

Threadneedle Street

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Robins Hollow Press

May/June, 1996

President	Amanda Allen
Vice President	Marvin Bryant
Treasurer	Sharon Landrum
Secretary	Anne Stephens
Newsletter	Ron Robinson & D. Jeannette Holloman

We are now going to publish 'How To' and more informative articles. *We need your help to do this.* Please send all articles to Robinson; 10552 Cross Fox Lane; Columbia, MD 21044, e-mail fanish@access.digex.net, or call 410-740-4114.

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Meeting Notices

July 27th 6:00 at Amanda Allen's house. Potluck and Sharon Landrum's Birthday.

August 31st, 6:00 at Ron and Jeannette's house. Potluck and Jeannette's Birthday.

The Technicon 13 Masquerade report by Thomas Atkinson & Don Sakers

It's Saturday night, March 23, 1996, in the Red Lion Inn in Blacksburg, Virginia. The emcee takes the stage; the audience of over 150 quiets...and the masquerade begins. Eleven entrants, seven of them novices; and not a single bad costume among them. Some presentations needed a little tightening-up, but there was not a single dash-across-the-stage, stand-like-a-tree-stump, or Ambassador-from-planet-Fred among them. The fans of the Shenandoah Valley are enthusiastic about costumes and costuming, and this masquerade showed what a great show they can put on. Hats off to Technicon!

Scott Quirk (Journeyman) led off with "Pinky and the Brain" as a nine-foot-tall Captain Perkins, complete with Starfleet uniform, Pinky poking out of his lapel, and the Brain between his shoulders.

A Journeyman named Joel (I'm sorry, we didn't get his last name) showed off "Singed Armor," which he had constructed himself; most impressive. A Novice, William Garth, portrayed "Bandar," a white-faced character with a stunning reversible

cloak. Sherrie Bright, another Novice, was "Time Traveling Prostitute," in a gorgeous historical complete with brocade and hand-sewn roses.

Mandy Poiter (Novice) showed up as "Jester." Completely hand-sewn, this Jester's costume was finely-detailed, down to the three colors of ribbon braided around her jester's wand. Larry Sanders (Novice) showed off his barbarian character "Corin Wolfkin." His presentation opened with a defiant howl that shook the rafters. Larry's costume included leather that he had tanned and worked himself.

Gail Mattney (Novice) presented a generic "D&D Cleric" in robes of brilliant red and a stage presence that would not quit. Sarah Hutchinson (Journeyman) did a spot-on re-creation of "Sparrow" from Amalgam Comics. She hand-stitched the entire costume, and when she couldn't find the right earrings, she made her own.

Robert Frederick (Journeyman) watched the early scenes of Star Wars frame-by-frame for his re-creation "Mos Eisley Citizen." Unable to find a holster that matched the one in the movie, he sewed one out of leather. His fabrics, colors, textures, and silhouette were all perfectly out of Star Wars, and his costume had the same detailed, rugged look of the originals.

Laina Jenkins (Journeyman) did an original interpretation of "Veronica, Bride of Frankenstein" that was truly chilling. She finished her presentation by tossing her withered bouquet into the audience, where dozens scrambled to avoid it. And someone identified as Dwight, Agent 9 did a re-creation of "Racer X" from Speed Racer; his mask was truly inspiring, and he remained in character entirely throughout a presentation that went on perhaps a bit too long.

With a little work on presentation, any of these costumes could be shown with pride at a Balticon or Philcon masquerade. There's a lot going on down there in Virginia; if you get a chance to go to any of the Shenandoah-area conventions (SheVa-Con, Rising Star, Technicon, Kaleidoscope [see the Kaleidoscope flyer in this issue - ED]), we know you'll enjoy the masquerade.

From the events calendar of the DAR, 1776 D St., NW, Wash., DC 20006.

By Deborah Feaster

See attached newspaper article-ED.

Sun. June 30 Lecture at 1:30: "The Triumph of White and Other Trends in American Weddings."

Curator of Costume Alden O'Brien traces the evolution of the "White Wedding" by using period garments, letters, diaries, and fashion magazines. Reservations required. Contact Beth Wilson, (202)879-3239.

Sunday, July 21, 1:30-3:30 p.m. "A Heavenly Face 'Neath a Hat and A Feather---A Hat Workshop for Girls." [sic]

(I'm not sure if they intend this to be for young women, under the age of majority or not; Check when you make a reservation. D.F.) Hats were used to complete the perfect outfit. After viewing hats and other accessories from American Women, American Fashion, and our collection, decorate your own hat and complete your outfit! Cricket Bauer, Co-curator of the exhibition, and Beth Wilson, Curator of Education, will host the program. There will be a \$10.00 fee and reservations are required.

Sunday, August 11th at 1:30 p.m. "Walk a Mile in her Crinoline: Perspectives on Historical Costume." Describing what people wore in the past is hard enough, but the real challenge is seeing what they saw in the mirror. Jo Paoletti, associate professor at the University of Maryland, will lecture on historical costume. Reservations required.

THE FASHION FAIRY is happy to inform you that as of 12:01 A.M. EST, 30 May 1996, white shoes and outer garments may be legally and safely worn. And take care to properly secure them for winter storage by 12:01 A.M. EST, 2 September 1996, or face the consequences.

Thank you,

Miss Agnes Crosby
East Coast Agent, Region 3,
Fashion Fairy Force

International Costumers Guild

President's Message



June 3, 1996

Greetings,

I would like to introduce myself. My name is Joy Day, and I am the new president of the International Costumer's Guild. I have been a member of the Northwest Chapter of the ICG, Beyond Reality, since it was accepted into the ICG, and before. Along with many of you, I have been confused, upset and appalled at the state of affairs with the ICG for the past couple of years. The biggest problem of course being the lack of the Costumers Quarterly in any reliable or timely fashion.

I am making it a point to get the lines of communication open once more. I will be appointing a new Quarterly editor within a few weeks, and all of the past issues are ready to print, or have been printed and we are expecting mailing dates within 30 days. We will be establishing a calendar with deadlines, so the quarterly will not be months/years late again. I am also going to publish this "president's message" monthly, with any updates and info from any of the officers. This will also be mailed to each chapter, and printed in the Quarterly. I am readily available for comments, suggestions, questions, etc. at either my e-mail address, regular address or phone.

The important business that was on the agenda for the annual business meeting was as follows:

The vintage clothing resolution was once again tabled.

The controversial quarterly motion put forth by the NY/NJ chapter, dealing with a new dues and format structure for the quarterly was voted down.

There are two new chapters: South Bay, CA, and United Kingdom.

Philadelphia won the bid for CC17.

And the new officers are:

President: Joy Day, PO Box 272, Dundee, OR 97115, 503-538-1617-evenings only!, hotfudge@teleport.com

Vice President: Wendy Purcell, Australia chapter, stilskin@netspace.net.au

Treasurer: Gary Anderson, 3216 Villa Knolls Dr., Pasadena, CA 91107, 72437.674@compuserve.com

Corresponding Secretary: Jana Keeler, c/o GBACG, 5214-F Diamond Heights, Suite 320, San Francisco, CA 94131, 415-469-7602

Recording Secretary: Richard Stephens, 11622 Admiralty Way, Everett, WA 98204

Please send your membership updates to Gary Anderson for the time being.

If you know others who would be interested in receiving these updates, please send me their e-mail addresses. Feel free to hardcopy this for your newsletters or to show around. The whole point is communication. I am open to your comments. I believe the ICG has the potential to be an exciting, fun, educational environment. If you would like to help build it up to what it could be, please drop me a line.

Thanks,

A handwritten signature in cursive script, appearing to read "Joy Day".

President, ICG

PO Box 272 Dundee, OR 97115 (503)538-1617

hotfudge@teleport.com

NOTICE: The Fashion Fairy Force issued the following complaints and citations for the period of 05-01-96 to 06-15-96.

Citation #E000362, Witnessed by M. Connelly. On 05-30-96, an unknown female, entered 400 Cathedral St., wearing an inexpensive, black, polyester slip, over a white men's sleeveless tee shirt. She also wore black boots ("Doc Marteen's", mid calf) and a black leather back pack. She was cited with the following violations:

- use of an alias during commission of a fashion offense
- disturbing the peace
- transportation of polyester across county, municipal and/or other boundaries.

Defendant escaped before the agent of the FFF was able to apprehend and serve citation.

Exhibits Around the Area

Submitted By Deborah Feaster

National Museum of African Art:

CROWNING ACHIEVEMENTS: AFRICAN ARTS OF DRESSING THE HEAD

May 8, 1996 - August 18, 1996

180 hats, headdresses, and hairstyles illustrate how African head wear is used to construct identities. This exhibition was organized by the Fowler Museum of Cultural History, University of California, Los Angeles. Free brochure. Catalogue: \$45 (cloth); \$27 (paper). See June 1996 Smithsonian magazine, p. 22. Note: This exhibition is in conjunction with the Smithsonian's 150th Anniversary.

Surratt House and Tavern, 9110 Brandywine Rd., Clinton, MD 20735 (301)868-1121

ALL DRESSED UP

May 30 to Sept. 1, 1996

Special exhibit about 19th century clothing.

Metropolitan Museum of Art, New York.

BARE WITNESS

Through August 18, 1996.

