

SABBATICAL LEAVE REPORT

for the Academic Year - 1981-82

Submitted by

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November, 1982

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PURPOSE

The purpose of my sabbatical was to up-date my knowledge in fashion merchandising; textiles and costume; and consumer economics, particularly financial planning. My goal was to become more directly involved with professionals working in these fields.

My proposed Plan of Study, submitted with my Sabbatical Leave Request (Appendix A, page 26) identified four specific goals: (1) to increase my knowledge of the process of financial planning and control used by major fashion retailers; (2) to study changes in legislation as it effects bankruptcy, credit, repossession, mortgages, wills, and investments; (3) to travel and do independent study related to textiles and costume; and (4) participate in hands-on experiences in conservation and exhibition.

CALENDAR OF SABBATICAL ACTIVITIES

June 1981 - September 1982

June, July, and August, 1981

Weekly Ateliers: attended 9, organized 12
Preparations for "Twelve Elegant Women"

September, 1981

Ateliers - 8 days
Preparations for "Twelve Elegant Women"
Natural Materials Basket Class - 2 days
California Home Economics Association - Orange District meeting
"World of Retailing" UCLA - 2 meetings
"Investments in Personal Financial Planning" UCLA - 2 meetings
"Twelve Elegant Women" opens
Fashion Seminar - South Coast Plaza - 1 day
Independent Study - Financial Planning
Textile and Costume Guild - "The Manchu Dragon: Costumes of
the Ching Dynasty

October, 1981

Ateliers - 4 days
"World of Retailing" - 4 meetings
"Investments in Personal Financial Planning" - 4 meetings
"Financial Planning for Women" UCLA - 4 meetings
Independent Study - Financial Planning
Lecture - "Guatemalan Textiles"
Fabric Fair - Orange Coast College
Costume Council - Los Angeles County Museum of Art - "Textile
Conservation"
Mt. SAC Rainbow Tour - guest speaker, "Exploring Opportunities:
Consumer and Management"
Conference: Association of College Professors of Textiles and
Clothing, Portland, Oregon - 4 days
Mt. SAC - attended Fashion Seminar Lecture
Needlecrafts Workshop - Baby Ram and Eudorian Star - 1 day
The Costume Society of America, Los Angeles meeting - tour of
UCLA Textile Exhibit

November, 1981

Ateliers - 4 days
"World of Retailing" - 5 meetings
Investments in Personal Financial Planning - 5 meetings
"Financial Planning for Women" - 4 meetings
Independent Study - Financial Planning
Guest speaker, Fullerton YWCA - "Textile Conservation"

November, 1981 Continued

"Care of Antique Textiles" - 1 day seminar on dry cleaning
Mt. SAC - attended the Consumer and Home Economics Advisory
Committee meeting
Textile and Costume Guild - Textile Conservation Workshop,
presented by Margaret Chase, Pacific Asian Museum
Costume Council, LACMA - "Oriental Rugs"
Seminar - "Custom Tailoring," Left Bank Fabrics

December, 1981

Ateliers - 3 days
"World of Retailing" - 2 meetings
"Investments in Personal Financial Planning" - 2 meetings
Final Exams UCLA (take home)
Independent Study - Financial Planning
Financial Crisis Clinic, Long Beach - 3 meetings
Textile and Costume Guild - tour facility of a self-employed
textile conservationist

January, 1982

Ateliers - 4 days
Financial Crisis Clinic - 4 meetings
Independent Study - Consumer Protection Agencies
"Managing the Retail Specialty Store" UCLA - 4 meetings
Visit to the Gift Show - semi-annual market week
Conference - Ethnic Textiles, with Dale Gluckman and Mary Kefgen
The Costume Society of America, Los Angeles - "Abigail Adams"
Costume Council, LACMA - "Art Fabrics" by Bernard Kestler
Textile and Costume Guild - "Those Wonderful Beaded Bags"
Conference - Carol Tuntland, one of my sabbatical leave replacements
Photocopy work - costume and textile slides
Planning for East Coast trip

February, 1982

Ateliers - 4 days
"Managing the Retail Specialty Store" - 3 meetings
Independent Study - Financial Planning
Independent Study - Textiles and Costumes
Planning for East Coast trip
Conference - Mt. SAC Clothing, Textiles, and Fashion Merchandising
faculty
Costume Council, LACMA "Paul Poiret" by Rose Benier
Visited Mauryne Mitchell's Couture Sewing Studio, Los Angeles
Mt. SAC - articulation meeting with CSULB Home Economics faculty
Pacific Asian Museum, Pasadena - tour textile conservation
facilities and Japanese textile exhibit
Cultural History Museum, UCLA - "Conservation and Textile
Collection Up-Date"
Photocopy work - costumes and textiles

March, 1982

Ateliers - 4 days
"Managing the Retail Specialty Store" - final meeting
Independent Study - Financial Planning
Independent Study - Textiles and Costumes
Planning for East Coast trip
Photocopy work - costumes and textiles
Meeting - The May Company to plan internship
California Mart - took Carol Tuntland to the Mart so she would be familiar with it for the Fashion Merchandising class
European Travel - one and a half weeks: Milan, Florence, Paris

April, 1982

European Travel - one and half weeks: London, Bath, Brighton
Ateliers - 3 days
May Company Internship - 2 days
Mt. SAC - guest speaker, Re-entry Center, "Financial Planning"
Photocopy work - slides of costumes and textiles
Textile and Costume Guild - "A Craftsperson's Tour of Japan"

May, 1982

Ateliers - 4 days
May Company Internship - 4 days
Independent Study - Textiles and Costumes
Textile and Costume Guild - "Introduction to Old Quilts"
Costume Council, LACMA "Designs by David Hayes"
Mt. SAC - Fashion Merchandising Advisory Committee meeting
Attended "Pages of Fashion" - student produced fashion show featuring student designs, Fullerton College
Installed promotional display for Consumer classes, Mt. SAC

