their own gowns, the bride was advised to pick a style which would be easily alterable into an afternoon gown.

Second Marriages

One specific problem discussed in the *Vogue* articles was the appropriate gown for young (20-23) war widows on their second marriages. It was considered inappropriate to wear a white dress at a second wedding. These women were advised to select a dignified gown in black and white, beige, grey, or ecru. The gowns were usually lace, chiffon or brocade and were used as a formal afternoon gown after the ceremony. In 1920 it was suggested that a short, plain veil could be worn with this type of dress but, by 1925, attitudes shifted and a veil, bouquet, and white dress were absolutely forbidden at second marriages. The bride was advised to pin a floral corsage to her dress and carry a prayerbook instead of flowes.

Trousseau

Trousseau articles concentrated on lingerie and negligees. Handmade, hand-embellished lingerie of fine linen was considered the best. Unfortunately it also required a lot of work to launder and maintain; therefore, lingerie made of voile or silk crepe was also acceptable. The lingerie consisted mainly of 'combinations' which were a one-piece slip and panty garment, nightgowns, and boudoir caps. The camisoles, longer petticoats and drawers were seen less often in sample trousseaus because these garments were passing out of fashion. They weren't needed under the shorter, tighter clothing styles. A wide variety of linen, lace and tulle handkerchiefs were also common in the bride's trousseau.

The 'nouveau riche' went in for extensive monogramming on their hankies and underthings. More tasteful brides made do with a simple initial or a modern custom monogram designed by a graphic artist such as George Lepape (1920). By 1922, it was 'smart' to have one's lingerie marked with a personal design or motif rather than initials. It was also popular to have one's name intertwined with a sprig of flowers. New motifs on lingerie included figures inspired by Grecian urns and 'amusing' embroideries of hens and chicks, as well as the inevitable floral gardlands.

Another effect of WWI was the discussion of negligees and teagowns for the trousseau. Coal was in short supply in Paris during the war. Loungewear made of heavier materials such as velvet and fur became more popular than the filmy chiffons of the pre-war era. As the hardships of the war receded, negligees returned to their former fabrics and reflected the fashionable dropped waist.

The young bride was warned to keep her lingerie and loungewear simple, tasteful, and conventional and not to branch out into more adventurous and 'amusing' lingerie until she had attained the social status of a 'young matron'. By 1925, when the general dress silhouette had settled down, articles instructed the bride to stock up on lingerie while her father was still 'footing the bill' since, even if dress details changed from year to year, the lingerie would still be servicable.

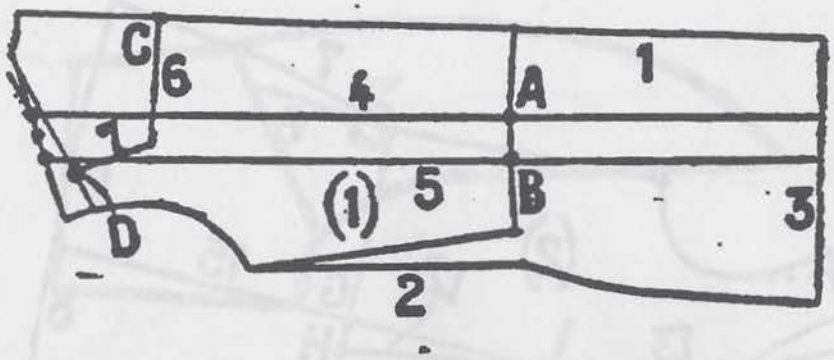
Besides lingerie, the trousseau included a selection of clothing to wear on the honeymoon. Fashion changed year to year. It wasn't considered practical to purchase too much clothing that would (in the fashion sense) only last one or two seasons. The 1920's trousseau usually included a suit appropriate for travel by boat or train to the honeymoon destination, an informal sports outfit, a floaty chiffon or crepe afternoon dress and a few evening gowns for formal and informal evening events, along with matching shoes and capes.

Several *Vogue* articles indicated that the selection of her trousseau was a young woman's first act of independence from her parents. After the wedding, the new bride would be free to choose any clothese she liked, within her budget constraits. Most *Vogue* readers in the 1920s naturally assumed they would rely on their husband's income, rather than their own.

Alison Kondo is finishing her Masters Degree in Historic Asian Textiles at Oregon State University. She is teaching "Chinese Knot Buttons" at Costume College in July.

Cutting a 1913 Norfolk Coat and Skirt

By May Manton



Norfolk styles are exceedinly smart and the costume is as satisfactory from the standpoint of comfort as it is from the one of style. The skirt is a very new one with panels at the sides, the lower portions os which are plaited. In general effect, it is not wider than those which we have been wearing, but it allows greater freedom in walking. It can finished in either the natural or the slightly raised waistlinr got the new skirts are shown both ways.

The jacket is exceptionally effective, for it includes the new patch pockets that are exceedinly smart for coats of the kind. It is easy to make and easy to fit, for seams extend to the shoulders and are concealed by applied box plaits.

This costume is made from a manish suiting but a great deal of serge is being worn and a great many mixed cheviots are shown. There is a tendency toward corduroy and velvet for suits of the kind and often the coat is made of one material and the skirt of another. Plain blue serge for the coat with blue and white stripes or blue and white checks for the skirt would be smart and various similar effects are attractive.

Belts of leather are much worn, and in place of one of the material, patent leather in black or colour to match the coat would be exceedingly smart.

