

The Costumer's Quarterly

Vol. 10, No. 3

Jul/Aug/Sep 1997



In This Issue

Chinese Women's Costume in the Ch'ing Dynasty

The Museum of Vintage Fashion

Researching Japanese Formal Dress

What's New for 1932

A Visit to Chawton Cottage



Photo: Sally Horton

Kyrsten Comoglio performs at the Arabian Nights Evening presented by the Greater Bay Area Costumer's Guild on July 13, 1996 in San Francisco.

Costume College '97 offers several classes for those interested in Middle Eastern costume and dance. Kim Wistos teaches Beginning Belly Dance and Mary Kuo teaches Belly Dance Jewelry. Both classes will be held on Saturday afternoon, July 26.

Belly Dance Bra and Belt taught by Aziza! will be offered on Saturday morning. To help you put the finishing touch on your Middle Eastern costume, attend Janet Wilson Anderson's class Glitz and Glamour on Sunday afternoon, July 27.

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

Costume College 1997

Tell A Friend!

A Regional Conference on Costuming Topics and Techniques
Friday - Sunday, July 25 - 27, 1997
Almel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406

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

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

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

Cover: Heather Archuletta at the Lloyd Lake Temple, Golden Gate Park, San Francisco. Heather is wearing a silk kimono with silk embroidery. Photo: Sally Norton.

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

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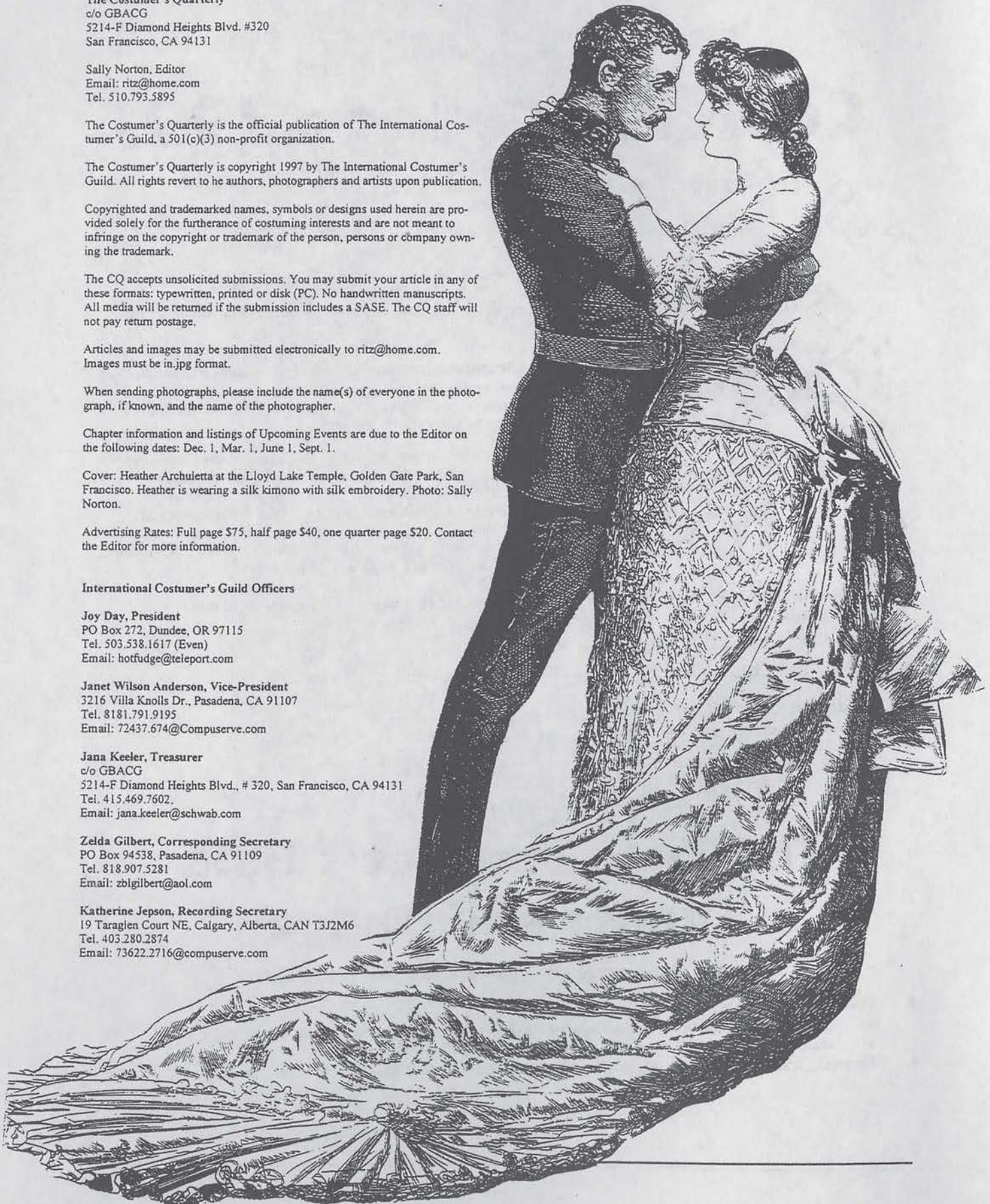


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Editor's Note: The interview with Susan Hum, Costumer for the Dave Letterman Show was announced to appear in this issue. Due to space limitations in this issue, the interview will appear in the next issue of The Costumer's Quarterly.

UPCOMING ACTIVITIES

Auctions and Sales

- **The Lady of the Camellias**
July 27
 Hyatt Regency Alicante, Anaheim, CA. A collector's auction of rare antique and collectible dolls featuring more than 300 dolls. Included in this auction are French fashion dolls in extraordinary costumes that the Divine Sarah herself might have worn. Presented by Theriault's. For a 112-page colour catalogue, call 1-800-638-0422.
- **Arms and Armor**
August 25-26
 Butterfield and Butterfield, 220 San Bruno Ave., San Francisco. Catalogue available at the end of July. Call Jennifer Katanic for more information 1.415.861.7500 ext. 251.
- **Stratford Vintage Clothing & Jewelry Shoe**
Sept. 27-28
 Stratford, Ct. Produced by the Maven Co. Call 203.758.3880 for more information.

Conventions and Meetings

- **Southwest Costumers Guild Meeting**
July 20, 10 am
 Working meeting to build velvet cloaks for the annual fundraiser. Meet at the home of Randall Whitlock. Email for directions and more information to randwhit@aol.com.
- **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.
- **The Bodice Rippers**
July 27, 1-5 pm
 Mountain View, CA. First meeting of this new sewing circle organized by Danine Cozzens (GBACG member). RSVP required due to space

limitations. \$5 donation requested to defray room rental. Call Danine at 510.528.1153 before 9 pm.

- **Bucconeer - Worldcon**
August 5-9
 Baltimore, Maryland. For more information write to PO Box 314, Annapolis Junction, MD20701. Web site <http://www.access.digex.net/~balt98>
- **LoneStarCon**
August 28-September 1
 San Antonio, TX. For information, send email to lsc2@io.com or call 512.435.7446.
- **Masque 5**
September 26-28
 The fifth British Costume Convention. Sherringham Youth Hostel, Sherringham, Norfolk. For more information email Masque4@rampant.cix.co.uk

Events

- **Henley Royal Regatta**
July 2-6
 Need someplace to wear a great hat? This is it . . . an international rowing event that has metamorphosed into an old-school occasion par excellence. Call 011-44-149-157-2153.
- **CGUK Mid Year Bash**
July 11-12
 Held at the home of Mike and Maggie Percival. Saturday outing to Little Moreton Hall built between 1450 and 1580. Either costume from this period or mundane clothing is acceptable. Cost includes dinner Friday and Saturday and breakfast Saturday and Sunday. Write to Mike Percival for more information 4 Ednaston Court, Ednaston, Ashbourne, Derbyshire, DE6 3BA. Email CGUK@ireadh.demon.co.uk
- **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. 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
- **Dracula**
July 15-20, Los Angeles; October 2-5 Pittsburgh
 Judanna Lynn's show-stopping costumes contribute enchantment to The Houston Ballet's production of this Gothic tale of horror. For tickets in LA call 213.365.3500. The Pittsburgh Ballet Theatre sinks its teeth in October. Call 412.456.666 for ticket information.
 - **A Day at the Races**
July 20
 Emerald Downs Racing Track, Auburn, WA
 Join the gentry and jockeys at this summer event sponsored by Somewhere in Time. Dress: Late Victorian or Edwardian. Boxed lunches will be provided. For reservations contact JoAnne Kirley at 206.931.1143.
 - **Dress Reform in the Nineteenth Century**
July 24, 7 pm
 1101 Second Street, Lower Level, Old Sacramento, C. A lecture by Dawn Devine Brown, Master's Candidate in Art History, The Univ. of California at Davis. Ms. Brown's lecture will trace the progression of various dress reform movements throughout the last half of the 19th century from Amelia Bloomer in the 1850's to the Syrian Dress at the Chicago World's Fair in 1893. Presented by the Old Sacramento Living History Program. The lecture is free and open to the public. Call 916.264.8142 for more information.
 - **The Second Annual Costumer's Ball**
July 26
 The Centre Ivanhoe, Upper Heidelberg Rd., Victoria, AUS. Presented by the Australian Costumer's Guild. Dinner, dancing and displays. For ticket information call Christopher Ballis at 03.9557.7088 or email stilskin@netspace.net.au
 - **Midsummer Night's Dream**
August 23 (NOTE DATE CHANGE)**
 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/>
 - **Australian Costumer's Guild Restaurant Night**
Friday, August 15, 7:30
 Little Reata Mexican Restaurant, 68 Little Collins St., Melbourne. Followed by a visit to the Asteroid Nightclub for those who are interested. Email Christopher Ballis for more information at stilskin@netspace.net.au
 - **Civil War Reenactment**
September 21
 Fort Tejon State Historic Park, CA. Pack a picnic lunch and blankets to sit on. Meet at Alter Years at 9 am. Beverages will be provided. Presented by Costumer's Guild West. Contact Mary Hooper for more information at 562.945.7955.
 - **White Star Ball**
September 27
 San Mateo Masonic Lodge, San Mateo, CA. An evening of dance, romance and heroism aboard the Space Station Babylon 5. Presented by PEERS (Period Events and Entertainment Re-Creation Society). Call 510.522.1731. Email: peers@peers.org
 - **Somewhere in Time Weekend**
Oct. 24-26
 Grand Hotel, Mackinac Island, the location of the 1980 film. Tour sites where filming took place. Pacakage includes meals, receptions, special events, and ferry ride. Edwardian dress is worn throughout the weekend. Call 1.800.33.47263 for more information or visit their web site at <http://www.machinac.com/GranHotel/Insite.html>