June, 1982

Ateliers - 3 days
May Company Internship - 2 days
Consultation with Textile Conservator, Pacific Asia Museum
Costume Society of America, Los Angeles - "Couture Designs by Luiz Archer"
East Coast travel - two and a half weeks

July, 1982

East Coast travel - half a week
Ateliers - 5 days
-May Company Internship - 2 days
"Operating the Small Retail Business" UCLA - 3 meetings
Visit to Los Angeles County Museum of Art - to observe textile and costume preparation for exhibit, "An Elegant Art"

August, 1982

Ateliers - 6 days

May Company Internship - 2 days

"Operating the Small Retail Business" - 5 meetings

"Collecting Textiles: Carpets, Costumes, Quilts" UCLA - 1 day

September, 1982

Ateliers - 4 days

FASHION MERCHANDISING

My Fashion Merchandising goal was to increase my knowledge of the process of merchandise selection, financial planning, and merchandising control used by fashion retailers today. I reached this goal by means of coursework and an internship in a buying office at the May Company. Both activities expanded contact with the fashion industry and have already led to increased participation by industry on our advisory committee. I look forward to using these contacts for field trips and student job placement.

Coursework

I took nine and a half units at UCLA, as described below:

"The World of Retailing - a Dialogue with Leading Practitioners in the Industry." Leading practitioners survey their particular fields of expertise; small stores, specialty stores, mass merchandising, discounting; buying and merchandising of fashion, hard goods, and home furnishings; advertising and promotion; store operations; market research; emphasizes organization structure, managerial responsibilities, opportunities, and trends.

4 units

X468

EDP 431B

"Managing the Retail Specialty Store" - improving a business through effective merchandise presentation; increasing sales through professional, personal selling. Includes sales training; developing standards, goals, and incentives; reduction of selling expense through sales forecasting, payroll planning, and personnel scheduling. Methods of reducing stock shrinkage from internal theft and pilferage. Concepts for the professional management of the retail specialty stores.

2.5 units

X468.81

EDP B4610B

"Operating the Small Retail Business" - For store owners, managers, and persons who plan to open their own retail business. Emphasizes profitable solutions to problems peculiar to the small, growing, independent retailer. Includes merchandise planning, sales forecasting and inventory planning. Small store applications of large store systems: "open-to-buy" calculation control and others. Covers pricing, advertising, promotion, credit, and competitive strategies for retailers operating in regional shopping centers and in more traditional environments.

3 units

X4325B

EDP B5496B

Through these courses, I expanded and up-dated my knowledge as well as acquired new ideas related to teaching this information in a more current and relevant manner. A transcript is included in Appendix B, page 39. Part of the activities for "World of Retailing" was to have informal lectures followed by questions and discussion.

The following ten people were guest speakers;

Mr. Gene Lentzner, President, Gene's Merchandise Corp.
Mr. Robert G. Hamilton, Vice President, General Merchandise Manager,
Home Division, The Broadway
Mr. Sheldon Kort, President, Shelly's Tall Girls
Mr. Jack Hirschberg, Vice President, Research, The May Company
Mr. Martin J. Fischer, Vice President and General Manager, Saks
Fifth Avenue
Mr. Edgar Berner, founder and former president Fashion Conspiracy
Mr. Eli Sobel, President, Eli Sobel-Image Makers
Mr. Harry Spitzer, Sales Director, Southern California Broadcasters Assoc.
Mr. Alan Goodman, Consultant, President Import Tile
Mr. John Phelps, General Manager, The City Shopping Center

The last two classes described gave me some exciting ideas for visual merchandising and personal selling techniques. My Fashion Merchandising students particularly will benefit by the realistic projects, techniques, and information I gained from this coursework.

Internship

The internship at the May Company provided an opportunity to see and participate in the application of the knowledge learned in my coursework. I spent twelve intense days in the offices of the Junior Coordinate Buyer, Jon Brewer. He and his supervisors included me in all activities from planning sessions for a direct mail catalog, to merchandise management meetings, to inputting six-month buying plans by means of their new computer program. Specifically, on numerous occasions I did the following calculations:

Mark-on
Markdown
Stock-sales ratio

Stock turnover
Dollar open-to-buy
Shortage

Additionally, I did or assisted in the following tasks:

Development of a six-month merchandising plan
Inventory tracking
Stock consolidations
Planning deliveries
Follow-up on late deliveries
Merchandise selection
Development of "exclusive" merchandise
Vendor allowances
Merchandising a department
Ticketing
Fashion promotion plans
Direct mail catalog
Advertisements
Organize a side-walk sale
Identification of "old merchandise"

Although the internship was not as long as I originally planned, I met all my needs by taking more coursework. In retrospect, I think the combination of internship and coursework was actually more effective than an internship alone. (See Appendix B, page 40 for correspondence with The May Company.)

TEXTILES

I divided my textile activities into three categories. First, I planned and supervised weekly ateliers, or work sessions, at the Museum of North Orange County (MONOC). Secondly, I independently studied costume and textiles. Finally, I combined my study of costume and textiles with the study of fashion merchandising when I did some traveling (which is described in the next section of my report).

Ateliers

Approximately one day a week from June, 1981 through September, 1982 was spent in textile and costume conservation, registration, exhibition, and related activities at MONOC. Three major goals were pursued, two of which involved preparation of textiles for exhibit. The first task began in July, 1981 when twelve women's costumes were selected by the curator to appear in "Twelve Elegant Women: Selections from the Museum's Costume Collection." My task was to evaluate each item for necessary repair and conservation, to do some of this work myself, to supervise others who assisted in the work, and then to supervise the installation of the costumes. Since the museum does not own mannequins, we borrowed three and improvised for the other nine displays. The challenge was to achieve the correct silhouette for each time period. The exhibit was planned from September 26 to November 1, and was extended to December 24. The program from the exhibit is found in Appendix C, page 42.