For the medium size, the coat will require 4.5 yards of material (27" wide), 2.75 yards (44" wide) or 2-3/8 yards (52" wide). The skirt requires 4 yards (27" wide), 4.25 yards (44" or 52" wide). The width of the skirt at the lower edge is 2.5 yards or 2 yards when the plaits are laid.

By making use of a Dickie Front, this is a garment that will be much worn during the fall and winter months.

Directions for Drafting

Back Diagram 1

1. Draft the shirt waist back in the regular manner raising the shoulder line one inch at the armseye end, not forgetting to add the usual amount to the bust, waist and shoulder measures.

2. Continue the back line 1 ten inches below the waistline, and rule a new underarm line 2 from armseye, allowing 1 inch at the waistline. Continue over the hip with the usual curve and down 10 inches below the waistline and line 3 across the bottom.

3. Mark three dots on the shoulder line, the center dot on the center and one 3/4 inch each side of it.

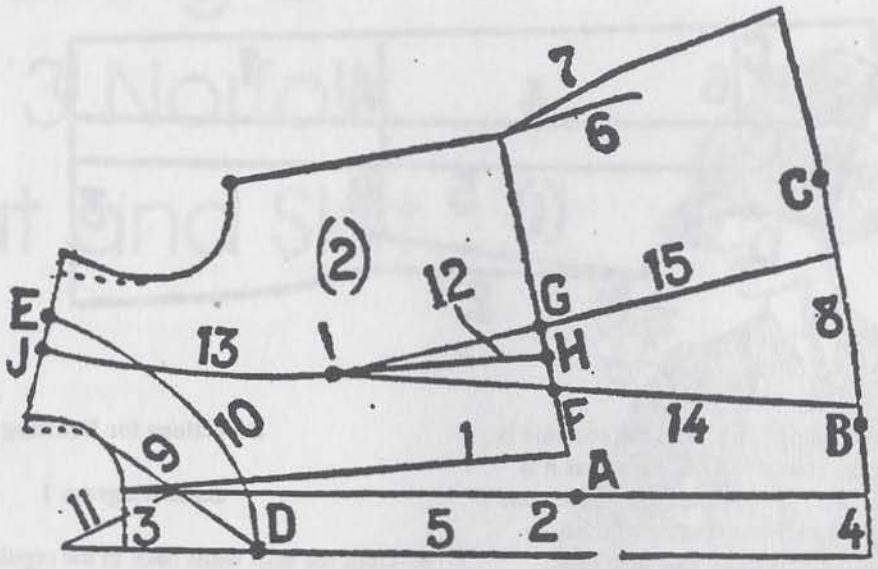
4. Mark dot A on the waistline three inches from the back line. Mark dot B on the waistline1/2 inch from dot A.

5. Rule line 4 from shoulder dot nearest the neck to dot A and down to line 3. Rule line 5 from shoulder dot nearest the armseye to dot B and down to line 3.

6. Lines 4 and 5 are ruled to show where the strap should be sewn. A pattern for the strap can be traced from the two lines.

7. For the back yoke, mark dot C on the back line 4.5 inches from the neck. Mark dot D on the first shoulder line 1.5 inches from the armseye.

8. Rule line 6 square, 4 inches from dot C. Rule line 7 up to dot D.



Front Foundation Diagram 2

1. Draft the straight front shirtwaist style, adding the usual amount to the bust, waist, and shoulder lines, and taking 1/2 inch off the back end of the shoulder line and adding it at the neck (as shown by the dotted lines).

2. Mark dot A 1.5 inches from the end of front line 1 and the waistline. Rule a new front line 2 from the neck to dot A and on down 10 inches.

3. Rule lines 3 and 4. Square out from the top and bottom of line 2. Rule line 5 from line 3 to 4, thus adding 2 inches for the double breast.

4. After ruling the back hip, curve line 6 in the usual manner. Rule another hip curve, line 7, giving it 1 inch more flare at the bottom of line 6. Continue down 10 inches.

5. Mark dot B ten inches from the end of line 1 and 10 inches from the waistline. Rule line 8 around the bottom.

6. For the collar outline, mark dot D on line 5, 4.5 inches below line 3. Mark dot E on the shoulder line 1.5 inches form the dotted armseye line.

7. Rule line 9 straight from dot D to the side of the neck. Rule line 10 from dots D to E with the top of the sleeve chart .5 inches from the C corner on dot D and the top curve on dot E.

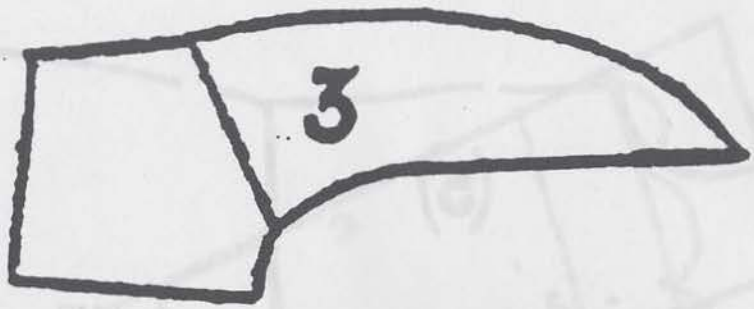
8. Continue line 5 1.5 inches above line 3. Rule line 11 from the top of line 5 to the front line 2 where line 9 crosses.

9. Mark dot F on the waistline, 2 inches from the front line 1. Mark dot G the regular width of one dart from dot F and dot H in the center.

10. Rule line 12 up from dot H, 1 inch more than the heighth of dart parallel with the front line 1. Mark dot I at the top.

