

The Costumer's Quarterly

Vol. 10, No. 2

April/May/June 1997



In This Issue

John Carey Photographs

Inspiration from a Vionnet Gown

Charles Dana Gibson

Fashion Focus Chicago



Photo: Sally Norton

Sheri Jurnecka at Costume College 96 wearing an embossed leather corset and gauntlets with a multi-coloured silk chiffon skirt.

Sheri will be teaching two courses at Costume College 97: Creative Corsetry on Saturday, July 26 and Fetish 101: Gauntlets on Sunday, July 27. In Creative Corsetry Sheri will show how to use unusual materials and trims to create beautiful corsets for evening and festive wear. The Gauntlets class is a hands-on workshop. Participants will construct a custom-fitted pair of fingerless gauntlets.

The Costumer's Guild West, a Chapter of the International Costumer's Guild
Invites You to Attend

Costume College 1997

CA Regional Conference on Costuming Topics and Techniques

Friday - Sunday, July 25 - 27, 1997

Amel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406

TELL A FRIEND!



Main Topic: Costuming for the Performer:

Stage, Dance, Theatre, Mardi Gras, Science Fiction and Fantasy Masquerade costuming

- ◆ Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers on the focus area, Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques, and more.
- ◆ Specific Classes include: "Costuming the Cirque de Soleil"; "Quick Changes and Shortcuts for the Stage"; "Carnival in Venice: The Costume is the Performer"; "Costumes, from Script to Stage"; "The T-Tunic, not just Medieval"; "The Modern Victorian Ball"; "Shapes of Underneath"; "Why We Wore What We Wore"; "Costuming and the Internet" *and many, many more!!*

- ◆ Costume Merchandise Room - Patterns, books, trim, beads, jewelry, fabric, notions and more
 - Opens Friday evening for Early Bird shoppers
 - Membership in Costume College is not required to shop
- ◆ Friday and Monday tours of the garment district and other places of interest
- ◆ Friday Night Social and Dance Practice
 - Photos and videos from past Costume Cons, Costume Colleges, and Worldcons
 - Light refreshments
 - Meet the instructors

And, Saturday Night

The Time Traveler's Gala Dinner and Dance

A sit-down dinner and a very special dance, featuring:

- ◆ Four sets of dances through history
 - Each Set may include Medieval/Renaissance, Regency, Victorian, and/or 20th Century
 - Many of the dances reviewed and taught by our Dancing Masters
- ◆ Formal Dress of any period, past, present, or future, requested

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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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The CQ accepts unsolicited submissions. You may submit your article in hard or soft copy (PC format). 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 sally_n@ix.netcom.com. Images must be in .jpg or .tiff 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 Photograph: Christine James wearing a pet-en-l'air c. 1750, made by Autumn Adamm Carey. Photograph by John Carey.

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



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UPCOMING ACTIVITIES

Auctions and Sales

- **Metropolitan Vintage Fashion & Antique Textile Show, June 1**
New York, NY. Call 212.463.0200 for more information.

Conventions and Meetings

- **Dublin Seminar for New England Folklife June 27 - 29**
"Textile in Early New England: Design, Production and Consumption" is the the subject of this year's seminar. Eaglebrook School, Deerfield MA. For more information contact Peter Benes, Director, The Dublin Seminar, Boston Univ. of Scholarly Pub. 985 Commonwealth Ave., Boston MA 02215. Tel 508.369.7382. Email: dublsem@bu.edu
- **Westercon 50, July 3-6**
Seattle Sheraton Inn. For information write to Westercon at PO Box 283, Seattle, WA 98111-0283. Email: Wester50@isomedia.com. Visit their web site at <http://www.isomedia.com/Westercon>
- **Costume College, July 25-27**
Airtel Plaza Hotel, Van Nuys, CA
Main Topic "Costuming for the Performer", Stage, Dance, Theatre, Mardi Gras, Science Fiction and Fantasy Masquerade Costuming. Visit the web site at: <http://members.aol.com/ZBLGilbert/cgw.html> or send email to: CGWCollege@aol.com. For more information, call Kate Morgenstern at 310.941.5669.

Events

- **An Evening on Lake Geneva, June 7**
Arlington Community Church, Kennsington, CA. Join Lord Byron, Percy and Mary Shelley and Pollidori as they recreate that fateful night when the idea for Frankenstein was born. Regency evening attire. Presented by the Greater Bay Area Costumer's Guild. Info: 415.974.9333 or visit the GBACG web site at <http://www.toreadors.com/costume/>

- **Wagon Train, June 11 & 12**
Strawberry Lodge, On the way to Lake Tahoe, CA. Relive the American west and celebrate the pioneer spirit. Country dancing and dinner. For more information call Strawberry Lodge at 916.659.7200.
- **Every Thursday Night**
Brasserie Jo, a restaurant & Bar in Chicago's River North District. This is the place to wear your hat. Millinery fans gather for wonderful French food and the bright 1940's interior. The Millinery Arts Alliance prepares a different millinery display every Thursday night and outfits the staff with hats. The restaurant offers its *chapeau au chocolat* desert free to diners wearing hats. Brasserie Jo, 59 W. Hubbard, Chicago. Tel. 312.595.0800.



- **A Kitchen Junket, June 28**
Early American dancing in a private home. Presented by the Bay Area English Regency Society (BAERS). For information 415.960.7181.
- **A Peek at Selected Pieces from the Couture Collection of Neil S. Vincent, June 21**
Bainbridge Commons, Bainbridge Island, Washington (a 35-minute ferry ride from Seattle's Ferry Terminal). Presented by the Costume Society of America, Region V. Call Nancy Bryant, 541.754.7540.
- **Max & Rosie's Hangar Dance, July 4**
Western Aerospace Museum, Oakland, CA. Dance among vintage aeroplanes to jump and swing music. Pin-up girls. Talent show. Attire: WWII uniforms, civilians, USO Canteens, and ofcourse, the victory factory look! Presented by the Art Deco Society of California. Call 415.982.DECO for more information.
- **PDQ Bach Festival, July 12**
Masonic Lodge of San Mateo, CA. Celebrate the glorious achievements of the Master of Broke, er, Baroque Music at this slightly twisted academic festival hosted by the "Univ. of Southern North Dakota at Hoople, Southern Northern California Extension". Workshops and an 18th century fashion show "with attitude" presented by the Greater Bay Area Costumer's Guild (Dreamers of Decadence). In the evening, dance to the music of PDQ Bach and his contemporaries including - as a special treat - his indescribable "Liebeslieder Polkas". This will be a truly unforgettable evening, in spite of your best efforts. Suggested Attire: Mid-late 18th c. or early 19th c. Presented by PEERS (Period Events and Entertainment Re-Creation Society). Call 510.522.1731. Email: peers@peers.org.
- **Midsummer Night's Dream, August 16**
Villa Hartlove, Concord, CA. Don your faerie costume and enter an enchanted garden lit by candles and moonlight. Join faerie folk as they feast and make merry under a star-filled sky. Costume required: Medieval or Renaissance, Titania, Oberon or Their Faerie Courtiers. Presented by the Greater Bay Area Costumer's Guild. Info: 415.974.9333 or visit the GBACG web site at <http://www.toreadors.com/costume/>

Exhibitions

- **The Streets and Beyond: New York Photographs, 1900-1960**
Through June 8
Museum of the City of New York. A collection of 50 photographs displaying a rich portrait of New York in the 20th century. Tel. 212.534.1672.
- **Looping and Knitting, A History**
Closes July 27
The Textile Museum, , 2320 S Street NW., Washington D.C. Looping from Peru (600-800 B.C.) and a history of knitting from the 12th century to the present. Call 202.667.0441.
- **Sha Sha Higby Costumes**
June 7 - August 10
San Francisco Craft & Folk Art Museum, Landmark Bldge. A, Fort Mason, San Francisco. An exhibition of the Asian-inspired, multi-layered, multi-pieced costumes and props used by performance artist Sha Sha Higby in her sculptural dance performacnes throughout the world. Call 415.775.0990 for more information.
- **Gossamer Threads and Golden Dragons: Chinese Costume and Textiles**
Throught June 29
Pacific Asia Museum, Pasadena, CA
- **Avant Garde by the Yard: Cutting Edge Textile Design 1880-1930**
Through August 31
The Textile Museum, 2320 S Street NW., Washington D.C. Call 202.667.0441.