The second goal was to prepare a 100 year old crib quilt for display in conjunction with "Orange County Quilts - A Decade of Transition: 1972-1982." This exhibition was initiated, organized, curated, and installed by members of the Textile and Costume Guild, a volunteer

support group at MONOC. The exhibit opened on October 3, 1982. During the Spring, 1982, I researched the best method for conserving this quilt which is in the Log Cabin pattern and is made from men's silk ties. My goal was to prevent further damage to and disintegration of the fragile silk. I decided to totally cover the quilt in crepe-line, a sheer silk fabric, which I custom dyed. With the help of Guild members, I made a large working surface of wallboard and covered it in contact paper. We then placed the quilt on this surface and covered the quilt with the crepe-line, and stitched securely around each quilt block. We finished this task just in time to display the quilt in the MONOC gift shop during the exhibit. The quilt served as the central feature of a promotion for textile conservation supplies such as crepe-line, orvis, and acid-free tissue paper. I also prepared an instruction sheet which is given to anyone purchasing conservation materials. This sheet, the complete details of the quilt conservation, and the exhibit program are found in Appendix C, pages 44 and 45.

My additional responsibility was to assist in the accomplishment of a long-term Museum goal: to inventory, register, label, and safely store all textiles and costumes at MONOC. I am happy to report that under my supervision this task is almost completed and sooner than expected. This is especially exciting since the size of the collection has doubled in the last two years and in June, 1981, there was a huge backlog of unregistered new acquisitions. As Conservation Chair of the Textile and Costume Guild I reported to the MONOC Board of Trustees on the progress of this goal. I also requested their continuing support of our endeavors. This report is Appendix D, page 47.

Independent Study

I spent some of my time reading and researching textiles and costumes, both historic and current. My studies included the reasons for wearing clothes in cultures throughout the world; methods of spinning, weaving, and knitting; methods of printing and dyeing fabrics; embellishment techniques such as embroidery, applique, beading and featherwork; and identification of country of origin of specific garments, techniques, and motifs.

My sources of information came from specialized books, professional journals, popular periodicals, discussions with knowledgeable educators, and attendance at museum and gallery exhibits and lectures. I regularly attended meetings of professional organizations and museum groups such as the Costume Council, Los Angeles County Museum of Art; the Costume Society of America, Los Angeles Chapter; and the Textile and Costume Guild, Museum of North Orange County.

My studies culminated in the formation of a two-unit Ethnic Costume class. I wrote a description and outline, planned assignments, and collected and created visual examples including class handouts and approximately 1,000 slides. The class is of interest to students of fashion merchandising, design, costume history, textile science, ethnic studies, art, theater, history, and sociology. Appendix E, beginning on page 52 contains the description and outline and a selection of some of the handouts.

I also attended several short seminars or lectures related to textiles and/or fashion merchandising, as listed below. The first one was taken at UCLA for Continuing Education units.

"Collection Textiles: Carpets, Costumes, Quilts and Fabrics in the Marketplace" - A one day seminar. Experts in the fields of carpets, quilts, costumes and fabrics share their knowledge and connoisseurship in this highly popular and rapidly appreciating area of collecting.

Art 802.4

EDP A8069B

0.8 CEU

Fashion Seminar - South Coast Plaza

Fabric Fair - Orange Coast College

Fashion Lecture Seminar - Mt. San Antonio College

Workshop "Baby Ram; Ecuadorian Star" - Rusty Needle

"Care of Antique Textiles" - The Museum Textiles Dry Cleaners, Northridge

"Custom Tailoring" Seminar - Left Bank Fabrics

"Conservation and Textile Collection Up-Date" - UCLA

TRAVEL

One of the best aspects of a sabbatical leave is the flexible time schedule. I was able to include two major trips, although only one was originally part of my sabbatical. In addition, I was able to attend a professional conference out-of-state. All three trips helped me reach my goals for Fashion Merchandising and Textiles.

Conference

In October, 1981, I took a short trip to Portland, Oregon, to attend the annual conference of the Association of College Professors of Textiles and Clothing - Western Region. I flew up there one day early to tour the three Pendleton mills and manufacturing facilities. I saw the complete processing of wool fibers from scouring, dyeing, and spinning through weaving and finishing the fabric, plus the designing, cutting, sewing, and packaging of wool shirts. I would not have included this extra day of educational tours had my responsibilities included classroom teaching.

During the conference, I learned more about other fashion, clothing and textiles programs at other colleges, including a new way to teach clothing construction to merchandising students without a lab class. We toured the Jantzen clothing manufacturing plant and headquarters, a dry cleaners which specializes in Oriental rugs, and several retail stores. All in all it was very useful and has been translated into new curriculum, teaching methods, and visuals, and increased articulation with colleges and universities in the western United States.

Europe

In March, 1982 I left California for a three week visit to Milan, Florence, Paris, London, Bath, and Brighton. I specifically went at

this time in order to include the [^]prêt-à-porter, or ready-to-wear market week in Paris. The purpose of the trip was to explore fashion design and merchandising and the effect that environment has on them. A secondary purpose was to study textiles, including processes, conservation, and techniques of embellishment. My itinerary was as follows:

- March 21 Depart Los Angeles 6:30 p.m.
- March 22 In transit through London to Milan, arrive 5:30 a.m.
- March 23 Tour Milan: the opera house (Teatro alla Scala), Piazza Duomo, Church of Santa Maria delle Grazie which contains "The Last Supper," Poldi Pezzoli Museum which houses costume accessories, tapestries, decorative arts, paintings. Explored designer shops and photographed visual merchandising.
- March 24 Isobel Island in Lake Maggoire, toured Palace, viewed tapestries and needlepoint. Proceeded to Agnona to tour famous wool spinning, weaving, and finishing mill.
- March 25 Arrived in Florence after noon. Visited Medici Chapel, David Square, Saint Croce Square. Explored fashion stores near and on Pont Vecchio (the "gold bridge").
- March 26 Visited Academy of the Arts to view "David" and ten Italian and Flemish 16th and 17th c. tapestries. Proceeded to Petit Palace which houses exquisite paintings and decorative arts, and is location of Italian ready-to-wear showings. Visited ruins of Fiesole, founded by Etruscans in 6th c. B.C. Found costume and textile fragments in museum. Shopped flea market near Medici Chapel.
- March 27 Drove to Pisa to tour tower and baptistry. Explored shops. Took overnight train to Paris.
- March 28 Went to [^]prêt-à-porter on third day of the market week. Held in three large convention exhibition buildings.
- March 29 Half day tour of city. Attended showing of Spring couture collection, Jean Patou. Explored other couture salons and shops in the area.