Focuses on "those shifting erogenous vistas of breast, back and derriere, ankle and leg, and midriff." How we cover and uncover these body areas -- how clothing has both concealed and revealed the female form, has changed..." (from the Baltimore Sun)

Comp [Jan-97]
Greater Bay Area Costumers Guild
Jana Keeler (415)469-7602
Eleanor Farrell (415)665-6766
4150 Lawton St. #3
San Francisco, CA 94122
5214-F Diamond Heights, Suite 320
San Francisco, CA 94131

Comp [Jan-96]
Rocky Mountain Costumers Guild
2982 East Phillips Drive
Littleton, CO 80122

Comp [Jan-96]
St. Louis Costumers Guild
C/O Bruce & Nora Mai 7835 Milan
University City, MO 63130

Comp [Jan-97]
Southwest Costumers Guild
P.O. Box 39504 Phoenix, AZ 85069

Comp [Jan-97]
Australian Costumers Guild
P.O. Box 322 Bentleigh 3204
Victoria Australia
011 61 3 557 7088

Comp [Jan-97]
Beyond Reality Cost (503)538-1617
PO Box 272 Dundee, OR 97115

Comp [Jan-96]
Eastlake
New England costumers Guild
318 Acton Street
Carlisle, MA 01741

Comp [Jan-96]
GreaterColumbia Fantasy Costumers
P.O. Box 683 Columbia, MD 21045

Comp [Jan-97]
Costumer's Guild West
P.O. Box 94538 Pasadena, CA 91109

Comp [Jan-96]
Katherine Jepson
Western Canada Costumers
19 Taraglen Court, NE
Calgary Alberta T3J 2M6 Canada

Comp [Jan-96]
Aynne Price Madison
North Virginia Costumers
6313 Davis Ford Rd.
Manasas, VA 22113

Comp [Jan-97]
Carl & Elaine Mami
NY/NJ Costumers Guild
85 West McClellan Avenue
Livingston, NJ 07039

Comp [Jan-97]
Sally Norton
2824 Welk Common Fremont, CA 94555

Comp [Jan-97]
Costumers Guild United Kingdom
Mike Percival
4, Ednaston Court, Ednaston,
ASHBOURNE
Derbyshire, UK DE6 3Ba
Tel: +44 1335 360002 email:
CGUK@ireadh.demon.co.uk

Comp [Jan-96]
Vicki Warren
philadelphia guild
1139 Woodmere Rd.
Pottstown, PA 19464

Comp [Jan-97]
Marjorie Wilser
San Jose Costumers Guild
720 Lyrelake Ct.
Sunnyvale, CA 94089

Colonial Clotheshorses

By Hank Burchard

AS IT IS NOW, so it was in the beginning: Fashionable American women have always looked to Europe for guidance on what clothes to wear and when, where and how to wear them. The DAR Museum is taking a bright and breezy look at how our great-grandmothers and their mothers stayed in style in the days when news crossed the ocean in ships.

It's a rare chance to see these vintage dresses and gowns, which are seltdom exhibited because of the fragility of centuries-old fabrics. Along with their fashions the museum relates some of the foibles and fates of the original owners.

For instance, the curators caught Sarah Luther Martial, represented by some accessories and a bonnet box, shading her age. Born in 1796 in Connecticut, she moved her birth date forward to the 19th century when the 1860 census taker came by her Rhode Island home, yielding a declared age of 60 instead of 64. Niece of an American consul in France and then wife and widow of a French army surgeon, Martial brought *haute couture* home with her. Life was hard even for nobles and swells in those days, though: When her grandson William Noyes was sent to live with her to soak up some refinement, he soon died of pneumonia, as did, some months later, Madame Martial herself.

Widowhood was a rather common condition of those perilous times. English-born Ann Smith (1808-1852), whose wedding dress, wool dress and capelet are on display, came to Baltimore with her family, and was still quite young when she established herself as an illustrator of books and magazines, one of the few nondomestic employments then considered suitable for a respectable single woman. At 22 she married a wealthy widower from Philadelphia; within 10 years she was a wid-

ow, teaching drawing and painting to girls in her own Philadelphia school. Perhaps she was seeking the scenery that inspired the painters of the Hudson River School when she boarded the steamer Henry Clay in July 1852; in any case, it burned and she died.

Foreigners visiting America early on were impressed by how *au courant* the colonials were. "The quick importation of fashion from the mother country is really astonishing," wrote William Eddis in 1771. "I am almost inclined to believe that a new fashion is adopted earlier by the polished and affluent Americans than by many opulent persons in the great metropolis [London]."

New styles were taken from fashion plates, detailed, often hand-colored illustrations in such publications as Godey's Lady's Book. Patterns were quickly produced and widely published to dressmakers and home seamstresses. Even Quaker ladies, barred from wearing jewelry or decorations, kept current by sewing accents into their dark but smartly tailored dresses. Most farm women in the hinterlands and even pioneer women in wagon trains had at least one "best dress" that cunning alterations kept current enough to make a decent showing in town. As Miss C. F. Forbes told Ralph Waldo Emerson: "The sense of being well-dressed gives a feeling of inward tranquillity which religion is powerless to bestow."

Not all fashion trends were well received by American arbiters. The Empire style combination of exposed bosoms and clinging mull (a thin fabric imported from India) might have been acceptable at Napoleon's court, but Abigail Adams was appalled when such fleshy curvoseness was displayed at an 1800 presidential levee.

"I could not but lament, that the uncovered bosom should display, what ought to have been veiled, or that the well turned, and finely proportioned form, should not have been less con-



DAR MUSEUM, GIFT OF MISS MARGUERITE E. FLOCK

The DAR Museum's "American Women, American Fashion" exhibit includes plates such as this one from the leather-bound Godey's Lady's Book; new styles were taken from these detailed, often hand-colored illustrations.

spicuous in the dance, from the thin drapery which coverd it," she wrote to her sister. "I wish that more had been left to the imagination, and less to the Eye."

Fashions rose as fabric prices fell. English automatic looms, Eli Whitney's cotton gin, and cloth imported worldwide by faster and more efficient ships brought fine yard goods within the reach of an ever broadening middle class. Sewing machines took much of the drudgery out of needlework (until the rise of ready-to-wear clothing led to industrial garment sweatshops, but that's another story).

Wedding gowns dominate this show, largely because they were usually the height of fashion in their time and because they tended to be preserved for sentimental reasons. Two of the most arresting items in the show are white

wedding dresses from the middle and late 19th century. The color had nothing to do with the brides' supposedly virginal virtue, we're told, it simply meant that these were city girls who could wear the same dresses as evening gowns.

In the pre-Barbie era little girls made their own doll clothes as practice for the "womanly arts," and the show includes a touching array of antique doll clothing, including corsets and bloomers. There's a miniature sewing machine to run them up on, and a doll-size iron.

It is of course hard to keep from reaching out to touch the sumptuous fabrics arrayed in this show. Curators Cricket Bauer and Alden O'Brien have thoughtfully included swatches of similar fabrics for visitors to fondle.

AMERICAN WOMEN, AMERICAN FASHION: Clothing from the DAR Museum Collection — Through Sept. 9 at the DAR Museum, 1776 D St. NW (Metro: Farragut West). 202/879-3241. Open 8 to 4:30 weekdays, 1 to 5 Sundays. Wheelchair accessible.

TWO FREE LECTURES and a children's workshop connected to the show are:

On June 30 at 1:30, curator Alden O'Brien will speak on "The Triumph of White and Other Trends in American Weddings," from colonial to Victorian times.

On July 21 from 1:30 to 3:30, curator Cricket Bauer will conduct a children's workshop called "A Heavenly Face 'Neath a Hat and a Feather—A Hat Workshop for Girls." There is a \$10 fee, and the girls will come away with did-it-themselves chapeaux.

On Aug. 11 at 1:30, University of Maryland professor Jo Paoletti will deliver "Walk a Mile in Her Crinoline: Perspectives on Historical Costume," a lecture on the challenge of seeing how our ancestors saw themselves.

Partiers went back to the future for Maryland Food Committee

GUESTS DROPPED their own versions of futuristic fashion to attend the annual Empty Bowls fund-raiser for the Maryland Food Committee. And they felt right at home when they entered the Boumi Temple and P. W. Feats' "tomorrow land," which showcased a global marketplace of tables laden with auction items and good food.

Thanks to **Wendy Silber** and **Kevin Barham**, food and beverage chairs, guests feasted on food and beverages donated by 23 restaurants and caterers.

Linwood's Due's tuna nicoise, the Silver Diner's mini-cheeseburgers and array of lesserts, Zeffert & Gold's pancakes, Savannah's chilled peach soup and salmon, Joy America's dim sum chicken, Fuzzi's pasta, That's Amore's charcoal calamari and Paul Saval's hot dogs were just a sample of the goodies.

Honorary chairs **Phyllis and Don Brotman** and **Dee and Joe Lewin** came dressed as ordinary earthlings compared to party chair **Martha Cahill**, a Jane Jetson double; **Jayne Weinstein**, a pace-age hat model; **Kathy Austin**, in a moon and star dress; **Imanda Allen**, costumed by Columbia Fantasy Costumers Guild; and **Andrea and Bernie Crupp**, Trekkies (and ticket co-chairs).

Others enjoying the sights were **Richard Livingston**, committee member; **Jay Weinstein**, financial planner; **Dr. Phillip Goldstein** and his wife, **Sharon**; and **Sara Hsenberg**, executive director of the Maryland Food Committee.

