

WESTERN REGION NEWS

FALL 2008

HIGHLIGHTS OF APRIL'S PROGRAM AT THE TAMÁSTSLIKT CULTURAL INSTITUTE

By Nancy Bryant

Long time CSA members and Pendleton residents Carolyn and Ellsworth Mayer, along with Western Region program chair JoAnn Stabb, did a fantastic job of planning and hosting a wonderful two-day program for twenty-five Western Region members and guests. We convened at the Pendleton Woolen Mills store Friday afternoon to kick off the two-day program. Divided into two groups, we toured the blanket facility, observing every step in the process from fiber to finished blanket. After the tour, we met as a group for a presentation of the history of Pendleton Woolen Mills, its innovations, and its advertising. We ended the tour with purchases in the company stores (my husband and I selected a stunning Chief Joseph blanket).

Friday evening many of us dined together in a lovely upstairs banquet space at the historic Hamley's Steak House. The food and conversation were superb. The restaurant is next door to the landmark Hamley's Western Store and Saddlery, where many of us shopped earlier in the day.



Saturday we spent the day at the Tamástslíkt Cultural Institute, a stunning structure located a little east of Pendleton. We toured the collections vault, with an opportunity

Jennie Wilson, Assistant Manager of the Pendleton Woolen Mill's store, explaining the operation of one of the jacquard looms. Image courtesy Mary Kay Stolz

to view some of the exquisite regalia in storage.

Next we visited the gallery exhibits. They were beautifully designed and presented. We dined in the Tamástslíkt Kinship Café. After lunch we were treated to a fashion show of stunning regalia, modeled by Native Americans. The name of the maker of each item shown was acknowledged. We

had the opportunity to speak with the models (some of whom had made their apparel) and view the details of the regalia, including the exquisite beadwork, after the fashion show.

The final event of the day included presentations by Maynard Lavadour and Joseph Lavadour regarding the weaving techniques of basket hats and bags. The masterful beadwork by Maynard was truly inspiring, as was the presentation on moccasin-making by

Marjorie Waheneka. Each of these added greatly to our understanding

of the indigenous techniques and their current practices.

The entire program in Pendleton was fabulous, and those who attended are most grateful to the many organizers and presenters.

Our Host, Feather Sams Huesties, Guest Services Coordinator of the Tamástslíkt Cultural Institute in ceremonial regalia. Image courtesy Elaine Pedersen



Nancy Bryant, Jo Ann Stabb, Nancy Jackson, and Sharon Metzler photographed in front of one of Pendleton's new Artist Series digitally-woven blankets. Image courtesy Mary Kay Stolz





WESTERN REGION

The Western Region of the Costume Society of America is made up of members from Alaska, Alberta, British Columbia, California, Guam, Hawaii, Idaho, Montana, Nevada, Northwest Territories, Oregon, Saskatchewan, Washington, Wyoming, and the Yukon Territories.

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Address editorial correspondence and contributions to Michelle Webb Fandrich at CSAWest.editor@yahoo.com. We welcome submissions as WORD documents via email for the Spring Newsletter, due by February 15, 2009. Submit photos as JPEG files with complete captions and credit lines via email. Author is required to obtain all rights and permissions for images.

REPRINTING POLICY

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LOCAL HISTORY AS WORLD HISTORY: PROFILE OF A PRIVATE COLLECTION

By Heather Vaughan, Western Region Secretary

In October 2007, I was privileged to present my research on a collection of costume etchings by Elizabeth Ginno (a costume designer, etcher and illustrator from Berkeley, CA) at the "Working Girls" conference held at St. Mary's College in Moraga, CA. Seemingly, these etchings were merely depictions of "foreign visitors" to the 1940 edition of the Golden Gate International Exposition (GGIE) held on Treasure Island in San Francisco. Realistically however, the collection reveals the growing concern that the artist, and the Bay Area at large, had about the presumed loss of the world's traditional cultures (due in large part to Hitler's growing occupation of Western Europe). Much of this collection functions as a record of the Bay Area's public memory just prior to the US involvement in World War II.

The collection--currently in private hands--consists of 75 etchings representing more than twenty nationalities. The primary focus appears to be Western European, Scandinavian, and Southern European countries with Russia and Portugal shown the most often (7 each).

Few of the etchings include peoples from Africa, the Mediterranean, or the Americas. The artist may not have herself perceived these as cultures in danger of being lost, though it's likely she would want to connect to Bay Area groups with these backgrounds, especially given the moderate African American populations in Oakland and Richmond. Far from balanced, the etchings do not depict Asian groups, though they were in strong attendance at the fair. Japan had its own celebratory day, complete with a parade featuring women wearing traditional Japanese costumes, described in contemporary accounts as "Geisha" costumes. Public memory also highlights the presence of Asian groups at the fair, in both snapshots and interviews of those present - especially at the Japanese and Chinese pavilions. The US was at this time having diplomatic difficulties with Japan (though China would become an ally) and racism towards Asians in general was a relatively strong and socially acceptable part of Bay Area life at this time.