Exhibitions

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

- **Creatures, Models and Costume Exhibit**
July 4-6
Marin County Fair, Marin, CA. The clothing can be for any species, any period, any universe. Small pieces and entire ensembles accepted. The entries will be judged by the Senior Creature, Model and Costume makers from Industrial Light and Magic. For directions to the fairgrounds email Deborah Doyle at zorrah@WELL.com
- **Grand Opening of The Giant Shoe Museum**
July 7
12 Noon, Pike Place Market, Old Seattle Paperworks, Seattle WA. Seattle's newest and most pedestrian museum, dedicated to the preservation of oversize footwear is entirely coin-operated making it the world's first *peep shoe*. Exhibits include the World's Largest Shoe, the Largest Military Boot and the Largest Loafer. Call Dan Eskenazi, Curator, at 206.932.6621 or email k7ss@wolfenet.com
- **Serenissima**
Closes July 20
European Academy, London SW1. An exhibition of five centuries of Venetian costume, artifacts and needlework. Call 0171 235 0303 for details.
- **The Cutting Edge - 50 Years of British Fashion**
Closes July 27
A special exhibition at the Victoria and Albert Museum, London. 250 garments and accessories from the permanent collection including many pieces never before displayed. Nearest Underground station, South Kensington. For more information call 0171 938 8407.
- **Montreal International Fashion Festival**
August 7-17
Old Port of Montreal. Historical Chinese costumes will be on display as part of this fashion event encompassing Canadian Fall and Winter Collections. Call 514.861.6711 for more information.
- **American Women, American Fashion**
Closes Sept. 9
Clothing from The Daughters of the American Revolution Museum Collection, 1776 D Street, NW, Washington DC. This exhibition examines how women of the late 18th through the early 20th centuries obtained fashion information and adapted it to their particular economic and social circumstances. Call 202.879.3241 for hours.
- **Jacqueline Bouvier Kennedy's Wedding Dress Through Labor Day**
On exhibit now in The John K. Kennedy Library and Museum, Boston, Massachusetts.
- **Try This On Through Sept. 8**
The Barnum Museum, 820 Main St., Bridgeport, CT. With artifacts, graphics and interactive stations, this exhibit examines the scope of historical and current fashion trends, including bustles, blue jeans and bandannas. Examples of today's fashion propensity to transform yesterday's innerwear to outerwear. For information 203.331.1104.
- **The Exhibit Center Through Nov. 2**
Costume and accessory pieces from the 1996-1997 Oregon Shakespeare Festival season demonstrate the expertise of their talented costume production dept. Oregon Shakespeare Festival, Main St. at Pioneer St., Ashland, Oregon. Tel: 541.482.2111
- **Royal Robes from the Nineteenth Century Through Nov. 23**
The exhibition features dresses worn by Princess Charlotte (1796-1817) and her cousin Queen Victoria (1819-1901). Book available. Museum of London. Telephone 0171 600 3699.

Tours

- **Explore Victorian Scotland**
September 5-16
Come visit the places Queen Victoria loved and traveled at the very same time of year when she was visiting her "dear, dear Highlands". Many of the locales and landmarks you'll see look just the way they did when she was there. The tour will take in Balmoral Castle, Braemar Castle, Blair Atholl and a visit to the Burrell Collection with its collection of textiles. Call Cultural Tours at 1.800.826.7995.
- **New Year's Eve 1999**
Where will you be -- and what will you be wearing on this important night? Contact The Millennium Society, established specifically for celebrating New Year's Eve 1999. The society is planning parties at historic monuments in most of Earth's 24 time zones. For its main event, they've chosen the 5,000 year old Great Pyramid of Cheops. Membership \$19.95 per year. Call 202.332.1999.

A Visit to Chawton Cottage

The cottage is a fine example of Georgian architecture, built in 1781 for the poet Jane Austen. It is a two-story brick building with a thatched roof and four chimneys. The interior is a reproduction of the original, with period furniture and decorations. The cottage is now a museum and is open to the public. It is a very interesting place to visit, especially for those who are interested in the life of Jane Austen.

A collection of her letters and other documents are displayed in a room on the first floor. The collection is very complete and includes letters to her family and friends, as well as drafts of her novels. The collection is a very valuable record of her life and work.



The cottage is a very interesting place to visit, especially for those who are interested in the life of Jane Austen. It is a very well-preserved building and is a very good example of Georgian architecture.

By Catalina Hannan

Chawton Cottage is also known as Jane Austen's house. Jane Austen was a member of a large and well-educated family. It was a happy home life, filled with amateur dramatics, charades, readings, music and affection.

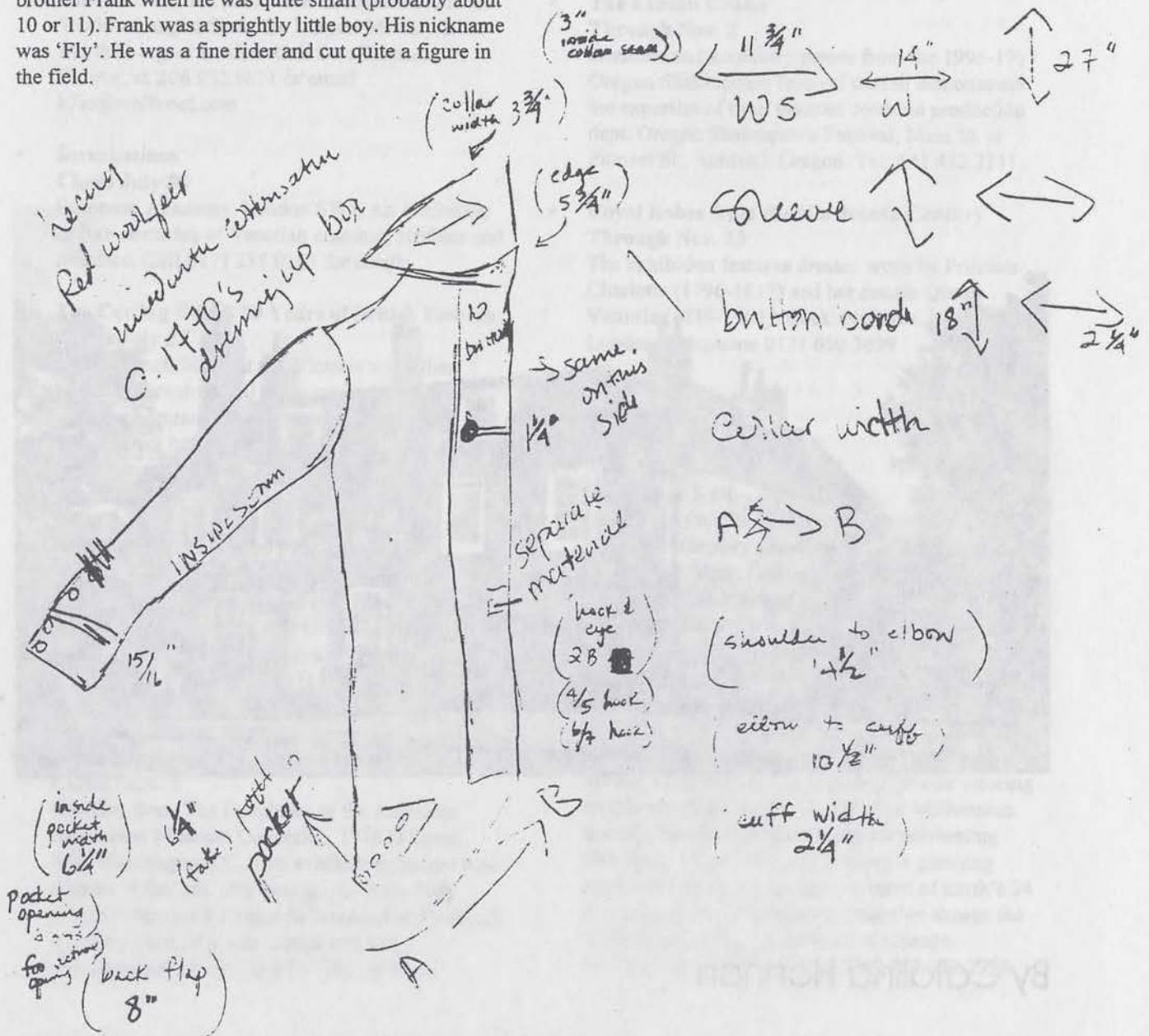
Several garments belonging to the Austen family are on display at Chawton. Mrs. Austen's riding jacket belongs to Chawton; the other garments belong to the Hampshire County Council.

Mrs. Austen's riding jacket dates from the early years of her marriage, the early 1760s. It is a Redingcote style and is about a modern size 10.

The skirt was cut up into a riding habit for Jane's brother Frank when he was quite small (probably about 10 or 11). Frank was a sprightly little boy. His nickname was 'Fly'. He was a fine rider and cut quite a figure in the field.

Mrs. Austen's jacket was passed on to the children and was part of their play 'dress up' box. The children obviously were not rough on it. The jacket is in incredible condition; there are no holes or major worn spots. It has metal buttons. The cut is stiff; the arms stick out to the sides rather than falling down as in jackets from a later period.

It is made of wool that has gone grainy. It almost appears to be stuffed. Because it is in such good condition, there are no open areas to see the interior construction. It is bright red and resembles felt.



Three white baby's caps are a recent addition to the collection at Chawton. They are very simple, edged with a frill, but no lace. The caps have come down through Edward Austen's family (Jane's younger brother who married Elizabeth Bridges). They are definitely from the late 18th or early 19th century. The stitches are minute; they can barely be seen. Edward was quite well-to-do. These caps were probably made by a professional seamstress rather than a member of the family.

Chawton also has a shawl that belonged to Fanny Knight, Jane Austen's favorite niece (daughter of Edward and Elizabeth). The shawl is quite long and could easily wrap around the body.