SYLVIA BADGER

On the Town

The gala grossed about \$95,000. **Linking up**

Art Links Baltimore, a miniature golf course designed by 18 artists, opened with much fanfare last weekend. The course is beside the Power Plant until the fall, when Maryland Art Place, its beneficiary, will move it inside the Brokerage.

Thanks to many, especially Maryland Art Place's **Susie Sinex**, who worked with the artists to make the attraction a reality. And her beau, **David Cordish**, COB of the Cordish Co., worked with **Jay Brodie**, president of the Baltimore Development Corp., and others to make the dream come true.

I talked to three artists at the party — **Sun** editorial cartoonist **Kal Kallaugh**, who created the Fill the Pothole, a 15-foot head of **William Donald Schaefer** with speakers blaring the Gov's famous "Do It Now" theme; **Jay Schlossberg-Cohen**, who created the Hi-De-Hi-De-Ho-Hole, a tribute to the late **Cab Calloway**; and **Mitch Ryson**, who created the Semi-Pro hole.

Mayor **Kurt Schmoke** cut the ribbon and played the first hole, before putters **Vince Bagli**, **Greg Barnhill**, **Fred Lazarus** and **Camay Calloway Murphy** (Cab's daughter) began the games.

Another of Cab's daughters, **Lael Calloway**, sang "Minnie the Moocher" with a little help from guests **Carolyn** and **Kevin O'Keefe** — he's with **Shandwick**, the PR firm; **Ann Perkins**, who recently returned from China; **Charlie** and **Susan Offutt** — she's with **O'Conor**, **Piper & Flynn**; **Liam Culman**, **Alex. Brown**; **Julie Ashworth**, Baltimore Area Grant Makers; **Ellen** and **Bill Stifler** — he's an attorney; **Kathy Sher**, National Aquarium; and **Sue** and **Bill Kolodner** — he's an attorney.



ASSOCIATED PRESS

Pinup

Tracie Greivello models a creation called "Peghead," also called "Laundry Basket," at Hair Expo 1996 in Sydney, Australia.



LOUISE DAHL-WOLFE

High society: A **Pauline Potter** design for **Hattie Carnegie**, photographed for *Harper's Bazaar* by in 1949.



A celebration in highest style

■ **Fashion: No mannequin herself, socialite and designer Pauline Potter created clothes that defined an era. A New York exhibit pays fitting tribute.**

By VIDA ROBERTS
SUN FASHION EDITOR

If the afternoon frocks, ball gowns, dinner suits and smart hats idling in forgotten closets could talk, what stories they could tell. Not just about the women who wore them, but also about the designers who tailored them for their roles in society's limelight.

Sibilant echoes of gossip, wit, scandal and celebration flutter among the elegant mannequins posed for "Hattie Carnegie — American Style Defined," an exhibit now at the museum of New York's Fashion Institute of Technology. It is a sampling of clothes and accessories from the salon of the woman who dressed America's socialites and stars from the '20s to the '50s. Mrs. William Randolph Hearst, Clare Booth Luce, the Duchess of Windsor, Gertrude Lawrence, Barbara Hutton and Tallulah Bankhead were Carnegie clients. Fashion legends, too, sketched in the Carnegie workrooms, among them Norman Norrell, Jean Louis, Claire McCardell, Pauline Trigere and Pauline Potter.

Pauline Potter, you ask? Pauline Fairfax Potter Leser, later the Baroness Pauline

de Rothschild. She was a daughter of old Baltimore families who counted among their branches the author of "The Star-Spangled Banner," jurists, landed gentry, intellectuals and idlers. Her father was one of the idlers and a cad. Her mother an alcoholic. She was born in Paris in 1908, where her parents had fled to stretch their limited means. The father abandoned them. The mother died. When Pauline grew into her teen years, the father found the means to ship her off to relatives in Baltimore.

It was here, where she lived off the kindness of cousins, that Pauline began to hone what was to become an international standard of style. She painted her nails, furnished a lively Bohemian salon with castoffs, gilded her mouse hair, wore gold instead of white for her first disastrous marriage.

Author Annette Tapert, in "The Power of Style," counts Pauline among the women of this century who defined the art of living well. In that Pauline keeps company with the likes of Jacqueline Kennedy Onassis, Diana Vreeland, Coco Chanel, the Duchess of Windsor.

Like Wallis Simpson, that other Baltimore belle who eventually married a title, Pauline showed that style, although a gift, must be paid by slavish work and constant vigilance.

Decorator Billy Baldwin, another Baltimorean who left home to find international fame, was a friend and confidante.

"A young woman must be a debu- [See Fashion, 5E]

married woman in New York City. An old woman must marry a European, preferably in Paris, and live the rest of her life there," Pauline told him. It was the script for her life.

As a life, it had the ingredients of a blockbuster romantic novel or epic costume film. Writer Mitchell Owens first fell under the spell of "le style Pauline" when researching an article on her chateau and gardens for *HG* magazine.

Her flair and the snippets of stories he gathered became material for a biography he is writing, which will be published by Clarks and Potter.

"She is not that different from other fashion legends," he says. "All idols, if you think about it, are self-invented. When you look at these women you notice that none of them were conventionally pretty, not conventionally brought up. They all had oddities which they used to advantage."

'Great fish out of water'

In Pauline's case, the oddities added up to a striking woman. In an era when conventional prettiness was prized, she was nearly 6 feet tall, low-bosomed, virtually chinless and had a rough, sallow complexion.

What she had were magnificent eyes, a voice that enchanted listeners and the infinite patience to listen and learn.

"She was a great fish out of water in Baltimore and realized it early on," says Mr. Owen.

She got out by marrying Fulton Leser, of a good Baltimore family, an art restorer and her aesthetic soulmate. He was not a bedmate, however, and the 1930 marriage was doomed from the beginning.

He dropped out of her life after their stint at shopkeeping in Majorca. She went on to become a vendeuse for Elsa Schiaparelli in Paris and London.

World War II brought her back to New York.

Hattie Carnegie, society's tastemaker, recognized Pauline's talent in her first attempt at a fashion collection and hired her to design for the Hattie Carnegie label. They apparently understood each other. Hattie Carnegie, born Henrietta Kanengeiser in Vienna, emigrated with her family to New York's Lower East Side and adopted the surname of Andrew Carnegie, America's richest steel baron.

Pauline got her baron by marrying one. She did couture and custom designs for Carnegie from 1945 to 1953, and it was reported that she was one of the highest paid women in America in her time.

Pauline was one of the first working socialites, making fashion and living fashion. Her turnouts were chronicled in breathless style in *Vogue*, *Harper's Bazaar*, *Town & Country*. She was photographed by glossy society shooters Cecil Beaton and Horst. She knew her own look best, however.

"She was quite tall and always preferred to perch on the lowest piece of furniture in the room, in an odd arrangement of body and legs," says Mr. Owen. "She was actually foreshortening, as skilled portrait painters do. You looked down at her eyes, breasts and legs. Sitting down she was incredible. When she stood up you realized she had the shortest waist known to man, a gawky stance and low cleavage."

The gawk had an appeal, however, and her amours included a grand duke, diplomats, tycoons, men of letters and arts. She charmed, then married Baron Phillippe de Rothschild in 1954 and her style became the toast of two continents. She refurbished the Mouton-Rothschild chateau and vineyards, kept her many households running beautifully and smoothly, coddled and entertained the movers and shakers of her time.

A storybook life. "We aren't likely to see times or clothes such as these again," says Rose Simon, curator of the Hattie Carnegie exhibit and senior lecturer at the Fashion Institute. "Those were the days when women had to change their outfits as many as five times a day — morning dress, a luncheon suit, an afternoon dress, a cocktail dress, a dinner dress, an evening gown. All with appropriate accessories."

Pauline Potter de Rothschild designed for herself and those women. In her last years, however, she became one of the first proponents of casual style and took to wearing trousers, a tailored shirt with a peacoat at all times.

She died in 1976, but left a fashion legacy with designs that still have currency. A pale gold satin evening dress of her design glows in the Fashion Institute exhibit. It was a gift to the institute from Letitia Clark Sexton, one of Pauline's distant Baltimore cousins. Mrs. Sexton wore it at the Bachelors Cotillon in 1942.

"During the war years, it was considered unpatriotic to waste money on flowers, so we carried little American flags instead of a bouquet," Mrs. Sexton says. The dress came out again when her daughter Jane Corbin Sexton wore it for her debut. Now it's part of the Fashion Institute's permanent collection.

"I'm glad the dress found a good home," says Mrs. Sexton. Pauline would understand that.

Testing Hot-Glue Guns

The Crafty line of guns fares the best overall, while Black & Decker takes the gold in the dual-temp category.