Other participating Asian groups in attendance, but not included in the etchings included India, the Philippines, Malaysia and Persia, as well as the British West Indies, French Indochina, The Netherlands East Indies and Turkey. Also neglected were visitors from Brazil, Columbia, and Mexico as well as those from Czechoslovakia, Hungary, Italy and Switzerland.¹

The countries that were included were present at the fair in a variety of ways. They had a presence through performances, parades, special celebratory days, in the foreign pavilions, and also at an international market to sell their wares.² Most notably however, was an apparent focus on countries impacted by the war in Europe.

According to an official Exposition Press Release describing the collection:

Miss Ginno is completing a series of costume plates which are to be used for reference in the public schools. Forty of these watercolors are now finished and Miss Ginno has received invaluable source material on Treasure Island in the Foreign buildings for these costume plates which will be a permanent



"Norway, woman with bridal dress,"
 Etching by Elizabeth Ginno c.1940.
 (Collection of John Aronovici Object #47)

(Continued on page 5)

INTERNSHIP OPPORTUNITY

Costume and Textiles Internships, Fall 2008
 Costume and Textiles Department, LACMA

The Los Angeles County Museum of Art invites internship applications for the Department of Costume and Textiles for the fall 2008 semester to assist the curatorial staff with handling, documenting, and researching objects while gaining greater knowledge and hands-on experience within a renowned encyclopedic collection of costume and textiles. Intern must commit to the completion of 240 hours of work throughout the semester for academic credit towards a bachelor's or master's degree in art history, museum studies, or related field. Qualifications: Student currently enrolled in a bachelor or master's level art history, museum studies, or related field program for an internship during the fall/winter 2008 semester, academic concentration in costume and textiles is preferable, candidate should be organized and self-motivated with the ability to multi-task, meet deadlines, work as a team player, have excellent written and verbal communication skills and a strong working knowledge of MS Office, and be a strong researcher. Duties include organizing and documenting objects through the cataloging process, managing digital images for documentation, researching objects, handling objects and rare-books materials, preparing archival storage units, and other such assistance to the curatorial staff.

Interested applicants should submit a CV and a statement of intent attention Nancy Carcione via email at carcione@lacma.org.

EVENTS AROUND THE REGION

Embroidered Lace and Lacy Embroidery,
 August 9 through Nov 1, 2008
 The Lace Museum, Sunnyvale, California,
www.thelacemuseum.org

The Fine Arts Museums of San Francisco present
Artwear in the Galleries
 Sunday, November 23, 11 am–5 pm
www.artwearinthegalleries.com

There Be Dragons There and Ain't Gonna Study War No More
 Petterson Museum of Intercultural Art (at Pilgrim Place), Claremont, California, open to the public free of charge every Fri., Sat., & Sun. 2-4 p.m. (special tours by appointment),
www.pilgrimplace.org



Image courtesy Petterson Museum of Intercultural Art

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PRESIDENT'S MESSAGE

I am honored to be stepping into the role of CSA-Western President following the highly successful tenure of Nancy Fadis serving in this capacity. Under her Presidency we not only hosted the very successful 2007 National Symposium in San Diego, but she initiated many new features to serve our membership. Nancy worked with Mary Ann Hutcherson to create, update and distribute Mary Ann's "tri-fold" brochures, for example, which list programs for the entire year have enabled advance planning and, thus, increased participation in our programs. I plan to continue producing these on a timely basis to encourage our members to plan and attend programs outside of their immediate geographical area - and to enjoy the costume resources throughout our region.

Nancy also added a wonderful quality of fun and enjoyment to our events and my hope is to continue that tradition as well. We are, by definition, a not-for-profit organization of volunteers. Beyond that, we are also serious professionals passionate about the field of costume and fashion, many of whom have dedicated their careers and professional lives to the study and appreciation of costume. So to balance our serious passion with

some fun and pleasure gives us the best prescription for long lives worth living! I look forward to receiving *your* ideas, suggestions, contributions and participation. This is *your* organization!

We look forward to offering you more wonderful opportunities to see, to study and to learn about costume and fashion for years to come!

Thank you for your confidence in me to lead us in that mission for the next two years!

Jo Ann C. Stabb
 President, CSA-Western Region
jcstabb@ucdavis.edu



Image courtesy Heather Vaughan

MAY ROUTH HONORED AT 2008 SYMPOSIUM

Given every two years, the CSA Award of Excellence in Costume Design recognizes a single designer who has demonstrated excellence in creative, innovative, and imaginative approaches to costume design in the performing arts. This year, the Western Region's own May Routh was the recipient of this honor. In recognition of this achievement, the Western Region News asked Ms. Routh to look back on her remarkable career.