A selection of handkerchiefs embroidered by Jane are displayed in a closed case. Students of historic embroidery know well Jane's fine satin stitch. The display also includes a quilt Jane worked on with her mother and sister.

Jane Austen's pelisse is often on display at Chawton. It is light silk of a coffee colour with a tiny floral print in dark yellow. The lining is champagne coloured silk. The pelisse is in excellent condition; it appears to have had very little wear and may well be from the last year of her life.

It is difficult to measure the pelisse because it is open in front; there are no fastenings. The bodice simply folds over; it might have been pinned or held in place by a sash. The size suggests a modern size 6. The skirt is open in front; it is floor length with a demi-train. The length indicates Jane's height was between 5'5" and 5'5-1/2".

The pelisse bodice has a high neck with an exquisite gathering of ruffles. The stitching is very delicate; almost invisible.

The pelisse has remained in the Austen family since Jane's death in 1817. It is now owned by the Hampshire County Council. A black and white photograph showing a back view of the pelisse appears A Frivolous Distinction, Fashion and Needlework in the Works of Jane Austen by Penelope Byrde (1979, Bath City Council).

Jane Austen's letters contain many references to clothing, fashions, balls, fabric and shopping. They are well worth reading. A good selection can be found in Jane Austen, Selected Letters, edited by R.W. Chapman (1985, Oxford Univ. Press).

Mrs. Mussell has got my gown, and I will endeavor to explain what her intentions are. It is to be a round gown, with a jacket and a frock front, like Cath. Biff's, to open at the side. The jacket is all in one with the body, and comes as far as the pocket-holes -- about half a quarter of a yard deep, I suppose, all the way round, cut off straight at the corners with a broad hem. No fulness appears either in this form, and the sides equally so. The front is sloped round to the bosom and drawn in, and there is to be a frill of the same to put on occasionally when all one's handkerchiefs are dirty -- which frill must fall back. She is to put two breadths and a-half in the tail, and no gores -- gores not being so much worn as they were. There is nothing new in the sleeves: they are to be plain, with a fulness of the same falling down and gathered up underneath, just like some of Martha's, or perhaps a little longer. Low in the back behind, and a belt of the same. I can think of nothing more, though I am afraid of not being particular enough."

Letter 35. To Cassandra Austen. Tuesday 5 May 1801

"I am to be in bombazeen and crape, according to what we are told is universal here, and which agrees with Martha's previous observation. My mourning, however, will not improvish me, for by having my velvet pelisse fresh lined and made up, I am sure I shall have no occasion this winter for anything new of that sort. I take my cloak for the lining, and shall send yours on the chance of its doing something of the same for you, though I believe your pelisse is in better repair than mine. One Miss Baker makes my gown and the other my bonnet, which is to be silk covered with crape."

Letter 58. To Cassandra Austen, Saturday 15 Oct. 1808

"I am amused by the present style of female dress; the coloured petticoats with braces over the white Spencers and enormous Bonnets upon the full stretch, are quite entertaining. It seems to me a more marked change than one has lately seen. Long sleeves appear universal, even as Dress, the Waists short, and as far as I have been able to judge, the Bosom covered. I was at a little party last at at Mrs. Latouche's where dress is a good deal attended to, and these are my observations from it. Petticoats short, and generally, tho' not always, flounced. The broad-straps belonging to the Gown or Bodice, which cross the front of the Waist, over white, have a very pretty effect I think."

Letter 99.1 To Martha Lloyd. Friday 2 Sept. 1814

What's New for 1932



By May Piper Spear

Originally printed in McCall's April 1932

Suits are head-liners because they nip in their waist-lines... because they clip off their jacket lengths... because they strategically build up their skirts. Blouses provide a real scoop because they manage through cut, contrast and contour to deceive the onlooker into thinking that they are the better part of a frock. Sportswear is front-page stuff because it shows a decided military influence in soldierly buttoned-up single and double-breasted closings . . . because it fosters dozens of cleverly curtailed sleeves whose only similarity lies in economy of length and generosity of width . . . because it gains no end of dash with a fragment of striped or plaided fabric. And because no summary of the day's fashion news is complete without them, we call attention to buttons that come out in the open as a means of fastening . . . to bows that are frankly recognized as a significant note in a season of terse lines and softened detail . . . to scarfs that are part and parcel of fashions for both indoors and out.

The Spring Mode Flowers into Simple Lines and Decorative Details

This Page Left

A neckline sticks up for the fashionable cause of asymmetry and capelets that start with the vestee stop just short of the shoulder blades. In Navy with a geometric white pattern and white scarf.

This Page Right

Throw out the shoulders with epaulets, pull in the rest of the silhouette with a bee-line row of buttons and accent the whole with a wide belt. In apple green with a brown belt and tan buttons.

Opposite Page Left

Three points that make this blouse one of the smartest models extant -- multi-coloured striped silk . . . a scarf . . . the waistcoat style

Opposite Page Middle

The important French couturiers are as devoted to blouses as they are to frocks as you can easily tell from this example. Notice the soft drapery in the neckline and sleeve detail. The hat, skirt, jacket and blouse trim are deep brown; the blouse is pale yellow.

Opposite Page Right

There's no end to sleeve ingenuity. In this case, capes are accompanied by bowed arm bands. Revers are another contemporary note of significance. In a blue-grey print with white collar.





Prints Dot the Fashion Horizon

Left

Rounded lines are youthful in a spring blue. . . so is a casual little scarf in red with white dots . . . and so is an abbreviated Eton . . . with the result of an ensemble that is as becoming to the young as it is to the not so young.

Middle

A slim stem-like skirt rises into a corolla-shaped top and print meets print in a gracefully broken line. With the slot neckline and a puff sleeve and an accent of bows on both. In brown and white.

Right

Sleeves score two points with their raglan cut and puffed treatment. The skirt is gored but falls softly in the semblance of a straighter silhouette. The skirt is pale green; the blouse is white with green polka dots.

Waistlines Follow a Higher Course

Left

A slender front panel that merges into the bodice section maneuvers to bring two strong fashion features into play. . . the built-up skirt line and the built-out shoulder line.

Right

A fitted yoke hangs low over the shoulders to give breadth. A couple of flounces intensify this effect. And the whole is smartly worked out in the new twin-print combination.



French Fashions for the Hours Between 2 and 5

Left

This French design in French blue gives slim but smart measure with zigzag seaming through the body of the frock and repetition of these lines at the neck.

Middle

Infinite are the ways of the mode in gaining breadth through the waist. Here radiating tucks give shoulder width along with decisive contours.

Right

A contrast top in mint green that is both yoke and sleeves. . . a neckline that is both high and low . . . a waistline in warm brown that is both normal and higher-than-normal. Self belt, matching hat and purse in the same brown.



Marion
Elyne



"What Shall I Wear?" Gowns

Left

The contrasting top not only breaks the monotony but succeeds in giving exaggerated width with little effort. Draped neckline. Puffed sleeves.

Right

Skirts that descend to the ankle and sleeves that ascend to a point way above the elbow are two distinguishing marks of the twilight-hour frock.

Women's Clothing in the Ch'ing Dynasty



By Alison Kondo

There were two distinct styles of women's dress in the Chi'ing (or Qing) Dynasty China (1644-1911); the dress of the ruling class Manchu and the Han Chinese majority. The Manchu were originally nomads from Manchuria, north of China and retained many of their native characteristics in their clothing, although they adapted them to Chinese silks. The Han Chinese are the original majority population of China. The women kept their dress style after the Manchu takeover, since they had no part in public or Court life. (Han Chinese men adopted Manchu dress when they were appointed to government positions.) This article will concentrate on upper class dress of the later Ch'ing Dynasty from the late 1880's to 1911.

Manchu Women's Dress

The primary garment of Manchu women was a long gown, called the qi-pao or banner dress, shown in the illustration to the left. It closed down the right side of the side of the body with several frogs or loop and button fastenings. It often has slits at each side of the hem.

The gown was made in plain or embroidered silks, brocades or damasks with contrasting embroidered facings and trim at the wrists, hem and side closure. The sleeve ends of the gown were cut in a scalloped shape that came down further over the back of the hand than the inner wrist. This was derived from the original Manchu garments (although the original had been tapered tight to the wrist), and was called the "horsehoof" cuff. Sometimes the sleeves were longer than arm length and the cuffs would be turned back to reveal a contrasting, embroidered lining. Noble Manchu women also wore a version of the official "Dragon Robe" which had a similar shape to the qi-pao, but had long, tapering sleeves with horsehoof cuffs.

The color and decoration of the official gowns was controlled by many regulations according to the wearers rank, the formality of the occasion and the season of the year. The non-official qi-pao could be worn in any color except yellow (which was reserved for the Imperial family) or some orange shades (which also had official restrictions).

From surviving examples in museum collections, lavender, deep purple, pale pinks, pale and dark blues, various greens and red (which was sometimes also used on official clothing) seem to have been popular colors. Certain colors were symbolically associated with specific seasons, such as dark purple in winter. The embroidery motifs would reflect items (such as flowers, calligraphic motifs or animals) associated with the season.

Common embroidery motifs on women's clothing were floral designs, butterflies, calligraphic symbols ("long life", "good life", etc.), bats and birds, often in combinations of two or three different motifs on the same gown. The embroidery was done in a rainbow of intricately shaded colors and metallic threads, often in satin, long and short and Peking knot stitches. Undergarments were a pair of silk pants, tied closed at the ankles and a hip length tunic of thin silk.

Over the qi-pao, the Manchu woman could wear a long or short sleeveless vest or a short sleeved, waist-length jacket. The short vests and jackets usually closed on the right side, the long vests could close either in the center or on the right. Like the gown, these vests and jackets were made of plain, brocaded or embroidered silks with bands of facings and trim outlining all the edges. The color range was the same as the gowns, but the vest colors were chosen to contrast, rather than match the gown underneath (see Illustrations 2 and 3).



Illustration 2 The Short Manchu Vest

The Manchu women wore a distinctive black silk headdress with horn or winglike extensions at each side. The base of the headdress was pinned with a long metal or jade stick through a bun of braided hair on top of the head. The silk top and side extensions were supported on a metal frame with a long, ornamental bar of metal or jade visible at the top. The sides of the headdress could be ornamented with silk or fresh flowers, tassels, or large jeweled or beaded ornaments in the form of flowers, bats or birds. The women of the Imperial family would wear a phenix ornament (the Chinese symbol for the Empress) in the center of the base.

