

Costumer's Quarterly

Vol. 9, No. 4

Oct/Nov/Dec 1996



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

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Articles and images may be submitted electronically to snorton@us.oracle.com. Images must be in .jpg or .tiff format. Chapter information and listings of Upcoming Events are due to the Editor on the following dates: Dec. 1, Mar. 1, June 1, Sept 1.

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President's Message

By Joy Day

It is a pleasure to be writing another President's Message for the Costumer's Quarterly. I believe this year will be the first in quite a long time that there have actually been 4 issues of the Quarterly produced. I am very proud of the editors and the new officers for working so hard to get the Quarterly back out of limbo and the ICG back into a working organization.

Our new CQ editor, Sally Norton, is taking over with the issue. Please contact me if you have any suggestions, comments, criticisms or ideas for the CQ. We hope to hear from you concerning ways to make the CQ and the ICG more fun, educational and worthwhile.

It has been brought to my attention that some people still have not received past issues of the CQ. If you are owed past issues, please contact the Treasurer of your chapter. The Treasurer will need to know which issues you believe are due. The Treasurers will check their records and then forward a list to the ICG officers. We will process the orders and hopefully, get everyone caught up.

In keeping with our goal of opening the lines of communication among chapters and officers, I write a monthly President's Message. It is sent out to interested members on the Internet. Copies are also sent to each Chapter. Some chapters include my message in their newsletters. If you would like to be added to the distribution list, send me an email and I will add you. These monthly messages are summarized in this column. Everyone should have access to my messages through the Internet or the CQ.

We now have information packets available to anyone who requests more information about the ICG. These packets include a new ICG brochure, a chapter list, Costume Con flyers and other information. Masters of these packets went out to each chapter. We hope you will distribute these packets to anyone interested in joining the ICG.

We had a wonderful time at LACon, the world science fiction convention in September 1996. There were many wonderful costumes in the halls and the masquerade. It was delightful to meet so many old friends again and catch up with all the news.



Joy Day is a professional artist and costume designer. She earned her degree in Theatre Arts from Purdue University and worked as a professional designer and instructor for several years while she developed her glass painting techniques.

Joy is entirely self-taught in the art of reverse painting on glass. Her work is included in collections throughout North America. She is currently represented by Northwest Gallery in Cannon Beach, Oregon and Novagraphics Space Art Gallery in Tucson, Arizona. She lives in the Pacific Northwest.

Joy is also an award winning costume designer and is currently the president of the International Costumer's Guild and a member of the International Association for Astronomical Arts.

The costume worn in this photograph was entirely made by Joy using several thousand feathers and lots of glue. The costume is titled "Kyrielle"; it has a wingspan of 11 feet. "Kyrielle" has received numerous masquerade awards including Archon (St. Louis), WindyCon (Chicago) and NoLacon (New Orleans WorldCon).

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COSTUME CON 15 UPDATE

BY BETSEY MARKS, CHAIR

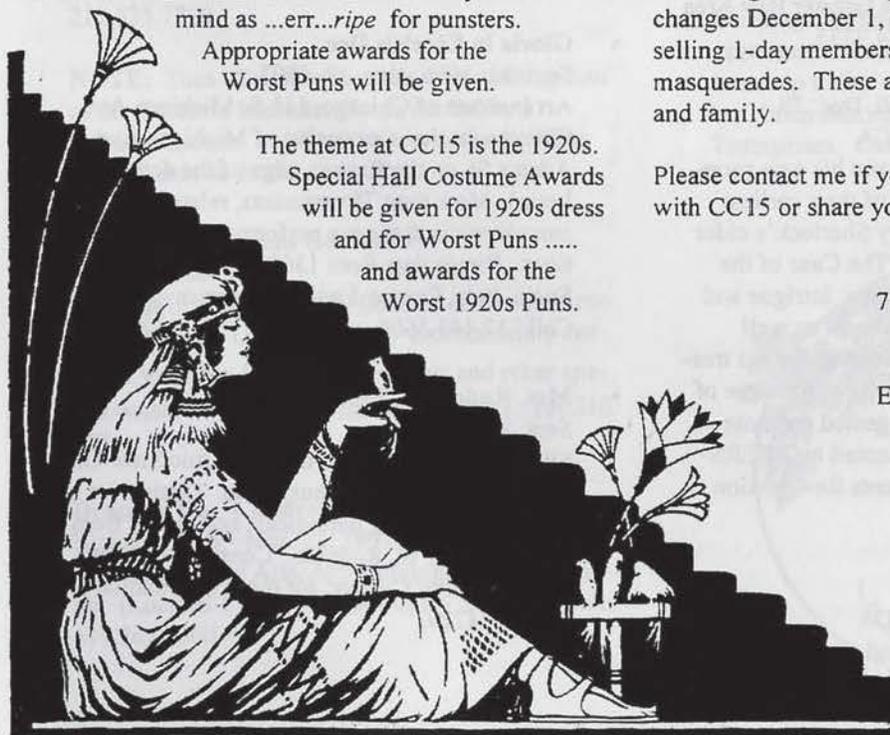
Costume Con 15 is starting to move into high gear this fall with the release the new progress report. Our committee members are collecting suggestions and donations for the exhibits. Several people outside our area volunteered to run special programs. We're going to present several things that are new to the East Coast. Our dealer's room is growing. Now is the time to get in touch with us and let us know what you would like to see at CC15.

If you aren't sure what to suggest or if you think your idea may be silly or far-fetched -- don't hesitate. Send us your suggestion. You might be surprised at the things we're willing to try! We're making room for special programming events including the Single Pattern Contest (sponsored and coordinated by Janet Wilson Anderson of AlterYears), a \$1.98 competition (details in PR2) and, of course, the Worst Pun competition. Our goal is for all of us to enjoy the con, take ourselves a little less seriously and enjoy sharing our love of costuming.

Puns (my favorite form of silliness) will, we hope, appear in many forms. The Friday Night Social and Callahan's Cross Stitch Saloon immediately come to mind as ...err...ripe for punsters.

Appropriate awards for the Worst Puns will be given.

The theme at CC15 is the 1920s. Special Hall Costume Awards will be given for 1920s dress and for Worst Puns and awards for the Worst 1920s Puns.



Serious costumers will find plenty to challenge and inspire their skills. The Baltimore area is rich in professional costumers, museum curators and historical reenactment groups. We hope to draw on all these resources for our instructors.

You are invited to offer your suggestions for programming you would like to see. We welcome your input and talents. We plan to offer a wide variety of programming and therefore, need volunteers and instructors with a wide range of skills. Your ideas and your talents will be most welcome.

If you aren't sure whether or not you will be able to attend, I strongly urge you to join as a supporting member. This entitles you to receive all publications, including the newly revised Whole Costumer's Catalog. You can, at any time, upgrade your membership.

We will be presenting four days of panels, two masquerades, a fashion show, and a friendly atmosphere in which you may meet your fellow enthusiasts.

Attending memberships are currently \$50. This rate changes December 1, 1996, so don't delay. We will be selling 1-day memberships and event tickets for the masquerades. These are particularly handy for friends and family.

Please contact me if you would like to volunteer to help with CC15 or share your ideas.