- March 30 Toured Versailles, home of Louis XIV who is credited with establishing Paris as the Fashion Capital of the World. Studied merchandising techniques at Galleries Lafayette and Printemps. Evening in Montmartre.
- March 31 Traveled to London. Toured design studios and manufacturing facilities of Zandra Rhodes.
- April 1 Hever Castel, girlhood home of Ann Boleyn. Viewed Oriental rugs, tapestries, historic furnishings, and small 16th c. costume collection. Continued-Brighton Palace, decorated in chinoiserie style. Shopped in Liberty of London and Selfridges.
- April 2 Drove to Bath to see internationally famous costume museum; collection contains 17th through 20th c. men's, women's, and children's clothing and accessories, presented with period backdrops. Also visited excavation of Roman Baths.
- April 3 Half day tour of London sights. Explored major fashion stores including Harrods and Harvey Nichols. Elizabethan Feast at Old Hatfield Palace, home of Elizabeth I.
- April 4 Victoria and Albert Museum to study embroidery, textiles, costumes. Attended lecture on "Opus Anglicanum," English embroidery style.
- April 5 Victoria and Albert Museum, photographed textiles and costumes.
- April 6 Natural History Museum: exhibits on "Origin of the Species" and "Evolution of Man."
- April 7 Went to Hampton Court. Met with Karen Finch, internationally renowned textile conservationist. Toured her facilities and observed her work. Toured castle.
- April 8 Explored Convent Gardens, a shopping area made from old vegetable and flower market. Photographed costume exhibit on African textiles at Museum of Mankind.
- April 9 Left London for Los Angeles.

East Coast

In June I began a three week visit to the East Coast to explore American costumes and textiles. While in New York I was investigating arrangements and sites for the travel class which I am conducting for Mt. SAC in the Spring, 1983 (Fashion Seminar: New York Fashion Merchandising).

- June 13 Depart Los Angeles for Richmond, via Atlanta.
- June 14 Arrive Richmond 11 a.m. Proceed to Colonial Williamsburg. Viewed orientation films at visitors center.
- June 15 Explored Colonial Williamsburg, including Prentis Store, Bookbinders, Silversmiths and Foundry, spinning and basketmaking at Wythe House. Walked around campus of William and Mary.
- June 16 Toured Carter's Grove Plantation, which is also the earliest identified settlement in New World. Returned to Colonial Williamsburg and visited Milliners, Wigmakers, Bassett House. Dined at Christiana Campbells Tavern and attended "Capitol Evening" - 18th c. debates and entertainment.
- June 17 Toured exhibits at Abby Rockefeller Folk Art Center. Met Assistant Curator Kathy Smith to discuss and tour textile storage and conservation facilities. Also toured Costume Department (Nancy Glass) where "uniforms" are made for Colonial Williamsburg. Toured newly restored Governor's Palace.
- June 18 Early train to Washington, DC. Toured restored 18th c. Decateur House. Visited DAR Museum exhibit of costumes, quilts, and samplers.
- June 19 Old Stone House, oldest building in Washington, DC. Dumbarton House - historic textiles and furnishings. The Textile Museum - exhibit of Coptic Textiles; wonderful bookstore. Phillips Art Gallery.
- June 20 Visited selected exhibits at American History, Natural History, Air and Space, and Hirshhorn Museums.
- June 21 Washington Monument, Library of Congress, African Arts Museum, Jefferson Monument, Lincoln Memorial, National Gallery of Art.
- June 22 Traveled to Wilmington, Delaware. Rest and relaxation.
- June 23 Hagley Museum, original Dupont residence, powder mill, and cotton mill. Wintherthur - Dupont collection of historic textiles and furnishings.
- June 24 I. de Nemours DuPont mansion; Brandywine Museum: N.C. Wythe exhibit; Longwood Gardens.
- June 25 Traveled to Philadelphia.

- June 26 Philadelphia College of Textile Science: toured textile exhibit and conservation center. Philadelphia Art Museum: exhibit of samplers, quilts, Shaker crafts, period rooms. Shopping on Antique Row.
- June 27 Drove to Asbury Park to view old summer homes of the wealthy in early 20th c.
- June 28 Toured Philadelphia including Independence Hall, Liberty Bell, Ben Franklin Court, Betsy Ross home, Penns Landing, Head House Square. Shopped at Bourse - old converted Commerce House.
- June 29 Traveled to New York City. Metropolitan Museum of Art: "18th Century Woman" costume exhibit. Behind-the-scenes tour of the Textile Study Room (textile storage) and the Costume Institute (costume storage).
- June 30 Fashion Institute of Technology - behind-the-scenes tour of the Design Lab for fashion merchandising including clothing and household goods. Special introduction lecture and tour of the exhibit "Givenchy - 30 Years."
- July 1 Bloomingdales, American Craft Museum, Fortuny Fabrics Showroom, Henri Bendels, On-My-Own, Bergdorf-Goodman.
- July 2 Cooper Hewitt Museum: exhibits on jacquard loom, buttons, contemporary basketry. The Met: photographed textiles in the Primitive Art Wing.
- July 3 Explored boutiques and shops in Soho and Greenwich Village. Returned home to Los Angeles.

Each of these trips was tailor-made to suit my needs and goals. In each case, I took notes, kept a journal, gathered brochures and other visuals, bought books, and took slides. I found each trip rich in personal experiences, providing examples and expanded knowledge that I am already using in my classroom teaching.