BY RODNEY T. STERBENZ

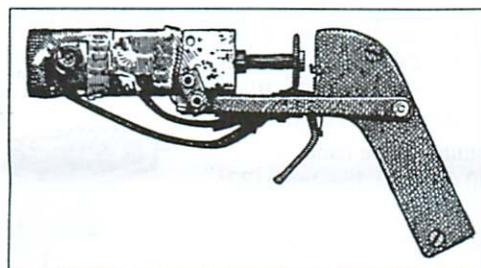
40 Years of Hot-Glue Gun Development

Next to the sewing machine, the hot-glue gun has emerged in the last ten years as the must-have tool for handcrafts and home decorating. Able to “indefinitely” adhere everything from wood and fabric to dried flowers and paper, hot-glue guns have actually been around since the 1950s, when they were used in the shoe industry for quick repairs on loose soles or broken heels. Today more than thirty different models of hot-glue guns are available, ranging from generic models priced from about \$5 to full-featured, brand-name models that cost up to \$20 or more. Modern hot-glue guns can be grouped into three categories: traditional high-temp guns, low-temp guns, and dual-temperature guns, which can switch between high-temp (300 degrees) and low-temp (225 to 240 degrees). High-temp guns are best suited for bonding wood, plastic, aluminum, and glass; low-temp guns are best suited for bonding surfaces that might burn, melt, or buckle at higher temperatures, such as Styrofoam or balloons, as well as fabric, paper, ribbon, lace, and dried flowers.

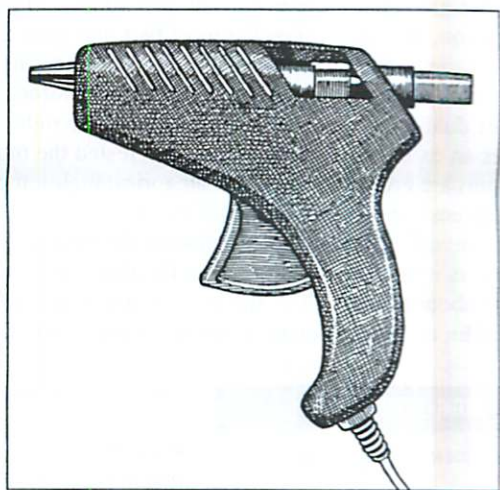
Hot-glue guns fall into two sizes. The more popular standard size measures six or seven inches from end to end, weighs seven to ten ounces, and uses standard-size glue sticks. Miniature guns look about the same but are considerably smaller (about four inches long and three to five ounces) and use smaller glue sticks. The mini guns are best suited for small jobs since their smaller glue sticks require frequent reloading.

For this test, I started with fourteen guns of varying size, but before I even plugged them I was able to narrow the field to only eleven. I was not interested in any gun unless it was approved by the UL (Underwriter's Laboratory), is of one of the standard sizes that used readily available glue sticks, and was comfortable to hold. The three mini guns that didn't make the cut (ranging in price from \$2.97 to \$3.99) were simply too small for an adult's hand.

After making this first cut, I categorized the remaining guns according to type (dual-temp, high-temp, or low-temp), since temperature determines how quickly, safely, and effectively each gun works. Then I considered each gun in terms of its overall design (Was it comfortable to hold? Was the trigger easy to pull?), its



A glue gun such as the one pictured above might have been used in the 1950s to reattach loose soles or broken heels to shoes. The design and safety of the modern glue gun at right relies on such features as a durable plastic housing and a reinforced electrical cord.



function (Was the gun stand stable? Was the gun easy to load? Did the glue move smoothly through the gun and come out in a controllable flow? Did the glue bond quickly and effectively?), and its safety (Was the nozzle dependable? Did the gun heat up and cool down in a reasonable time? What was the chance of getting burned? Would the gun break if dropped?). On the dual-temp guns, I also evaluated the placement and effectiveness of the temperature switch.

After spending forty hours working with eleven guns, I've outlined my recommendations on page 13.

Testing Design Factors

For starters, I evaluated the comfort of each glue gun resting in the hand. For this portion of the test, I asked for the help of two men and two women, as I wanted to see if the full-size guns were too large for a woman's hand or too small for a man's. Each gun was picked up and held normally, and the trigger was pulled.

Although all the Crafty guns were comfortable to hold, all four testers preferred the same two models: the Hot-Melt Duchess and the Magic Melt Magic Pro. The triggers on these two guns were easy to reach and pull. Since the trigger is pulled back parallel to the barrel of the gun, the glue is dispensed in an even, consistent line. Most of the other guns use a trigger design in which a wedge of plastic wide enough to accommodate two fingers

is squeezed into the handle. This kind of trigger is comfortable only when fully depressed, and when released, the trigger can pinch the fingers.

To test the guns for resistance to breakage, I dropped each gun from a four-foot-high countertop onto ceramic tile. All of the guns survived undamaged.

Testing Features and Functions

Each gun I evaluated came with a gun stand, a small metal bracket designed to provide a safe place to rest the gun once it has been plugged in. Although it may not seem important, the stand is critical, as it keeps the hot nozzle off the work surface. (Without it, you'd have to prop the gun up or purchase a special heat-resistant work surface, like the \$5.99, eight-inch square pad Surebonder offers.)

Whether the stand is a detachable wire bracket (like those found on the Westex Glue Gun and Ben Franklin's Glue Gun) or one molded into the gun (like the Crafty Hot Melt Duchess and the Crafty Magic Melt Magic Pro), all the stands worked fine. It was actually the guns' electrical cords that proved troublesome. Any movement of the cord, which typically extends from the bottom of the handle, can easily cause the gun to fall over. This happens more often than you'd expect, since all glue guns, because they weigh so little, tip over easily. It's easy to set a gun back up after it has fallen, but I had to keep a close eye on them to

make sure their cords didn't pull them over.

In addition to knocking over your hot-glue gun, the cord can also limit your range of movement. Most cords range in length from fifty-seven to seventy-two inches; if the packaging indicates a length, purchase the longest one possible. (I found one "cordless" glue gun, the Crafty Hot-Melt Cordless. It dispenses hot glue for between five and fifteen minutes before it has to be plugged back into an electrical source.)

Loading the glue stick is pretty straightforward in all these guns: push the glue stick into the hole at the back, then wait several minutes for the tip of the stick to melt. Once this has happened, dispense the glue through the gun's nozzle by pulling the trigger. Each of the guns performed adequately in extruding a thin, even line of melted glue. However, every nozzle, regardless of its manufacturer's claims, dripped glue when the gun was at rest. For the most part, this was not a serious problem, as the drips that

formed rarely fell onto the work surface.

Testing Bonding Properties

Any of these guns will give you a sturdy bond in less than sixty seconds, which is the primary advantage to hot glue over other forms of adhesive.

I tested the low-temp guns (and the low-temp setting on the dual-temp guns) by gluing the following materials to themselves: typing paper, balloons, Styrofoam packing filler, sec-

Hot-Glue Guns in Order of Preference

The hot-glue guns were evaluated on a number of points, including overall design, function, and safety. For the most part, the guns don't vary much in their ability to bond a variety of materials (notable exceptions are listed below). Given this, the key factor in ranking the guns became design and comfort. The preferred guns, the Black & Decker dual-temp and the two Crafty guns at right, were the most comfortable to hold over an extended period of time, and rested the most natural in the hand.

The guns are grouped into three categories: high-temp (380 degrees), low-temp (225 to 240 degrees), and dual-temp (guns that can switch back and forth between both temperature ranges). Given a choice between the three categories, I'd recommend a low-temp gun, as it will give you the most flexibility across a variety of craft projects.

A note about prices. All of the guns tested in this article were purchased at either Ben Franklin or Fabric Bonanza; the retail prices you find may vary slightly.



HIGH-TEMP GUNS

(IN ORDER OF PREFERENCE)

CRAFTY'S HOT MELT DUCHESS

Price: \$9.99

Performance: Although this gun requires a longer bonding time (20 to 40 seconds, versus 10 to 20 for other guns in its temperature category), it is very comfortable to use and easily and consistently dispenses an even stream of glue. Although the trigger became hot over time, the gun's comfortable design outweighs this disadvantage.

WESTEX GLUE GUN

Price: \$10.99

Performance: This was among the fastest of the guns in bonding aluminum, but the gun's body became hot during use. It is not as comfortable to hold over time as other guns.

FABRIC BONZANA'S TRIGGER HOT MELT GLUE GUN

Price: \$9.50

Performance: The Trigger features a wedgelike trigger that, when released after depression, can pinch the fingers. The gun is not as comfortable to hold over extended periods of time as some others. It is among the fastest in bonding aluminum.

CRAFTY'S FULL SIZE HOT MELT

Price: \$17.99

Performance: Although this gun's trigger became hot during use, the gun is comfortable to use over extended periods of time, which outweighs the hot trigger problem. It was among the slowest in bonding glass, however.

BEN FRANKLIN'S GLUE GUN

Price: \$10.99

Performance: This gun is not as comfortable to hold over extended periods of time as some others. Its features are virtually identical to those of the Darice gun, but this gun's body stayed cooler. It was among the fastest in bonding aluminum.

DARICE'S GLUE GUN

Price: \$9.99

Performance: The gun's body heats up with extended use. The design is not as comfortable as other guns for extended use.

LOW-TEMP GUNS

(IN ORDER OF PREFERENCE)

CRAFTY'S MAGIC MELT MAGIC PRO

Price: \$12.99

Performance: This gun is slightly

smaller than the Crafty Magic Melt gun, making it comfortable for smaller hands. The gun's rounded edges and contoured handle make it comfortable for extended use. This gun operates at slightly higher temperature than the Magic Melt gun, but features a switch designed to control the rate at which the gun dispenses glue, which is a real plus. This was the best performer in consistently extruding a thin, even line of melted glue.

CRAFTY'S MAGIC MELT

Price: \$12.99

Performance: The gun's body, which is slightly larger than the other guns, stays cooler over time, a distinct advantage. The trigger is harder to pull, but when depressed, it gives good control over the flow of glue.