11. Mark dot J on the center of the shoulder. Rule line 13 from dots I to J with the dart curve B corner on dot J.

12. Rule line 14 from dots I to F and straight down to line 8. Rule line 15 from dots I to G and straight down to line 8.

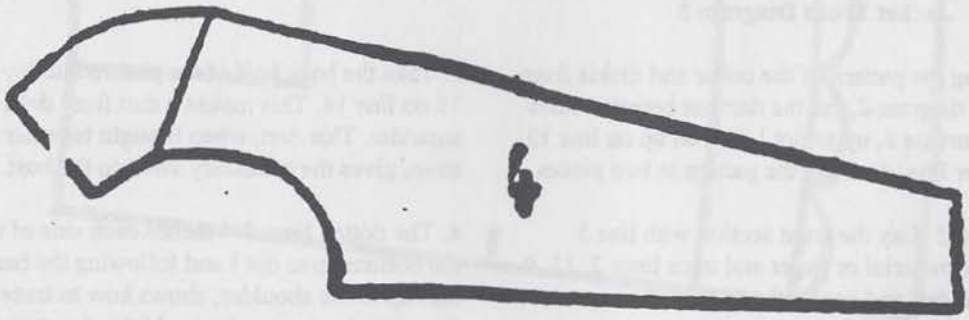


Collar Diagram 3

1. Take the pattern of the back pattern diagram 1 and lay it on the fold of the material or paper with the waist to your left.

2. Lay the pattern of the front diagram 2 with the shoulder line on the first shoulder line of the back. It is better is these shoulder lines lap over each other 1/3 inch at the armseye.

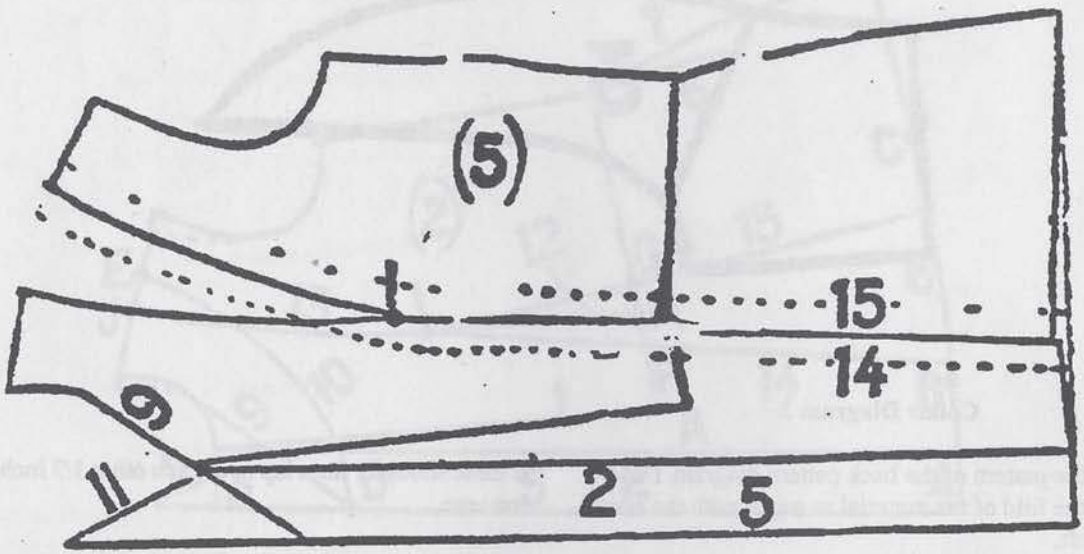
3. Trace lines 6 and 7 of the back, and lines 10 and 9 of the front, and around the neck to the fold. In cutting, allow 1/3 inch all around for finishing.



Dickie Front Diagram 4

1. Join the shoulders of the front and back, the same as you did for the collar with line 1 of the front on the fold.

2. Trace the waistline from the end of the front to line 14, up line 14 and line 13, shoulder to shoulder. Then round or point about 2.5 inches below the neck up the back to the neck, and around the neck to the fold. You may prefer to take 2 to 4 inches off the bottom; thereby, making the dickie shorter.