The European trip brought me a much better understanding of "the ^{prêt}," as I saw its scope and inner workings. My students have a better image of the glory of Louis XIV and the Palace of Versailles after having seen my slides. I have a new appreciation for the clean, sleek designs and visual merchandising of Milan, of marvelous leather industry

of Florence. Most of all, I feel the need to return to London for more costume study at Bath and the "V and A" in London, but feel privileged to have seen and learned what I did.

Colonial Williamsburg; Washington, DC; Wilmington; and Philadelphia were wonderful. I can't begin to describe how they expanded my understanding of the role that textiles and costumes played in American history. The East Coast trip is proving useful as I plan the itinerary for the Fashion: New York travel class as I am better able to evaluate activities, time schedules, and locations.

FINANCIAL PLANNING

My goal in this area was to up-date and expand my knowledge of laws related to bankruptcy and the Wage Earners Plan, credit, repossession, and mortgages. Additionally I wanted to know more about investments, wills, trusts, and other estate planning techniques. I did this by volunteering my time at the Family Financial Crisis Clinic, by taking two courses at UCLA, and by independent study.

Family Financial Crisis Clinic

I volunteered my time at the Family Financial Crisis Clinic, which is operated by the Home Economics Department, California State University, Long Beach. This clinic uses the facilities of Legal Aid, in downtown Long Beach, once a week. Clients are recommended to the Clinic by Legal Aid, local attorneys, or other community members. Most clients need immediate advice regarding debt collection, a law suit, repossession, or foreclosure. Some have an extremely low income, but still make too much money to qualify for free legal aid. Most are in such financial straits that they cannot afford an attorney.

My task was to interview clients to collect data on their immediate problem, family budget, and income. After I organized this, Dr. William Buckner (attorney and Home Economics professor), my client(s) and I met to explore alternatives. Following this meeting, I assisted my client(s) in planning to solve the financial crisis based on the legal advice from Dr. Buckner and my knowledge of financial management. I was involved in five to seven cases each week. I developed a form to use during these sessions which then could be given to the client with individualized suggestions. (See Appendix F, page 62)

As a result of this activity, I have a good understanding of the changes in the bankruptcy laws, and of the effect of inflation and high interest rates on family money management. I have used many of these case histories in the Consumer Buying class that I teach.

Coursework

I enrolled in two courses at UCLA: "Investments in Personal Financial Planning" (12 meetings) and "Financial Planning for Women" (8 meetings).

"Investments in Personal Financial Planning" - Analysis of the role of various investment vehicles in financial planning for the individual with emphasis on traditional portfolio investments. Covers: (1) essential aspects of portfolio design including choosing investments to meet the client's goals and objectives, identification and quantification of the elements of risk, approaches to estimating expected return on investment, development of specific investment selection criteria, and designing and managing the investment program; (2) a detailed discussion of the characteristics and traditional behavior patterns of various categories of common stocks, fixed income securities, money market instruments, and various categories of limited partnership interests; (3) an introduction to the analysis of investments in tax shelters, real estate, metals and collectibles, and securities of non-U.S. corporations; (4) an introduction to real estate and energy related investments; and (5) an introduction to those general income tax concepts which most directly impact investment decisions.

X 430.32

4 units

12 meetings

"Financial Planning for Women" - a lecture series designed to teach women what their options are regarding financial investments and security. Topics include:

Financial Planning: Setting Goals and Developing Strategies
Tax-Sheltered Investments
Common Stocks and Mutual Funds
Creative Financing: New Approaches to Lending and Borrowing
Real Estate: Risks and Rewards of Owning a Home and Income Property
Protecting Your Future Through Annuities, Pensions, Insurance,
Social Security, and Credit
Planning an Estate
Whom to Trust - Choosing An Expert

Management 830.911

EDP B 4393B

8 meetings

In the first class we focused on the role of the financial planner in analyzing a client's goals and objectives, their budget, and their risk tolerance. We then studied the various investment opportunities, and explored their degree of risk and their affect on tax liability. The second class approached similar topics but from the investor's rather than the practitioners point-of-view. The combination of these two classes allowed me to compare and evaluate information from a variety of sources. It also provided me with current information which I am already utilizing in the classroom.

Independent Study

Besides the clinic and courses, I read and researched independently. Consumer education is a field which changes daily as new legislation is proposed and/or approved. This requires time to read newspapers, and periodicals, listen to news and interview programs, and talk informally with those actively working in the field. My sabbatical leave made this possible. I particularly spent time exploring mortgage types and availability. I up-dated myself on the status of consumer protection agencies at the local, state, and federal levels. Finally I studied the impact of Reaganomics on family budgets and life-styles.

Some of the results of this study can be found in Economic Decisions for Consumers. I have been writing this new college text with a co-author since October, 1979. During the summer of 1981, we finished the text but found it imperative to continue to rewrite and up-date throughout my sabbatical as economic circumstances changed. Although the writing of this text was not a part of my sabbatical leave commitment, it needs to be mentioned here since the time flexibility of the sabbatical

allowed me to make these changes and stay "on schedule." Economic Decisions for Consumers by Don Leet and Joann Driggers will come off the presses December, 1982.

CAMPUS AND COMMUNITY

During my sabbatical leave, I continued to participate in Home Economics Department decision-making, particularly as it related to the Fashion Merchandising program. I attended meetings with department faculty and participated on the Advisory Committees.

I spoke at the Rainbow Tour, a career exploration lecture series sponsored by Delta Chi Omega (the Home Economics club). I also spoke at the Re-entry Center on Financial Planning for Women and with another instructor I organized a display to promote consumer economics and management courses.

In my community I spoke at the YWCA on Textile Conservation, and illustrated the lecture with historic costumes. I was also able to meet informally with other professionals at their campus or place of business as a result of my flexible schedule. Some of these activities are documented in Appendix G, page 64.