MR: In thinking about my career, I realize how important was the time I spent at St. Martin's College of Art in London. I had a grant to study Fashion, was living in London, and loved being at St Martin's. One day a week we studied at the Victoria and Albert museum. I ate, slept and talked fashion – I think it was the biggest influence in my life. I was in love with a fellow fashion student, Brian Duffy and together we roamed London's shops looking at the latest styles. I ended up becoming a fashion artist working for magazines and newspapers in England and France, while Duffy became an international fashion photographer.

MWF: Where did your career in costume design begin?

MR: By the end of the 1960s fashion photography had eclipsed drawing and I was out of a job. Duffy and Len Deighton asked me to be involved in the film they were producing, "Oh What a Lovely War." The costume designer was Anthony Mendelson and through his kindness and introductions promoted my career. I became the assistant to Yvonne Blake and worked for her on two films: "Jesus Christ Superstar" and "The Three and the Four Musketeers." Yvonne was very generous with her knowledge - I learned a lot from her. The film's production designer was Brian Eatwell, who became a part of my life - together we decided to work in America. For my first three films as costume designer, Brian was the production designer – responsible for the look of the film. Through Brian's passion, attention to detail, total commitment to each project, and his ability to give his staff his contagious enthusiasm, I learned how important a close relationship was with your department.

MWF: What are some of your most memorable working experiences?

MR: I am still very proud of the work we did on my first film "Man Who Fell to Earth" which was made in New Mexico with David Bowie. Another break was working for the director Hal Ashby on the film "Being There" with Peter Sellers and Shirley Maclaine, neither of whom were easy to work with and had to be treated with kid gloves. I had always wanted to work on a dramatic piece and was thrilled when John Frankenheimer offered me the job to design "Andersonville," a true story of a Civil War prisoner camp. It won the Emmy and I worked for John for the next eight exciting years. The best was shooting "Ronin" in France, with Robert de Niro and Jean Reno.

MWF: How has costume design changed in your career?

MR: When I started designing in the 1970s costumes were made in big work rooms that were full of tailors, cutters, sewing hands, and milliners—all busy. But in a few years all these workshops were closed as production turned to purchasing more costumes – shopping now became a part of the job.

MWF: Any advice for prospective designers and students?

MR: It is interesting to me how Costume Design is taught, most costume designers come into the profession by a variety of routes (hardly ever from a Theater Costume major). So much comes from experience – you learn on the job. For emerging talent today, there are many internships and one of the best is given each spring by the Television Academy. I think the most important thing in designing is communication. It is vital for you to talk your designs through with the director, the actors, and the producer, as well as the art, prop, and camera departments and most of all your crew – so everybody is on the same wave length.

WESTERN REGION MEMBERS RECOGNIZED

In addition to the honor received by May Routh at this year's Symposium in New Orleans, other members of the Western Region were recognized for their contributions to the field. Among them were Deborah Nadoolman-Landis and Patricia Anawalt who were both short-listed for the Millia Davenport Publication Award. You can find a review of Patricia Anawalt's book, **The Worldwide History of Dress** on page 10.

Additionally, our own Betsey Potter has been nominated for an Emmy for her work as assistant costume designer on the television series **Comanche Moon**. Congratulations to all and good luck, Betsey! We'll be crossing our fingers on September 21!

LOCAL HISTORY AS WORLD HISTORY (CONT'D)

(Continued from page 2)

record of something which is fast disappearing.³

Documenting these costumes was important because of the fear that an expanding Nazi occupation and ever-changing world map would destroy minority cultures and traditions, depriving future generations the knowledge of their existence. Key countries affected and included in the etchings are: France, Norway, Holland, Finland and the UK. By the opening of the Fair in May, the Nazi's had taken control of Belgium and Norway, defeating France in June of 1940.⁴

The occupation of France prevented their sending a delegation to the 1940 fair, but according to one regular visitor, "the French building in the second year was supported by local people who wanted to keep France alive."⁵ The "Occupied Nations Parade" held on Bastille Day on July 14, 1940 was a noteworthy event. A solemn occasion, this parade included a procession of flags representing the invaded nations of France, Norway, Holland, and Finland in addition to Denmark, Czechoslovakia, Poland, Belgium, Luxemburg and the Netherlands.⁶ According to the *Oakland Tribune*, the United Kingdom wanted to show its support for France, and also had a strong presence at the parade.⁷ The *San Mateo Times*, explains "Uniformed marchers and girls in native costume paraded through the grounds, along with units of Veterans of Foreign Wars and French war veterans."⁸ It's likely that several of the costumes included in these etchings were seen at this event. Superior Judge Everett C. McKeaye speaking on behalf of the Governor of California addressed the large crowd, poignantly stating "All mankind sympathizes with the travail of the people of France ... 'France will not die.'"⁹

Norway also participated in the Bastille Day celebration, and like France, was unable to send a delegation due to the war. A special dedication day was also set aside for the Norwegian pavilion on May 26, 1940. On this day, according to the *Oakland Tribune*, "Norwegian officials, virtually in exile in the United States met with costumed marching and singing groups and with sympathetic Americans."¹⁰ It is likely that examples of these costumes can be found among the Ginno Collection.