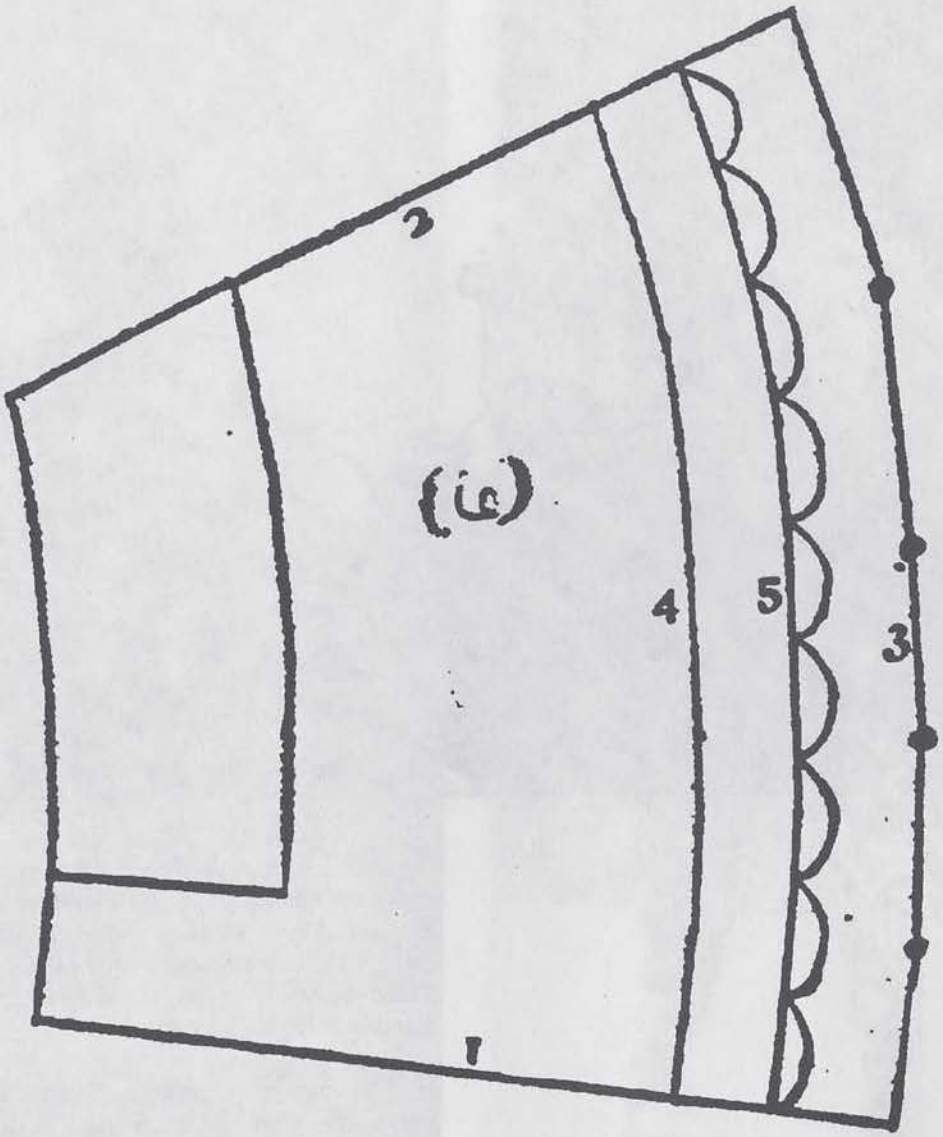
Jacket Front Diagram 5

1. After tracing the pattern of the collar and dickie from the pattern of diagram 2, cut the dart out between lines 14 and 15 from line 8, up to dot I. Cut on up on line 13 to the shoulder line, dividing the pattern in two pieces.

2. See diagram 5. Lay the front section with line 5 straight on the material or paper and trace lines 2, 11, 9, the neck, shoulder, and across the bottom.

3. Take the back half of the pattern and lay it with line 15 on line 14. This makes a dart from dot I up to the shoulder. This dart, when brought together under the strap, gives the necessary swell to the bust.

4. The dotted lines 3/4 inches each side of the line from the bottom up to dot I and following the back line of the dart up to the shoulder, shows how to trace a pattern of the strap the proper shape. Make the strap 1.5 inches wide.



The Sleeve Diagram 6

The sleeve for this garment is cut from diagram 6. Make dot H, 4 inches from line 3.

This article first appeared in The Home Instructor, Vol. VII, No. 12 September 1913. A. Otis Arnold, Publisher, Quincy, Illinois.

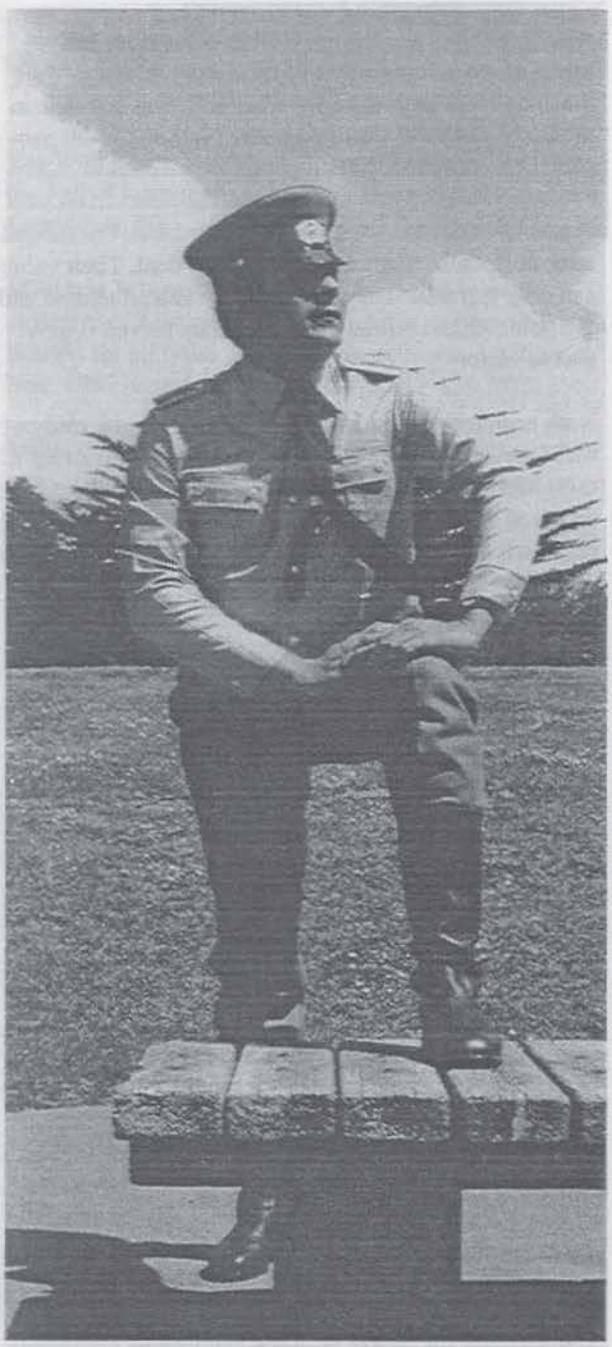
A Military Man

Our man in uniform is Robert Anthony Lunn (Tony), a native of Orange County, California, now living in San Francisco. Tony's interest in things military started early; his uncles and cousins were in the Marines. Tony joined the Army, stayed in for ten years, and served as a member of the military police.