Tours

- **Ancient Peruvian Textiles Museum Course**
June 9 - June 20 and June 30 - July 11
Museo Regional in Inca, Peru. Ten day study tours of ancient Peruvian textiles and cultures, led by textile conservators Nanette Skov and Grace Katterman. For inofrmation contact Nanette Skov, Director, PO Box 13465, Tucson, AZ 85732.

Costume College 97

Costume College is an annual conference put together by the members of the Costumer's Guild West chapter of the International Costumer's Guild, their friends, relations and anyone else who didn't get out of the way fast enough. To keep registration fees as low as possible, all staff positions are volunteer and unpaid, and teacher compensation is nominal.

This is the fifth year Costume College has been presented and the first time a non-historical theme is the emphasis. "Costuming for the Performer: Stage, Dance, Theatre, Mardi Gras, Science Fiction Masquerade" is the emphasis. Classes will cover a wide range of subjects within this broad area. The following list is a partial sample of this years lectures:

Costuming the Cirque de Soleil by Marti Acker

Carnival in Venice by Shelley Monson

Costumes from Script to Stage by Zale Morris

Costuming in the Aesthetic Movement by Alison Kondo

Fan Use On Stage by Alice Palacios

Dealing With Excess, Moving On Stage by Roxanne Dungreaux

Creative Corsetry by Sheri Jurnecka

Stage Makeup by Gene Barker

The Modern Victorian Ball by Kate Morgenstern

The hands-on workshops are a *very* diverse lot this year. Among are the offerings are:

Metal Thread Embroidery by Marian Riha McLinn

Grommeting by Gary Anderson

Elizabethan Toque Hat by Julia Del Judge and Malai Magruder

Mask Construction Techniques by Judith Rauchfuss

Saran Wrap Headdresses by Lynn Adams and Jayne Devencenzi

Beginning Belly Dance by Kim Wistos

Basic Handsewing by Jess Miller

Silk Ribbon Embroidery by Joady Gorelick

Smocking by Vanessa Rollins

The Dealer's Room opens Friday Night for early bird shoppers. It remains open throughout the weekend. An array of books, trims, findings, jewelry and miscellaneous supplies are available. The dealers this year are AlterYears, Berwich Treasures, Cat's Paw, Costumes by Aziza, Dragonmarsh, Dragon's Treasure, Enhancements, Hedgehog Handworks, Leopard's Leap, Margaret Mannatt Books and Merchant Adventurers.

Classes are held all day Saturday and Sunday. Victorian Bathing Beauties gather by the pool Sunday afternoon. A variety of optional tours are offered on Friday and Monday. The tour choices this year include the Disneyland Costume Division, Knott's Berry Farm Costume Dept., Los Angeles Garment District, an Upscale Tour and South Bay Tour.

The visual and social highlight of the weekend is the banquet and ball Saturday night. Bring your cameras and be prepared to be photographed. Attendees are invited to dress in their formal best of any period -- past, present or future. Ethnic and fancy dress are also popular choices. You need not be a member of Costume College to attend the Gala. Spouses and friends are very welcome.

The dance sets mix different time periods (Medieval/Renaissance, Regency, Victorian and Twentieth Century) so that those who retire early have a chance to try all the styles. Some dances are fully taught, some are quickly reviewed and some are just danced. A few mixers are always included.

Costume College provides a few good men who volunteer to make themselves available to dance. Ahem! Please note the attention of Costume College "gigolos" is confined to the ballroom.

The registration deadline is June 10. Contact Mary Hooper at 310.945.7955 or visit the web site at <http://members.aol.com/ZBLGilbert/cgw.html>

**Who Will Be At the Time Travelers Gala?
Join us Saturday Night, July 26
and Find Out!**



Bustle Wrestling

By Kate McClure

Deep in the wilds of the Pacific Northwest, there resides a group of costumers who (unfortunately for one's budget) enjoy an addiction known as 'Creeping Elegance'. This addiction, marked by a craving for velvets, satins, fine beads and other such stuffs, is sadly terminal; no cure is in sight.

In order to stave off symptoms of withdrawal from said addiction, said group often throws lavish and fanciful festivities. Such festivities are the only known relief from the ravages of this heartless beast, and I, for one, am hooked. That said, one may understand my dilemma when an invitation for an 'Evening at the Romanovs' arrived by post one dreary winter's day.

This latest event was to be held in the royal courts of old Russia, sometime in the late 1800's. Having gone through my closet (well, one of them) and seen the pitiful collection therein, 'twas nothing for it but to create a new gown. But what sort of gown? I'd already done sweeping trains, leg-o-mutton lace sleeves, and the 'bum roll from hell'. What to do?

Inspiration struck. As I recovered from the blow, it occurred to me that I'd not yet attempted a bustle ballgown. And, as luck would have it, I'd just finished cutting out the 'Old World Enterprises' 1880's gown! Serendipity strikes again!

Choosing to create with black velvet and white lace, I quickly got to work. Thinking I'd not time to cut out a muslin for the entire (untried) pattern was probably my first mistake.

Only the bodice was given a 'test run'. This turned out to be a good thing, as I am of rather different shape than the ladies of that bygone era. For one thing, my waist is about two inches longer and my back a good four inches wider than the body for which the pattern was drawn.

Once the bodice was de-snugged and beaten into shape, the skirt was taken to task. Keeping in mind the narrowness of the bodice, I added a generous amount of fabric to the waistband of the skirt; however, I forgot to re-

adjust the angle of the part which went over the bustle. My first attempt had a nice little bump' right where I didn't want one. Ah, well, that's what extra fabric is for... right?

Once the underskirt had been shaped, re-shaped and shaped again, I stood back to admire my handiwork. It looked quite fine. . . in the front. The back had taken on an oddly prow-like appearance, sweeping upwards in a . . . shall we say . . . daring fashion. It was quite even and would have been nice, if that was what I had intended. It wasn't.

I added another layer of velvet on the bottom and hoped for the best. Fortunately, black velvet is VERY forgiving of these little mishaps.

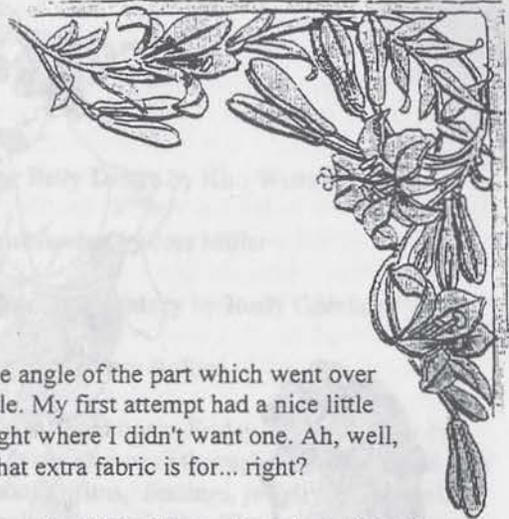
The next step was to add the draping to the back of the skirt. This also was black velvet, but I quickly began to wish I'd chosen a white lace drape instead. For one thing, black velvet is heavy; for another, it is HOT!

I could have been quite toasty in the deepest winters of Siberia with just the draping (not to mention the rest of the dress) and this was just in the pinning stage! Not only did this extra weight of material not want to be pinned, it bent every single pin I used. Finally, I took some hatpins, rammed them into place, and did a quick bit of marking so I'd know where to stitch what.

By this time, my cats had taken an interest in my activities and tried to help. All three were immediately given permission to play outside.

Once divested of distractions, I went back to the work at hand. The mass was much too unwieldy to stuff into my sewing machine. (The poor dear tried, but couldn't.) I set to hand-sewing the velvet into some semblance of artfulness.

With the pile o' fabric on my lap, I started to stitch. And stitch. And stitch! At one point, I became completely lost and had to stand on a chair with the unfinished garment hanging to the floor, in order to figure out just



exactly what was going on with the silly thing. (Note: the upper 'pouf' of velvet does not, REPEAT, does not get sewn, under any circumstances, to the hem.)

Wielding my trusty seam ripper with a will, and then stitching like mad, I finally managed to attach part 'A' to part 'B' without getting part 'C' caught in the middle. That done, I maneuvered both skirt and bodice onto my mannequin with only a minor amount of damage. (To me, not the dress.)

As I was fiddling with the arrangement of the front of the gown, a sound came to my ears. A sound which I really did not want to hear. It went like this:

Pip...*Pip*...*PirriPP*...*RIIIIPPPPP!*

Yes, that's right. All the stitching I'd just finished had given out. Looking disdainfully at the mess crumpled on the floor, I was nearly ready to give in to a fit of temper and have a really expensive bar-b-que. Fortunately, I remembered something.