While a press release from the GGIE indicates that the etchings were intended "for reference in the public schools" it is unclear if they were used to that end. The cultural magazine *Western Woman*, reviewed Ginno's work, indicating that due to her presence at the Exposition she had "advanced to a position of prominence in art circles of the Bay District and beyond" though the article offered no specifics.¹¹ In general these etchings highlight the immigrant basis of the Bay Areas population and reflect the growing patriotism and support for Allied Nations. Many questions remain for this collection and much more research is ongoing on the accurate depiction of figures and the later use of the collection.

Editor's note: For more about Heather's work with this collection please see " Foreign Treasures: Elizabeth Ginno's Costume Etchings at the 1940 Exposition on Treasure Island, San Francisco." in the International Journal of Local & Regional Studies, University of Lincoln, UK, Series 2; Vol. 3, No. 2 Autumn 2007.

¹ Bottorff, H.C. Closing report, San Francisco Bay Exposition, sponsor for the Golden Gate International Exposition. Published: [s.l.] : Bottorff, [1942?] 72.

² As a part of the free entertainment provided at the fair, the "Revue of Nations" was a performance held on June 7, 1940, which included cast members from the opening day pageant, whereby various foreign nations in attendance were represented by costumed performers. Friday, June 7 1940, San Francisco Call-Bulletin Pg. 2 "New Fair Revue In Debut Saturday"

³ Undated Press Release, San Francisco Bay Exposition, a California Non Profit Corporation Sponsor for the Golden Gate International Exposition, 1940., Collection of John Aronovici.

⁴ Carpenter, Patricia F. & Paul Totah. The San Francisco Fair: Treasure Island 1939-1940. Scottwall Associates: San Francisco 1989. 15.

⁵ Carpenter, Patricia F. & Paul Totah. The San Francisco Fair: Treasure Island 1939-1940. Scottwall Associates: San Francisco 1989. 15.

⁶ San Francisco Call. Monday, July 15, 1940, Pg. 2 "Wild Flower Experts At Fair."; (James, Jack and Earle Weller. The Magic City: Treasure Island 1939-1940. Pisani Printing and Publishing Company, San Francisco, CA, 1941. 273)

⁷ "Fair Will Fete French Bastille Day: English Veterans to Parade in Honor of Independence Day." *Oakland Tribune*, July 8, 1940.

⁸ "Bomb Scare Rocks Treasure Island At Bastille Day Celebration," *San Mateo Times*, July 15, 1940

⁹ "Bomb Scare Rocks Treasure Island At Bastille Day Celebration," *San Mateo Times*, July 15, 1940

¹⁰ May 27, 1940; *Oakland Tribune*.

¹¹ The Art of Elizabeth Ginno," *The Western Woman*, Vol. 14, No. 4, Pg 46-47

CSA WESTERN REGION INVITES YOU TO...

“THE MAGIC of THEATRICAL COSTUME”

WORKSHOP

MONTEREY PENINSULA COLLEGE

980 Fremont Boulevard

Monterey, CA 93940

SATURDAY, OCTOBER 25, 2008

Join us for a day devoted to ‘behind-the-scenes’ theatrical costume techniques and treasures. Faculty members from the Theatre Department and the Family and Consumer Sciences program will share their expertise in creating costumes and woven textiles and information about the MPC instructional programs. We’ll also have the opportunity to attend an MPC Main Stage production in the evening!

- | | |
|------------------------|---|
| 10:00 - 11 am | Welcome and Name Badge pick up: back door of Theatre.

Constance Gamiere, Costume Designer/Drama Instructor, will give a tour of the MPC costume shop and set shop, showing distressed costumes for the MPC August 2008 production of “Urinetown”. |
| 11:15 - 12 noon | Tour of the Family and Consumer Science facilities with Naeda Robinson, weaving instructor, and Lauren Michel, fashion instructor; a 10-minute walk from Theatre Bldg. |
| 12:00 - 1:30 | Catered luncheon and Annual Meeting of CSA Western Region in the Family and Consumer Sciences dining area. |
| 2:00 - 4:45 | “Distressing Costumes” workshop with Tara Maginnis of Diablo Valley College;
location: Set Shop, Theatre Building |
| 5:00 - 7:45 | Dinner on your own in Monterey, Carmel, Pacific Grove, Seaside, or the Wharf (a list of restaurants will be sent to each registrant) |
| 8:00 - 10:15 pm | Optional: Attend “Death of a Salesman” performance,
MPC Main Stage, Theatre Building |

MONTEREY, CALIFORNIA

Program

The basic registration fee includes guided tours of Theatre Department and Family and Consumer Sciences instructional facilities; weaving demonstration; catered lunch, and Costume Distressing Workshop.* Reduced price tickets for “Death of a Salesman” are an additional \$10 each.