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UPCOMING ACTIVITIES

Events

- **Regency Christmas Ball, Nov. 30**
Sunnyvale Hilton Inn, Sunnyvale, CA
Presented by BAERS (Bay Area English Regency Society) and Silicon. Info: 415.856.2259.
- **The 16th Annual Dickens Christmas Caroling Ball and Festival, Dec. 6-8**
Rileys Farm, Oak Glen, CA
Celebrate a traditional Victorian Christmas. For more information call 909.790.2364.
- **Christmas with the Romanovs, Dec. 7**
Marymor Park Clise Mansion, Seattle WA
Their Serene Highnesses Nicholas and Alexandria are inviting friends to join their holiday celebration. Evening dress 1900-1917. This event is definitely set in the good years before the revolution. Presented by Somewhere in Time. Info: Mary Laney, 22107 103rd Place SE, Kent, WA 98031-2552
- **Holiday Tea at Dunsmuir, Dec. 8**
Dunsmuir Historic House and Gardens, Oakland, CA
Afternoon dress 1890-1910. Tea, House and Garden Tour, Carriage Rides, Shopping in the Christmas Boutique. Presented by the Greater Bay Area Costumer's Guild. Call 415.974.9333.
- **Sherlock Holmes Mystery Ball, Dec. 28**
Masonic Lodge of San Mateo, CA
Join a young Sherlock Holmes and his new roommate, Dr. John Watson, on one of their earliest cases. They are ably assisted by Sherlock's elder brother Mycroft as they solve "The Case of the Rose of India". A night of mystery, intrigue and dancing. Professor Moriarity, almost as well known as a virtuoso on the bassoon as for his treatise on the binomial theorem, will be in charge of the musical arrangements. Suggested costume 1880-1900 evening dress. Presented by PEERS (Period Events and Entertainments Re-Creation Society). Tel: 415.593.2940.
- **Grand Masked Ball, Dec. 31**
Balboa Park Club, San Diego, CA
Costume prizes, dance prizes and more. Presented

by the San Diego Young Artists Symphony Orchestra. Call 619.445.5284 for more information.

- **Viewing the Impressionists, Jan. 26**
California Palace of the Legion on Honour. Presented by the Greater Bay Area Costumer's Guild. Tour this splendid museum and examine works of Manet, Degas, Monet, Renoir and other exponents of the independent "Impressionist" movement. Join your fellow art enthusiasts for refreshment in the Museum Cafe. Formal Afternoon Attire 1870-1910. Call 415.974.9333 for more information.

Exhibitions

- **Coming Apart at the Seams**
Closes Jan. 12, 1997
Goldstein Gallery, Univ. of Minnesota. Costumes and diverse objects from the Jazz Age ranging from undergarments to flapper gowns. Call 612.624.7473 for information.
- **The Art of the Lacemaker**
Museum of Textiles, 55 Centre Ave., Toronto, Ontario. Historic examples of lace and lacemaking tools to contemporary lace works. Call 416.599.5515 for more information.
- **Gloria in Excelsis Deo**
Sept. 11, 1996 - Jan. 12, 1997
Art Institute of Chicago, 111 S. Michigan Ave., Chicago (at the intersection of Michigan Ave. and Adams St. on the Eastern edge of the downtown Loop). More than 75 vestments, related textiles and paraphernalia that once performed liturgical functions. Pieces date from 1300 - 1975 and represent Spain, Italy, France, England, Germany and the US. Call 312.443.3600.
- **Mrs. Rudolph's Buttons**
Sept. 25 - Dec. 7
Sills Exhibit Hall, Main Library, Ohio State Univ., 1858 Neil Ave., Columbus, Ohio. Distinctive buttons, related books, periodicals and papers from the Estate of Ann W. Rudolph. Contact Leta Hendricks, Exhibit Curator, for more information at 614.292.4220.

Tours

- **Fabric of Enchantment: Batik from the North Coast of Java**
 Oct. 31, 1996 - Jan. 26, 1997
 LA County Museum of Art, 5905 Wilshire Ave., Los Angeles, CA. An exhibition of 50 Batick textiles tracing the development from the mid-19th c. to the mid-20th c. Catalog available from the Museum Store. 256 pgs, 100 colour illus. Call the Museum Store at 213.857.6146. For more information on the exhibit, call 213.857.6000.

- **Dressing the Part: Henry Poole and Co., Saville Row Tailors**
 Closes Jan. 1997
 Victoria and Albert Museum, Cromwell Rd., London, UK. The varied output of this famous tailoring firm from the 19th c. to the present is examined in a display of 3-pc. suits, dress uniforms, Royal household liveries and theatrical dress worn by Sir Henry Irving. Tel: 44.171.938.8500.

- **Something Old, Something New**
 Closes Nov. 30
 Indiana State Museum, 202 N. Alabama St., Indianapolis, IN. A century of wedding dresses is shown in the attire of 9 brides from 1850 - 1950. Info: 317.232.1637.

- **Christian Dior**
 Dec. 2, 1996 - Mar. 23, 1997
 The Costume Institute, Metropolitan Museum of Art, NY NY. For more information, call 212.535.7710.

- NOTE: Tues - Fri of each week, free walking tour of the Costume Institute. Tours are led by a museum docent. 11:45 am. Meet at the Walking Tour Stanchion in the Great Hall.

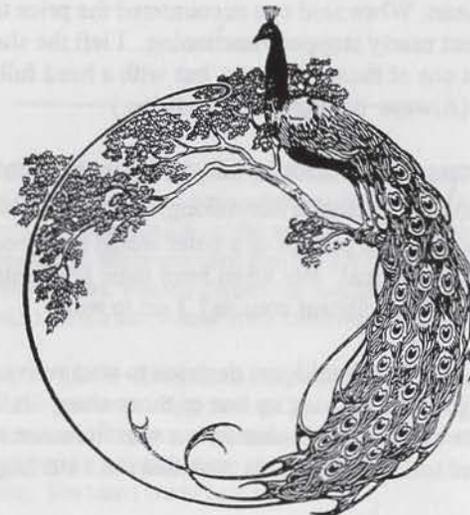
- **Style and the Italian Costumer**
 Through Dec. 31.
 Pitti Palace, Florence, Italy (located across the Arno River from the Uffizi Gallery). Extraordinary costumes worn for Carnevale, festivals and other special occasions created by Italian designers. Tel:210 323.

- **Dressing Up: Children's Fashions 1720 - 1920**
 Nov. 23, 1996 - Mar. 23, 1997
 Museum of Fine Arts, 465 Huntington Ave., Boston (Located 1 mile west of Copley Square). Call 617.267.9300.

- **A Tour for Textile and Craft Enthusiasts to Ecuador**
 Nov. 3 - 14
 Visit Quito where Panama hats are made, the market town of Otavalo and the surrounding area noted for its weavers and artisans. Call 416.922.3897 for more information.

- **Thailand & Laos**
 Dec 26, 1996 - Jan 13, 1997
 Visit the Costume Room in the National Museum in Bangkok, the private textile museum of National Treasure Khun Sathorn and the Tai Phuan weavers of Sri Satchanalai and demonstrations of weft ikat weaving and hemp cloth weaving in village workshops. Sponsored by the Costume Society of America. Call 1.800.CSA.9447 for further information.

- **Carnevale in Venice and Verona**
 Feb. 2 - 13, 1997
 Today the Venetian Carnevale includes art, theatre, dance, opera, special exhibitions, street processions, and gondola races in the Grand Canal. Costumes are worn every day. In historic Verona, the main activity is a lavish parade snaking through the medieval streets, culminating in dance and equestrian performances. This tour includes both cities, a costume ball, tours of historic neighborhoods and buildings, a visit to a Venetian mask maker and an opportunity to create your own mask in his studio, boat trip to the village of Burano, noted for its lace and linen making. The tour is offered by Danu Enterprises. Call 1.888.476.0543 for a brochure.