Deep in the recesses of my sewing table was hidden a spool of thread. Not just any spool of thread. Oh no! This spool of thread was from my Great-Great-Grandmother's stash. It had been hermetically sealed among her sewing things until I'd brought them to light two years ago.

This thread had not only survived the passage of time, but was the toughest stuff I'd ever used. Seeing the result of weaker thread spread all over the sewing room floor, I suddenly knew what that thread was for.

It worked! Great-Great-Grandma would have been proud. The thread held up beautifully; it did not snag, snarl or knot improperly even once! Too bad that particular company is out of business. (Yes, I checked.)

At any rate, with this miracle, my poufs poufed out with much glory. The slight train wafted ever so elegantly out behind. The snaps on the waistband even looked proud.

While in the last frenzy of stitching bits of lace and other frou-fra on the gown, I discovered that it makes wonderful cat furniture. As I was standing next to the dining room table for a final try-on, one of my cats (who had managed to trick me into letting her back into the house by claiming to be freezing to death. This, while the other two lay panting on the sidewalk.) calmly strolled over and perched herself on the bustle.

I had a terrible time getting her off of it! (She thought it was the perfect place for a cat nap.) Actually, since she

is black and white, it's just possible that I could have worn her to the event and no-one would have noticed.

All in all, the dress turned out quite well; however, practice is needed when moving in it. At the event mentioned, I somehow managed to wipe out at least one table of cards and nearly dipped myself in the borsht twice before gaining control of my extended posterior.

I also discovered the rather inconvenient length of some of the boning. In order to keep from being stabbed to death by one's apparel, the bones under the arms must be shortened by at least an inch. Additionally, the point in front needs shorter or lighter bones; a 'flip-top' look is not what I was after.

Next time, I think I'll stick with taffeta.



Kate wearing the finished gown and looking very soigne indeed.

Kate McClure is a frequent contributor to *The Costumer's Quarterly*. Her adventures among fabric have been a source of inspiration and entertainment to many readers. She resides in the Pacific Northwest. Years of shopping have honed her skills to a fine level. Do not under any circumstances attempt to wrestle fabric away from her – even if you did see it first.

Charles Dana Gibson

By Robert Bridges



The idea which the public itself creates of the personality of an artist or writer is a curious composite. The pictures he draws or the books he writes evolve a certain hazy conception of their maker; then the ever-present newspaper portrait gives a black-and-white outline to a man; and finally the stray items about him which run around the press, often at the ingenious publisher's instigation, give him a sort of literary personality. The way in which these burrs stick to the mental image of the man is surprising. Dickens and his splendid waistcoats, Lamb and his stutter, Dr. Johnson and his tea, Washington and his hatchet, Byron and his club foot --- these are inseparable in our pictures of the men. Something accidental which has been well told becomes an essential part of the author or artist. As time intervenes two or three of these stock anecdotes survive -- and there is the image of the man, ticketed for all time. When the man is a contemporary, and a popular one at that, this pervasive mental portrait that everybody seems to agree upon is most curiously elusive. The personal prejudices of the age play an important part in it, and these are partly formed by stray gossip and paragraphs. Things are in the air, and people seem to like or dislike a certain thing in waves.

Mr. Gibson has lived a long time in the heart of New York, where he has been easy to photograph and write about, and for many years his drawings and looks have been seen of all men. If the mental image which the great public has of him could be projected on a screen it would no doubt fill the souls of his friends with laughter. It would be something like this: A man of extreme height and slenderness, clad as the lilies of the field, in the latest London clothes, devoting his mornings to outdoor recreation in immaculate flannels, his afternoons to receptions where he is adored by many admirers in beautiful gown, which he studies carefully for effects in his next drawings, and his evenings to dinners and dances, with late suppers to end the arduous day. This is probably pretty nearly the Gibson of the matinee girl, and the college undergraduate who plasters his rooms with Gibson pictures. They would not recognize the broad-shouldered, loose-jointed, husky-looking man in

a blue serge suit who swings in Thirty-first Street every morning at 9:30, with the look of energy and determination which betokens a hard day's work.

And Mr. Gibson does it; day after day, as regular as clock-work, he is in his studio and works with pertinacity and skill. A Gibson drawing does not grow of itself. It is hammered out till the artist himself realizes something of his conception. He draws from real people, and his choice of a model for a given character is made with great care and discernment. A street Arab may bring a dozen of his friends from whom the artist may choose one minor figure in a group. A good many ball matches are attended to get the faces which express "Two Strikes and the Bases Full".

Natural talent, keen observation, and the capacity and inclination for combined work are the other things needed to explain Gibson. Instead of having his head turned by early success, he was made simply more industrious and more determined to do better work than ever. He has a very clear idea of what he wants to do, and of just how far his medium can be used. He likes his work, and he is a thorough artist in spirit, but never an artist in pose. There is nothing artificial about him. His abounding humor would drive him to derisive laughter at himself if he attempted a pose of any kind. With every temptation to the successful artist, he remains just a good fellow. Manly, straightforward men of talent in all professions are his friends because he that kind of man himself. There never was an artist with a healthier mind --- clean, honest, appreciative. With that permanent equipment it is no wonder that he has gone ahead in his art, and is bound to continue to grow. Life with its amusing contrasts and vicissitudes never grows stale to a nature like his. But a man's fame frequently stands in the way of his widest recognition. This has been often said about humorists. The fact that Mark Twain is a great humorist has prevented the full recognition of his wonderful skill as a serious literary artist. There are chapters in his books which have not a gleam of humor in them, but which as serious descriptive writing are almost unequaled in American prose. It has been often

noted that a speaker in Congress who gets a reputation as a wit will seldom be listened to in elaborate, statesmanlike efforts.

It was Mr. Gibson's undoubted good fortune to win fame almost fifteen years ago as a portrayer of beautiful women and clean-cut young men, all of them gifted with social graces and beautiful clothes. The "Gibson Girl" has passed into the language, and is embodied in allusions in many books as the expression of a well-defined type of American womanhood. We have become so accustomed to her that it is difficult to realize what a tremendous impression has been made by a series of black-and-white drawings. We find the Girl burnt on leather, printed on plates, stenciled on hardwood easels, woven in silk handkerchiefs, exploited in the cast of vaudeville shows, and giving her name to a variety of shirtwaist, a pompadour, and a riding stock.

The result of all this has been that the men and women he depicts, who are for the most part young, impressionable, and more or less thoughtless, are accustomed to say in the frivolity of their conversation --- if they ever do converse --- that Mr. Gibson draws one girl and one man, and shuffles them around in divers positions. This is mere talk, but it is another indication of the way in which a very big fame sometimes dwarfs the finest achievement. Now, as a matter of fact, the people who follow art, and whose opinions are worth something, know that Mr. Gibson's achievement has far outrun his early fame. The nine volumes in which he has collected his drawings show a wonderful progress, not only in his craftsmanship as an artist, but in his grasp of the important things in the life of this country.

Mr. Gibson has drawn not a few types, but a great many individuals; not the social butterflies alone, but the significant people in all grades of life; not only beautiful women in gorgeous raiment, but all types of women in all classes. As the readers of COLLIER'S know, this has been increasingly true in the past two years. They will recall that marvellous study of commercial New York entitled "Some Ticker Faces," in which the speculative craze is wonderfully depicted in the half-dozen faces, ranging from extreme youth to avaricious old age. They also have in mind that recent cartoon "Going to Work," where a score or more typical working men and women are pictured most vividly, and individualized to a remarkable degree. Then there is "The Villain Dies" (to be published this autumn), a view of the gallery in the last act of a melodrama, where every face is not only technically a clever study, but humanly is expressive and self-revealing.

A look through Mr. Gibson's latest volume, appropriately called "Everyday People," in which the best of his COLLIER'S and "Life" work for the past year is preserved, will, in short, show that, instead of repeating himself, Mr. Gibson has grown in his appreciation of the ironies of life in all classes. He does not produce types so much as individuals. The student of types is apt to gather into one portrait the eccentricities of a dozen faces belonging to the species. The result is an unmistakable type, but it is not always a possible individual, and right here is the border line between caricature and portraiture. The careful observer of Mr. Gibson's work will easily be convinced that his men and women are real portraits, and one hundred years from now the industrious student of antiquities will be able to say, "Here, at least, are men and women of every class as they actually live in America at the end of the nineteenth and beginning of the twentieth century."