***NOTE:** The Workshop will be a “hands-on” workshop that includes transforming costumes into aged, old, “grotty” garments by using non-toxic dyes, paints and household items as diverse and unlikely as Vaseline, cinnamon, and rocks. Wear your painting clothes, old shoes, and bring costumes or other garments you’d like to creatively destroy!

Directions

From San Francisco: Take **Highway 101 South** to **Highway 156 Monterey Peninsula exit** leading to **Highway 1**; follow instructions to **Central Monterey exit**. At stoplight just after that exit at **Aquajito and Fremont Blvd**, get into left-hand lane past stoplight; *** continue below...

=> Look for “Monterey Peninsula College” sign on the hillside to your left; take next **left** into the college campus at **Iris Canyon Road**. Take immediate next **left** turn onto **Fishnet Road**. Go straight up the hill to stop sign at **Via Laverdera**. Continue straight over two speed bumps; after second speed bump look for the entrance into the parking lot just outside of the Theatre Building, a large white structure with ramp leading down to it from the parking lot. Park and walk down the ramp to the back door of the theatre.

From Los Angeles: Take **Highway 101 North to Salinas**; take **Highway 68 West** towards the coast; Go 20 miles on 68 West; merge into **Highway 1 South** at Monterey; take the **Central Monterey Exit** which becomes **Fremont Blvd**. At stoplight at **Aquajito and Fremont Blvd**, get into left lane just past the stoplight and continue with the same directions as above following *** => continue above...

Check the **CAMPUS MAP** available at College Website: www.mpc.edu

Questions? Contact: Jo Ann Stabb: jcstabb@ucdavis.edu
or Constance Gamiere: constancegamiere@mac.com
831-646-4029 (MPC office with message machine)
or 831-646-3052 (*Costume Shop/ DAY OF PROGRAM ONLY*)

2008 CSA WESTERN PROGRAM HIGHLIGHTS

SEPTEMBER 13, 2008

NANCY REAGAN: A FIRST LADY'S STYLE

REAGAN LIBRARY, Simi Valley, California

This September, the Western Region will host a tour of the exhibition "Nancy Reagan: A First Lady's Style" at the Reagan Library in Simi Valley, California. Those in attendance will take part in a guided tour of the exhibition where over 50 years in the stylish life of Nancy Reagan will be on display in the form of over 80 pieces from the First Lady's wardrobe. You will also see costumes and ephemera relating to Ronald Reagan's movie and television career on display at the Reagan Library.

OCTOBER 25, 2008

THE MAGIC OF THEATER COSTUMING

MONTEREY PENINSULA COLLEGE, Monterey, California

You'll find the invitation to this exciting program on pages 6-7 of this issue.

NOVEMBER 1, 2008

YVES ST. LAURENT: ENDURING CHIC

DE YOUNG MUSEUM, San Francisco, California

A symposium, curatorial lecture and tour of this major YSL retrospective will offer an in-depth look at the legendary French designer's career and couture.

For more information on 2008 programs, contact JoAnn Stabb at jcstabb@ucdavis.com or visit www.costumesocietyamerica.com/RegionV

EVENTS AROUND THE REGION

Textile/Costume Seminars & Rural Expeditions

The Dong Area of China, Guizhou Province

September 3 -24, 2008.

The Art & Culture of Nepal, Including Bangkok & Lumbini, the birthplace of Buddha

October 6 - 27, 2008

Guizhou & Yunnan, China

April 3 - 24, 2009

Contact: Phila McDaniel, President, East-West Tours, Inc. (951) 551-1928, www.eastwesttours.net

Kimono as Art: The Landscapes of Itchiku Kubota

November 1, 2008-January 4, 2009

San Diego Museum of Art, www.sdmart.org

The San Diego Museum of Art (SDMA) in conjunction with the Timken Museum of Art, is presenting a major exhibition featuring the work of internationally recognized Japanese textile artist and kimono designer, Itchiku Kubota (1917-2003). A three-speaker program on the work of Itchiku Kubota will be held on **November 9, 2008** at 11am in the Lecture Theater of Mingei International Museum, Balboa Park. Speakers: Hollis Goodall, curator of Japanese art, LACMA; Dr. Terry Milhaupt, independent scholar; and Dale Carolyn Gluckman, exhibition guest curator. Admission of \$20 for non-SDMA/Timken/Mingei members which includes SDMA entrance and a discount at the Mingei (Timken is free). For further information please contact Ramona@sdmart.org.