His particular interest is 20th century history. While in high school, he joined the World War II Reeneactment Society of Southern California. In this group he was a member of the 2nd S.S. Pz. Div. 'Das Reich'. The recent political changes in Eastern Europe have caused much Soviet Block Militaria to be available to the collector. Once again Tony finds himself wearing a German uniform.

The uniform pieces Tony wears in these photos are all available through dealers over the internet. Currently, the prices are quite reasonable. Tony estimates he has spent less than $200 acquiring all of these East German pieces. Military uniforms and accessories are also sold at gun shows.

By Sally Norton



The basic military and police shirt. When worn without a jacket, the shirt is worn on the outside of the pants. This is a Russian style shirt that is worn by Russian troops today. The shirt has a waistband with belt loops. The enlisted man's belt, with toggle and buckle, also has a holster for a Walther PPK. The East German holster is worn 'cross draw', that is, the wearer reaches across the front of his body to draw the weapon.

An enlisted man's dress uniform of the East German Infantry. The epalets indicate this is a non-commissioned officer. The medal is the Border Guards Marksmanship Award. The lanyard is the East German Sports Badge. The hat is field grey with a charcoal grey band and silver metal cockade of the East German National Symbol (a hammer and compass surrounded by oak leaves with bands of black, yellow and gold).

This winter fatique jacket shows the Russian influence in 20th century German uniforms. The fabric is a splinter pattern camoflague. It was worn by the East German military and police for field duties.

After the fall of the Berlin Wall in November 1989, much of the acroutements of the Soviet military machine went onto the open market. It was possible in the early 1990's to outfit an entire platoon (20-30 people) for as little as $300.

Prices have gone up but, are still affordable. For the military buff, these items are a very good deal. Their value can only increase. They are no longer manufactured and the politcial and military machine they served is now part of history.

Both costumers and historians alike will find a study of these pieces rewarding. Many of the design elements of these German uniforms can be traced back to the uniforms of World War II. In some cases, specific elements are much older; for example, the tabs on a dress uniform were first introduced in 1871.

These items have an immediacy. They are not relics from some distant, romanticised era. They are part of our generation. The Berlin Wall was within our lifetime. It's fall changed the global political and economic climate.

For a first person account of this extraordinary event, visit Andreas Ramos' website, "A Personal Account of the Fall of the Berlin Wall' at www.andreas.com/berlin.html. Mr. Ramos' report captures the delirium that accompanied the fall of the wall and the sense of unreality that permeated subsequent media reports. His site also contains links to A Short History of the Wall, a collection of essays and pictures, and the University of Heidelberg's information on German history.

Sources for More Information on Collecting Militaria

Books and Magazines

The Wall Came Tumbling Down, The Berlin Wall and the Fall of Communism by Jerry Bornstein, 1990, Arch Cape Press, NY.

Militaria International, a new magazine with the objective of being the first international advertising publication for all types of collectible militaria. First issue, Nov. 1997. Contact them via fax at 612.428.7575.

Military Trader magazine is the best montly source of news, features, collecting advice, market information and listings of military shows and events. Call 1.800.334.7165 for subscription information.

Mail Order Sources

Phoenix Militaria, a mail order company specializing in authentic military and historical artifacts for over 25 years. To order a catalogue, send $3 to Phoenix Militaria, PO Box 245, Lyon Station, Pennsylvania 19536 or call 1.800.446.0909. They also publish The American Militaria Sourcebook and Directory ($29.95 postpaid). It lists over 5000 individuals, companies and organizations in 44 categories. All are involved with some aspect of collecting militaria.

U.S. Cavalry, World's Finest Military and Adventure Equipment. To order a catalogue, call toll free 1.888.888.7228 or send email to hq@uscav.com. Visit their website at www.uscav.com.

Online Sources

Militaria on the Net, A Collectors Guide to Dealers, Auctions, Books, and Magazines. Also offers a chat area. www.pp.hogia.net/marC.privett/milindex.htm.

Militaria Collectibles Auction Haus, An Interactive Online Auction. Also lists trade shows and classified ads. www.militaria-collecibles.com/

The K98K Bayonet Collector's Network lists militaria related websites and information on the BCN organization. www.bunt.com/~mconrad/bcn.htm.

An enlisted man's fatique uniform with patches for a Senior Seargeant. This is the uniform of the Grenz Truppen Der DDR, the East German Border Guards. They were stationed at the Berlin Wall and on the frontiers. The jacket and pants are moss green. He is wearing a side cap or Schiff.

A Family Affair

By

Catalina Hannan

On April 14, 1997 the Trumbull Connenticut Congregational Church celebrated the founding of its town in 1797 with a two part fashion event. Titled *A Victorian Tea: Women's Bicentennial Journey*, the afternoon began with a light picnic lunch served in small boxes decorated with Civil War era style fabrics. The fabrics were also used to decorate tables and walls.

A small exhibit included four reproduction gowns made from RJR's recent and excellent line of Smithsonian quilt reproduction cotton, a vintage Union soldier's uniform and accessories from the 1860'. The costumes were displayed on mannequins; the accessories were laid out on period furniture. It made a charming little vingette at the front of the room.