DUAL-TEMP GUNS

(IN ORDER OF PREFERENCE)

BLACK & DECKER 2-TEMP GLUE GUN

Price: \$19.99

Performance: Although the handle of this gun is a bit awkward to hold, the gun effectively bonded more materials than the Generic dual-temp gun, and formed bonds quicker than the Surebonder dual-temp gun. The

switch for changing the gun's temperature is located on the back of the handle, a placement that makes accidental changes in temperature less likely than the other two guns in this category.

GENERIC DUAL TEMP GLUE GUN

Price: \$10.99

Performance: The design of this gun makes it somewhat awkward to hold and not as comfortable as the Black & Decker gun. It is not recommended for gluing plastics, as the gun completely dissolved Styrofoam and bubble wrap during testing. It appears to run hotter than other guns. The switch for changing the gun's temperature is located exactly where the thumb rests when using the gun, making it easy to inadvertently change temperatures.

SUREBONDER DUAL-TEMPERATURE GLUE GUN

Price: \$16.99

Performance: This gun is not as comfortable to hold as the Black & Decker gun. The switch for changing the gun's temperature is located where the thumb rests when you're using the gun, making it easy to inadvertently change temperatures. This is the slowest of all the guns in bonding aluminum.

tions of an empty two-liter soda bottle, lightweight plastic bubble-wrap, and quarter-inch Plexiglas. In general, bonding time was almost instant, taking anywhere from ten to sixty seconds.

All the guns successfully bonded the paper and the balloons without causing any surface damage. In the case of plastics, however, results were mixed. The Generic Dual Temp Glue Gun completely melted the Styrofoam, while the Crafty Magic Melt Magic Pro caused minimal but still visible damage. I attributed this to the fact that the Crafty Magic Melt Magic Pro and the Generic Dual Temp Glue Gun appear to run hotter than the other low-temp guns.

None of the guns could successfully bond the plastic soda bottle without severely warping or completely melting it, and the Dual Temp and the Magic Pro guns also melted the bubble wrap. Despite manufacturers' claims to the contrary, I don't recommend using any low-temp glue gun for plastic thinner than a quarter-inch. If you do so, you run the risk of warping or melting the plastic.

For the high-temp guns, I bonded the following materials to themselves: unfinished pine, sections of an empty two-liter plastic soda bottle, sections of an aluminum soda can, and a glass beer bottle. In general, the bonding time was dependent on the materials' density, heat conductivity, and porosity. In some cases, such as with glass, it also appeared that some glue sticks bonded and/or hardened quicker than others.

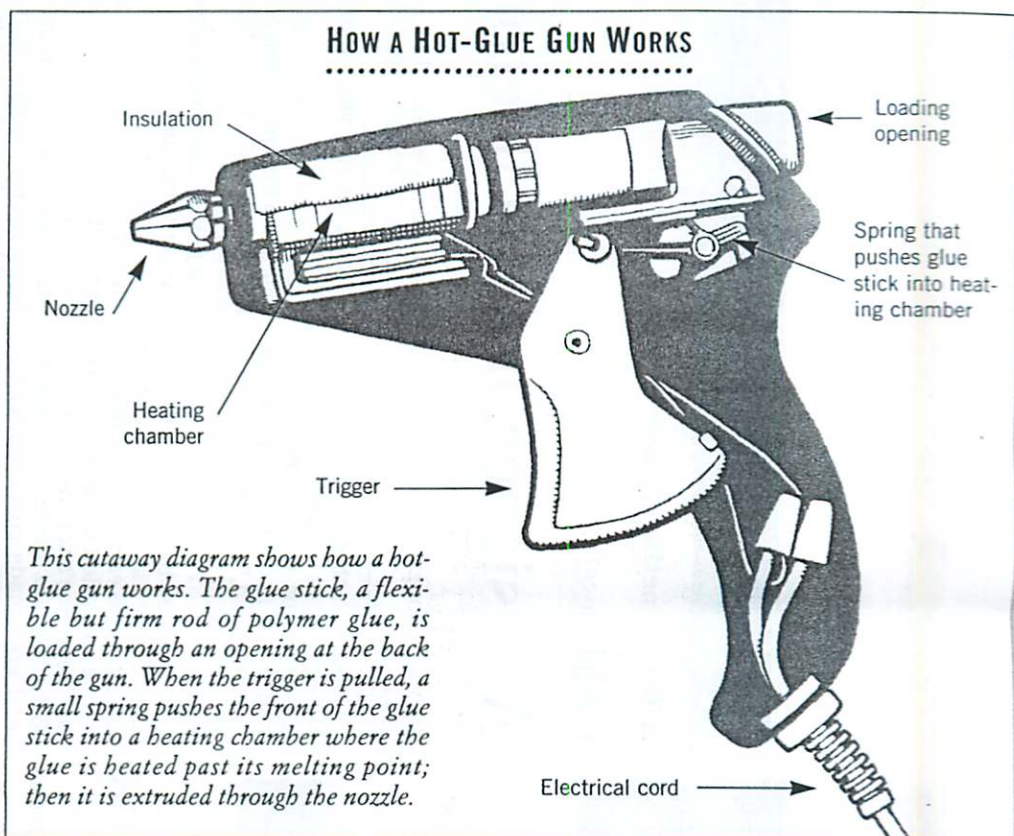
Although each gun was capable of forming a sturdy bond on wood, the results, as expected, were dismal when it came to plastic. Every test ended in severe melting due, of course, to the high temperature (380 degrees versus 225

A HOT-GLUE GUN FOR KIDS?

Do kids and hot-glue guns mix? For the most part, I think not. On the back of most hot-glue gun packaging, under the list of safety precautions, you'll find the age-old warning "Keep out of reach of children." In most cases, I think it's good advice.

Adtechnologies Inc., however, saw an opportunity where other hot-glue gun manufacturers feared to tread. The Stick-a-Roo gun, designed for kids, dispenses glitter and fluorescent glue for "drawing." The \$9.99 gun, also purchased at Ben Franklin, is designed to deliver the glue at temperatures low enough to significantly reduce the chance of burns while still bonding effectively. Frankly, even low-temp guns such as this one dispense a stream of relatively hot glue. From my point of view, hot-glue guns are best suited for use by adults, or for kids age ten and up with supervision.

HOW A HOT-GLUE GUN WORKS



to 240 degrees). The caution against using a hot-glue gun on plastic less than a quarter-inch thick still holds.

Testing Safety Considerations

Because hot-glue guns require electricity and the glue is heated to at least 225 degrees, I felt safety was an important issue.

Both low- and high-temp guns can—and often do—cause burns. Although low-temp guns were developed, in part, to lower the risk, every experienced hot-glue gun user has probably received at least a slight burn at one time or another. In large part, this is because glue dispensed onto the surface of a project remains hot for eight to twenty-five seconds, and it's within this window of opportunity that the second material or object is pressed into place. Any glue that squeezes out from between the materials can stick to your fingers and cause a burn. While most hot-glue guns come with fairly explicit warnings regarding how to avoid burns (such as advising you never to touch the gun's nozzle) and how to treat accidental burns (telling you to place the burned area in cold water), it doesn't appear as though hot-glue gun manufacturers have developed a foolproof way to eliminate burns. Many manufacturers are working on developing safer guns, however, and current models can be used safely and effectively when a few simple precautions are taken.

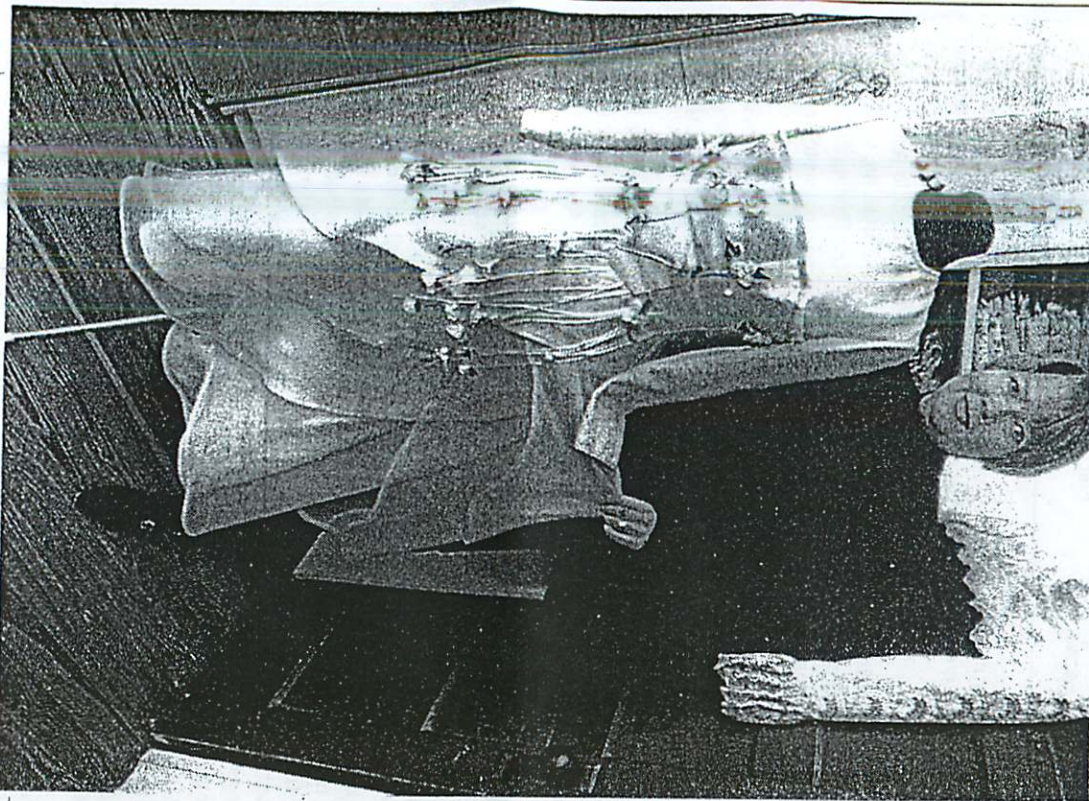
To evaluate the safety of the guns, I plugged each one into an outlet and let it sit for two hours, a time chosen because it seemed like

long enough to complete a typical project. After two hours, the plastic housing of the gun itself usually becomes hot. This is not serious as long as the trigger and handle remain cool, but such was not the case with the Crafty Full Size Hot Melt or Hot Melt Duchess. This is of some concern, since it is impossible to operate the guns comfortably when the triggers are hot. It should be noted, however, that the two Crafty guns whose triggers became hot can be used for shorter periods of time if their positive features outweigh this drawback.