If one may venture on that dangerous thing, a literary analogy, it would be that Gibson is the Thackeray of black-and-white drawing and Phil May is the Dickens. This means, of course, that Mr. Gibson is more of a satirist than a humorist. While he draws real faces of real people, he puts them in positions which suggest the contrasts and ironies of life. This removes him from the category of merely clever draughtsmen into that field of social satire and philosophical observation where the great artists in black-and-white from Hogarth to the present have always exhibited their genius; and it should



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be said emphatically that Mr. Gibson has never used his satire to make fun of what is worthy and idea, but that it has been directed against sham, hypocrisy, and self-deceit. If he has, to an appreciable extent, formed the taste of young men and young women in dress, he has also cast his weight in favor of what is straight, honorable, genuine, and gentle in conduct.

Of his technical side the present writer can not speak with the authority of an artist, but he knows that men of artistic accomplishment, who judge a drawing with full knowledge of how it is done, have increasing admiration for Mr. Gibson's skill in the manipulation of pure line. They know that there is no more exacting medium of expression than pure line. As it is drawn it stands, and there are none of the accidental effects of colors blending into each other which sometimes surprise the painter himself and are beyond his best ability. When the line which you draw is to be reproduced autographically on a plate, you can not "fake" it, to use the slang of the studio. It is hard-and-fast and irrevocable. Whatever else may be said of Gibson's drawings, they are at any rate honest, not softened by half-tone plates, or given the glamour of color reproduction --- although he has recently shown that he can draw most effectively in pastel. He draws from life as best he knows how, and the line which depicts life as he sees it is reproduced exactly as he drew it, so that the art critic, if he disapproves of Gibson, has the exact document from which to judge him. You can not read any ulterior purpose into these veracious drawings. There is no smudge of color or breadth of crayon line into which you can put your own idea of the drawing. There is no room whatever to doubt exactly what he meant to express; whether he always accomplished it technically, the practical artist can best judge.

This marvelous skill and simplicity in the use of line is shown to its best advantage in the faces which Gibson draws. The way in which he expresses emotion and varied feelings, some of them the most fleeting, by a few simple strokes of the pen, is the admiration of all good craftsmen. Whether it is a gleam of humor, a touch of despair, a bit of coquetry, or the direst tragedy --- a few firm lines tell the whole story, and tell it subtly, but unmistakably. No artist can express the varied emotions and the depth of emotion which Gibson depicts without himself being a man with a grasp of human nature. It is therefore entirely natural and logical that another side of Mr. Gibson is distinctly literary. He has given literary reality to "Mr. Pipp," "the Widow and Her Friends" and "Mr. Tagg." These characters with their circles of

friends, have reached the same sort of currency in the imagination as the characters created by a novelist; in fact, it has been seriously proposed to dramatize Mr. Pipp, as though he were the latest creation of a popular romancer. That is the kind of thing that very few artists have accomplished. Hogarth did it, and so did Du Maurier and Charles Keene. He is in these things, as has been said, the same sort of satirist as Thackeray; and while satire is his prevailing weapon in a literary way, there are frequent touches of the best kind of sentiment, which never degenerates into sentimentality. The drawing which is reproduced in this number of a very old man whose grandson is telling his fortune announces, "You are going on a long journey," is a bit of the inevitable pathos of youth and old age. These are the qualities that give Mr. Gibson the widest appreciation among those who understand what is best in literature and art.

This article first appeared in COLLIER'S Weekly Magazine for October 15, 1904.



TWO STRIKES AND THE BASES FULL

John Carey Photographs



John Carey Photographs



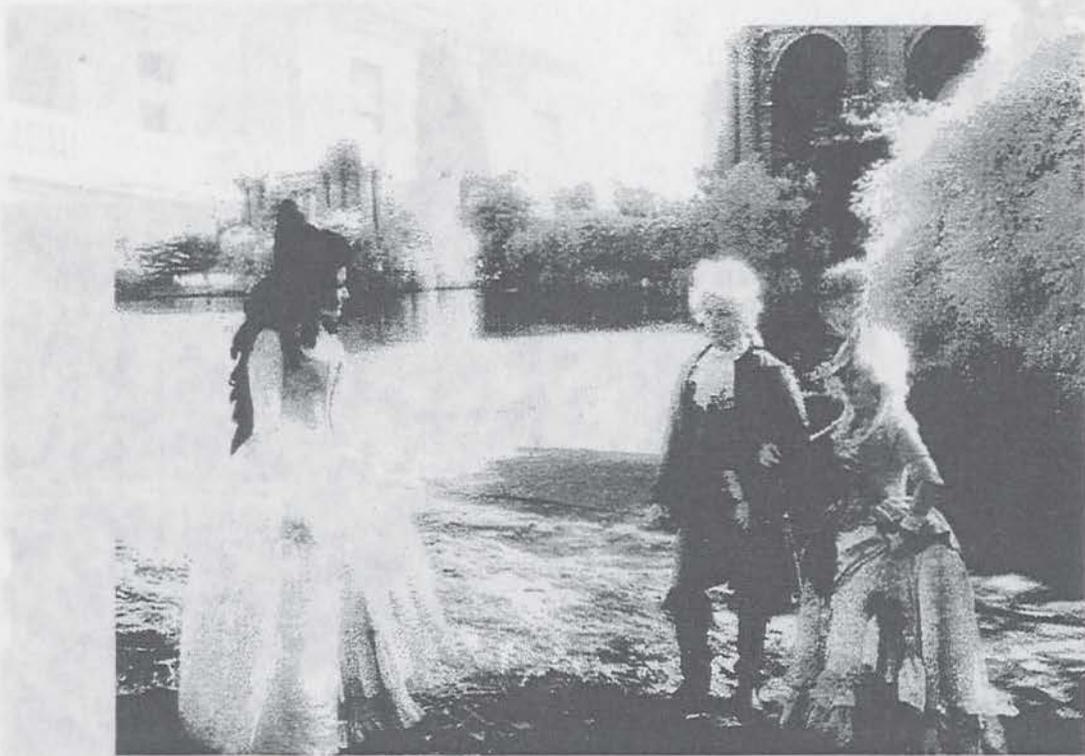
THE GOTHIC ARCH AND THE DARK DRESS



John Carey Photographs









John Carey is a native of Sydney, Australia. His interest in photography was formed during his teens. The vast topography of the Australian continent inspired his early work in landscape photography.

His interest in costume and fashion began with his association with Jwlhyfer de Winter (of Dorian Sibylla Fashion.Philosophy). He photographed much of her work in North America and England.

In recent years he has created images for Dark Garden Unique Corsetry in San Francisco. His photographs can be seen in their catalogue and in a new calendar featuring Dark Garden corsets produced by the SoHo Gallery.

Mr. Carey's photographs have been featured in several publications: *Carpe Noctem*, *Skin Two* and *Oblivion*. He has created a set of Regency notecards for the Jane Austen Society of North America and his work is included in The Costume Makers Art (Lark Books 1992).

He latest projects are two sets of postcards. The first is a whimsical collection linked thematically by corsetry and musical instruments. The second set is a romantic group of ladies wearing 1920's and 30's lingerie. Inquires concerning the availability of these postcards may be sent to:

John Carey Photography
PO Box 2215-R
Market Street, Box 242
San Francisco, CA 94114



Mr. Carey's ensemble by Autumn Adamme Carey.

Photo: Mira

INSPIRATION FROM A VIONNET GOWN BY LEZLIE BAKER



While I was working towards my bachelor's degree at Iowa State University, I took a fabric printing class and learned techniques in screen printing and hand printing pigments on fabric with a variety of objects. One of the projects for the class was to hand print fabric and make a garment or other item out of this fabric; I chose to make a garment. Since a wearable art piece needs simple lines to accentuate the fabric and since I love historic costume, I decided to base my garment on a 1922 afternoon dress made of rectangular pieces by Madeleine Vionnet.

The original Vionnet dress, shown in Janet Arnold's *Patterns of Fashion 2*, pp. 72-73, is made of two large rectangles: one for the bodice and one for the skirt, pieced together in strips. There are no side seams since the rectangles wrap around the body and hang open on the opposite side. The bodice remains open on the right side and the skirt on the left side of the dress. The original is made of silk crepe in cream and brown tones.

On my dress, I used three different types of silk (China, charmeuse and georgette) to create variety in texture and colour. I felt printing the silk would be easier on large rectangles rather than on strip sections; therefore, where Vionnet pieced her dress, I used whole rectangles overlaid on each other.

I chose bright, spring colours of teal, coral, and gold instead of her natural tones. The instructor for this class was a firm believer in mixing our own colours with red, blue, yellow, black and white. I experimented on sample pieces of fabric to obtain the final colours. A mixture of blue and yellow created the teal. Different combinations of red and yellow created the gold and coral.