Talking Cloth: New Studies on Indonesian Textiles

Saturday, October 18, 2008, 10 a.m.-4:30 p.m.

Los Angeles County Museum of Art, Leo S. Bing Theater
Fourth R. L. Shep Triennial Symposium on Textiles and Dress focuses on recent research and discoveries in the field of Indonesian textile studies. It is presented in conjunction with the exhibition **Five Centuries of Indonesian Textiles: Selections from the Mary Hunt Kahlenberg Collection**, on view from September 18, 2008, through September 13, 2009. Admission is free, but reservations are required-Please call (323) 857-6010 to reserve a ticket. For more information, please visit lacma.org.

WELCOME NEW AND RETURNING BOARD MEMBERS

The ballots have been counted and the results are in! CSA Western Region welcomes to its Board for the first time Anne Coco. Anne is a graphics librarian at the Library of the Academy of Motion Picture Arts and Sciences in Los Angeles. She will be a fantastic addition to our board's very strong mix of talents and skills. The Western Region also welcomes back board members Melinda Webber Kerstein, Heather Vaughan, Shelly Foote and Betsey Potter. Each has been elected for an additional three-year term. You'll find a profile of Shelly Foote, as well as a sneak preview of our Region's Education Symposium, in our **Meet Your Board** feature (on page 11).

In May, Sheryl Birkner made the decision to step down from her position as board member. Thank you, Sheryl, for your many years of serving on the board and improving upon the way the board functions in many, many ways.

2007 ANNUAL BUSINESS MEETING MINUTES

Maryhill Museum of Art

Goldendale, Washington

October 27, 2007

Call to Order: Nancy Fadis, Western Region President, called the meeting to order at 12:45 pm. Nancy thanked our hosts at the Maryhill Museum, Betty Long-Schleif and Mary Dodds Schlick.

Minutes of 2006 Annual Business Meeting

Nancy distributed the minutes of 2006 Annual Business Meeting. Kathy Mullet moved to approve the minutes; Jo Ann Stabb seconded the motion. The minutes were approved.

Election Results, New and Continuing Board Members

Nancy announced the results of the 2007 election. New board members for the term of 2007-2010 are Michelle Webb Fandrich, Mela Hoyt-Heydon, Mary Ann Hutcherson and Christina Johnson.

State of the Region: Brief Summary Reports

Treasurer's Report: Sheryl Birkner, reported for Treasurer, Betsey Potter. As of October 1, there was \$6,868 in the checking account and \$7,788 in a CD for a total of \$14,656 in the treasury.

Membership: Sheryl Birkner, reported for Membership Chair, Phyllis Specht. As of September, 2007, there are 336 Western Region members

2007 Symposium: Jo Ann Stabb, Symposium Co-chair, summarized the success of the 2007 National Symposium held in San Diego. She thanked the many members of Western Region who helped plan, prepare, work and present at the symposium. The symposium was a huge success, raising over \$23, 358.

Programs: Jo Ann Stabb, President-elect/Program Chair, reviewed recent Western region programs: the costumes from Magic on Ice at the Charles Schultz Museum in Santa Rosa in January, The Art of Motion Picture Costume Design at FIDM in LA in February, Four Centuries of Fashion at the Rosalie Whyel Doll museum in Bellevue, WA in March, Vivienne Westwood: 36 Years in Fashion exhibition at the de Young Museum in San Francisco in March, Nan Kempner: American Chic exhibit at the DeYoung in San Francisco in July, Stylized Sculpture: Contemporary Japanese Fashion at the Asian Art Museum in San Francisco in October, and today's event, Native American Basketry and Théâtre de la Mode at the Maryhill Museum of Art in Goldendale, WA. Jo Ann listed upcoming regional program ideas and asked for additional suggestions.

Student Awards: Nancy Bryant, Student Awards Co-chair reported that three student awards were presented in 2007: Grand Award to Amy Scarborough of Oregon State University, Second Award to Naomi Spinak of San Diego State University, and Third Award to Mardell Becerra of Woodbury University

Education Symposium: Nancy Bryant, reported for Education Chair, Shelly Foote that a regional symposium focusing on education to be held in 2009 is in the planning stages.

Newsletter, Regional Brochure: Nancy Fadis distributed copies of the Western region brochure and newsletter and encouraged members to invite friends to join.