In addition to the jeweled headdress, Manchu women wore a variety of other jewelry. These included jade or metal bracelets and earrings, beaded necklaces (jade, amber, coral, pearl, glass or cloisonne) and sometimes a metal chatelaine with toothpicks, nail cleaners, etc. or a beaded ornament hanging from the top right button on their gowns.

Some Manchu women also wore Metal fingernail covers to protect their long nails. From period photographs, it seems to have been a common practice to grow the nails on the ring and little fingers long, rather than all ten.

The Manchu women wore heavy cosmetics, using a white or pinkish rice powder vase with bright patches of cheek rouge. Rouge was also used to color only the center part of the lips (looking as if the lady was "puckering up" for a kiss). Eyebrows were plucked and darkened.

Manchu women did not bind their feet. They wore two different kinds of shoes, depending on the occasion. The formal shoe has a 4-6 inch "heel" in the center of the foot. The "heel" was made from a carved wooden block and covered in fabric, painted or jeweled. Formal gowns worn with these shoes were cut longer to touch the floor. The informal shoes were flat, embroidered slippers with cotton soles. Fine silk socks were worn with both styles of shoes.

Since Manchu gowns were built without pockets, women carried many forms of small pouches for their money, fans, chopsticks, handkerchiefs and other necessities. The pockets were either drawstring purses or flat pockets cut in the same shape as the item they contained. These embroidered silk pockets were worn hanging from the button and loop closures on the gown or hung from a belt worn underneath the gown.

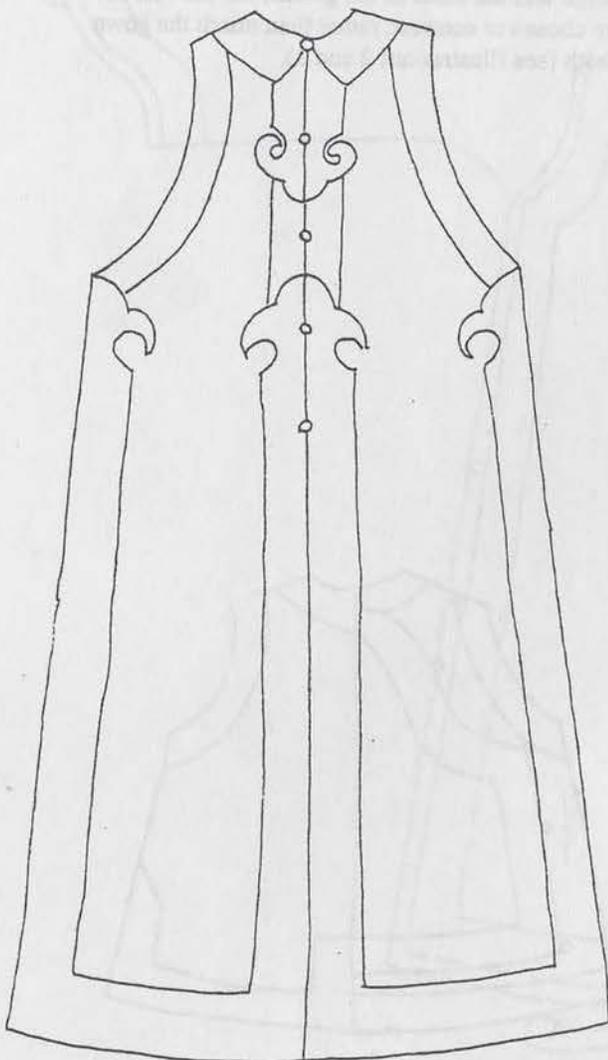


Illustration 2 The Long Manchu Vest

Han Chinese Women's Dress

The Han Chinese women wore a two piece outfit with wide, flaring sleeves (see Illustration 3). It was derived from the styles of the Ming gowns. The long, pleated, wraparound skirt had flat panels (often embroidered) at the front and back with pleated sections at each side.

The Han top resembled a shorter version of the Manchu gown but with wider sleeves and no horsehoof cuffs. These tops often had much more decoration than the

Manchu robes. The wide, contrasting facings on the Han tops could be cut into curling, fleur de lis shaped points called "rams horns". The facings sometimes overlapped each other.

The necklines might be edged with a wide, four-pointed collar-like applique. It was originally a separate collar edged with rows of macrame and fringes worn in the Ming Dynasty. The separate collar continued to be used in Han bridal dress long after it had passed out of everyday fashion.



Illustration 3 Han Chinese Women's Dress

The fabrics, colors, motifs and embroidery of the Han tops were similar to the Manchu women's dress. For formal dress, the noble Han women would add a sleeveless, thigh-length vest with a fringed hem over their outfit (see Illustration 4). This vest was derived from Ming court styles. Embroidered mandarin squares at the chest and back showed the rank insignia of their husband or father, since women had no rank of their own.

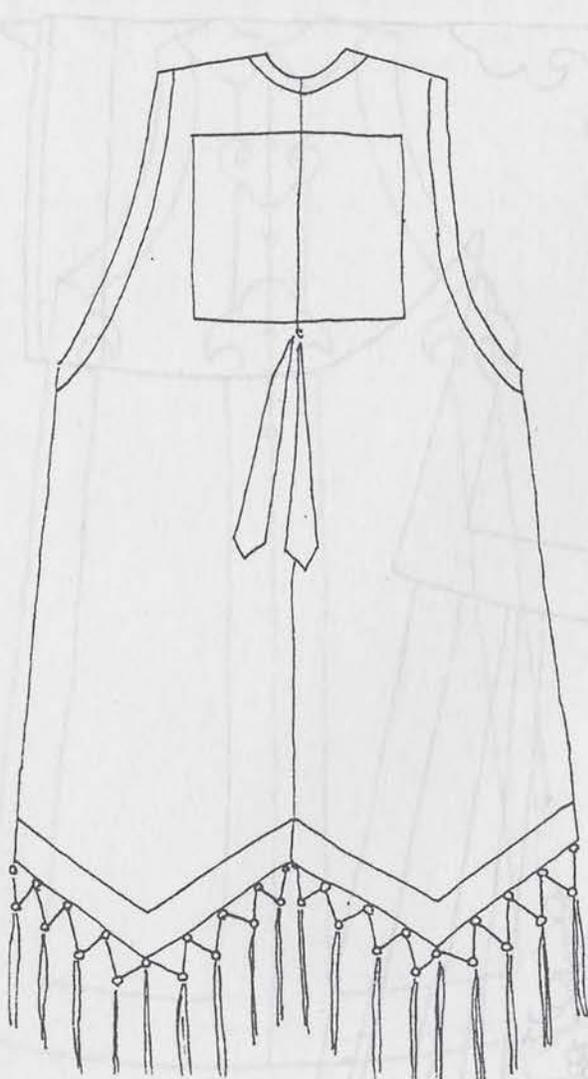


Illustration 4 Han Vest

The pleated wrap skirt was made in two mirror image sections. Each section had one flat, embroidered panel at one end, a pleated middle section and a flat, plain panel. All of the panels were mounted onto a wide waistband. The two decorated panels would be visible at the center front and back overlapping the plain panels with the pleated sections at the sides (see Illustration 5). The two sections were fastened by buttons and loops on the waistband,

The pleats in the side sections were decorated with thin silk ribbons at the edge of each pleat. The ribbons were usually black. Some garments had additional embroidered borders at the bottom or sides. Most of the embroidery on these skirts didn't reach to the waistband, but ended at the position where the hem of the long vest would cover the skirt.

The skirts were made of silk, often with a cotton waistband. It was less expensive than silk and wouldn't show. Rougher cotton was less likely to slip than silk. The colors were similar to the tops, but like the Manchu vests, were chosen for contrast rather than matching the top.

A pair of straight leg pants was worn underneath the skirt. The pants were made of silk or cotton and had a cotton waistband. The waistband was fastened by gathering the excess fabric into a knot at one hip. The top and pants could be worn alone at home or at informal social events among women only. The skirt was always worn in formal situations.

Underwear for Chinese women consisted of the "dou-dou" and a loincloth. The "dou-dou" was a diamond-shaped piece of fabric with one point tied by strings at the neck. Strings on the side points wrapped around the chest rather like tying an apron.

Han Chinese women wore their hair in a variety of styles, usually in some form of bun at the back. The front of the hair was parted in the middle and the area around the face was bordered by a black silk headband set with metal ornaments, flowers, jewels, or beads for married women. Unmarried women wore various arrangements of coiled hair with flowers, combs and long pins.

Footbinding was practiced by Han Chinese women. The ideal "golden lotus" foot was approximately three inches long. This was supposed to ensure marital fidelity since the tiny-footed women would be less able to seek other partners. Poorer Chinese families didn't always bind the feet because the women were needed to help support the family.

To form the "golden lotus", the girl's foot was broken in the arch at an early age. The front and back of the foot were pushed together, the toes folded under and the foot wrapped tightly in bandages for years. The tiny shoes for these feet had a thick sole with a slight heel made of many layers of cotton stitched together. The shoes had high sides; some were stiffened with bamboo slats which provided additional support.

The shoe itself was beautifully embroidered. These shoes were an important part of a girl's dowry. Foot-binding was outlawed in 1911, but continued to be practiced in some rural areas until the mid-20th century.

Han Chinese women wore the same types of jewelry as the Manchu women and carried a similar selection of detached pockets. Chinese women wore makeup similar to the makeup worn by Manchu women, but with less cheek rouge.

It would be impossible to describe or illustrate all the variations of Ch'ing Dynasty women's dress in a short overview. Even if you are not interested in reproducing a Chinese or Manchu gown, the color combinations and embroidery motifs may provide inspiration for other costume projects.