In some ways, the time it takes for a gun to cool down is more important than the time it takes for a gun to heat up. Although the guns took various periods of time to heat up, they all took at least an hour to cool down to the point where they could be stored safely. When you're finished using your glue gun, I recommend you keep it unplugged on its stand in an open space until it is cool to the touch. Don't test the coolness by touching the nozzle, or you might burn yourself; instead, feel the body of the gun. If the plastic is warm, wait at least another half an hour. Once the body is cool, touch the nozzle of the gun to a plastic surface, such as an empty two-liter soda bottle; if the nozzle does not leave a mark, the gun is cool enough to store upright on an open shelf. Guns that are completely cool can be stored in a box or drawer, but be absolutely certain the gun is cool to avoid the risk of fire. ♦

Rodney Sterbenz is a full-time student at New York University.

A little something: Leitner Winstead at her design studio.



PATRICK SANDOR: SUN STAFF

The way we wore: N.Y. museums offer fascinating look

By VIDA ROBERTS
SUN FASHION EDITOR

Baltimoreans who zip up to New York for a weekend often package theater, dining and shopping. Here's a suggestion for the style- and budget-minded: Look, don't shop. A taste for fashion can be satisfied with specialized collections in the city's museums. A sample of clothes and trimmings to be seen in weeks to come:

THE MUSEUM OF THE FASHION INSTITUTE OF TECHNOLOGY, Seventh Avenue and 27th Street. Hours: Noon to 8 p.m. Tuesday through Friday. 10 a.m. to 5 p.m. Saturday. Free. (212) 760-7642.

"Hattie Carnegie — American

Style Defined," through April 27.

"Shoe Dreams, Designs by Andrea Pfister," a retrospective of fanciful and futuristic designs by the master artist pulled from his own collection and the Museum of Shoes in France and the Bata Shoe Museum in Toronto. Through April 20.

THE COSTUME INSTITUTE OF THE METROPOLITAN MUSEUM OF ART, 1000 Fifth Ave. Hours: 9:30 a.m. to 8:45 p.m. Friday and Saturday; 9:30 a.m. to 5:15 p.m. Sunday, Tuesday, Wednesday and Thursday. Closed Monday. Free, with suggested contribution of \$7 for adults and \$3.50 for students and seniors. (212) 535-7710.

"Faberge in America," a com-

prehensive exhibition of the jeweler's art. Through April 28.

"Bare Witness: Clothing and Nudity," an examination of costume in its dual role as both concealer and revealer of the female body. April 2 through Aug. 18.

THE COSTUME COLLECTION OF THE MUSEUM OF THE CITY OF NEW YORK, 1220 Fifth Ave. at 103rd St. Hours: 10 a.m. to 5 p.m. Wednesday through Saturday; 1 to 5 p.m. Sunday. Free with suggested contribution of \$5 for adults. (212) 534-1672.

A permanent collection of historical costume including inaugural gowns, wedding gowns, fancy dress of prominent New Yorkers and a comprehensive collection of 20th-century New York designers.



PATRICK SANDOR: SUN STAFF

A little something: Leitner Winstead at her design studio.

Candid Closet

A designer, not a collector

By MARY COREY
SUN STAFF

Mount Washington clothing designer Leitner Winstead makes no apologies for wearing blue jeans and sweaters. "Half my wardrobe is in my head," she explains. "And the other half is on other people's bodies."

The suits, ballgowns and wedding dresses she makes for other people have earned her a reputation as a skilled tailor with a creative eye. She's sold her blouses to Saks, had jazz musicians as clients and even made costumes for the movie "Hairspray." As for her own wardrobe, Ms. Winstead, 46, says: "My daughter is graduating from college in June. ... I may make a pastel suit for that."

How do you deal with knowing that some of your favorite clothes are in other closets?

When I have time off, the last thing I want to do is sew. And once I've made something, I don't duplicate it. I can't make it for myself.

How does your work influence your dress?

The funny thing is that nine times out of 10 you'll see me in jeans, Doc Martens and a sweater. When I dress up, I like simple, un-

derstated styles. And I love shoe and hats, although I buy hats and rarely wear them.

What about your daughter's closet?

She has a fantasy wardrobe that she'd like me to make for her. But she's trendy. By the time I can make it, it's gone out of style.

What are some actual favorites in your wardrobe?

A basic black dress that slightly fitted and a charcoal gray pantsuit. I also have a dress I bought recently that I love. It's dark eggplant wool knit with high neck and straight sleeves.

Whose look do you most admire?







Jackie Kennedy and Audrey Hepburn. ... The line, the elegance, the simplicity.

What's your funniest fashion story?

When I lived in New York, I buy dresses from vintage stores. I'd take them apart, make blouses out of them and sell them in stores. I made a skirt out of one and wore it to this party. I was dancing and I looked down: My skirt was disintegrating. The fabric had dry rotted. I had to leave. Do you know some dressers? Write to Mary Corey, The Baltimore Sun, 501 N. Calvert St., Baltimore 2127

June 24 - August 04, 1996

Weekly Planner



Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
June 24	June 25	June 26	June 27	June 28	June 29	June 30
					 DAF Lecture: The Triumph of White and Other Treasures in American Weddings Amanda Allen BD	
July 1	July 2	July 3	July 4	July 5	July 6	July 7
		 Gay Stephens BD	 Ron Beckwith BD Independence Day			
July 8	July 9	July 10	July 11	July 12	July 13	July 14
July 15	July 16	July 17	July 18	July 19	July 20	July 21
 Milled Smith-Miller BD						
July 22	July 23	July 24	July 25	July 26	July 27	July 28
					 6:00 PM - 12:00 PM GCEG Wedding Party: Amanda Allen Peter, Sharon, L's Bridal Confluence (Pittsburg, PA)	
July 29	July 30	July 31	August 1	August 2	August 3	August 4
		 Sharon Lortum BD				

Printed by Calendar Creator For Windows 95 for the GCEG

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August 05 - September 15, 1996

Weekly Planner

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Aug 5	Aug 6	Aug 7	Aug 8	Aug 9	Aug 10	Aug 11
					9:00 AM - 4:00 PM DAR Exhibit 7:00 PM - 10:00 PM Meeting @ Betty's	1:30 PM DAR Lecture Walk a Mile in Her Grindstone Perspectives in Historical Costuming
Aug 12	Aug 13	Aug 14	Aug 15	Aug 16	Aug 17	Aug 18
					7:00 PM - 7:00 PM Symposium @ Meerkat Meade Theme: Happy Anniversary (of Winever)	
Aug 19	Aug 20	Aug 21	Aug 22	Aug 23	Aug 24	Aug 25
					Mary Smith BD	
Aug 26	Aug 27	Aug 28	Aug 29	Aug 30	Aug 31	Sep 1
				D. Jeannelle Holloman BD	6:00 PM - 12:00 PM GCFGB Meeting/Party: (Ban & Jeannelle's) Petal and Jeannelle's Birthday	
Sep 2	Sep 3	Sep 4	Sep 5	Sep 6	Sep 7	Sep 8
Labor Day 						
Sep 9	Sep 10	Sep 11	Sep 12	Sep 13	Sep 14	Sep 15
						
Kaleidoscope IV (Lynchburg, VA: Holiday Inn)						

July

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August

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September

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October

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September 16 - October 27, 1996

Weekly Planner

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Sep 16	Sep 17	Sep 18	Sep 19	Sep 20	Sep 21  7:00 PM - 12:00 PM Symposium @ Merlot Meade Theme: "Well, At Least I Didn't Kill A Bear!" (And Other favorite Comedies)	Sep 22  Autumn begins
Sep 23  Yom Kippur	Sep 24	Sep 25	Sep 26	Sep 27  Rose Kates BD	Sep 28	Sep 29
Sep 30	Oct 1	Oct 2	Oct 3  Andrew Bergstrom BD	Oct 4	Oct 5	Oct 6
Oct 7	Oct 8	Oct 9	Oct 10	Oct 11	Oct 12	Oct 13
Oct 14  Columbus Day (Observed)	Oct 15	Oct 16	Oct 17	Oct 18	Oct 19	Oct 20
Oct 21	Oct 22	Oct 23	Oct 24	Oct 25	Oct 26	Oct 27  Daylight Savings--set back 1 hour