I did not make a paper pattern for this dress. Using the pattern provided in *Patterns of Fashion 2* as a guide, I measured each piece, marked the fabric and cut out each piece. I taped each silk rectangle to a padded printing table with masking tape and pulled the edges taut for a smooth printing surface.

The starburst effect on the top two rectangles of the bodice and the skirt were created using a scalloped piece of paper and paint brushing the pigment over the edge.

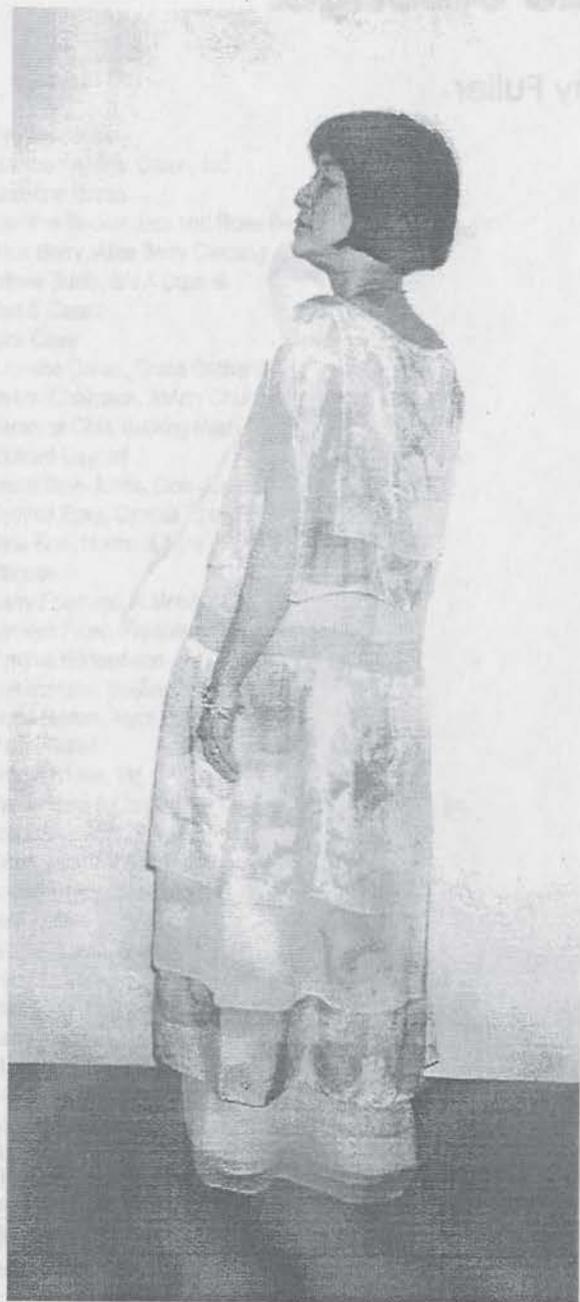
The circles on the third rectangle were created by dipping an object (I can't remember what I used; it's been nine years since I made the dress) in the pigment and spinning it around in a circle. The solid lines on the bottom layers of the dress were produced by pouring pigment into a tin can with the bottom cut out and sliding the can over the fabric in stripes.

With all the pieces printed, I began construction. In order to make the small cap sleeve on the right side, I cut in on the sides of the bottom rectangle of the bodice instead of making separate small rectangles. I chose to hem each piece before putting the dress together. I decided rolled hems would be the best choice for the silk, but I was unhappy with my machine-rolled hem samples. I finally spent hours hand-rolling each and every hem on this dress. That included each rectangle edge, the edges left hanging open, and the edges of the cap sleeves. After hemming, I layered the rectangles and basted the upper edges together to hold them in place while I constructed the garment.

The armhole on the left side of the dress was created by cutting into the center of the bodice pieces and then hand hemming the edges. I stitched shoulder gussets at the top of the bodice which formed the neckline opening which was also hand-hemmed. I gathered the waistline of the skirt to fit the bodice and sewed the waist seam by machine. Actually, the waistline seam is the only part of this dress sewn by machine.

To complete the garment, like Vionnet's original, I placed three small buttons and button loops on each side of the bodice at the waistline. These partially close the bodice on the right side and cinch the waist on the left. I also sewed the bottom outer corners of the cap sleeve with just a few stitches to form the sleeve. I purchased a peach coloured slip to wear underneath the dress.

Designed Fashion Focus Chicago



Joanne Lai is wearing the Vionnet-inspired gown created by Lezlie Baker.

Lezlie received a B.S. degree in Textiles and Clothing from Iowa State Univ. While at ISU, she worked part-time in the Theatre's Costume Department. She was co-designer for two years of "Stars Over Veisha", a student musical production. She is not currently involved in theatre, but does assist her husband with his business, Olde World Drygoods, making 18th century clothing reproductions.

Madeline Vionnet Today

The gowns created by French designer Madeline Vionnet are very much in demand today. Vionnet is considered one of the hottest commodities in the international vintage clothing market. A flesh-coloured, trompe l'oeil Vionnet gown was recently sold for \$43,875, the highest price ever raised at a London auction. Right now the famous Beverly Hill shop Lily et Cie is well stocked with Vionnet gowns but, expect to pay a premium price. (Lily et Cie, 9044 Burton Way, Beverly Hills, CA 90211. Tel. 310.724.5757).

Fashion Focus Chicago!

By Dorothy Fuller

A special exhibition of new designers was presented February 13 - March 30, 1997 at the Chicago Athenaeum. It was co-sponsored by the Apparel Industry Board and the Athenaeum.

The Apparel Industry Board is a not-for-profit organization that promotes and assists the sewn products industry in Chicago, Illinois. The Board joined forces with The Chicago Athenaeum: Museum of Architecture and Design to present "Fashion Focus Chicago!"

The exhibition featured apparel and accessories from the Spring 1997 collections of 55 Chicago designers. Some of the names will be familiar, some are new comers that you are sure to hear more about in the future. All the pieces in the exhibit showed talent, creativity and vitality that is Chicago Fashion.

Chicago is lucky to have a museum that provides the perfect venue to showcase good design of all types... including fashion.

The Athenaeum is an international museum appropriately based in the world's first city of modern architecture and design -- Chicago. It was founded in 1988 and is supported by its members, through corporate grants, foundations and local and national government agencies.

The museum is dedicated to the Art of Design in all areas of the discipline: architecture, industrial and product design, graphics, and urban planning. The Museum's mission is the advancement of public education about the value of good design and how design can positively impact the human environment.



Sandy and Shell Neal of Urban Armor outfit the young and fit in black leather and silver. The narrow strips of black leather are linked in a web pattern over the halter top. The leather stripes hang loose in the skirt. This one-piece garment is worn over a narrow black dress.

Ms. Fuller is the President of The Apparel Industry Board Inc.

All photographs by Sally Norton.