After lunch a very special program was presented, *Dressing for Evening Socials: Civil War Era.* Lorraine Fantegrossi of Greenfield Hills, CT portrayed the widowed mother of two teenage girls. The playet began with the two girls, wearing period undergarments, discussing the forthcoming night's festivities. They were seated on a small set comprised of a dressing table, bed, trunk, hat stand and band boxes.

One daughter, engaged to be married, cautioned her younger sister against wearing a bright red petticoat which the younger girl kept hidden in a bandbox (and which she later tried to put on). Ms. Fantegrossi, wearing full mourning, arrived and helped the girls to fix their hair and dress.

Clothing, jewelry, guidance, etiquette, politics, and references to the sadly missed husband and father made up the conversation between mother and daughters. Every item of clothing was discussed (and sometimes bantered), thus providing the audience with a slice of Civil War era family life; a timeless scene between sisters, mothers and daughters, and the plight of the single mother. All this and cleverly feeding the audience a great deal of information about the clothing of the time.

Having sent her daughters out for an evening of gaiety which, as a recent widow, she must pass up, she indulged in a fantasy waltz with her departed husband (played by Ms. fantegrossi's father, John Girard, a fellow Civil War reenactor).

After this highly emotional ending, a short intermission allowed the audience to recover itself before the second part of the program began. A model wearing a reproduction rust colored print day dress of the early 1790's opened the next program, *A Look at 200 Years of Fashion.*Three more reproduction gowns followed: a white gauze day dress circa 1810, an 1849 floral print day dress and then, the hit of the show, a breath-taking 1859 antique white satin ballgown trimmed with lace and flowers. This extraordinary gown was entirely handmade by our recent "widow" Lorraine Fantegrossi.

The nine models continued to charm the audience wearing vintage traveling suits, evening gowns, flapper dresses, and at home gowns ranging from the 1880's to the 1890's. What made this portion of the program so very special was the fact that the models were wearing garments worn by their great-grandmothers, grandmothers and mothers. Some of these mothers and grandmothers were in the audience making this show A Family Affair.

The commentator not only described each garment, but also gave this historical background of the era and explained the way clothing was made or acquired in each era.

The last ensemble, circa 1997, was a tailored 'power suit' complete with briefcase and elegant shoes -- an ensemble that could easily make the transition from office to a night at the opera.

A spark of humor was injected in the finale. In the final procession, the lady in the 1790's gown was paired with a 1990's woman in her spandex exercise outfit, complete with bare midriff, Nikes, sweatband, and Walkman. Amid laughter some of the audience saw this as progress and others bemoaned the loss of elegance. What is really amounted to was a moving celebration of the evolution of clothing and the experience of women during the last two hundred years.

Our Fashionable Mothers

A celebration of the gracious and charming women who introduced us to the joys of fabric, fun and fashion. They taught us how to dress up and step out. They are now, and will always be, our most interesting and creative role models. They are Our Fashionable Mothers.

Lucy Hannan started globe trotting early: Mexico, Panama, Ireland, New York.
Here in Buenos Aires, Argentina in 1952, she is looking very chic indeed.
Mother of Catalina Hannan.

Wilma Mary White had this sophisticated portrait taken the year after she graduated; unfortunately she can't remember what happened to her beautiful coat.
Watsonsville, CA 1935.
Mother of Danine Cozzens.

Ruth Yvette Kutner, a Women's Airforce Service Pilot (WASP) during WWII.
She is one of a select group; the first women in history trained to fly American military aircraft.
Photographed at the WASP Training Center, Sweetwater, Texas 1944.
Mother of Sheri Jurnecka.

Goldie Marie Greenwell could usually be found where the band was hot and the joint was jumpin'
and she was always on the arm of a handsome fellow in uniform,
such as Lt. Orval 'Lucky' Allen, U.S. Army Air Corp.
San Antonio, Texas 1945.
Mother of Sally Norton, CQ Editor.

Left
Coed Meta Bowman dances the night away with handsome college man Bob Burton
International House, University of California, Berkeley 1939.
Mother of Robin Berry.

Professional Model Patricia Anne Cannata strikes an elegant poise.
San Francisco 1946. Models in the 1940's were paid somewhat less than today's super models earn. In 1946 $5 an hour was a big fee for a photo shoot!
Mother of Christine James.

Josephine Ferreira, San Jose, CA, 1953
Josephine was a librarian at Santa Clara Univeristy. I wonder how many young undergraduates has a crushes on the pretty librarian .....
Mother of Karen Tully

Using La Mode Bagatelle Patterns

One Ladies' Experience

By
Danine Cozzens

My first experience with the La Mode Bagatelle Regency Wardrobe pattern was somewhat unusual in that Susan Pasco, the pattern's designer, was staying at my house in preparation for a workshop the next day on fitting the bodice-petticoat. Anyone who sews knows how patterns explode once they are freed from their envelopes. Since this pattern is the equivalent of two dresses, an undergown, a jacket, plus accessories, with separate bodice pieces for the full-bosomed, it contains nearly fifty pattern pieces, some quite large, on eight sheets of tissue.

Susan stopped in her tracks when I unfurled my pattern from its pristinely-folded state. She had never seen the printed pattern opened out before. She was rather amazed at the sight of me at eleven at night seated on the living room floor, wallowing in a sea of beige tissue, trying to locate the six pieces I'd need for the bodice-petticoat workshop the next morning.