CONCLUSION

My sabbatical leave was a most rewarding year! I was able to reach all my goals as stated in my purpose. It was very exciting to temporarily return to the "real world," that world for which I am educating others. I found that what I was teaching was both accurate and appropriate. But thanks to this sabbatical my teaching will be full of excitement, energy, and specific details that only on-the-job experiences can provide.

As a result of my sabbatical leave, I have established two short-term goals, which I am now pursuing. While exploring fashion merchandising, textiles, and financial planning I became more alert to the use of computers in industry. As a result of my coursework in retailing, I realized that my background in algebra was not as strong as I wished. To remedy these shortcomings, I enrolled at Mt. SAC this fall in Data Processing 10A and Algebra. Although they are keeping me extremely busy, I love every minute of it. Both courses will be immediately useful. They also fit into my long-range plans of taking some more graduate-level business classes.

I am happy to return to the classroom. My sabbatical reminded me again that teaching is my favorite job!

APPENDIX A

SABBATICAL LEAVE REQUEST DATA

MT. SAN ANTONIO COLLEGE
APPLICATION FOR SABBATICAL LEAVE

Name of Applicant Driggers Joann Edna
Last First Middle

Address 4230 West Oak Avenue, Fullerton

Employed at Mt. San Antonio College beginning September 1973
Month Year

Date of last sabbatical leave:

From: have not had one To: _____
Month Year Month Year

Type of sabbatical leave requested:

- A. One semester
- Fall _____ Spring _____
- B. One year
- C. Administrative

Purpose of sabbatical leave:

- A. Study
- B. Travel
- C. Study and Travel

Effective dates for proposed sabbatical leave:

From September 1981 To: June 1982
Month Year Month Year

1. In the space below present a statement of your proposed plan of study, research, or travel, including a description of the nature of the project, the design or outline to be followed.

Please see attached

II. State the anticipated end result, particularly as it will help you to render a more effective service to Mt. San Antonio College.

Please see attached

Any change or modification of the plans as evaluated and approved by the Committee must be submitted to the Committee for reconsideration.

Signature of Applicant Joann Striggers Date Dec 1, 1980

APPROVAL OF THE DIVISION
Signature Mary Ostrom M. R. Ore Date 12-1-80
Chairperson

APPROVAL OF THE OFFICE OF INSTRUCTION
Signature _____ Date _____
Vice President, Instructional Services

APPROVAL OF THE SALARY AND LEAVES COMMITTEE

I. Proposed Plan of Study: Sabbatical Leave Request
Joann Driggers

My sabbatical leave plan has three thrusts, as I teach three categories of classes at Mt. SAC: Fashion Merchandising (Fashion Industry 60, Fashion Merchandising 62), Financial Planning (Consumer Buying 80), and Textiles (Clothing Fundamentals 11, Contemporary Clothing Construction 16, Modern Needlecrafts 55).

FASHION MERCHANDISING

My goal is to increase my knowledge of the process of financial planning and control used by major fashion retailers today. I will receive intensive training at the Robinsons Buying Offices. This training will include preparation of a six-month merchandising plan for a fashion department, including sales, stocks, markdowns, and purchases. I will assist a buyer in daily tasks including merchandise selection, advertising, merchandise display, and sales staff training.

FINANCIAL PLANNING

Within the last year the first major changes in forty years have been made in the laws related to bankruptcy and the Wage Earner's Plan (a debt management plan, also called Chapter XIII). Additionally, banking regulations have been changed, virtually ending set-rate mortgages. These changes are affecting credit, repossession, and availability of mortgage money.

My plan is to study these changes along with estate planning including wills, trusts and investments, so that I can provide accurate information to students. I would do this through independent study, course work, and by volunteering at the Family Financial Crisis Clinic in Long Beach (the only such clinic locally).

TEXTILES

One of my greatest loves is the collection and study of costumes and textiles. I have been instrumental in the formation of The Textiles and Costume Guild at the Museum of North Orange County (MONOC). The goal of the Guild is to conserve the costume collection, and as Conservation Chair I have been supervising these weekly activities. We have been improving storage facilities, physically organizing the collection, learning how to wet-clean antique textiles and costumes, and have begun minor repairs. There is so much to do!

During this sabbatical I plan to do independent study of textiles and costume, both past and present. This would include an increased amount of hands-on work with the collection at MONOC, as well as reading and research. I would like to prepare a costume for exhibit, which would involve cleaning, repair and documentation. This time commitment is not possible without a sabbatical leave.

Finally, I would like to take a trip to the east coast to study new textile technology. Several methods of weaving, knitting, dyeing, and finishing textiles have been developed over the last few years. I would like to visit the heart of the textile industry to tour mills, research facilities (particularly DuPont), and museums.

II Anticipated Result

FASHION MERCHANDISING

The Fashion Merchandising program is steadily growing at Mt. SAC. New shopping centers and malls have expanded job opportunities. Trained students can progress from entry-level positions to management very quickly, provided that their training is thorough and up-to-date. Although the Fashion Merchandising faculty is enthusiastic, we lack recent experience in merchandising. My experience is the most current, and I left the field ten years ago! Since that time major retailers have doubled the number of branch stores in Southern California, have moved from making buying decisions within branch stores to centralized buying, have reorganized merchandise into classifications, and have added electronic data processing equipment both to the stores and to the buying offices.

Intensive on-the-site experiences would greatly expand my knowledge and understanding of fashion merchandising procedures being used today. Since I am the only instructor of Fashion Merchandising I can guarantee that all of this information would be funneled into a revised and up-dated course content. I have no doubt that I will be a better teacher in this field as a result.

FINANCIAL PLANNING

I have talked with Dr. Wm. Buckner, an attorney on the faculty at CSULB. His responsibility is to teach Consumer Economics and supervise the Family Financial Crisis Clinic. He has spent the last six months trying to research and understand the ramifications of all the recent changes in law that I mentioned. It is a difficult and time consuming job. This sabbatical would allow me to study with him and independently, at his direction, so that I can provide accurate information to Mt. SAC students. The time I spend volunteering in the Family Financial Crisis Clinic will provide current and very realistic applications of money management principles. I did this eight years ago, and found it immensely helpful to me as a teacher.