Designers

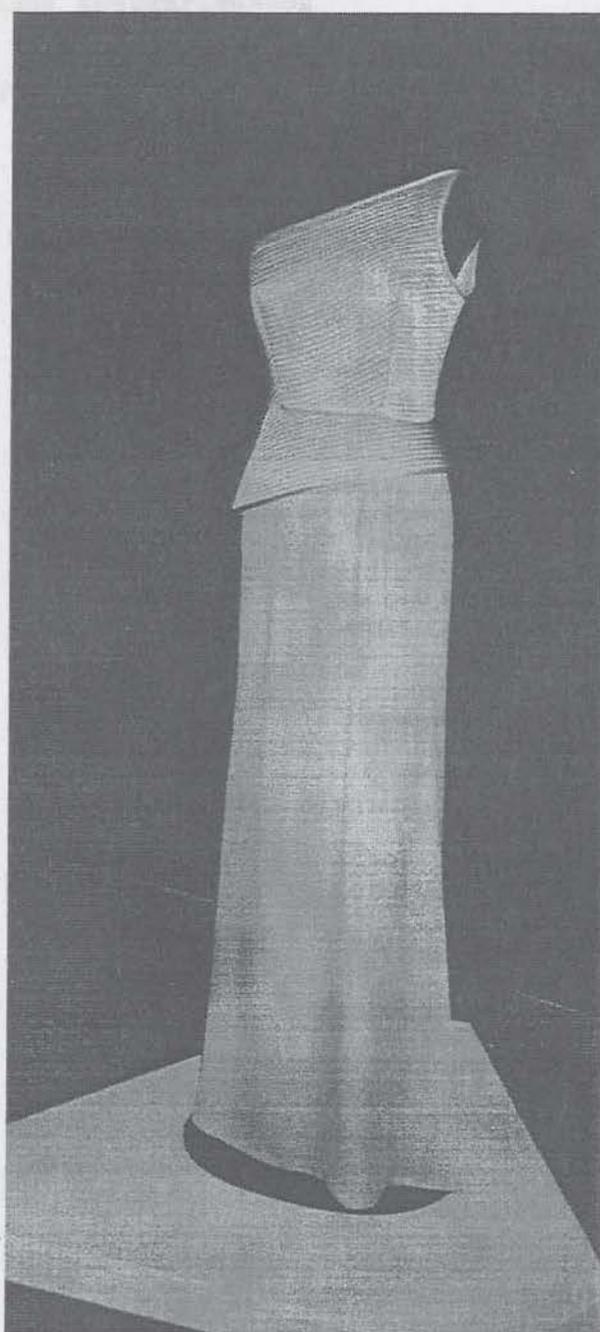
- Cynthia Ashby
 Marsha Anderle, Caron, Inc.
 Christine Bazan
 Caroline Becker Joss and Rose Becker, Caroine Rose, Inc.
 Alice Berry, Alice Berry Clothing
 Arlene Bunis, is's A Daskal!
 Bae & Castro
 Nick Cave
 Carmine Cerasi, Grass Orchards
 JoAnn Chaimson, JoAnn Chaimson Designs Ltd.
 Vernoica Chin, Burning Bush Millinery
 Richard Dayhoff
 Laura Dion-Jones, Dion-Jones Ltd.
 Cynthia Epsy, Cynthia Epsy Fine Accessories
 Hyla Finn, Norma & Hyla
 Fitigues
 Barry Friedland, A Month of Sundays
 Daralyn Frueh, Fruehlants Design Studio
 Cynthia Hadesmann
 Susan Hahn, Su-Zen
 Alyce Hamm, Alyce Designs, Inc.
 Mark Heister
 Hino & Malee, Inc.
 Calvin Hom & Christopher Lam, Christopher Calvin, Inc.
 Lou Hong, Aug 27 A.M.
 Tiffani Kim, Tiff & Griff Designs Ltd.
 Louise Lasky, Bear Island Outfitters, Ltd.
 Beth Leitter
 Bradley Levin, Bradley
 Yolanda Lorente
 Patricia O. McFarlane, Jojana Knits
 Kerry Meegan, Henry-Lee
 Al Menotti, Menotti
 Sandy & Shell Neal, Urban Armor
 Sue Peterson, Sue P Knits
 Maria V. Pinto, Maria V. Pinto Design, Inc.
 Eia N. Radosavljevic, Eia Millinery Design
 Roshel Rivellino, Rivellino Ltd.
 Jeffrey Roberts
 Maria Rodriguez, Maria Rodriguez Designs
 Patricia Rhodes, Patricia Rhodes Couture
 Lauren Lein Santos, Lauren Lein
 Sheila Schiller, Sheila Schiller for Vintage Vanities
 Cara Seebach, Cara Regina
 Jermicko Shoshanna, JJ Hobeau
 Janet Terri
 Char Walker, Char Walker & Co., Inc.
 Lee Zaferopulos, Evangelia, Inc.



Alyce Hamm (Alyce Designs, Inc.) creates a taupe and black stripe party dress that harkens back to the mid-1950's. The skirt is embellished with a floriated design in gold.



A gorgeous Edwardian-inspired gown with an ecru skirt and gold lace bodice designed by Carmine Cerasi Grass Orchards.



This one-shoulder gown designed by Riffani Kim has a sleek sculptural look that is clean and modern, yet reminds one of the elegant line of the 1930's.



The influence of the Victorian corset continues to be seen in designs for evening. This one by Patricia Rhodes for Patricia Rhodes Couture. The skirt and bodice are a warm umber overlaid with gold lace.



This beautiful ballgown is both airy and sumptuous at the same time. It is done in charcoal grey silk chiffon with rich beadwork on the bodice and sleeves. Designed by Mark Heister.

How to Make a Victorian Corset

By Joan Broneske

While searching the web for sites on Victorian corsets, I found quite a few people selling custom made corsets, as well as fetish sites and corset history sites, but no one giving instructions on how to make your own. It seems to be a closely guarded secret, privy to only a few. Inspired by Drea Leed's Elizabethan Corset page, I set out to find a fairly simple, effective and accurate method to create a custom fitted Victorian corset.

I did some research and gathered information from many different sources, as well as adding my own ideas and I believe I have come up with workable instructions.

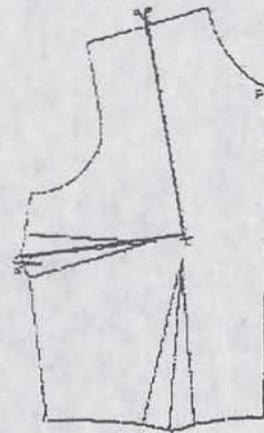
Materials

- Large piece of craft paper or newsprint on which to draw your pattern
- French curve and a straight ruler (the French curve is optional but it makes drawing curves much easier)
- Cotton duck, denim, coutil or some other heavy cotton twill fabric
- 1" wide twill tape (about 5 yards; it's a good idea to buy extra)
- Corset boning (spring steel or flat steel) cut to lengths needed (1/4" and 1/2")
- Busk
- Lacing (long shoe laces, ribbon or cording)

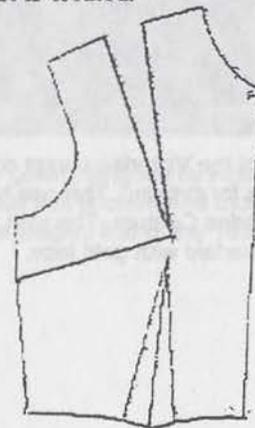
Making the Pattern

To begin you will need a basic bodice sloper pattern, made to your specific measurements. You can make a sloper using Andy Nguyen's sloper engine or find a book on pattern drafting at your local library. A good one is "The Costume Technician's Handbook" by Rosemary Ingham and Liz Covey.

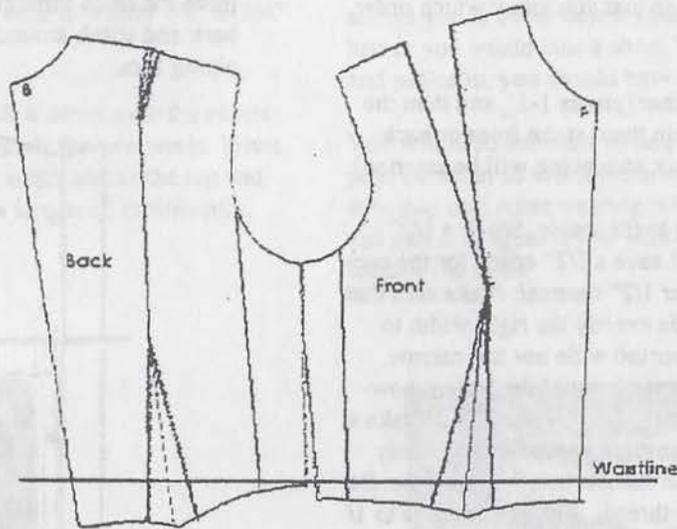
1. Make sure that the dart on the front sloper is in the shoulder. If it is in the side, move it by drawing a line up the middle of the dart to the bust point and then another line from the bust point up to the middle of the shoulder.



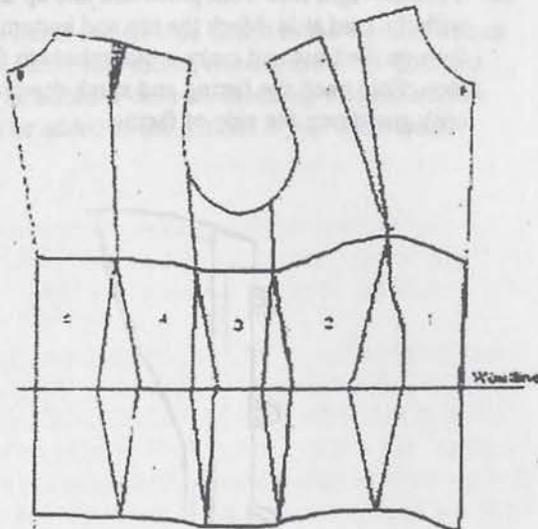
2. Cut the lines each up to the bust point, but not through. Slide the piece with the armhole down so that a new dart is created.