As a Costume Goddess, Susan did not realize that mere mortals do not, as she does, always open their new patterns, cut out the pieces, sort them into the ones that they'll use and the ones they won't, and put them into labeled envelopes. "Making Friends With Your Pattern," Susan calls this process. The Regency Wardrobe pattern pieces are arranged so that Vogue Patterns got the most onto one sheet, not according to the way in which you would use them. It took me about an hour to find the six pieces for the petticoat. Trust me, it's worth sorting those pups out and decanting them into smaller envelopes.

This pattern comes with an instruction booklet containing marvelous distilled costume wisdom from Susan and her business partner, Tamara Fidler. Take time with this pattern. Read the booklet. Re-read it. Study the pictures on the wrapper and the instructions that map to them. Don't rush into this pattern the day before an event. Susan works for years on her projects, gathering just the right combinations of fabrics and trims in special "kit" boxes. If you need a quick costume for an event or a play, run up one of the Period Impressions patterns: they go together like a modern dress, and you can breeze through the instructions. The Regency Wardrobe pattern is worth taking your time.

Before getting to the fun stuff, however, you must first make your bodice petticoat. This garment is pretty amazing in its ability to shape and support even the generously endowed (Junoesque types may use extra-strength coutil fabric). The bodice-petticoat gives support and smoothness of line, but a corset is still needed for serious repositioning of flesh. In the workshop, Susan and Tamara identified a body type which they christened the "Amazon" - a tall, athletic size 18-20 who will achieve better fitting using the regular bodice even though they are a DD cup. If you think this might apply to you, try the regular style first.

You will need help from a seamstress friend (not a well-intentioned husband or roommate) in fitting your muslin and your fashion fabric because tiny alterations make a difference. Be sure you know which side of the cut-out fabric pieces is which (in/out and left/right and up/down) at all times; when I do this again, I'll stick bits of masking tape on the pieces until they are assembled.

Kyrsten Comoglio reminds me that in our workshop, several people achieved the best fit by taking an inch out of the center of the pattern, rather than sizing down or taking it from the sides. Your bodice fitting friend should try this alternative.

Authenticity mavens should note that the Regency Wardrobe pattern is a creative adaptation and not a historic re-creation, such as Past Patterns. The bodice patterns have a false drop front and false front wrap that actually button in the back, which makes them comfortable for those just starting to make historic costume. Tamara and Susan encourage people to change the closures, or anything else, if they wish. The pattern is designed so all the parts are interchangeable, and anyone sufficiently well-informed to want a real drop front bodice, for example, can add or subtract seam allowances to achieve this.

If you want to recreate a specific year within the period, you should consult sources such as the Cunningtons, Janet Arnold, or Nancy Bradfield and fine-tune the pattern accordingly. With slight modifications, the pattern could be the base for gowns from 1795 to 1825. The instruction book contains a good bibliography, and a list of stores and mail-order sources as well.

Christine James wearing a dark teal pelisse trimmed with black braid. Christine opted to put the tall standing collar with the pelisse. The result is an elegant, dramatic garment.

Danine Cozzens has been an ICG member since the days of CC4. She is a long-time member of the Bay Area English Regency Society and edits the Greater Bay Area Costumers Guild newsletter, *The Scribe*.

Danine is wearing a half-mourning afternoon gown of black and white. She choose to pair the cross-over bodice with short sleeves. Danine's stylish black beret is also part of the LMB Regency Wardrobe.

Photos: Sally Norton

Coming Soon from La Mode Bagatelle

Artistic Reform Teagowns

Pattern includes 3 overgowns, an undergown with 3 interchangable bodice and sleeve choices, a tea cozy, a decorative pouch and iron-on transfers for embroidery, complete instructional booklet, historic information, fabric and trim suggestions

Sizes 6-22 included with bodice patterns for the larger busted woman in sizes 18-22 DD cup

Check pattern availability on the LMB website www.lamodebagatelle.com

ICG Chapters

Australian Capital Territory Costumer's Guild
c/o Jo Toohey
17 Beaurepaire Crescent, Holt, 2615 AUS

Australian Costumer's Guild
(The Wizard of Cos)
PO Box 322, Bentliegh 3204, Victoria, AUS
Email: stilskin@netspace.net.au
http://www.vicnet.net.au/~costume
Newsletter, *Coztume*, Gail Adams, Editor

Beyond Reality Costumers Guild
North West Chapter, Serving US & Canada
c/o Joy Day
Email: hotfudge@teleport.com
http://www.helix.net/~lynx/guild.html

Costume Guild UK
c/o Teddy
212 Albert Road, London E10 6PD, UK
Email: CGUK@ireadh.demon.co.uk
http://www.ireadh.demon.co.uk/cguk.html
Newsletter, *The Cutting Edge*, Sue Tibbles, Editor
(set@bodley.ox.ac.uk).

Costumer's Guild West
PO Box 94538, Pasadena, CA 91109
c/o Zelda Gildbert
Tel. 818.907.5281
Email: zblgibert@aol.com
http://members.aol.com/ablgilbert/cgw.html
Newsletter, *Squeals*, Carolyn Louaillier, Editor
(carowriter@aol.com)

Great Lakes Costumer's Guild
PO Box 573, Hazel Park, MI 480303-0573

Greater Bay Area Costumer's Guild
(Dreamers of Decadence)
c/o Jana Keeler
5214-F Diamond Heights, #320,
San Francisco, CA 94131
Tel. 415.974.9333
Email: jana.keeler@schwab.com
http://www.toreadors.com/costume
Newsletter, *The Scribe*, Danine Cozzens, Editor
(danine@earthlink.com).