I also have felt an increasing need to know more about investments, real estate, wills and trusts. The quantity of students over the age of 25 in Consumer Buying has been in-

creasing and these students are more interested in these subjects. I would like to be better prepared to answer their questions.

TEXTILES

My experiences with Textiles will have both an immediate and a long range effect on the Home Economics program at Mt. SAC. For the short range, I will be increasing my knowledge of Costume History, which I currently utilize in the Fashion Industry course. My expanded understanding of needlework techniques would be applied in Modern Needlecrafts.

In the long range, I would be more prepared to teach a full semester course in Costume History. Being well-prepared in this subject takes much initial study. We have found few people in the area qualified to teach this subject. As the Fashion Merchandising program grows and expands into the evening schedule, we will need additional instructors in this area. The same is true for Textiles. I have regularly taught this subject on another college campus, and would be delighted to do so at Mt. SAC as the need arises.

This year I taught Introduction to Home Economics, for the first time. It has been an exciting and stimulating experience. It is likely that this class will become a permanent part of my assignment. All of these experiences would be applicable to that course.

And finally, I believe that involvement with individuals working in the community who are applying knowledge that I normally teach in a classroom will be an invigorating opportunity. I think the results would be extremely positive for me, my students, and other members of my department.

Thank you very much for your time and consideration!

MT. SAN ANTONIO COLLEGE

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INTEROFFICE COMMUNICATION PERSONNEL SERVICES

To: Joann Driggers
Sabbatical Leave Applicant

From: Walter W. Collins, Director, Personnel
Chairperson, Salary and Leaves Committee

Date: January 21, 1981

Subject: REQUEST FOR ADDITIONAL DATA FOR SABBEATICAL LEAVE APPLICATIONS

The Salary and Leaves Committee is in the process of evaluating applications for the sabbatical leaves of absence for the 1981-82 school year. Before submitting its recommendation regarding your application regarding your application to the Board of Trustees, the Committee is requesting that you submit the following additional data no later than Friday, February 6, 1981. It is imperative that you meet this deadline in order to allow ample time for the Committee to prepare its recommendations. Thank you!

DATA REQUESTED:

1. Approximate number of hours involvement at the Family Financial Crisis Center?
2. What courses will you take in Financial Planning?
3. List your itinerary for visiting hills, museums? Names of, if known.
4. What is the length of the training program at Robinsons?

February 1, 1980

To: Walter W. Collins, Director, Personnel
Chairperson, Salary and Leaves Committee

PERSONNEL OFFICE

From: Joann Driggers *JD*
Sabbatical Leave Applicant

Re: Additional Data for Sabbatical Leave Application

Thank you very much for the thoughtful evaluation of my sabbatical leave request. Below you will find the answers to the questions that you requested. They are as complete as I can make them at this time. If my application is accepted, I would be able to submit more detailed plans as time approaches for the sabbatical.

1. Approximate number of hours involvement at the Family Financial Crisis Center?

Two full days a week for a semester.

2. What courses will you take in Financial Planning?

Naturally this depends on availability. I foresee taking at least six units including the following content: Credit and Bankruptcy; Tax Shelter Strategies; Investments, and Trusts; Wills.

3. List your itinerary for visiting mills, museums?

I have not planned a specific itinerary as yet. However I would like to include the following:

New York

New York City Cloisters

Cooper Hewitt Museum of Decorative Arts and Design

Metropolitan Museum of Art

Museum of the City of New York

Pennsylvania

Drexel Museum

Independence National Historical Park

Delaware

Delaware Art Museum

Winterthur Museum

Dupont Headquarters

Washington, D.C.

Smithsonian Institution: National Museum of History and Technology; National Collection of Fine Arts; and Renwick Gallery

The Textile Museum

Virginia
Dan River Mills
National Tobacco Textile Museum
Valentine Museum
Williamsburg
North Carolina
Burlington-Klopman Mills
Spring Mills
Greensboro Historical Museum
Old Salem Village

Additional traveling will be done on a local level, including Los Angeles, Riverside, San Diego, and San Francisco.

4. What is the length of the training program at Robinsons'?

Full-time, for ten weeks

Naturally, time will be spent to incorporate these ideas and experiences into the curriculum at Mt. SAC and into the specific classes that I teach.

AGREEMENT TO RETURN TO SERVICE

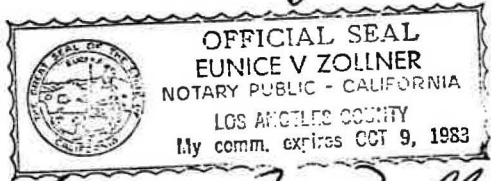
I Joann Driggers, having been granted
 Sabbatical Leave for the fiscal year 1981-82
 do agree to abide by the conditions of the Sabbatical
 Leave Policy of Mt. San Antonio College. I will return
 to duty following my Sabbatical Leave and agree to serve
 the Mt. San Antonio College District for two (2)
years. Failing to return, I further agree to reimburse
 the Mt. San Antonio College District any and all monies
 paid me while on Sabbatical Leave. Executed on the _____
 day of June 12th, 1981.

Joann Driggers
 Employee

John D. Randall
 College President

Gerald J. Zinn
 Secretary of the Board of Trustees

Notarized



Eunice V. Zollner

kr
 10/18/71

4230 West Oak Avenue
Fullerton CA 92633
March 13, 1982

To: Walter W. Collins, Director, Personnel
Salary and Leaves Committee

From: Joann Driggers *JD*

Re: Changes in Sabbatical Leave Activity

Due to a change in personnel director at Robinsons I am not able to participate in the training program as I had proposed. I discovered this in December, and have been trying to make alternate plans since then. As you know, December and January are busy months for retailers, so my search went slowly. I would like to request the following in lieu of the ten week program at Robinsons:

Coursework at UCLA

The World of Retailing - a Dialogue with Leading Practitioners in the Industry: leading practitioners survey their particular fields of expertise: small stores, specialty stores, mass merchandising, discounting; buying and merchandising of fashion, hard goods, and home furnishings; advertising and promotion; store operations; market research; emphasizes organization structure, managerial responsibilities, opportunities, and trends.