3. Making sure that the waistline is plainly marked on the front and back pieces, divide the front and back into five separate pieces at the darts and armhole as shown:



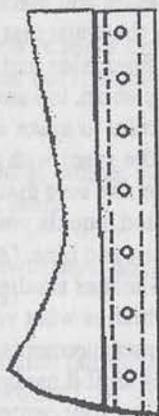
4. From the waistline, measure and mark the height above and length below the waist that you want your corset to be at the front, side and back. Draw round each piece of the pattern, top and bottom (the shape desired) being careful to make each piece correspond in length at the seam with the piece to which it will be joined. make sure that the measurement of each piece totalled, equals your total measurement at the bust, waist and hips. (After you sew it together, it will be 2-4 inches smaller than your actual measurements, which is what you want. If it doesn't total up to your measurements, make adjustments to the pieces until it measures correctly.) Add a 2" facing" to your center front and center back. Mark your pieces 1-5, starting with the front piece.



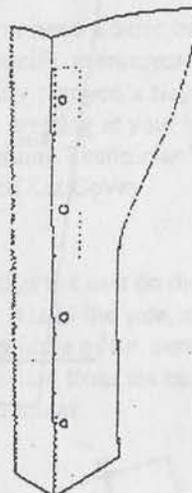
5. Cut out your pattern. You are now ready to cut your material and assemble the corset.

Constructing the Corset

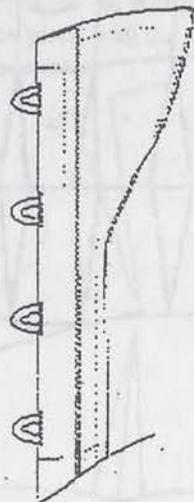
6. Lay your pieces out, making sure that the waistline on each piece lines up. Cut two of each piece. Keep your pieces marked so that you know which order to join them.
7. Stitch one side together (pieces 1-5_ and then the other side. Do not join them at the front or back (this is where the busk and lacing will be inserted).
8. Fold back the facing to the inside. Stitch a 1/2" channel for boning. Leave a 1/2" space for the eyelets and stitch another 1/2" channel. Make sure that the channels are made exactly the right width to take the bones, neither too wide nor too narrow. Grommets or eyelets can be used for lacing; however, I prefer to hand-bind my eyelet holes. I take a blunt-end needle or knitting needle and carefully separate the threads in the fabric to make a hole. Be careful not to cut the threads. Enlarge the hole to 1/4" by wiggling the needle around. Then use an overcast stitch to go all around the hole, creating an eyelet.



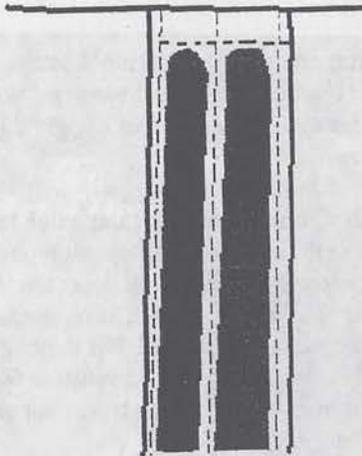
9. Take the left front piece, position the stud side of the busk flush with the center front, 1" down from the top and pierce holes for the studs to go through. Pull the fabric taut along the length of the busk and force the studs through the holes. Fold the facing back and stitch around the busk using a zipper or piping foot.



10. Take the right side front piece and line up the fabric with the stud side. Mark the top and bottom of each loop on the bust and make a buttonhole to fit each loop. Fold back the facing and stitch down around busk and down the side of facing.



11. Before putting in the boning, try on the corset and check for fit. Make any adjustments to the seam lines at this time. Measure and cut boning to the required length. Boning will be put in at the seams. The bones should only reach to within 1/2" to 3/4" from the raw edges.
12. Using 1" twill tape, stitch it down over the seams and create two 1/4" channels for two bones. Insert bones into channels and stitch across the top and bottom to hold the bones in place (traditionally, these were fanned).

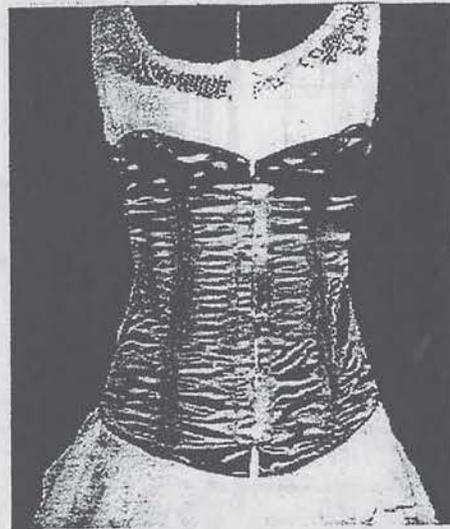


13. The corset can now be bound at the top and bottom with either self-fabric, ribbon, etc. Trim and lace can be added if desired. Stocking suspenders can also be added to the bottom if you want them.

Lacing and Wearing Your Corset

I like to use two laces: one from the top down to the waist and another from the bottom up to the waist. This allows you to better adjust your corset. Lace your corset just as you would lace a shoe. When your corset is on and pulled in, you should have a 2-4" gap in the back.

You will need someone to help you at this point. Pull your corset in so that it fits snugly, but not so that your eyes pop out! After wearing it for about 30 minutes, you can pull it in again if you wish. To remove it, just unhook the front.



Joan Broneske is a full-time mother and part-time apparel design student who likes to make historical clothing as a hobby. She claims she is still learning and honing her skill and is always looking for new and clever ways to make something. Joan is the newly-elected President of the Old Sacramento Living History Program and a past member of the Greater Bay Area Costumer's Guild (although she promises she can be tempted back to the San Francisco Bay Area for 1860-1880 events. Visit the web site for Joan's living history group at <http://www.softcom.net/users/unicorn/livhist.htm>

Book Review by Catalina Hannan



The Art of Dress

Clothes and Society 1500-1914

By Jane Ashelford

Jane Ashelford has created a wonderful book that is both a jolly good read and beautiful to look at. Whether your interest is costume, history, art or design, this is a book you must own.

Two features of this book are of particular value for costumers. The first is the abundance of close-up photographs. These photographs are so well done; the textiles are vivid, the details of trim precise. The photographs were taken by Andreas von Einsiedel. His lighting gives the effect of soft daylight. The second valuable feature is the explanation of how each garment was put on and how it was fastened.

All of the garments in the book are from the Snowhill Collection which is now stored at Barrington Hall in Hereford and Worcester. The quality of these items is hard to believe. They all look as if they were made yesterday. A particular favorite is a magnificent wedding dress from 1880 shown with the shoes, veil and a circlet of apple blossoms and leaves made of wax.

There are also many full length photographs of clothing, paintings, textiles, sewing items, hats and corsets. A display of children's clothing is shown with toys.

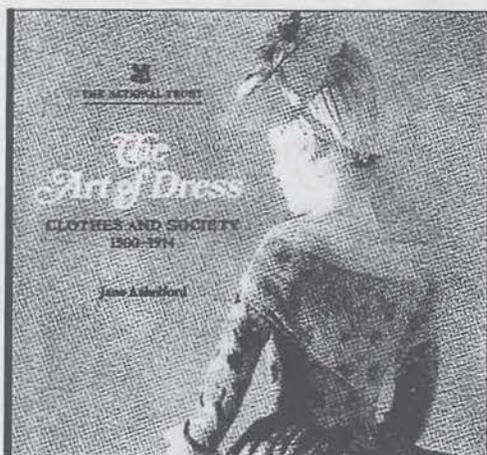
A textile sample shows the silk purchased by Elizabeth Parker for her wedding in 1751 at a cost of 18 guineas. The Bill of Sale is also shown. These kinds of details are abundant. The text is dense; there is so much information it is almost overwhelming. This is a book to pick up again and again; it simply cannot be absorbed at once.

Ms. Ashelford provides a chronological study of clothing but goes far beyond. She mentions real people and includes quotes from John Lyly's letters, Jane Austen's letters, Samuel Pepys diaries and Cecil Beaton's works. She discusses what people wore, how and where they

shopped and how they acquired clothing.

At present the Snowhill Collection is not on display do to lack of funds and lack of a building; however, the National Trust has made facilities available for interested persons to study the collection. You must write in advance specifying the articles you wish to examine and the nature of your research.

Assist. Historic Building Representative
National Trust Severn Regional Office
Myth End House
Tewkesbury Glos. GL20 6EB
UK



The Art of Dress

Published by
The National Trust Enterprises Ltd.
36 Queen Anne's Gate
London SW1h 9AS UK

Distributed by
Harry Abrams
1-800-288-2131
\$49.50

1996, 320 pages, includes List of plates, Index, notes with each chapter, colour and B/W photos.