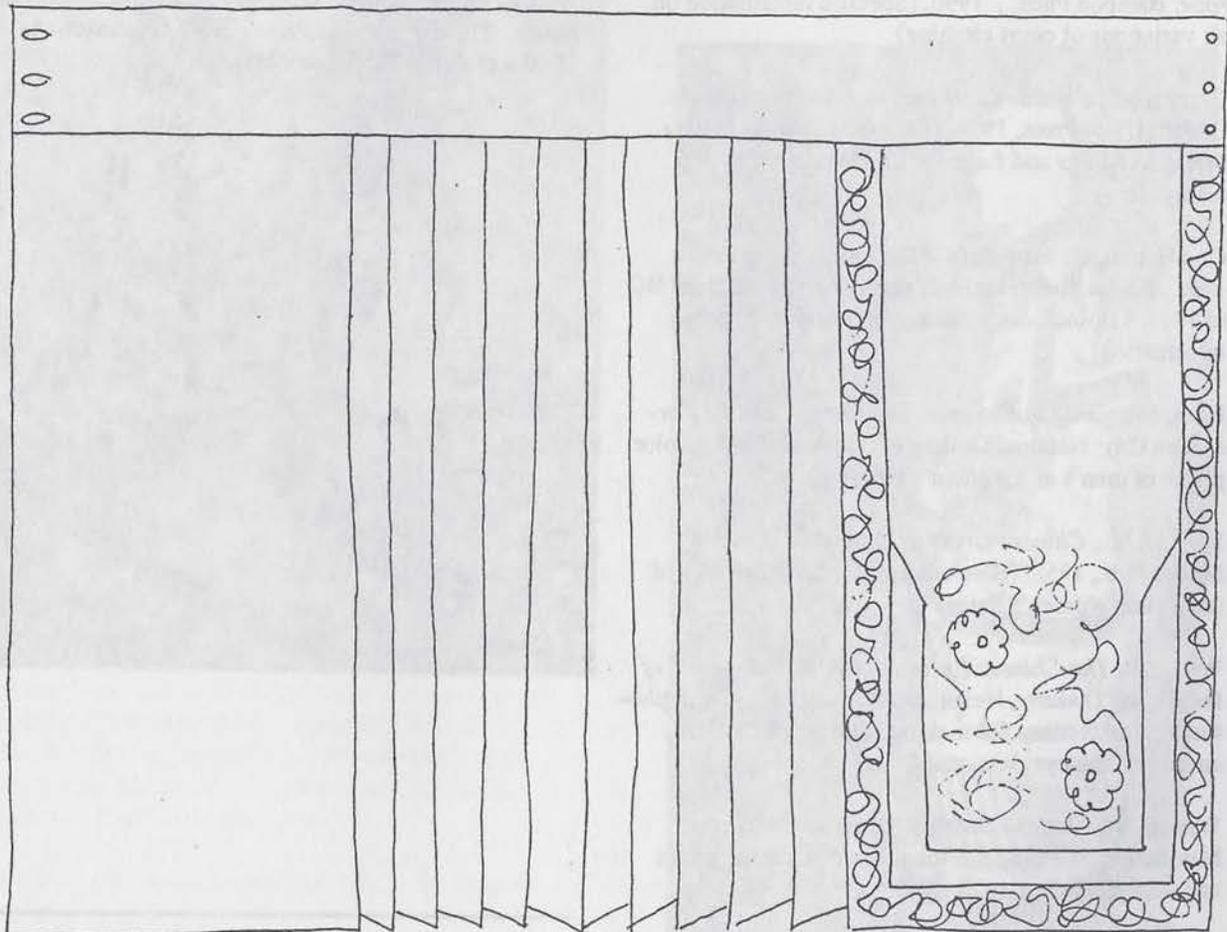


Illustration 5 The Pleated Wrap Skirt

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Ms. Kondo is a graduate student at Oregon State University specializing in Asian Clothing and Textile Studies. She has contributed several articles to The Costumer's Quarterly. This year she is teaching **Chinese Opera Costumes and Costuming in the Aesthetic Movement** at Costume College.

Costumes from Turandot

In its' 1993 season San Francisco Opera presented Puccini's masterpiece of Old Peking political intrigue and romance, **Turandot**. This production was designed by artist David Hockney. His costumes were colorful and exciting. They embraced both the past and the present in a wonderful blending of painted fabric and applique.



Photographs and text by Sally Norton.

Japanese Formal Dress



Model: Heather Archuleta Photo: Sally Norton

By Susan Fatemi

This is presented as a brief introduction to modern (i.e. the last century or so) Japanese formal dress. As interesting as they may be, ancient styles and peasant dress are not discussed.

FABRIC

All traditional fabric is a narrow loom-width of about 14" and traditionally hand-woven. A kimono takes about 12.5 yds of this narrow fabric, and only enough silk is woven for one kimono at a time; therefore, each one is very nearly unique. (An exception would be for a dance group who would wear matching ensembles) In the last 30 years or so, machine-woven silk, rayon, and polyester have become more common.

All kimono, in fact, all traditional Japanese garments are hand-sewn. When they need cleaning, they are completely dismantled, washed, put on stretchers or boards to dry. Then they are re-sewn. They are carefully checked at this time for any worn areas. Collars might be turned, a worn area turned to the inside, the whole garment might be completely re-assembled. When you think how precious hand-woven, hand-dyed, hand-sewn garments are, this makes sense!

KIMONO

Probably everyone thinks they know what kimono are, but you might be very surprised at the range of fabrics and colors, and the differences in gender and age. The bright, colourful kimono with "swinging" or "butterfly" sleeves are for young, marriagable women. Adult women wear more somber colours and shorter sleeves.

Older women (that is, over 50) wear very dark colours and small patterns, if any. Men are limited to black or grey, solid or faint pinstripe for formal wear. Dark blue, grey, brown shades with very small patterns, if any, are worn for less formal wear. Very formal wear for adults of both sexes also includes the "mon" or crest in specified places on the kimono. Very formal wear will have five "mon": one on each side of the upper chest, one in the middle of the upper back, one on the back of each sleeve. Slightly less formal wear will have only three: the one in the middle of the back (it has a talismanic function) and the two in the front.

Very young girls wear the colourful, doll-like kimono, with very long sleeves and frequently attach a sash. These are for special occasions such as New Years, Girls' Day, O-Bon, etc. Before the war, it was common for the kimono, or at least the sleeves, to be lined with red silk for girls and women. This was meant to be protective, especially against fire. This practice fell out of fashion after the war. Under kimono and sleeping

kimono might also be of red silk for the same reason.

In the "old days", the under kimono might be of any color or pattern. Since the late 19th century, and possibly due to Western influence, the under kimono for women, at least, is always white, giving the effect of a white blouse collar.

SIZES

All kimono are based on a standard fabric width of about 14". They are made to fit very slender people by taking in large seam allowances, not by cutting the fabric. Most of them have a lot of "hidden" fabric inside. Men's kimono are shorter than women's because women's are "belted-up" to create an extra layer around the middle. Sleeve length refers to the distance between the outstretched arm and the bottom of the sleeve, not the distance between the shoulder and the wrist opening. The length on the arm is always the same: the shoulder "drop" plus about 14". (Sumo wrestlers are a whole other problem).

OBI

The obi is the sash that holds everything together. They vary from formal elaborate obi, as for young women or geisha, to the very simple, barely visible obi for men. In addition to the actual obi, the obi-age or "scarf" is worn under the obi, just peeping out over the top. The obi-jime is the cord that goes around the middle of the outside. There is a world of nuance and subtle meaning in the choice of obi fabrics and accessories as well as the way they are arranged. See *Kimono: Fashioning Culture* for comprehensive explanation.

JACKETS

HAORI are jackets for men or women. They are worn over the kimono and have kimono-type sleeves. They do not meet in front, but are fastened across the chest with ornamental ties. The ties for men's formal haori may come already tied and clip on to little loops on the jacket. The ties for women's jackets are either self-material or some pretty, coordinating woven braid.

As in the West, the most formal color is black, so most men's haori are black and are decorated only with the "mon". While haori are usually lined, frequently self-lined, formal summer haori may be unlined. As in putting on a suit jacket, adding a haori to a kimono makes it several degrees more formal.

Jackets also include women's KOTO or MICHYUKI jackets. These are double-breasted, fasten with snaps, and have a hidden pocket. They can range from hip length to ankle length and are meant as "dusters" to

wear over the kimono when going out of doors. They are frequently made from synthetics.

HAKAMA

Hakama, Japanese culottes, come in two basic types: divided like culottes (also called "riding hakama") or un-divided, like skirts. They may be worn by men or women depending on the occasion. When the "small-sleeve kimono" began to be worn in the (roughly) 13th-14th century by women of the samurai class, the plain white silk garment was worn with red silk hakama. They are still worn by men, usually in a pinstriped silk, for formal occasions such as weddings (their own or others). They are worn by women for specific occasions, such as graduating from college or musical performances. In both instances, they indicate serious and/or academic pursuits.

For formal male dress, the hakama are worn *over* the kimono. The haori is put on after the hakama so it hangs loose on the outside. In samurai movies, you may have noticed that the haori is worn tucked inside the hakama. Hakama are also widely worn for martial arts by both sexes. This may be the purpose for which they are best known in the West.

A woman may wear a haori or hakama, but never both together (except in movies!)

For anyone pursuing an interest in Japanese costume beyond this admittedly sketchy introduction, the following is list of books and resource I have used myself. There are many others out there, but I haven't seen them all yet.

Susan Fatemi has been a Japanophile as long as she can remember. She has always been fascinated by the Exotic East. Her artistic outlet is creating wearable art garments out of ethnic and one-of-a-kind fabrics. Susan's work can be seen on her website at <http://www.california.cin/~susanf>

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Shopping in Manhattan



Accessories

Blade sells theatrical fencing supplies. 212 W. 15th St. 212.620.0114.

The Hat Shop. 120 Thompson St. 212.219.1445. Hats from over 40 NY milliners line the walls.

Loro Piana for beautiful slippers. 46 East Sixty-first St. 212.980.7961.

The Post War Club at 161 W. Fourth St. 212.229.9027. Good place for vintage handbags and leather suitcases in excellent condition. Also great for vintage never worn shoes.

P. Sweet Milliner at 277 E. 10th St. 212.260.2409. Handmade embroidered velvet berets, feather top hats and other affordable finds.

Books

A Photographer's Place for art books. 133 Mercer St. 212.431.9358.

Archivia. 944 Madison Ave. 212.439.9194.

Rizzoli. 454 West Broadway. 212.674.1616 and 31 West 57th St. 212.759.2424. Do they publish the most beautiful books in the world? Probably.

Ursus Books at 981 Madison Ave. 212.772.8787.

Clothing

The 1909 Co. for mint condition frocks from 1800's through 1970s. At 63 Thompson Street just below Spring Street in the heart of Soho. 212.343.1658.