A Big Floppy Velvet Hat By Kate McClure

I love hats. They set off an outfit, frame the face, protect one from the weather and look darn cute, too. They also can be a bitch to make. Allow me to explain. For those who do not know me, I am not one to do things in half-measures. When a project is chosen, I dive into it feet first with little or no thought for the consequences. Yes, I tend to end up with some very nice things. I also tend to end up with a lot of projects *in the wings* --- waiting until I can figure out what the heck to do next.



My first attempt at millinery started about 2 years ago when I was on shopping safari in the wilds of Seattle. (If you've ever ventured into the Broadway area, you know what I mean.) There, in a hole-in-the-wall shop, waited inspiration. Some gloriously mad milliner had whipped together several pointed witchy-style velvet hats and trimmed them within an inch of their lives. Fascinated, I looked them over with a keen eye and an eager heart. When said eye encountered the price tag, said heart nearly stopped functioning. I left the shop without one of those treasures, but with a head full of ideas. (Always a dangerous condition.)

The ideas percolated for awhile, until I worked up the nerve to try my hand at hat making. Now, as firsts go, I suppose a simple pillbox or a beret would have been much more logical. But when have logic and costume been more than distant cousins? I set to work.

First, I made the intelligent decision to start with some sort of pattern. Picking up one of those cheap Halloween hats was a start. I selected one that fit reasonably well and took it apart. This provided me a starting pat-

tern and a hat wire (Bonus!).

Next, I placed the pattern on some medium-weight buckram and started hacking away. That done, I found myself with a handful of ill-tempered stuff determined to make itself into almost anything *except* a hat. I finally managed to wrestle in into submission and worked it into the desired shape . . . except for the tip. It simply would not come to a point.

Stitching wouldn't hold, tape looked ridiculous, and I won't go into what happened with staples. I retrieved the crumpled lump from whence it had been thrown. (Did I mention I have a short fuse occasionally?)

I had an idea. Working quickly with a scrap of buckram, I made a teensy-weensy cone. It still had a gap at the top, but who would know after it had been covered with fabric!

I managed to get the rest of the buckram frame together with a minimum of cursing. The hat wire was to be loosely stitched to the outside rim of the frame. 'Loosely stitched' ended up being practically wrapped in sturdy thread to keep the darn wire in place.

Breathing hard, but not about to give up, I turned to the finer cloths I was considering using to cover the frame. Satin was out; it tends to catch on rough spots. Taffeta also caught on the rough spots; so did silk and several other fabrics. That left velvet which was my first choice (or so I said to myself).

Using the same pattern, I cut out the appropriate shapes: the 3 velvet outer pieces and 1 cotton inner piece. I thought the cotton would be a cooler lining for the inside of the hat.

There was a slight flaw in my plan. I learned that logic can be useful. Logic could have taught me that cutting a frame out of a pattern and then cutting the cover out of the same pattern means that both parts will be the same size. This means: 1) There will be *no* amount of give whatsoever when trying to fit the cover over the frame and 2) It was time for a break.

After stomping off and fuming about the inequality of life, the universe and everything, I returned to the hat about a week later. I was ready to try again. While manipulating the original cover I'd cut out, I found I liked the effect it had on the original frame; that is, the

too. With needle and industrial strength thread in hand, I went back to work.

Some hours later, I emerged triumphant, having beaten both cover and frame into a pretty nice, organically shaped hat.

I was ready for glitz. The hat was now black velvet -- it needed some flash. I found the flash in the neighborhood thrift store, in the form of an old party dress. The underskirting of the dress was well past its prime, but the chiffon overskirt looked good. It was a black background embroidered in a paisley design of gold, red and yellow.

I had gained wisdom while making this hat and thus decided to proceed with caution. I made a pattern before I cut the fancy chiffon. This was indeed fortuitous because what happened once I started fiddling with the pattern was far removed from what I thought was going to happen.

I cut the fancy fabric carefully. I made a swirl that started at the tip of hat, went around the crown, over the brim and under the inner edge. Stitching was easy. The chiffon wasn't taking any stress; it was simply lying on top of the velvet.

I was satisfied. My cockiness returned. I added one more touch. Around the hat band, I added a lovely black silk scarf tied in a loose knot in the back. This allowed the tails to hang down over the back of the hat and drape almost to my waist. It is indeed an elegant hat. I pinned a tiny gold star to the front of scarf which finished the whole thing nicely by holding the scarf in place.

Stepping back (both physically and mentally) from the hat, I was well pleased with the results. It is much more interesting the way it turned out than the way I originally envisioned it. Sometimes, the material dictates the design. It is good a thing to learn flexibility and appreciate surprises.

Would I do it all over again. Let me think about that. I'll get back to you . . .



Kate McClure has been merrily mangling material for several years now, somehow managing to actually finish a garment or two in spite of herself. A definite glitz-a-holic, she manages to stash away far more beads, trim, ribbon and fabric than any 3 normal persons could use in twenty years. Has this stopped her from further purchases? Heck, no! Kate is a firm believer in the Costumer's Credo: MORE!

Born in a tiny town in Kansas some thirty*mumble* years ago, she got her start in sewing through the 4-H Club. After schlepping through the usual jumpers and pantsuits, she finally burst her seams and started making things that can best be described as . . . interesting. She hasn't looked back since.

A Big Costume College

Costume College 96 was a tremendous success. The emphasis this year was on the 18th century. While the lectures and workshops covered a wide variety, the core 18th century courses were outstanding.

Marie Cooley's lecture/demo on Men's Coat Fitting and Construction was ideal; she brought with her a work in progress and used it to explain the solutions to many fitting problems.

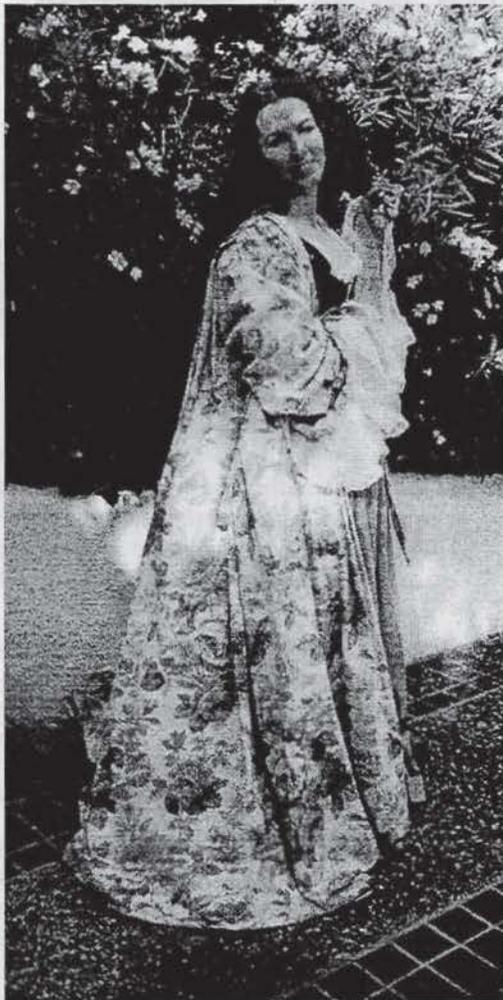
JoAnne Kirley draped a Watteau Back Gown on volunteer model Lorraine Carson. It was a fascinating experience to watch a gown actually take shape in 3 hours.