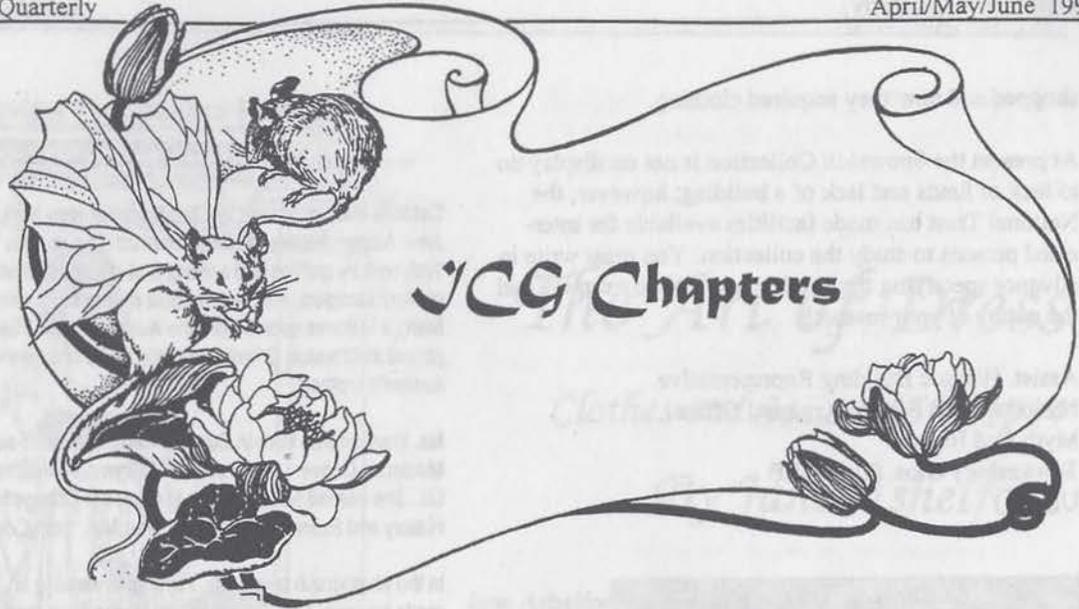
Jane Ashelford earned a post graduate degree in the History of Dress at Cortola Institute of Art in London. She specialized in clothing of the 16th century. Her publications include: A Visual History of Costume in the 16th Century and Dress in the Age of Elizabeth I.

Catalina Hannan is the Co-Coordinator of New York State for the Jane Austen Society of North America. She studies 18th and early 19th century quilting and knitting and creates reproductions of 18th century samplers. Her newest quilt covers the theme 'Jane Austen's Men'; it features quotes from the Austen canon. The quilt will be displayed in Chawton Greathouse (the home of Edward Austen, Jane Austen's brother).

Ms. Hannan was born in Buenos Aires, Argentina and educated at Muckcross Convent in Ireland and Marymount International in Surrey, UK. She earned her B.A. from Marymount College in New York (in History and Russian Studies) and her M.A. from Columbia Univ.

In the photograph below Ms. Hannan is wearing an 1835 day dress made by Janet Canning and Sally Norton from the Past Patterns 1830's-40's Full High Gown pattern, P003.





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Email: dragonart@worldnet.att.net

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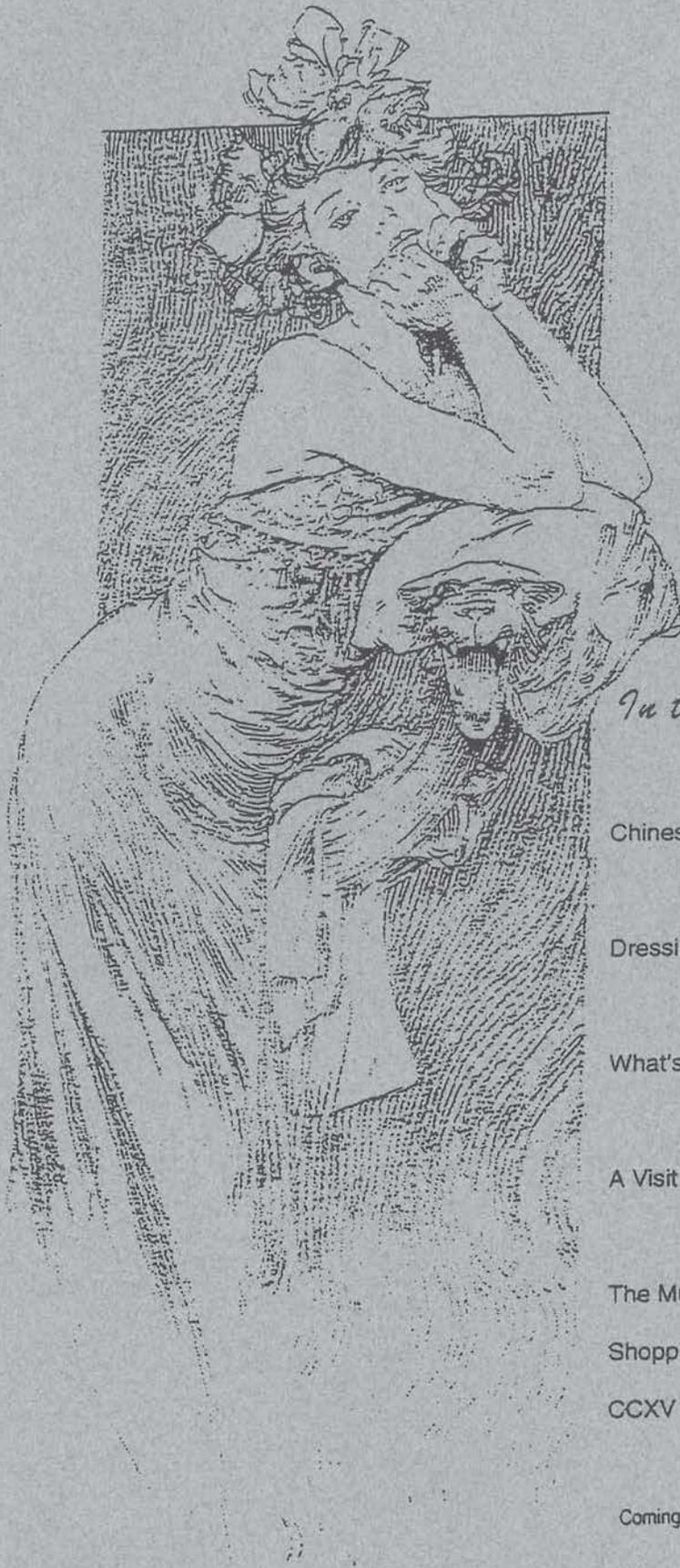
**South Bay Costumer's Guild
(Bombazine Bombers)**
c/o Carole Parker
600 Fairmont Ave., Mtn. View, CA 94041-2135

Southwest Costumer's Guild
PO Box 39504, Phoenix, AZ 85069
Email: randwhit@aol.com

**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

**Western Australia Costumer's Guild
(The Grey Company)**
Canberra, Australia

Wild & Woolly Western Costumer's Guild
c/o Katherine Jepson
19 Taraglen Court NE, Calgary, Alberta, CAN T3J2M6



In the Next Issue

Chinese Women's Dress in the Ch'ing Dynasty

by Alison Kondo

Dressing Dave: An Interview with Susan Hum,

Costumer for the Dave Letterman Show

What's New for 1932

by May Piper Spear

A Visit to Chawton

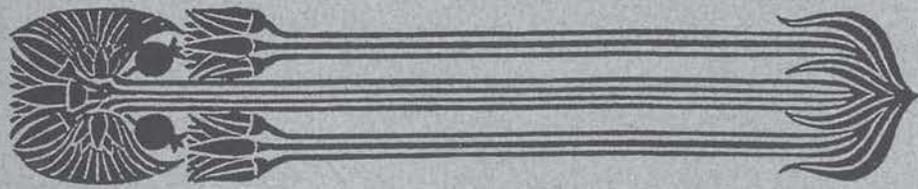
by Catalina Hannan

The Museum of Vintage Fashion

Shopping in Manhattan

CCXV Report

Coming in the 3rd Quarter of 1997



The Costumer's Quarterly is published by The International Costumer's Guild
c/o GBACC
5214-F Diamond Heights Blvd. #320
San Francisco, CA 94131

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