Greater Columbia Fantasy Costumer's Guild
c/o Amanda Allen
PO Box 683, Columbia, MD 21045
Tel. 410.258.7948

Greater Philadelphis Costumer's Guild
(The Lunatic Phrynge)
c/o Vicki Warren
1139 Woodmere Rd., Pottsdown, PA 19464

Heartland Costumer's Guild
c/o Richard R. Rathman
1507 C. West 23rd Terrace,
Independence, MO 64050

New England Costumer's Guild
(Boston Tea Party & Sewing Circle)
c/o Eastlake
318 Acton St., Carlisle, MA 01741

New York/New Jersey Costumer's Guild
(Sick Pups)
c/o Carl Mami
85 West McClellan Ave., Livingston, NJ 07039
Newsletter, *Puppy Puddles*

North Virginia Costumer's Guild
c/o Loren Dearborn
10753 Blaze Dr., Reston, VA 20190

Rocky Mountain Costumer's Guild
Serving the Colorado Front Range and Beyond)
c/o Vandy Vandervort
2854 Tincup Circle, Boulder, CO 80303-7222
Email: dragonart@worldnet.att.net

San Diego Costumer's Guild
(Timeless Weavers)
1341 E. Valley Parkway #107, Escondido, CA 92027

St. Louis Costumer's Guild
(St. Louis Ubiquitous Tailoring Society: SLUTS)
c/o Nora and Bruce Mai
7835 Milan, University City, MO 63130
Email: bmai@genie.com
http:\\www.costume.org/slcg
Newsletter, *The Scarlet Letter*, Jeff Morris, Editor
(JSMORRIS@INLINK.COM).

South Bay Costumer's Guild
(Bombazine Bombers)
c/o Carole Parker
2434 Rock Ave. #11, Mtn. View, CA 94043
Email: carole@falconer.vip.best.com
http://www.best.com/~falconer/carole/locale.shtml
Newsletter, *Fabrications*, Carole Parker, Editor
(carole@falconer.vip.best.com)

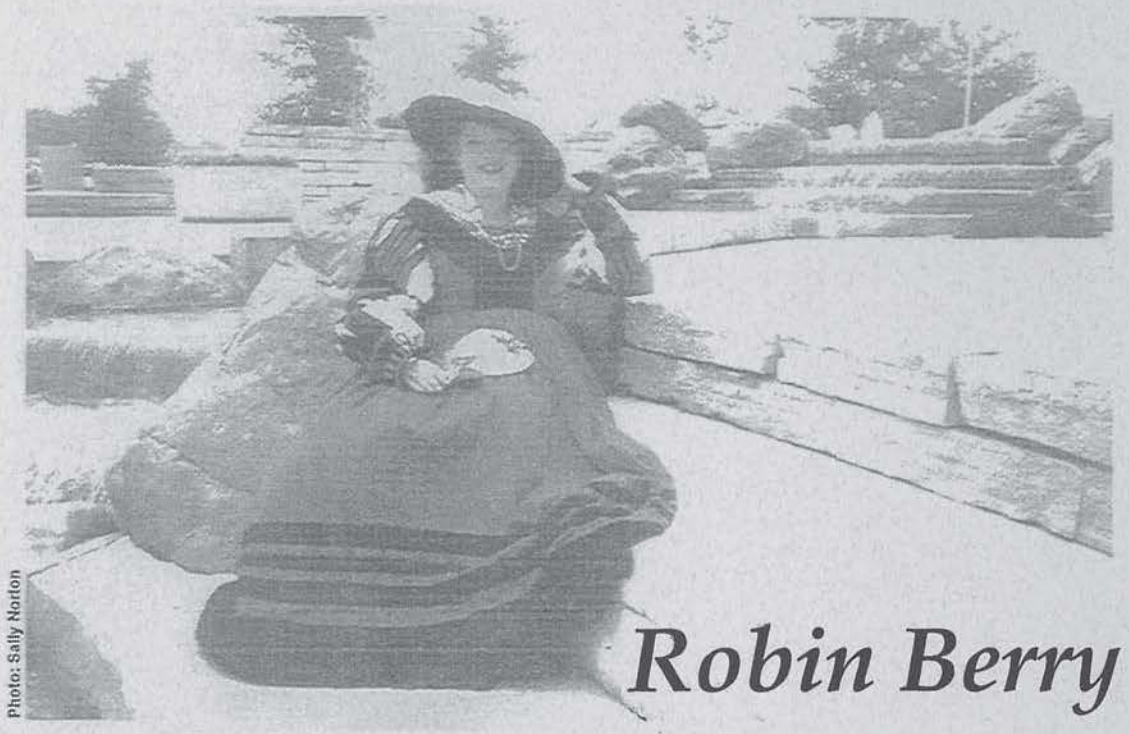


Photo: Sally Norton

Robin Berry

wearing a German Landsknecht costume. This year the focus at Costume College is on "Dress of the Renaissance and Elizabethan Times: Historical, Theatrical, Festivals". Robin is ready. Are You?

Costume College '98

July 24-27, 1998

Airtel Plaza Hotel, Van Nuys, CA

Use the Registration Form on the Website
http://members.aol/ZBLGilbert/college.html

The Costumer's Quarterly
c/o GBACG
5214-F Diamond Heights Blvd. #320
San Francisco, CA 94131

Published by The International Costumer's Guild

BULK RATE
U.S. Postage
P A I D
San Francisco, CA
Permit No. 1642