Denise Pieraci brought vintage 18th c. garments for her two lectures on Men's Waistcoats and 18th c. Laces.

Paul Giles' lecture on Elizabethan doublets and jerkins was a visual feast. Mr. Giles has recreated garments from portraits. The detail of his workmanship can only be truly appreciated up close.

For those who enjoy the challenge of packing a fragile and unwieldy costume treasure, Chris Schoepe's Feathered Angel Wing Workshop was perfect. The wings floating through the hotel on Sunday afternoon were truly angelic and utterly charming.

Optional shopping tours were available both Friday and Monday and, as always, were well attended. The Dealer's Room had an especially good selection of books. The Saturday Night Banquet was filled with beautiful costumes and some very enthusiastic dancers.



JoAnn Kirley

Susan Pascoe



"They danced again; and, when the assembly closed, parted, on the lady's side at least, with a strong inclination for continuing the acquaintance."

*Jane Austen
Northanger Abbey*

THE VICTORIA AND ALBERT MUSEUM

The "Dress" Exhibit

By Jay Hartlove

Seeking air-conditioned refuge from the unexpectedly hot and humid London weather, Denisen and I visited the Victoria and Albert Museum in mid-August. After pampering ourselves at the museum's Sunday brunch (complete with Jazz quartet) we decided to tackle the main floor exhibit entitled simply "Dress" before heading upstairs to the collections.

We never made it upstairs. The "Dress" display consists of nearly 200 sets of clothing from 1580 to the present. As the exhibit name suggests, the clothes are almost entirely upper class and largely evening or formal day-wear. The collection is also largely women's clothing, primarily British and French.

Clearly the exhibitors didn't mind these narrowing constraints, as the point of the installation is to create a timeline. This objective is achieved with remarkable clarity. Books that attempt to survey the way fashion changed through time often lack the depth of detail that is needed to re-create period clothes. One is typically left flipping back and forth between books that give historical perspective or those that give details of one particular period.

This exhibit is made up of complete date-matched ensembles, in all their 'real life' detail, side-by-side with their predecessors and successors of no more than 25 year leaps. You can literally watch waistlines go up and down or hats grow larger and smaller as one fashion concept replaces another.

To an experienced historical costumer, this may seem a simplistic, almost naive fascination; but, I've lost count of how many times I've overheard serious re-creation costumers talk about whether a certain detail was being used or had fallen from use *by a certain date*. It is important to know just how big a hoop was used on a dress you are making, but it is also valuable to know whether hoops were getting larger or smaller at your chosen point in time.

Knowing the trends of a period gives you greater flexibility in dressing for an event. Historical costume events typically have an announced time-from, and not

everyone has an outfit that matches exactly. The organizers of a tea might specify costumes between 1870 and 1890 because the chosen location will work well with bustled dresses. If you don't happen to have a dress from that narrow period, but you know bustles were shrinking rapidly by 1888, you could wear an 1894 gored skirt and catch the fullness at the center back into small flounces. Wear the skirt over a small rump pad and you can pass for the end of the designated period.

Formal fashions of any era are often holdovers of fashionable styles of an earlier period or reflect the influence of an earlier era. A man may easily wear an 1840s suit to an event set in the 1850s or 1860s if he accessories it as formalwear or adopts the persona of an older person.

An especially appealing feature of the exhibit was the attention spent putting garments from the same date together on mannequins to complete a total ensemble. This is the kind of work one expects at the V&A and rarely finds anywhere else. Even the V&A has to resort to reproductions for some accessories (belts, shoes, etc.). These reproductions were clearly labeled. They also did a very nice job with the wigs and the faces to reflect standards of beauty for each period.

The timeline nature of the show was so clear that the descriptive cards didn't have to mention it; instead, the cards described the fascinating history of each garment.

Scattered among the large groups of mannequins were small arrangements of accessories. Fans, gloves, hats, even sunglasses were displayed in small groups also arranged in their own little timelines. Denisen was particularly pleased to learn that folding paper fans existed in the Georgian period.

A major flaw in the show was the lack of men's clothing. There were at least ten women's outfits for each male garment. Granted, men's fashions don't change as often as women's clothing, but the scarcity of male fashions interrupted the flow of the timeline. The selection of men's pieces was too spotty. It was impossible to follow a transition of one style into the next period.

The other shortcoming was an undisguised patriotism toward British designers. Conspicuously missing were American designers in the 1950s through the 1980s.

Ordinarily I don't read, let alone write, reviews of exhibits in far flung places. The chances of my going to a foreign country in time to see the exhibit is exceedingly small. This collection, on the other hand, appears to be permanent. It has been up since 1984 and nowhere in the literature is there any mention of a closing date.

If you cannot travel to London, the catalogue is widely available. Four Hundred Years of Fashion, edited by Natalie Rothstein (Victoria and Albert Museum, 1992) describes the display in detail and lists all outfits in the collection. Most are on display. The catalogue enhances one's appreciation of the effort involved in mounting such an exhibit. The writers acknowledge gaps in the collection, such as men's clothing in the 1830-1900 period.

If you are traveling to London in the near future, I highly recommend that you make a trip to the West End and visit this display. The V&A does allow flash photography throughout the installation. The next time I'm in London, I hope to make it upstairs to see the special exhibits.

Jay Hartlove began costuming competitively in 1976. He has served as the Workshops Coordinator the Greater Bay Area Costumer's Guild and was one of the organizers of CostumeCon12. His designs have appeared in the Future Fashion Folios of three costume cons. He has acted as emcee, stage manager, and judge at numerous science fiction masquerades.

He and Denisen Fraser were married this summer and spent their honeymoon in London. Their many friends in the costuming community offer them good wishes for a long and happy life together.

Top: Open robe gown, pink satin with a woven design of cream silk flowers, English: the silk c. 1759-60, the dress c. 1797. The edges of the wide neckline, the collar, the front skirt opening and the cuffs of the long sleeves are trimmed with narrow, pleated cream silk ribbon. The bodice has a center back seam with closely-spaced side back seams and was formerly boned.

Bottom: 'Aesthetic' tea gown, dark green velvet overdress trimmed with bands of satin stitch embroidery in paler green silk and iridescent beads. The neckline is filled with a pleated front of Liberty 'Hop and Ribbon' damask; the same material is used in the leg-of-mutton sleeves c. 1894.

Photographs by Jay Hartlove.





Working with Feathers

By Eileen Capes

Using Steam

Steam can be used to gently bend or clean feathers. Feathers are very much like hair. A small amount of baby shampoo can be used to clean feathers if steam is not enough.

Heat

Heat will ruin the integrity of feathers. It cannot be used on feathers if the purpose is for arrows or a similar project.

To pierce feathers, heat a needle in a candle flame. The hot needle will make a neat hole and not split the shaft.

To straighten curved feathers, hold the feather over, not touching, a lit light bulb. Use your fingers to straighten out the curve. Dry heat alone will give curl and life back to ostrich feathers. Feathers can be ironed along the edges to flatten the sides. A curling iron can be used to add curl.

Dyeing Feathers

Use equal amounts of water and alcohol and Rit dye or similar. Heat the water to dissolve the dye, but allow to cool completely before adding feathers. Leave the feathers in the dye for about half an hour or so, depending on the desired effect. Do the entire batch in one dye lot in order to match colours. Large feathers can be

died in pop bottles to avoid mess. Partially fill a pop bottle with the dye mixture, then add the feathers.