New Business

Bylaws change: Nancy Fadis requested a vote from the membership to revise the bylaws. An audit of the regional books is conducted by the national office, a regional audit is redundant. The motion to amend the bylaws was made by Jo Ann Stabb and seconded by Sheryl Birkner. The motion carried.

Nominations: President Nancy Fadis encouraged members to consider serving on the regional Board of Directors as well as to suggest names of candidates who are interested in serving.

Adjournment: The meeting adjourned at 1:25 pm.

BOOK REVIEW: THE WORLDWIDE HISTORY OF DRESS BY PATRICIA RIEFF ANAWALT (THAMES & HUDSON, 2007)

Reviewed by Phyllis Specht

Patty Anawalt, a founding member of the Western Region of CSA, has created a “must have” book for all students and lovers of dress and history. From Upper Paleolithic plant-fiber skirts, Ancient Egyptian linen shifts and Roman togas through Mongolian shamanic robes, Japanese kimonos and Indian saris to nineteenth-centuries Tyrolean dirndls, African ceremonial attire and Middle Eastern burqas, this monumental book covers every notable geographical region, historical period and style of costume worldwide. All aspects of dress and accessories are discussed including basic men’s and women’s clothing, footwear, headgear, outerwear, jewelry, armor, special costumes, garment decorations and face and body modifications. It has over 1,000 illustrations, 900 in color. There are diagrams that explain how garments are worn, line drawings that illustrate traditional motifs and designs, and more than fifty specially commissioned maps.

Brilliantly tracing influences from culture to culture, this tour-de-force journey across the globe includes descriptions of each region’s population, geography and climate, allowing the reader to understand the development of an area’s clothing customs. Complete with extensive references, this treasure trove of information is glorious celebration of ethnographic clothing. It is destined to be a classic reference on the subject.

BOOK RECOMMENDATIONS? REVIEWS? SUGGESTIONS?
EMAIL: CSAWEST.EDITOR@YAHOO.COM

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Beijing Opera Costumes: The Visual Communication of Character and Culture (University of Hawaii Press: 2008) by Alexandra B. Bonds.

Berkeley Bohemia: Artists and Visionaries of the Early 20th Century (Gibbs Smith: 2008) by Ed Herny, Shelley Rideout and Katie Wadell.

Costume Close Up: Clothing Construction and Pattern, 1750-1790 (Quite Specific Media: reprinted 2008) by Linda Baumgarten, John Watson, and Florine Carr.

Dress in North America: The Emerging Continent, 1800-1900 (Dress in North America) (Holmes & Meier Publishers: 2008) by Diana De Marly.

Egyptian Revival Jewelry and Design (Schiffer Publishing: 2007) by Robin Allison, Shelly Foote and Dale Reeves Nicholls.

Elvis: Your Personal Fashion Consultant (Your Personal Fashion Consult) (Abrams Image: 2008) by Karan Feder and Michael Feder.

The Fabric of Cultures: Fashion, Identity, Globalization (Routledge: January 28, 2009) by Eugenia Paulice, Amy H. Winter and Elizabeth D. Lowe, published in conjunction with the 2007 Godwin-Ternbach Museum exhibition, 2008.

The Greenwood Encyclopedia of Clothing Through American History 1900 to Present (Greenwood Press: 2008) Amy T. Peterson (Gen. Ed.), Ann T. Kellogg (Gen. Ed.), Valerie Hewitt, Heather Vaughan, Lynn W. Payne, José Blanco F., Scott Leff.

Kimono as Art: The Landscapes of Itchiku Kubota (Thames & Hudson: November 27, 2008) by Dale Carolyn Gluckman and Hollis Goodall.

Macedonian Village Dress Going, Going, Gone (2008) by Naeda Robinson. ISBN 978-9989-2707-0-3

The Visible Self: Global Perspectives of Dress, Culture, and Society, 3rd Edition (Fairchild Publications: 2008) by Joanne B. Eicher, Sandra Lee Evenson, and Hazel Ann Lutz.

What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society (St. Martin’s Griffin: 2008) Consultant Editor Melissa Leventon with contributions by Michelle Webb Fandrich, Dale Carolyn Gluckman, Hollis Goodall, Rochelle Kessler, Bobbie Sumberg, and Juanjuan Wu.

Yves Saint Laurent: Style (Abrams: September 10, 2008) In collaboration with Fondation Pierre Bergé-Yves Saint Laurent, Text by Hamish Bowles and Florence Müller.