Romeo Gigli at 21 E. 69th Street. Tel. 212.744.9121. If you long to visit Venice and find yourself in NY instead, stop in this sumptuous store and stroke opulent fabrics, glimpse custom Murano glass fixtures and admire the cut of their exquisite designs.

The Stella Dallas Look at 218 Thompson Street. Tel. 212.674.0447. Here's where to find elegant vintage clothing from the 1940's.

Twenty-third St. Flea Market on Saturdays has great clothing and cheap prices. Also check out the vintage shops in the **Chelsea Antiques Bldg.** on 23rd Street.

Village Army Navy for the basics. At 328 Bleeker St. 212.242.6665.

Weiss & Mahoney for Army/Navy goods. 142 Fifth Avenue. 212.675.1367.

Fabrics

La Lame Importers. 250 West 39th Street on the 5th floor. Between 7th and 8th Avenues. They offer a discount for cash purchases. Tel. 212.921.9770.

MJ Cahn Fabrics. 212.477.3570.

Silk Surplus specializes in Scalamandre and Boris Kroll closeouts. At 243 2nd Street between 59th and 60th Streets right under the tram. Tel. 212.753.6511.

Ulster Linen Co. at 148 Madison Ave. and 32nd. 212.684.5534. Excellent source for linen.

The best part of the garment district is West 39th Street. Fabulous fabrics. Many of the shops will ship anywhere in the continental US thus saving you sales tax (and the burden of carrying yards of fabric home in a suitcase). Note that most of these shops are only open Mon-Fri 8-5.

Jewelry

Antiquarium. Ltd. Ancient Greek, Roman, Near Eastern and Byzantine gold jewelry. 6th Cent. BC - 6th Cent. AD. At 948 Madison Avenue. 212.734.9776.

James Robinson. A family owned boutique since 1912. Jewelry from 1840-1940. 480 Park Avenue. at 58th Street. Tel. 212.752.6166.

James II Galleries Ltd. Antique and Period Jewelry. 11 East 57th Street. Tel. 212.355.7040.

Notions

Daytona Trimmings. 251 West 40th St. 212.354.1713.

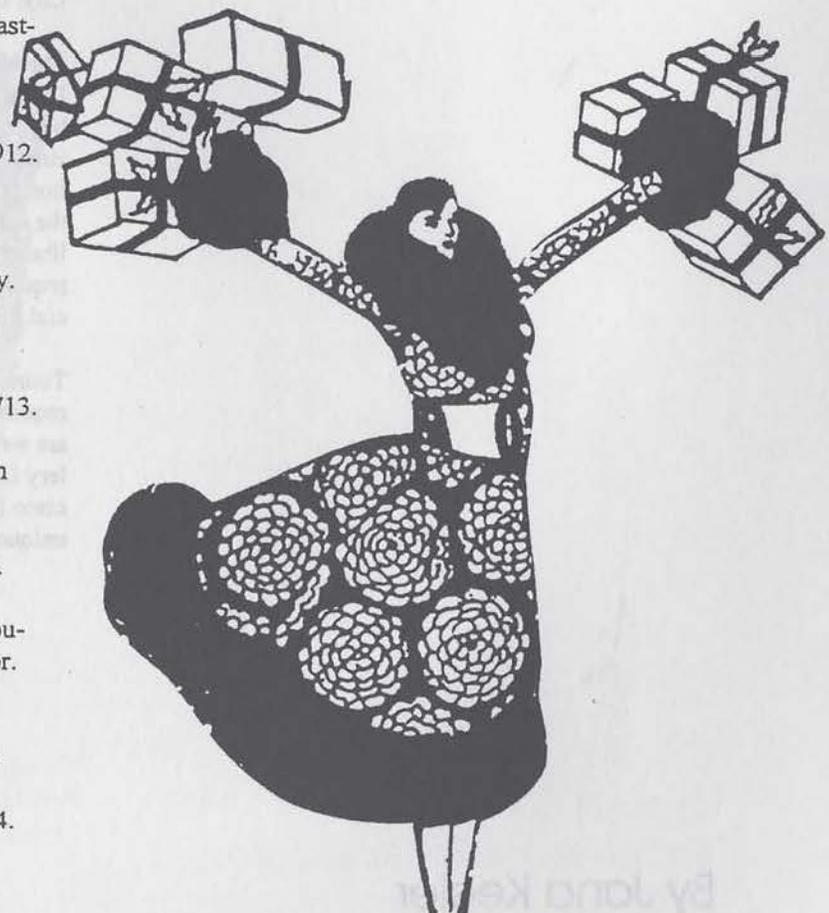
Greenberg and Hammer for boning. At 24 W. 57th Street between 5th and 6th Street. 212.246.2467.

M&J Trimmings at 1008 Sixth Ave. 212.391.9072.

Nathan's Boning Co. has a factory which makes double steel hooping. 302 W. 37th Street on the 4th floor. Tel. 212.244.4781.

So-Good at 28 West 38th Street. Tel. 212.398.0236.

Tender Buttons 143 East 62nd Street. 212.758.7004. Wonderful selection of vintage and new buttons.



The Museum of Vintage Fashion

The Museum of Vintage Fashion is a special treasure of the San Francisco Bay Area. It affords an opportunity for close study of a large collection of vintage garments.

The Museum of Vintage Fashion is the creation of vintage collector Patti McClain. The closets in her home are filled with the choicest vintage costumes imaginable. The museum collection covers 1736-1996; it includes garments for men, women and children and all accessories.

Ms. McClain's home is set high on a hill in Lafayette, CA overlooking Mt. Diablo and surrounded by the William Penn Mott, Jr. Memorial Gardens. It is a grand and beautiful setting for this very personal museum.

The museum has recently opened a research library in Walnut Creek, CA. Located one block from the Dean Leshner Regional Center for the Arts and one block from the BART station (Bay Area Rapid Transit). BART provides public transportation from San Francisco, Daly City, Oakland, and Berkeley to Walnut Creek.

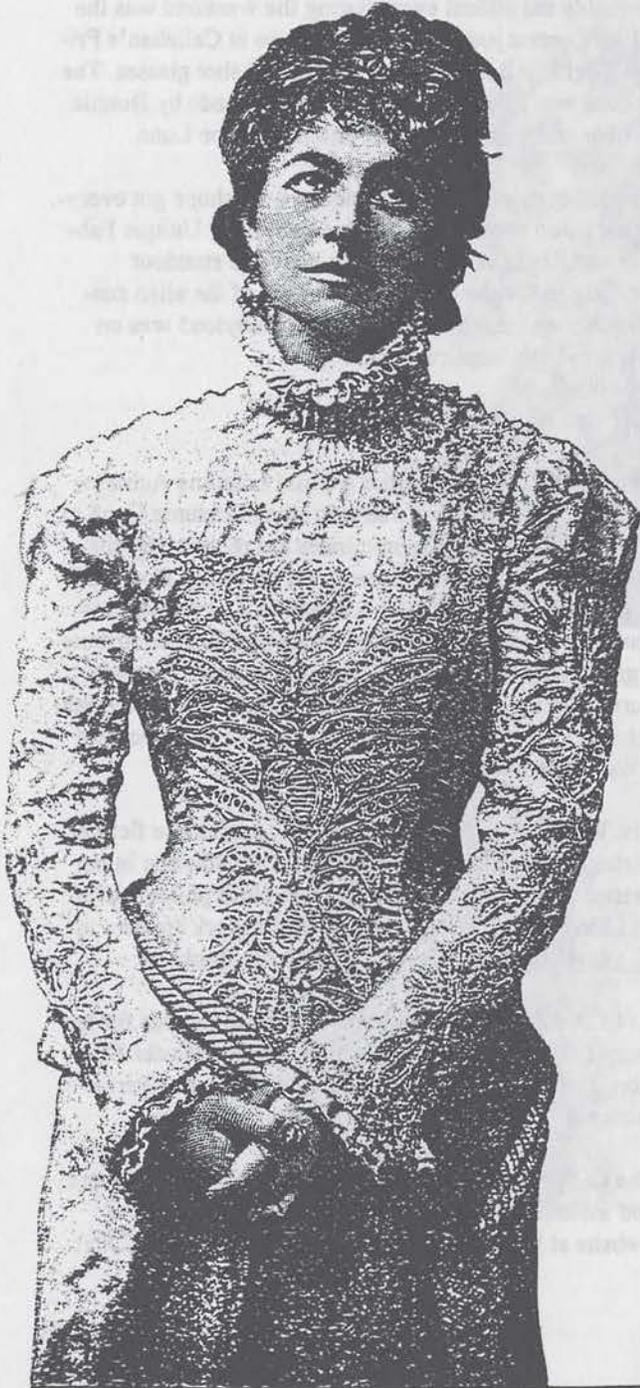
The Museum's new annex is called the Costume Gallery Library: 1760-1940. Here you may examine any of the books and reference videos, 50 years of Vogue Magazines, colour slides of the museum's incredible collection (1736-1996) and fashion scrapbooks dating from the early 1970s. There is a \$25 fee for using the research library. All photocopying is free. Reservations are required. The Costume Gallery Library also display special items from the museum collection.

Tours for groups of 5-10 are available. Reservations are required. The donation is \$10 per person. Individuals are welcome to view the displays at the Costume Gallery Library. If you are planning a visit to the San Francisco Bay Area, call for a brochure describing this unique small museum and research facility.

By Jana Keeler

Patti McClain's Museum of Vintage Fashion Inc.
PO Box 272
Lafayette, CA 94549
510.944.1896

Costume Research Library
#10 Lacassie Court
Walnut Creek, CA 94596
510.944.1896



CCXV Report *Vintage Fashion*

Costume Con 15 was a great success. There were beautiful costumes on display, wonderful masquerades, too many temptations in the Dealer's Room, inspirational workshops and a plethora of the worst puns imaginable at the Friday Night Social, Callahan's Cross-Stitch Saloon.

Probably the silliest event during the weekend was the \$1.98 Contest judged by the audience at Callahan's Friday Night. All entries received CCXV shot glasses. The winner was **Himilayan Belly Dancer** made by Bonnie Wilbar and worn with great aplomb by Joe Lunn.

The Ribbonwork and Embroidery workshops got everyone excited about these crafts. On Sunday Unique Fabrics and Replicas on the Cheap were the standout workshops for the Sci-Fi crowd. One of the alien costumes from the televisoin program Babylon5 was on display in the Replica workshop.