Bleaching Feathers

Use hair bleach on feathers, but treat the feathers as you would hair and be careful not to leave the bleach on too long. Bleaching light spots or lines onto a dark feather will look far more natural and realistic up close than painting dark parts onto a light feather.

Bleaching will make feather curl a bit at the edges and they will set that way.

Repairing Feathers

If you are trimming shafts to make a group of feathers all the same length, save the bits to add to broken shafts. The side feathers will peel off the shaft in a continuous strip. If you are pulling off the bottom bits of feathers to give you an even edge, save these pieces for repairs; otherwise, use parts of a damaged feather to repair other damaged feathers.

Trimmed pieces can be glued onto the shaft of another feather where there is a hole. Pieces striped off shafts can also be glued along a wire to create a long feather streamer.

Mending a Broken Shaft

Use a straight pin without a head. Cover one end with glue. Insert this halfway down into the opening of the broken shaft. Cover the other end of the pin with glue. Cover this with the other opening of the shaft and bring the two parts of the shaft together at the break. Let the glue dry.

Finishing the Ends of Feathers

Slice an opening into the shaft of the feather just above the top of the quill. Fold the tip up, bending at the open-

ing and insert the tip into the opening. This will give a flat bottom to the shaft. The shaft can now be wrapped with leather which is sewn down.

To extend the end of the feather before wrapping it, cut the shaft and insert a large safety pin.

Drinking straws and toothpicks can also be used to extend the shafts of the feathers.

Gluing Feathers

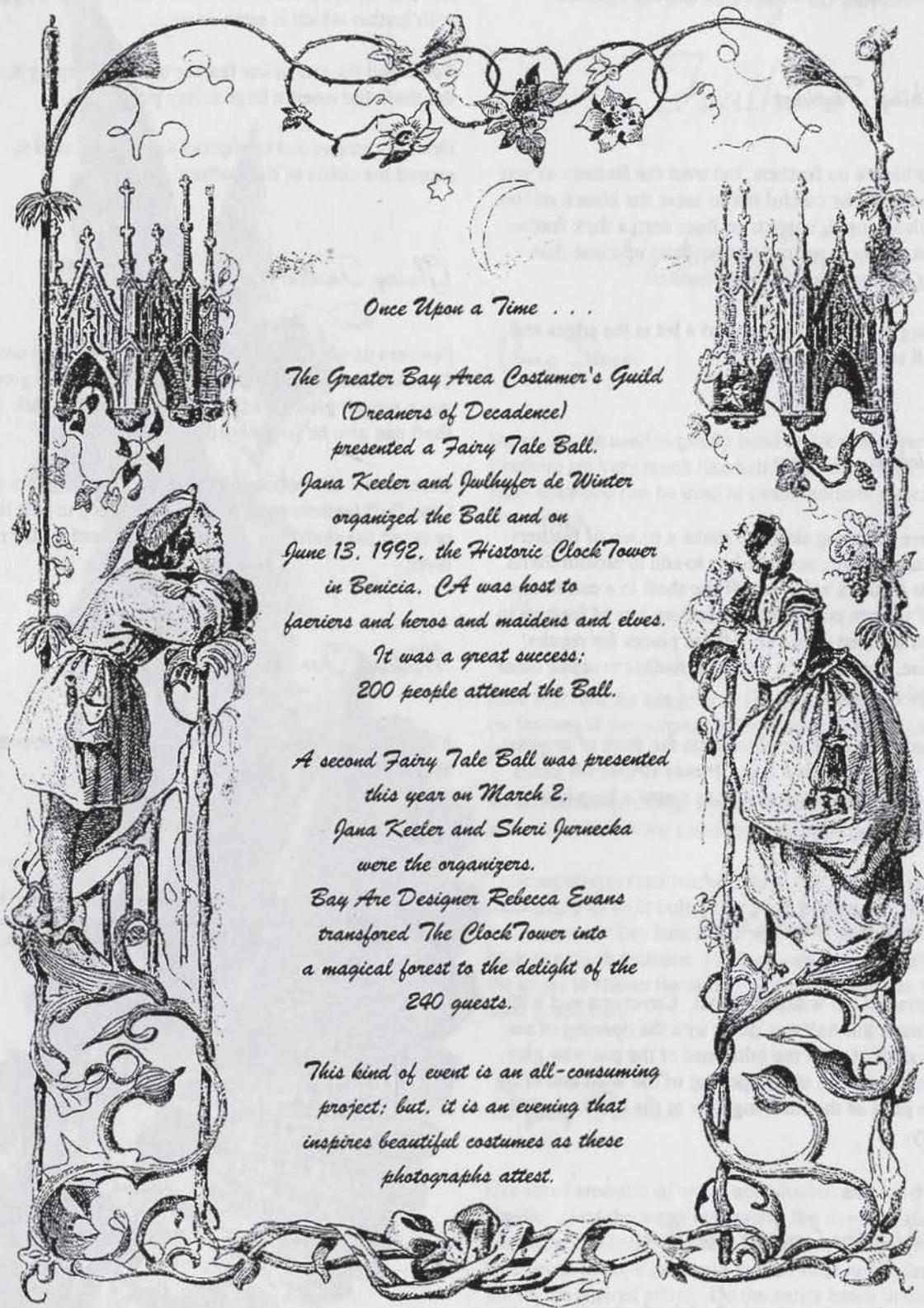
Feathers do not need to be prepared before gluing down. The shaft can be flattened first with pliers. This gives you a greater gluing surface, but will split the shaft. The shaft can also be lengthened as described above.

Glue or sew the bottom pieces down first and work up. Glue fluff feathers over the shafts at the top to hide them or insert the shafts into leather or cardboard for the next layer.

Making Fur Look Feathery

Five inch long fur can be trimmed to give the appearance of overlapping feathers.

This article is reprinted from the Western Costumer's Guild newsletter "Masque". The article is a summary of a lecture given by Carol Salemi at Costume Con 12. The article also includes comments from panel members and the audience.



Once Upon a Time . . .

*The Greater Bay Area Costumer's Guild
(Dreaners of Decadence)
presented a Fairy Tale Ball.*

*Jana Keeler and Juhlhyfer de Winter
organized the Ball and on
June 13, 1992, the Historic Clock Tower
in Benicia. CA was host to
faeriers and heros and maidens and elves.*

*It was a great success;
200 people attened the Ball.*

*A second Fairy Tale Ball was presented
this year on March 2.*

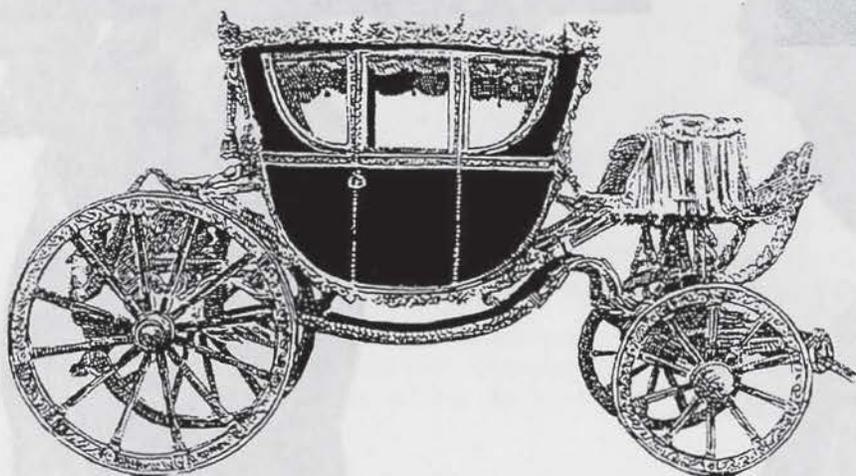
*Jana Keeler and Sheri Jurnecka
were the organizers.*