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PHILCON '96

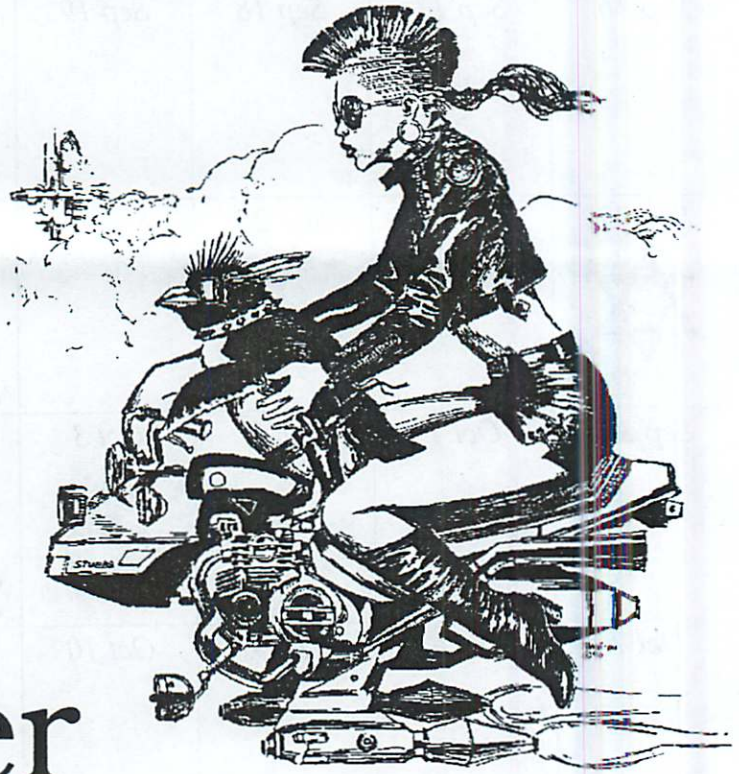
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Guest Artist:

Tom Kidd



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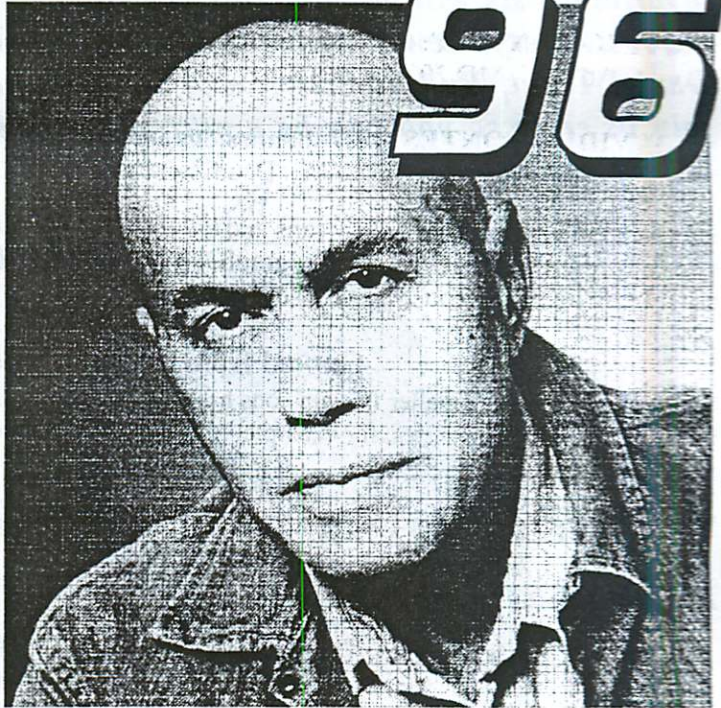
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Michael Ansara

"Kang" Star Trek

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(September 13 - 15, 1996)

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Filk GOH: Time Lines

Artist GOH: Lew Hartman
Fan GOH: Linda Neighbors

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Museum Centers On Civil War's Medical Mission

By Mary Belferman
Washington Post Staff Writer

The canvas on the wooden stretcher is ocher with age, soiled a deeper brown in places with the blood of Civil War soldiers. In the flowing script of the last century, a Union surgeon inked his name across it—good supplies were hard to hold on to. Nearby are tidy leather kits with tools for field amputations, the foot-long saw and scalpels now shining with cleanliness.

More than 600,000 soldiers died in that war, from wounds and diseases and malnutrition and infection, despite the best efforts of doctors and nurses who knew nothing of germs. "The real war will never get in the books . . . the hospital part," wrote poet Walt Whitman, who nursed soldiers in Washington.

The National Museum of Civil War Medicine, opening Sunday in Frederick, will tell that part. "It's the story of care and healing, courage and devotion amidst the death and destruction . . . [and] major advances that changed

See MUSEUM, Page 6, Col. 1

of mobile army surgical hospital (MASH) units as they fled before Gen. William Tecumseh Sherman's advance. Perhaps most importantly, ambulances and a system for evacuating the wounded from the battlefield and treating them were established for the first time. Nursing was elevated to a profession, with thousands of women working in hospitals for the first time.

Unfortunately, the war also occurred just a few years before Louis Pasteur discovered the role of germs in infection; doctors dug bullet fragments out with unwashed fingers and operated with bloody instruments for lack of clean water.

It was a time of change in war technology as well as medicine. Rifled gun barrels and pointed, conical bullets came into wide use by both sides early in the war, multiplying casualties. The old, round bullets fired from a smooth-bore musket bounced off bone and

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tions, but they didn't know why. Given
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had, they did a good job."

Whiskey was given, but it was
meant to help the soldier bear up.

"A wounded soldier was given alcohol as a stimulant, some morphine derivative as a painkiller and ether or chloroform as anesthesia," explained Adrian Wheat, a retired U.S. Army surgeon and a member of the museum board. "They weren't completely put to sleep—they remembered surgery but didn't feel pain. Observers would have seen that they were awake—that might be the origin of the rumor that people were operated on awake, without anesthesia."

Along with dispelling misconceptions, the museum hopes to tell the

stories of medical heroes on both sides, including the women who became nurses against the disapproval of their families. Jonathan Letterman, medical director of the Union's Army of the Potomac, was "the father of battlefield medicine in the United States," Dammann said.

In the beginning of the war, wounded soldiers languished for days before they were retrieved. Sometimes their friends would stop fighting and carry them to the rear, knowing no one else would, recounts historian James M. McPherson in "Battle Cry of Freedom." Litter-bearers were musicians, other soldiers and anyone who could be spared. Letterman developed a system for evacuating the wounded, establishing ambulances and dedicated personnel for each regiment.

sw,-4 The wounded were treated in three stages: "There was a dressing station 60 to 70 yards from the front line," Dammann said, noting that 350 doctors on the Union side were killed in battle. "First aid was done here, tourniquets and splinting. From there, they went back into battle or to a field hospital, maybe in a barn or church three or four miles behind the lines. Here they had operating surgeons, where they did amputations. Wounds of head, chest and abdomen weren't treated; they were given painkillers and most died there. From here, they were evacuated, usually by train, to fixed hospitals." Letterman's system saved lives, but for every man killed in battle, two died of disease. Many perished from malnutrition, especially in the South.

The museum's official opening Sunday will mark its first phase, director Kummerow said. Tools, uniforms and other items will be on display, and several scenes will be set up using real artifacts and reproductions, including a camp scene and a field hospital. The museum already sponsors living history talks (the next is June 22) and walking tours.

However, much of the museum remains on hold. Dammann and others who intend to give or lend items are



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Museum Explores Medical 'Turning Point'

MUSEUM, From Page 1

medicine forever," museum director Burton Kummerow said.

The only museum in the country dedicated to the medical side of the conflict, it will house and exhibit more than 3,000 artifacts, including the only surviving surgeon's tent from the war. Doctors' saddlebags are packed with small bottles and packets that once held quinine and other potions. An ambulance that carried wounded men from the battlefield has the advantage of crude springs to ease the rough wagon ride; many didn't.

Much of the collection comes from museum Chairman Gordon Dammann, an Illinois dentist who has been amassing Civil War medical objects for more than 20 years. The museum was his idea. "There's never been anything like it done before," Dammann said, calling the 1861-65 war "a turning point in American medicine."

Anesthesia, introduced in the 1840s, had its first widespread use during the Civil War. War surgeons developed an inhaler for its use, an improvement over the soaked rag, to conserve supplies. Confederates developed the prototypes of mobile army surgical hospital (MASH) units as they fled before Gen. William Tecumseh Sherman's advance. Perhaps most importantly, ambulances and a system for evacuating the wounded from the battlefield and treating them were established for the first time. Nursing was elevated to a profession, with thousands of women working in hospitals for the first time.

Unfortunately, the war also occurred just a few years before Louis Pasteur discovered the role of germs in infection; doctors dug bullet fragments out with unwashed fingers and operated with bloody instruments for lack of clean water.

It was a time of change in war technology as well as medicine. Rifled gun barrels and pointed, conical bullets came into wide use by both sides early in the war, multiplying casualties. The old, round bullets fired from a smooth-bore musket bounced off bone and

were accurate to less than a hundred yards. The new, pointed projectile spun through a rifled bore, the spin producing a bullet accurate to 300 yards.