Lifetime Achievement Award

The International Costumer's Guild Lifetime Achievement Award has been a tradition since Costume Con8 in Ontario, CA. Each year nominees are received by the President of the ICG and are voted on by the Board of Directors and Officers. Nominees must have been costuming actively for at least 10 years and must contribute significantly to the art and craft of costume. This year, during the Science Fiction /Fantasy Masquerade, the 8th International Costumer's Guild Lifetime Achievement Award was presented to Jacqueline Ward

Ms. Ward has created both historic and science fiction/fantasy costumes. She finds greatest satisfaction in her fantastic creations where she can explore philosophical and ideological concepts. Ms. Ward's work appears in The Costume Maker's Art (1992, Lark Books).

At CCXV Jacqueline Ward received two awards for her entry **Evolution**: a Workmanship Award, Master Division, for Best Applique in Mixed Media and a Performance Award for Best in Class, Master Division.

The CCXV website lists all of the competition winners and includes photographs by Ken Warren. Visit the website at <http://www.access.digex.net/~betsy/CCXV>.

Contributors:
Katherine Jepson, Betsey Marks
and Kalyn Shubnell

Science Fiction/Fantasy Masquerade
Best in Show
Nightmare
Made by Laurel Cunningham and Joe Neibala
Worn by Laurel Cunningham

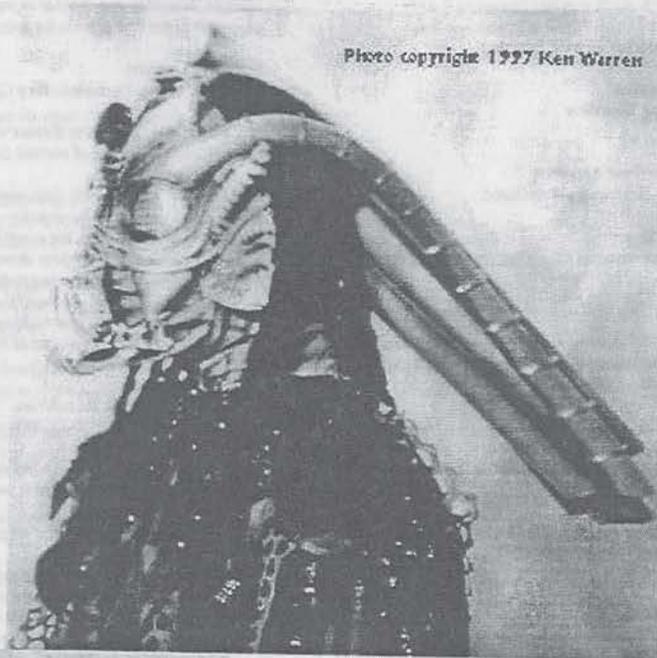


Photo copyright 1997 Ken Warren



Photos: Ken Warren

Minutes of the International Costumer's Guild General Meeting, May 26, 1997

Attending Board Members and Representatives:

Jim Morison, NoVa
 Amanda Allen, GCFCG
 Jess Miller, CGW
 Anne C. Monday, SWCG
 Steve Swope, St. Louis Costumer's Guild
 David M. Kinnamon, Rocky Mountain Costumer's Guild
 Katherine Jepson, Western Canadian and Australian Guilds

Executive:

Janet Wilson Anderson, Parliamentarian, Acting President
 Pierre Pettinger, Acting Treasurer
 Byron Connell, Acting Parliamentarian
 Katherine Jepson, Acting Recording Secretary

Board of Directors Meeting

Call to order at 9:50 am by Janet Wilson Anderson.
 Representatives of 9 chapters attending; quorum declared.

Two pieces of business before the Board:
 Janet requested and received confirmation as Chairman *pro tem* for the Annual General Meeting.

Motion: Steve Swope, Jess Miller
 For purposes of the voting at the 1997 Annual General Meeting of the ICG, a member shall be considered "in good standing" if his or her ICG dues of \$1.00 have been submitted. Motion passed.

BOD Meeting recessed.

Annual General Meeting of the International Costumer's Guild for 1997

I.A. Call to order
 Janet Wilson Anderson at 10:14 am, May 26, 1997. Count of those present eligible to vote: 31, Proxies: 105.

II. New Chapter Admissions
Motion: Steve Swope and Ken Warren
 To admit the Utah Costumer's Guild as a full chapter of the ICG.
 Motion passed.

There followed some silliness from the Sick Pups (NY/NJ chapter) for the amusement of all.

II.B. Motion: Marty Gear and Carl Mami
 To approve the minutes of the 1996 AGM of the ICG.
 Motion passed with one abstention.

III. Officer Reports

1. **President's Report** ready by Janet Wilson Anderson acting for Joy Day.
2. **Treasurer's Report** read by Janet Wilson Anderson acting for Gary Anderson.
 - a. Treasurer's database is in Excell. Chapter Treasurers may submit information in that format.
 - b. The database is now in order and producing mailing labels.

Membership Report: The ICG now has 787 members. GBACG 187; St Louis 24; Beyond Reality 46; New England 3; Southwest 11; NY/NJ 33; Philadelphia 9; Greater Columbia 39; UK 31; Australia 28; Rocky Mountain 12; Western Canadian 14; CGW 250.

Motion: Byron Connell and Katherine Jepson
 To thank the Treasurer for his hard work. Passed unanimously. Janet will execute.

3. **Corresponding Secretary's Report** read by Janet Wilson Anderson acting for Jana Keeler.

4. **Patrick Kennedy Memorial Archive Report** submitted by Carl Mami.
 Thanks to those members who supported the library over the past year. Request

for submission of chapter newsletters for preservation of Guild's tax exempt status. Archive requires a list of events that each guild chapter presents and/or participates in, chapter newsletters, photos and video tapes of events, newspaper articles, letters of thanks from other organizations (schools, etc.) for preservation and so forth. Photos will be transferred to CD-ROM and returned to owners. Return postage required.

Discussion followed concerning funding of this project. Chairman *pro tem* charges delegates and chapter representatives to have photo and video parties to assemble historic materials for submission to the archive c/o Carl Mami.

B. Other Reports

1. **Report of the Parliamentary Committee** read by Byron Connell.
2. **Costumer's Quarterly Editor's Report** ready by Janet Wilson Anderson for Sally Norton. Masters of current issues distributed for perusal.
3. **Costumer's Quarterly Discussion Group Report** read by Marty Gear. The group has decided that the mandatory subscription wording be struck from the Standing Rules, also that the masthead of the Quarterly should display volume and issue numbers. The editor should be required to accept type-written submissions, at a minimum. These suggestions will be voted on with New Business. Cat Devereaux, as previous editor of the Quarterly, introduced the following as a point of information: the last issue she edited was ready 15 months ago. Her commentary on the production of the Quarterly is attached.

IV. Old Business

A. Vintage Clothing Resolution
Motion: Robin Pavlosky (CGW), presented by Jess Miller (CGW), seconded by Janet Wilson Anderson
 The Vintage Clothing Resolution remain on the table until the AGM at CostumeCon18; at which time it would be brought to a vote.

Ken Warren requested that the original motion be read to the meeting.

Byron Connell discussed the defeat of the motion on the table; such a solution would be inappropriate because it would remove opportunity for discussion of said motion. The current language of the motion does not mandate a vote; this new resolution would mandate a vote in 2000 at CC18.

Marty Gear proposed an amendment to the motion, that it not be tabled beyond this current year.

A proxy vote was taken. The motion to delay the vote was defeated.

There was a motion to bring the resolution to an immediate vote. Discussion followed. The vote was called to decide whether the resolution should be taken from the table and voted upon immediately. In favor 57; Opposed 75; Abstentions 14. Motion failed. The Vintage Clothing Resolution remains on the table.

A recess was called until 12:30.

The meeting resumed at 12:30.

V. New Business

Four motions of the Parliamentary Committee presented by Byron Connell.

1. **Motion:** Byron Connell and Carl Mami
 Rewording of Standing Rule 14 concerning site selection for Costume Con.
 Passed unanimously.

2. **Motion:** Marty Gear and Byron Connell
 To add a new Standing Rule 24 to the standing rules of the corporation to read as follows: "There shall be an Editorial Board to establish editorial and publication policy for the Costumer's Quarterly. The editorial board shall be composed of the current President of the Corporation, the current Quarterly editor who shall be its chair, the current Treasurer of the Corporation, and two directors of the Corporation designated by the President annually. The editorial board shall establish editorial and publication policies, giving full consideration to the recommendations and advice of the members. Editorial and publication policies may include, but need not be limited to: submission guidelines, numbering systems, mailing procedures and formats. Initially, the policy will be presented as part of the editor's annual report. Subsequently, policy revisions under consider-

ation will be so reported, members may direct comments to any member of the editorial board."

Discussion followed. Friendly amendment by Amanda Allen to specify time limit accepted by author of the motion and seconder. Passed unanimously.

3. Motion: Amanda Allen and Ken Warren

To bring Betsey Marks' motion off the table to a vote. Motion reads: "It is moved that the ICG Officers and Board of Directors initiate a change in name from the publication 'Costumer's Quarterly' and make it a requirement of the standing editor that the publication be delivered according to the specified four issues a year or such a number of issues that be deemed appropriate by the Board of Directors, and further, that there be no motion to raise the subscription fee, with the exception of covering additional postage fee levied by the U.S. Postal Service, until such time as the editor has attained a perfect two year record for publication of same."

Discussion followed. Passed unanimously.

4. Motion: Amanda Allen and Cat Devereaux

To refer Betsey's motion to the Editorial Board for their consideration. Discussion followed. Passed unanimously.

Point of Information: Amanda Allen

Concerning the lack of non-email correspondence within the Board of Directors. She is concerned that some chapters are being left "out of the loop" as far as developments within the Guild at large are concerned.

Chairman *pro tem* will entertain a resolution to the effect that the president be directed to send his or her messages via regular post as well as other media to all chapters. So moved by Amanda Allen; seconded by Jess Miller.

Discussion followed. Amendment: to request confirmation of receipt. Vote on amendment; passed. Vote on resolution; passed unanimously.

Point of Information: Bruce Mai has concerns about non-receipt of Quarterlies. Presidents are directed to send list of missing issues to Cat Devereaux or to Sally Norton to receive back issues.