*Bay Are Designer Rebecca Evans
transfored The Clock Tower into
a magical forest to the delight of the
240 guests.*

*This kind of event is an all-consuming
project; but, it is an evening that
inspires beautiful costumes as these
photographs attest.*



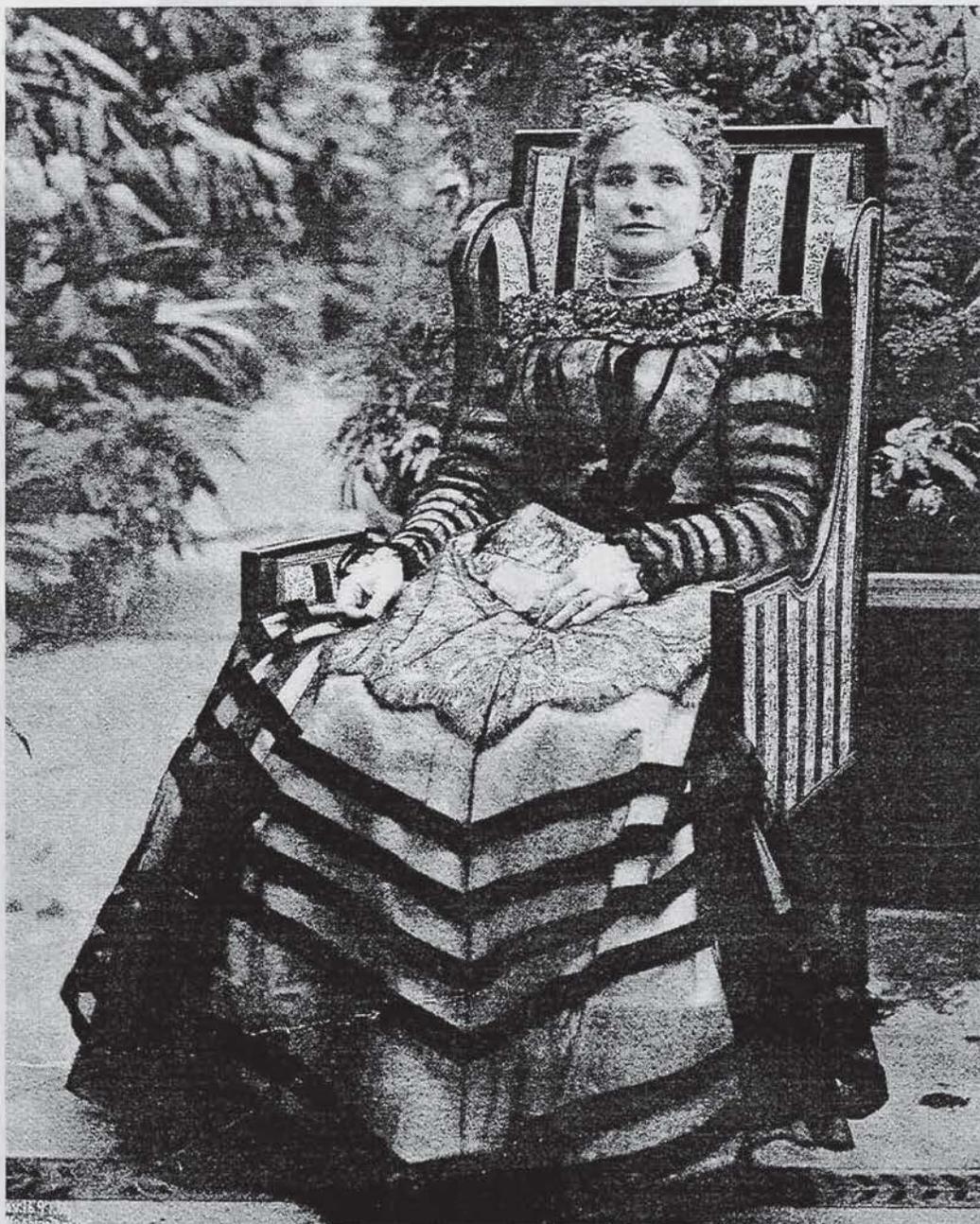








The First Lady of The White House



Mrs. William McKinley, wife of the 25th President of the United States. The First Lady was photographed in The White House Conservatory for the January 1898 cover of The Ladies Home Journal.

Baubles, Bangles and Beads

By *Kate McClure*

Seattle can be either paradise or torture for a costumer. A bead show I attended this past summer is a perfect example. The fickle winds of chance had driven a tiny column of information about this event into my hands, thus sealing my fate. Naturally, I invited two good friends along just to witness the carnage soon to be unleashed upon my innocent budget. (Where is the phrase 'Just Say No' when I need it?)

Held in one of the smaller halls on the grounds of the Seattle Center, the first room of this particular show was deceptively small. Three short rows of booths created a rectangle in this rather sparsely filled area. At first glance, they seemed to be a disappointment; then I went closer.

My, a first glance can be misleading! On a table near the door were hand-blown glass tubes of iridescent greens, blues and purples. Ranging in size from 1/2" to almost a foot in length, they snaked and coiled within the confines of the stall like living things. The next few booths were equally fascinating with lampwork beads of every description, size and colour. After oohing and aaahing over beads that looked more like candy than glass, some that resembled nothing less than minuscule chandeliers, and others that were decorated with pure spun gold, we strolled next door into the Big Room. If the first room was impressive, the second was awesome. Tables lined the walls and covered the vast expanse in the center. There were demonstrations of lampworking and painting with glass and displays of glass-working tools. Some wonderful glass rods were very pretty in their raw, unaltered state. (Not knowing what on Earth I would do with a handful of glass rods was the only thing that kept me from buying several!)

One beadworker discovered a way to manipulate glass and silver, giving his beads the look of fossilized ivory; another mastered her materials so well that she formed

miniature underwater scenes. Others had created flowers, foxes, tiny trains and huge works of art --- all in glass. One artist displayed an exquisite bead using materials from all over the world -- all within a one inch sphere. The details were rich beyond telling. The \$600 price for this one bead was a bargain.

Many different style were represented in the show, from Japanese Netsuke to Italian Milano. Some beads suggested carved stone; others made me think Dr. Seuss had taken up beadwork. (Don't try to picture that; it was simply too gloriously bizarre.) Many of the pieces reminded me of African trade beads; others suggested paintings done by the European Masters. I found beads made of layered glass with delicately brushed-on paint. The layering created depth. One whimsical artist had beads that suggested ancient fairies preserved in amber.

A sense of humor was in abundant display. There were beads in all kinds of fanciful shapes such as tiny glass fried eggs (over easy, I assumed). My favorite was a deep blue bead with tiny flowers scattered thickly over the surface. Each flower was a about the size and shape of a hand grenade. The entire piece was made of clear glass, covered with tiny raised dots of colour. The card beneath this work proudly proclaimed this bead was guaranteed to stop a speeding Volkswagon dead in its tracks.

One item stands out in my mind as the cleverest idea I saw at the show. It was a necklace with a sturdy but fine chain. Attached to the chain was a small rod that reminded me of a stick pin; however, one could unscrew the top and change the bead ornament that adorned the top of the rod. It allowed the discriminating bead collector to display items from their collection safely. A simple idea, but very effective.