MEET YOUR BOARD: SHELLY FOOTE

Shelly Foote, CSA Regional Board Member and President-Elect, is not really sure when she started her career, since she seemed to have drifted into it. She was born and raised in Ventura, California. She then went on to Scripps College in Claremont, CA but she really didn't have any clear employment goals—she just knew she wanted to be in a museum. After a stint of working to earn some post-college money, she packed up her belongings and moved to the Washington, D.C. area at the invitation of a college roommate who lived there. Amazingly, getting a job was easy. She walked into the Smithsonian Institution and took the first thing that was available—a secretarial position in the Division of Costume and Furnishings. She loved the work and the people but, after awhile she was a little homesick so she returned to California for a short while. But the Smithsonian beckoned again. This time she stayed for thirty-four years and moved up from technician to specialist and eventually to being Assistant Chair of the Division of Social History. That unit included costume and textile collections as well as political history, ceramics and glass and domestic life. As she says, it gave her wide exposure to a variety of material culture and she had many wonderful opportunities to travel as part of the job.

Now retired from the Smithsonian, she continues her interest in costume by volunteering at a local museum and doing some contract work. And, of course, she is pleased to serve on the Western Region Board of the CSA. In that capacity, she is heading up the committee to offer an Education Symposium for our members September 26, 2009. The exciting theme for this venue will be "Costume in the American West: Historic to Modern Times." The venue, Old Town Sacramento, is a fitting one for the topic with its old buildings and historic railroad. Besides the day long juried presentations, there will be plenty of social activities during which to meet and talk to your fellow members.

"I am pleased that my retirement has allowed me to devote more time to The Costume Society of America," Shelly notes, "I sincerely believe that we never stop learning (at least I don't). This has been true at every regional program I have attended, and I know it will be true at the symposium. I am particularly excited by our upcoming symposium as the topic is dear to my heart and I love the atmosphere in Old Town Sacramento. I hope I will see many of you there."

Save the Date - September 25-26, 2009

The CSA Western Region will host a regional symposium in Old Town Sacramento in 2009! Juried papers will be given on Saturday, September 26 at the Railroad Museum, a wonderful facility. Our theme will be "Costume in the American West: Historic to Modern Times" which provides a plethora of possibilities for papers. In addition, we hope to have fun social activities for members to talk and get to know each other better. Stay tuned for further details and the Call for Papers.

NOTES FROM THE EDITOR

You have probably noticed that this issue of the Western Region News is a little lighter than normal. No—the newsletter has not been put on a diet! At least, not permanently....

This August, in addition to putting together the Western Region News, I've been busy with my husband's and my first baby! He arrived on August 17, weighing 8 lbs. 3 oz. and measuring about 22 1/4 inches long. We've named him Alexander Webb Fandrich, but he'll be answering to "Xander" as soon as he can talk. Believe me, it's been difficult to draw myself away from his sweet eyes and baby fingers and toes—the shortened newsletter is a direct result of this inability to leave his immediate orbit for too long! But I know each of you will forgive a first time mother for being a little wrapped up in her latest and greatest project. Rest assured, your newsletter will return to its normally robust size in the Spring. Be sure to get your submissions in by February 15, 2009 for publication in the Spring 2009 issue—remember we welcome all your news, reviews and brief articles, so keep those submissions coming!



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Newsletter of the Western Region of the
Costume Society of America

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MEMBER NEWS

HEATHER VAUGHAN has completely redesigned her website. Please visit it at: www.fashionhistorian.net. She is also now a regular contributor to the fashion history blog, www.wornthrough.com.

DALE CAROLYN GLUCK-MAN will be leading a Silk Road in China study tour in November. For more information please email gluckman@earthlink.net. Her most recent exhibition, "Rank and Style: Power Dressing in Imperial China," is now online at www.pacificasiamuseum.org/rankandstyle/index.stm.

CLAIRE SHAEFFER is working on an article with the working title "Is This Chanel a Fake?" and is looking for knock-offs and copies of garments [not leather goods], or information about them. Garments can be any condition. If you have any and are interested in selling or lending them, contact CLAIRE at 279 N. Via Las Palmas; Palm Springs, CA 92262; or email sewfari@earthlink.net.

SUSAN TABER AVILA, co-curator of *Fashion Conscious*, along with co-curator Julia Schwartz, has created a blog in conjunction with their work on the UC Davis Design Museum exhibition. It is a

resource on sustainable fashion, materials, designers, and leaders in the green movement within the fashion and textile industries. The site encourages people to learn more about the topics covered in the exhibition, and it serves as a free, permanent resource guide. Visit www.sustainablefashion.blogspot.com

LOUISE COFFEY-WEBB has been appointed Chair, Fashion Design Department, in the new school of Media, Culture & Design at Woodbury University, Burbank, California, beginning July 1.

TARA MAGINNIS has pub-

lished a DVD series (available through CSA's link to Amazon.com) on *Theatrical Makeup Design* (www.theatricaldesign.com/makeup/index.html) and application that is part of a series of DVD teaching disks on theatrical design & tech (www.theatricaldesign.com)

Send your member news to the editor at: CSAWest.editor@yahoo.com. The deadline for the Spring issue is February 15, 2009.