The heavy, conical bullet tore into the skin, carrying dirt and clothing with it and smashing the bone, often not exiting because of its large caliber and low velocity. Amputation generally was the safest way to handle such a wound; those shot in the hip or wounded internally often didn't survive.

Civil War amputation brings to mind scenes of agonized soldiers slugging whiskey and biting bullets as their limbs were chopped off without anesthesia.

"Hollywood has done a great disservice with that image—that's one of the myths we want to dispel with the museum," said museum Vice President F. Terry Hambrecht, a neurosurgeon who collects Civil War medical artifacts. "In the vast majority of cases, they had plenty of anesthesia. The tools are very similar to those used in medical field operations today. The capital saw is virtually identical; it's just stainless steel instead of nickel-plated steel, with different handles. And in most cases, their technique was good. They just didn't know about infection. They understood that with cleanliness you had fewer complications, but they didn't know why. Given the conditions and the knowledge they had, they did a good job."

Whiskey was given, but it was meant to help the soldier bear up.

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The wounded were treated in three stages: "There was a dressing station 60 to 70 yards from the front line," Dammann said, noting that 350 doctors on the Union side were killed in battle. "First aid was done here, tourniquets and splinting. From there, they went back into battle or to a field hospital, maybe in a barn or church three or four miles behind the lines. Here they had operating surgeons, where they did amputations. Wounds of head, chest and abdomen weren't treated; they were given painkillers and most died there. From here, they were evacuated, usually by train, to fixed hospitals." Letterman's system saved lives, but for every man killed in battle, two died of disease. Many perished from malnutrition, especially in the South.

The museum's official opening Sunday will mark its first phase, director Kummerow said. Tools, uniforms and other items will be on display, and several scenes will be set up using real artifacts and reproductions, including a camp scene and a field hospital. The museum already sponsors living history talks (the next is June 22) and walking tours.

However, much of the museum remains on hold. Dammann and others who intend to give or lend items are



Burton Kummerow, director

keeping the bulk of it until the museum's environmental and fire code reaches a higher standard. Recent years underscore the value of Civil War artifacts.

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Then he also hopes other innovations, such as cards featuring real soldiers to personalize the war for is one idea he took from the Civil War Museum, he said "how to exhibit a subject in a somewhat graphic nature, somewhat graphic of the more explicit and able for young audiences separated and marked.

Kummerow has high hopes for the museum, which was se

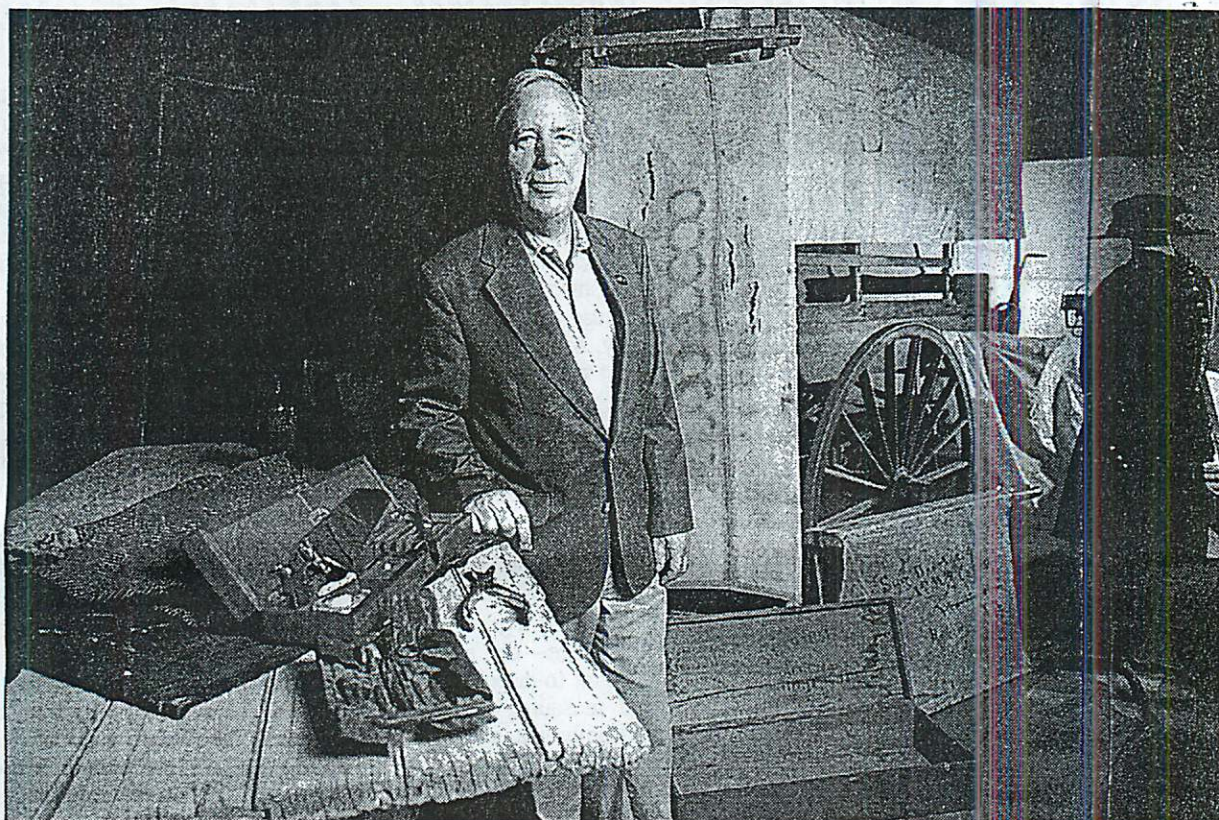
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of medical heroes on both sides, including the women who braved the disapproval of their families. Jonathan Letterman, director of the Union's Army Medical Department, was "the father of field medicine in the United States," Dammann said.

At the beginning of the war, soldiers languished for days before they were retrieved. Sometimes their friends would stop fighting to carry them to the rear, known as "ambulance men," but otherwise, as James M. McPherson wrote in "The Battle of Gettysburg: A History of Freedom," "Litter-bearers, musicians, other soldiers who could be spared. Lettman developed a system for evacuating the wounded, establishing ambulance companies and dedicated personnel for the front."

The wounded were treated in tents. "There was a dressing station about 50 to 70 yards from the front," Dammann said, noting that 350 men on the Union side were killed. "First aid was done here, including splinting. From there, they were carried back into battle or to a field hospital, maybe in a barn or church four miles behind the lines. There were 15 operating surgeons, and they did amputations. Wounds to the chest and abdomen weren't treated because they were given painkillers and died there. From here, they were evacuated, usually by train, to Washington for amputations." Letterman's system was successful, but for every man killed in battle, 20 died of disease. Many perished from malnutrition, especially in winter.

The museum's official opening will mark its first phase, Kummerow said. Tools, uniforms and other items will be on display. Several scenes will be set up with real artifacts and reproductions, including a camp scene and a field hospital. The museum already has living history talks (see page 22) and walking tours. "I hope, much of the museum reopens. Dammann and others want to give or lend items are



Burton Kummerow, director of the National Museum of Civil War Medicine, stands amid a Civil War field hospital display. BY LARRY MORRIS—THE WASHINGTON POST

keeping the bulk of their collections until the museum's security and environmental and fire controls reach a higher standard. Recent thefts around the nation underscore the increasing value of Civil War artifacts.

For example, Dammann said, "an amputation kit I paid \$600 for 25 years ago is now worth about \$4,000." About \$6 million is needed for the museum, some of it already raised. Kummerow hopes to redo the museum completely within a few years to bring it up to standard.

Then he also hopes to introduce other innovations, such as identity cards featuring real soldiers to help personalize the war for visitors. This is one idea he took from the Holocaust Museum, he said; another is "how to exhibit a subject that is, by nature, somewhat gruesome." Some of the more explicit exhibits, unsuitable for young audiences, will be separated and marked.

Kummerow has high hopes for the museum, which was several years in

the planning. Former Maryland governor William Donald Schaefer, a hospital administrator in World War II, was an early supporter. "It's a great thing to support the past, and the Civil War is now a hot issue," Schaefer said. "I see it as a major tourist attraction, unique in the country, and tourism is a major economic boon for an area. Frederick is a good place for it."

Frederick was picked as the location for several reasons. During the war, Frederick witnessed three Confederate invasions, 38 skirmishes and two major battles. A hospital and supply center, the town opened its doors to 6,000 wounded after the battle of Antietam, and the building that houses the museum was used as an embalming station after the battle.

Frederick is also near other Civil War sites, including Gettysburg, Antietam and Washington; with the growing public interest in the war, founders hope the museum will draw 100,000 visitors annually. Frederick

and Maryland chipped in with funds to launch the museum, and the city is leasing the building to the museum for \$1 a year for the first five years. Entrance is free, with a donation suggested, but the city hopes the attraction will pull in tourist dollars for other businesses.

One of the stories the museum illustrates is that doctors treated all wounded, not just their own. "Give the wounded men every attention possible and make no distinction between Federals and Confederates," Gen. Ulysses S. Grant is quoted as saying.

At battle's end, "those in possession of the field left doctors behind, and they treated all the wounded," Kummerow said. A sculpture commissioned for the museum from a local artist illustrates this: a Union doctor bends over a fallen Confederate soldier.

As Letterman put it, "History teaches us that a wounded and prostrate foe is not then our enemy."