The show was sponsored by the Society of Glass Bead Makers. It is held in a different city each year. It will be in New Mexico next year.

Editors Note: We hope to find out information about next year's show well in advance and will publish details in the CQ.

New Uses for Old Furs

By Grace Margaret Gould

Drawing by Paul W. Furstenberg

It is all very well to talk about the whims and extravagances of that capricious Lady Fashion, but once in a while, at least, she weaves into them a beauty-note which is also a practical and economical one. This season let us thank her for her goodness, and be glad that we can wear fashionable furs even if our bank accounts are deplorably small.

This is to be a fur season with a vengeance, we are told; in fact, a favored few of us knew this as long ago as last July, and now that the snappy cold days are here we see everywhere pretty women arrayed in furs.

And such furs as they are! Many of them look as if the furrier had but little to do with them, beautiful and fascinating as they are. They suggest the work of a clever milliner or a skilled tailor instead; and, in fact, what they suggest is indeed the truth. An up-to-date tailor this season takes an order for a broadcloth or a corduroy coat-and-skirt suit with muff and neck-scarf to match. And the way the millinery business is expanding is surely something worth noting.

There are satin muffs, great, big, pillow-shaped affairs, which are trimmed with chiffon frills and fur bands. And the same idea is carried out in the scarf to match, while the hat and the bag which complete such a set are also made of satin and fur.

Then the dressmaker and woman who makes her own clothes are turning out the smartest gowns trimmed lavishly with fur. It matters not what material is selected,-- if it is to be the smart thing, it is fur-trimmed. Broadcloth and velvet street dresses are finished at the bottom with a deep band of fur, and sailor collars of fur are used on the waists, while many evening costumes of chiffon and satin have either a little bolero effect on the bodice of some such flat fur as moleskin, or the long tunic is edged with fur ball fringe.

The woman who has been in despair in regard to remodeling her last season's evening dress will find many a practical suggestion in the new and novel uses of fur. Perhaps she may have a satin frock. A very new and pretty touch can be given the low-neck waist by wearing

with it a quaint fichu of chiffon edged with a narrow strip of fur or, if she is fortunate enough to possess them, ermine tails. If the lower part of her dancing skirt is won and soiled, she can use a deep band of fur as a finish, or three graduated bands of fur.

Then, too, her last season's dinner dress may be in quite a presentable condition, but she has worn it just long enough to make it an uninteresting old story to her. In this case, let her take advantage of the craze for fur novelties and make a fur flower with a gold or silver center and use it in place of an artificial flower, at the left side of her soft-girdle belt, or at the back of her bodice just where a sash end depends.

In fact, one of the happiest sides to this craze for fur is its economical side. Now anything that is economical is pretty apt to suggest something that is disappointing; but in this particular case it is the unexpected that happens, for, with little left-over scraps of fur, many smart touches may be introduced into costumes which heretofore have lacked much smartness. For instance, take a yellow evening gown which has been without character; add a sealskin flat-petaled flower with a lovely gold center to the corsage or the girdle-belt, and edge the sash ends with fringe made of alternate gold cords and narrow strips of sealskin ending with balls of fur. Here you get a new fetching touch.

It is quite remarkable the change which may be wrought in a costume by a few cleverly arranged fur buttons. Take a light-blue charmeuse evening dress and, if the skirt happens to have a panel in the front, use five moleskin buttons on each side of the panel, starting from the bottom and letting them extend up the skirt about twelve inches. Then add to the waist a deep fichu collar made of silver lace with insets of the moleskin used in button effect, and you will be surprised how effective your frock will look.

The tunic of some transparent material that has lost much of its freshness can easily be made to look like new by trimming it with narrow strips of fur sewn on in vertical lines. This gives a striped effect to the tunic, and stripes, you know, are very good style. The narrow

stripes of fur may also be used to adorn the short sleeves.

The woman who has a fur set say of mink, moleskin or Hudson Bay seal, which she has worn for so many seasons that she doesn't quite like to count back, can make for herself, or have made, a most fetching stole, muff, and bag from her old set. This year plain furs are all very well if one has wealth and can invest in costly pelts. But if one wants to look attractive, and money is scarce, fur which is combined with chiffon, with lace, with satin, with tapestry, with cloth, with galloon, with velvet, with velour, with plush, is quite the smartest thing out.

To particularize: there are fichu-shaped neck-pieces which are made of shirred strips of chiffon alternating with narrow bands of fur and of velvet. With these neck-pieces come huge muffs of shirred chiffon edged with the fur and having the effect of being tied in the center with a band of fur-trimmed velvet, which is decorated with a graceful velvet-and-fur bow. then there are the muffs consisting of diagonal strips of cloth, which alternate with fur bands and are trimmed with frills at the ends.

Among the very new muffs is the bag muff of fur, which can be used as both a muff and a bag. Such a combination affair can be made at home by a clever woman, from any left-over piece of fur, and if this left-over piece does not happen to be large enough, she can make the bag muff of cloth or velvet and trim it with what fur she may have.

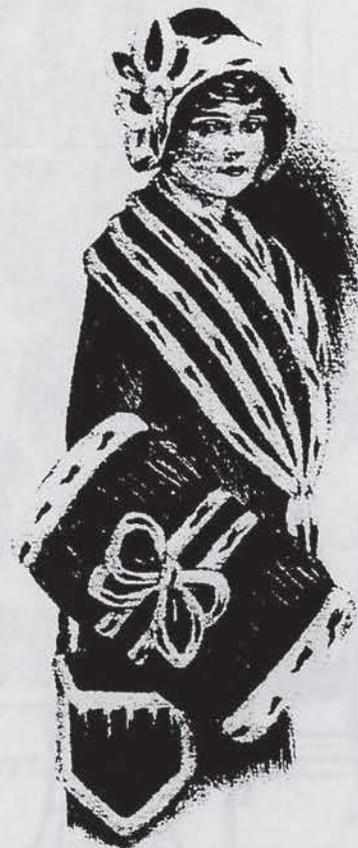
The trimmed muff is quite the smartest muff of the day. Many an old worn neck-piece now masquerades as the newest touch of fashion on a muff, playing the part of a motif or flower of fur.

The black-and-white idea is much seen in many of the season's fur sets. White broadcloth and also white satin are used to form long stoles and big muffs trimmed with lynx or black fox.

Hats and theatre caps also reflect the craze for fur. Many of the plain hats of velour or felt, for wear with tailored suits, have frequently for their trimming two smart wings at the right side, fashioned of fur. For instance, if one has a dark gray tailored suit made with collar and cuffs of moleskin, or worn with a fur set of moleskin, the very smartest hat for this suit would be a black velour shape with two very straight wings of moleskin lined with cerise or emerald-green velvet and caught at the right side of the hat.

In the big, picturesque evening hats fur is also delightfully used, especially in combination with gold and silver lace. A dashing picture hat of silver lace, trimmed with sable or mink, and having a bit of soft pink or light-blue chiffon showing through the lace brim facing, is a French millinery creation to wear with a gown of either pink or blue chiffon trimmed with fur.

This article first appeared in the January 1912 issue of the Woman's Home Companion published by The Cromwell Publishing Company.



A fashionable use for strips of fur

The Great Pattern Review Goes Online

By Sally Norton

The Great Pattern Review was presented at the Greater Bay Area Costumer's Guild Open House in November 1995 at the Los Altos Community Center in Los Altos, CA. It contained comments on 101 historical patterns by various people who have used those patterns. It was very popular. The GBACG decided to continue the Pattern Review as an ongoing project.