Discussion followed. Refer queries to Editorial Board.

VI. Site Selection for CostumeCon18

Bridget Landry and Kate Morgenstern representing bid committee.

Motion: Bridget Landry and Anne Monday
CostumeCon18 in 2000 be held in the Los Angeles area and that Kate Morgenstern, Bridget Landry and Bruce Briant be the chairs and that it be sponsored by Costumers' Guild West.

Discussion followed. July 4th weekend, 2000 was an unpopular date due to its proximity to WorldCon. The committee was directed to select another date. Motion passed unanimously.

VII. Election of Officers

Nominated:

- Joy Day (Beyond Reality), President
- Janet Wilson Anderson (CGW) Vice-President
- Katherine Jepson (Western Canadian), Recording Secretary
- Jana Keeler (GBACG), Treasurer
- Zelda Gilbert (CGW), Corresponding Secretary.

Motion: Byron Connell and Ken Warren

To approve the nominated slate of officers by acclamation. Passed unanimously.

President's Delegate, Janet Wilson Anderson, confirms Sally Norton as appointed Quarterly Editor.

VIII. Meeting adjourned

Board of Directors meeting reconvened immediately.

Motion: Jess Miller and Amanda Allen

To ratify the results of the election. Passed unanimously.

Meeting adjourned 1:30 pm.

Katherine Jepson, Recording Secretary

Officer and Committee Reports

All reports presented at the Board Meeting are being sent to chapter presidents. Contact individual chapters to obtain copies of these reports.

Any questions regarding the Costumer's Quarterly should be directed to the Editor. Copies of the Editor's Report will be sent to anyone who makes a request. Questions regarding submissions, publication dates, or production issues will be answered promptly.

You may reach the Editor via email at ritz@home.com or by telephone in the evening and on weekends at 510.793.5895 or by writing:

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



Come to St. Louis for Costume Con 16

NOT SO QUIET ON THE MIDWESTERN FRONT

Now that the SLUTS who're working on Costume Con 16 have been back from CC15 for awhile, it's starting to sink in -- OH MY GOD! COSTUME CON 16 IS GETTING CLOSE! The creative juices are flowing, and we're putting together what we hope will be some unique and memorable events. Of course, we also have all the usual CC stuff. Here's just a taste of what's in store....

The Friday Night Social this year has a Prom theme. It's called "Stairway to Heaven, Highway to Hell". The attendees will be the various denizens of one mythical Hoover High School (known snickeringly as "Hooter High" by their rivals, home of the Fighting Horned Owls.

After long and careful consideration, the Student Government seized upon the wonderfully original theme idea of "Proms Through the Ages". Expect all the typical decorations and refreshments plus music guaranteed to give you flashback heebie jeebies.

Come as your favorite stereotype, along with any twist you want to throw in. Remember the jocks, the cheerleaders, the nerds, the preppies, the class clowns and burnouts? They'll be right there, rubbing elbows with the Hoover High Staff -- the Home-Ec teacher, the school janitor, the sleazy Vice-Principal and the Gym Teachers. The school colors, in case you want to get into the school spirit, are hot pink and orange.

We're working on our programming, and hope to have some speakers who've never attended a Costume Con before, speaking on subjects we've yet to see covered in the past.

We're also working on what may wind up being the *heaviest* membership packet full o' free goodies ever assembled, so even if you can't attend, think about a CC16 Supporting Membership. You'll receive all the publications for the convention, including the new, totally revised **WHOLE COSTUMERS CATALOGUE** for 1998. Publisher Karen Dick is currently making a sweep for updates of present listings, plus adding a whole raft of new resources. We can't wait.

Finally, the St. Louis Costumers Guild/ St. Louis Ubiquitous Tailoring Society has gone global! In case you didn't know, we now have our own home page on the ICG World Wide Web site. It contains all the information on CC16 plus the latest Progress Report. We also

By Bruce Mai
Co-Chair, CC16

will post the latest updates and information as they come out of the now infamous "Staff Beatings". Point your browser to <http://www.costume.org/cc16>.

Prices as of February 1998

Dealers tables are currently are now \$75. Convention membership prices are \$75 each as of 2/1/98.

SLUT Central

We're starting to get a funny feeling here, at SLUT Central. We talked to a LOT of folks at CC15, who said they're planning on coming, and memberships are starting to dribble in on a weekly basis, rather than one or two here, then nothing for awhile. We've been hearing from folks who've been out of costuming for a long time, or haven't been able to come to a CC for ages that have already bought memberships. Maybe it's 'cause we're centrally located -- maybe (we hope) 'cause we're planning on making it all FUN.

We're starting to get the feeling that this could be big: REAL big. We can't wait.

Sign up Now

Delaying your registration could impact on our being prepared for our attendees in many different ways. One of the more important is having enough publications materials on hand for everyone's membership packets. This could mean that some people might have to wait for a post-mailing of some items (this also costs us extra money to do so). This is in addition to not having enough packets made up ahead of time, so that people don't have to wait while Registration assembles them at the door.

Not having an accurate count of attendees will impact how much we can spend on food for the masquerade Green Room, Tech Equipment, hotel space rental, and so forth; therefore, we are urging you to encourage anyone who says they are making plans to come to St. Louis for CC16 to register ASAP. It will make it easier on the con staff, and ultimately, more convenient for our attendees. We understand that a lot of folks must manage their money resources carefully, but if they "save" their money now, they may just pay more later -- especially after February 1st.

Since we don't know a lot of who's coming for sure yet, until we receive their money, we don't know who to approach to be panel guests. We do have some great panel topics we don't think have been seen at previous Costume Cons: Asian Clothing/Ethnic Dress, Costumes/FX for Haunted Houses, Textile Conservation, Civil War Ballroom Etiquette, and a Tibetan Panel Coat Tea,

just to name a few. We have room for a lot more subjects, and we could also use more speakers on other panels. Finally, we'd like to ask some of our visitors to bring items for exhibit.

We hope that this information will convince those delaying or still contemplating the trip will make the decision to come and join the fun we have planned for Costume Con 16. Your help in getting the word out will be greatly appreciated, and will support the convention.



The Merry Maidens of the St. Louis Ubiquitous Tailoring Society invite you to join them for fun and frolic at CC16.

ICG Chapters

Australian Capital Territory Costumer's Guild

c/o Jo Toohey
17 Beaurepaire Crescent, Holt, 2615 AUS

Australian Costumer's Guild

(The Wizard of Cos)
PO Box 322, Bentleigh 3204, Victoria, AUS
Email: stilskin@netspace.net.au
<http://www.vicnet.net.au/~costume>

Beyond Reality Costumers Guild

North West Chapter, Serving US & Canada
c/o Joy Day
PO Box 272, Dundee, OR 97115
Tel. 503.538.1616 Email: hotfudge@teleport.com
<http://www.helix.net/~lynx/guild.html>

Costume Guild UK

c/o Teddy
212 Albert Road, London E10 6PD, UK
Email: CGUK@ireadh.demon.co.uk
<http://www.ireadh.demon.co.uk/cguk.html>

Costumer's Guild West

PO Box 94538, Pasadena, CA 91109
c/o Zelda Gildbert
Tel. 818.907.5281 Email: zblgibert@aol.com
<http://members.aol.com/ablgilbert/cgw.html>

Great Lakes Costumer's Guild

PO Box 573, Hazel Park, MI 480303-0573

Greater Bay Area Costumer's Guild

(Dreamers of Decadence)
c/o Jana Keeler
5214-F Diamond Heights, #320, San Francisco, CA 94131
Tel. 415.974.9333 Email: jana.keeler@schwab.com
<http://www.toreadors.com/costume>

Greater Columbia Fantasy Costumer's Guild

c/o Amanda Allen
PO Box 683, Columbia, MD 21045
Tel. 410.258.7948

Greater Philadelphia Costumer's Guild

(The Lunatic Phrynge)
c/o Vicki Warren
1139 Woodmere Rd., Pottstown, PA 19464

Heartland Costumer's Guild

c/o Richard R. Rathman
1507 C. West 23rd Terrace, Independence, MO 64050

New England Costumer's Guild (Boston Tea Party & Sewing Circle)

c/o Eastlake
318 Acton St., Carlisle, MA 01741

New York/New Jersey Costumer's Guild (Sick Pups)

c/o Carl Mami
85 West McClellan Ave., Livingston, NJ 07039

North Virginia Costumer's Guild

c/o Aynne Price Morison
6313 Davis Ford Road, Manasa, VA 22113

Rocky Mountain Costumer's Guild

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

San Diego Costumer's Guild

(Timeless Weavers)
1341 E. Valley Parkway #107, Escondido, CA 92027

St. Louis Costumer's Guild

(St. Louis Ubiquitous Tailoring Society: SLUTS)
c/o Nora and Bruce Mai
7835 Milan, University City, MO 63130
Email: bmai@genie.com

South Bay Costumer's Guild

(Bombazine Bombers)
c/o Carole Parker
2434 Rock Ave. #11, Mtn. View, CA 94043
Email: carole@falconer.vip.best.com
<http://www.best.com/~falconer/carole/locale.shtml>

Southwest Costumer's Guild

c/o Randall Whitlock
PO Box 39504, Phoenix, AZ 85069
Tel. 602.995.7514 Email: randwhit@aol.com
<http://members.aol.com/souwesgld/guild.html#meet>

Utah Costumer's Guild

871 North 600, West #7, Provo, Utah 84604

Western Australia Costumer's Guild

(The Grey Company)
c/o Cheryl Mitting
4 Wyatt Rd, Bayswater, 6053 AUS

Western Canadian Costumer's Guild

(Wild & Wooly Western Costumer's Guild)
c/o Katherine Jepson
19 Taraglen Court NE, Calgary, Alberta, CAN T3J2M6
Tel. 403.280.2874 Email: 73622.2716@compuserve.com

Coming in the Next Issue

Giving the Major Her Lumps
How to Create an Enhanced Nose Prothesis
By Robert Jan and Gail Adams

How to Add Lights to Your Costume
By Sue Toorans

Creating Fully Beaded Gowns
By Angela Lazear

Ladies Winter Bonnets, 1875
By Emmeline Raymond

All About Byron
Byron Connell,
Winner of the 1996 ICG
Lifetime Achievement Award
By Spazz

The Stylish Miss Austen
By Sally Norton

The Art of Cruising
By Michael F. Kyne



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