Now the Review is being placed on the GBACG website. It will be available in December. The website is located at:

<http://www.toreadors.com/costume/>

New reviews continue to be added. Input is welcomed from everyone. If you would like to contribute to the Great Pattern Review, send your comments to:

Email: snorton@us.oracle.com

or

The Great Pattern Review
Sally Norton
2824 Welk Common
Fremont, CA 94555

Tell us if the pattern instructions were accurate, if any of the pattern pieces were missing, whether the pattern was easy/hard/impossible. Would you recommend this pattern? We're looking for honest comments/criticisms/suggestions regarding historical patterns.

In The Next Issue

Macabre Doings at Castle Blood
By Jana Keeler

Costume and the Historical Novelist
By Karin Weiss

The Costume Museum at Bath
By Catalina Hannan

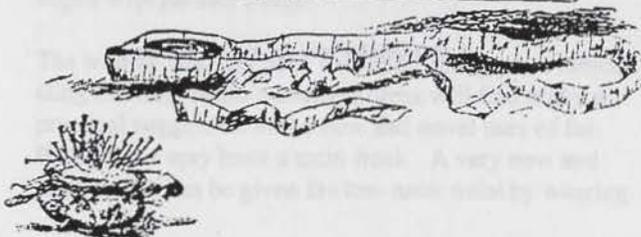
Gentlemen's Tailoring: A Beginner's Guide
By Philip Rayment

Fitting a 1908 Bodice
By Martha Dean Hallam

William Ware Theiss Costume Sketches

Going Online
By Trystan L. Bass

Coming in the 1st Quarter of 1997



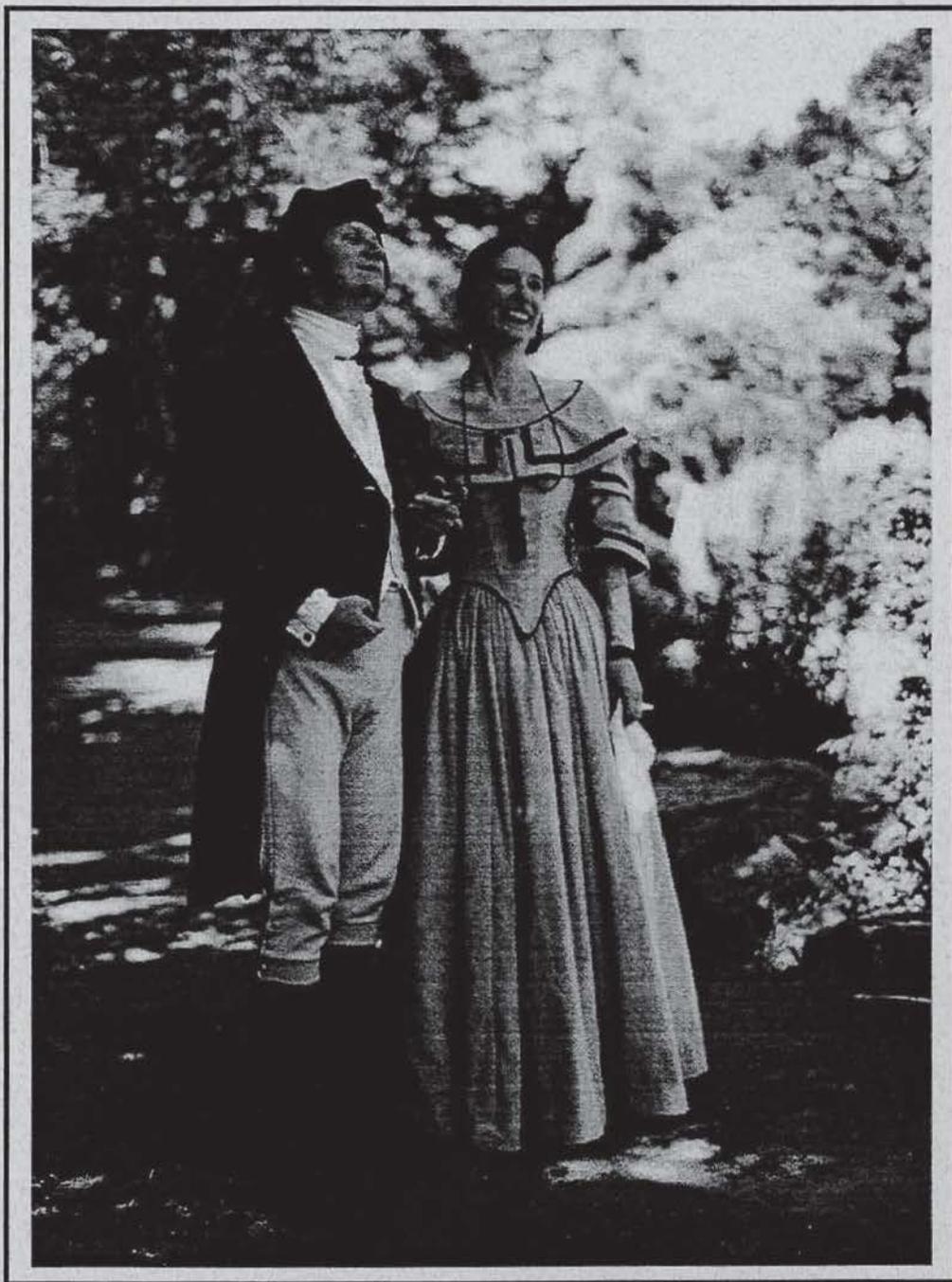
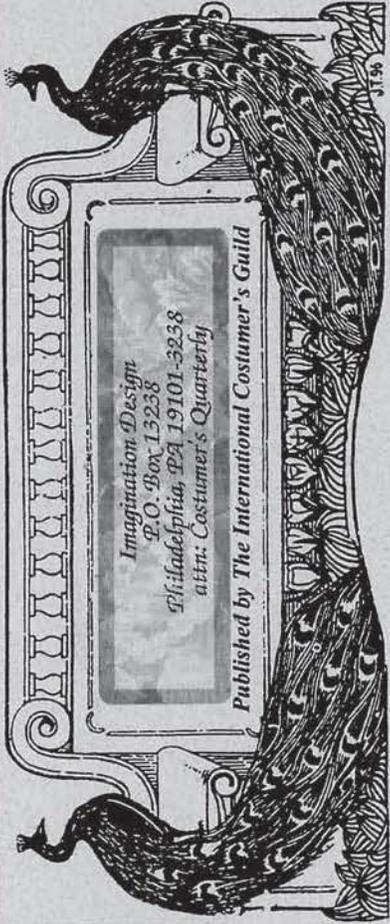


Photo: Sally Norton

Philip Rayment and Lori Knowles at the Romantic Poetry Gathering, Stow Lake, Golden Gate Park on May 12, 1996.

Each Spring the Greater Bay Area Costumers Guild presents the Romantic Poetry Gathering. The event celebrates the era of Romantic Poetry (1790-1850). Attendees wear afternoon dress of that period and enjoy boating on Stow Lake. In the mid-afternoon everyone gathers in the Chinese Pagoda for a picnic and poetry reading. This event was first presented in 1991 and has continued to be an annual tradition.



Imagination Design
P.O. Box 13238
Philadelphia, PA 19101-3238
attn: Costumer's Quarterly

Published by The International Costumer's Guild

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