12 three hour meetings 4 units X468 EDP 431B

Managing the Retail Specialty Store - improving a business through effective merchandise presentation; increasing sales through professional, personal selling. Includes sales training; developing standards, goals, and incentives; reduction of selling expense through sales forecasting, payroll planning, and personnel scheduling. Methods of reducing stock shrinkage from internal theft and pilferage. Concepts for the professional management of the retail specialty store.

8 three hour meetings 2 units X468.81 EDP B4610B

Merchandise Management and Control - Development of a merchandise plan, sales forecasting, inventory planning, and merchandise control procedures - "open-to-buy" calculations and control, unit control systems, basic and model stock. Calculation and use of mark-on, stock turn, stock-to-sales ratios and break-even point. Participants develop a merchandise plan and simulate the merchandise management and control for a retail store or department.

12 three hour meetings 4 units X468.94 EDP B5064B

Internship at the May Co.

I have arranged to spend one day a week with a buyer at The May Co. beginning April 19 and concluding June 17. I will be assisting the buyer and applying all that I have learned and will be learning at UCLA.

Please note that I have already completed The World of Retailing and Managing the Retail Specialty Store. I took the former in September-December because it sounded interesting. I took the latter because I knew it would be valuable, and had discovered at that time (January) that I could not participate with Robinsons as I had anticipated. Both of these classes have been well worth the effort, and it was through these courses that I finally made a successful connection with Mr. Jack Hirschberg, Vice President of Research for The May Co., who in turn has arranged my internship.


As for my other commitments, I am working one day a week at The Museum of North Orange County, as planned. I have completed my commitments at the Family Financial Crisis Center, and have taken two courses on Financial Planning at UCLA. In June I travel to the East Coast as planned. In addition, as part of my independent study I am leaving for Europe on March 21 for three weeks. I will visit Milan, Florence, Paris and London studying fashion merchandising, textiles, and costume.

I hope this re-arrangement of my internship meets with your approval. I feel that with the combination of on-the-job experience with UCLA coursework I will still meet my goals. Thank you for your consideration.

MT. SAN ANTONIO COLLEGE

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INTEROFFICE COMMUNICATION PERSONNEL SERVICES

Ms. Joann Driggers
To: Walter W. Collins, Chairperson 
Salary and Leaves Committee
Date: March 29, 1982
Subject: MODIFICATION OF SABBATICAL LEAVE PROPOSAL

I am pleased to advise you that the Salary and Leaves Committee has approved your request for modification of your sabbatical leave proposal. It is the Committee's understanding that you wish to complete 10 units of course work at UCLA and spend one day a week with a buyer at The May Company in lieu of participating in the training program at Robinsons. It is also understood that the remainder of your sabbatical will be completed as originally agreed.

Best wishes for your sabbatical leave.

myw

cc Salary and Leaves Committee

APPENDIX B

FASHION MERCHANDISING

JOANN DRIGGERS
 4230 W OAK
 FULLERTON CA 92633

UNIVERSITY EXTENSION, UNIVERSITY OF CALIFORNIA, LOS ANGELES

STUDENT NAME

JOANN DRIGGERS



STUDENT IDENTIFICATION NO.

569-56-5309

DEPT.	COURSE NO.	COURSE TITLE	DATE BEGAN			DATE ENDED			GRADE	UNITS	CEU
EDUC	X 332.2	METHODS AND MATERIALS IN ADULT EDUCATION	01	09	71	03	20	71	A	3.0	
EDUC	X 312.11	BUILDING SELF-ESTEEM IN CHILDREN-PART I	10	26	74	11	02	74	B	1.5	
ART	X 406.2	TRADITIONAL TEXTILES OF INDONESIA	03	12	77	03	26	77	F	1.0	
ART	X 492.7	TEXTILES TAPESTRY LACE-HIST & CONSERVATN	01	11	79	02	15	79	A	2.0	
MGMNT	X 468	THE WORLD OF RETAILING	09	21	81	12	07	81	A	4.0	
MGMNT	X 430.32	INVESTMNTS IN PERS FINANCIAL PLANNING	09	22	81	12	08	81	B	4.0	
MGMNT	830.911	FINANCIAL PLANNING FOR WOMEN	10	05	81	11	23	81			
MGMNT	X 468.81	MANAGING THE RETAIL SPECIALTY STORE	01	04	82	03	01	82	A	2.5	
MGMNT	X 468.8	OPERATING THE SMALL RETAIL BUSINESS	06	21	82	08	30	82	A	3.0	
ART	802.4	COLLECTING TEXTILES	08	14	82	08	14	82			0.8



MT. SAN ANTONIO COLLEGE

1100 NORTH GRAND AVENUE • WALNUT, CALIFORNIA 91789

Telephone: (714) 594-5611

August 24, 1982

Mr. Jack Hirschberg
Vice President, Research
The May Co.
801 S. Broadway
Los Angeles, CA 90014

Dear Mr. Hirschberg:

I am writing to tell you about my successful internship with The May Co. Thanks to your efforts I worked with Jon Brewer, Junior Coordinate Buyer on a weekly basis for ten weeks. Jon very willingly and patiently explained policies, procedures, and rationale of the buying position. This was done at the same time that his assistant buyer left The May Co., necessitating the training of a new assistant.

Jon and his assistant buyers, Pam Berg, and then Roxanne Lee taught me how to do consolidations, tracking, and markdowns. They involved me in many tasks including merchandise planning, selection, and delivery; reconciliation; division meetings; and planning for the Fall catalog. These and other on-the-job experiences have given me a clearer picture of retailing in the 1980s - a view that is not available from books alone.

I really appreciate your intervention which made my internship possible. It will prove to be an invaluable experience, will greatly enhance my classroom teaching, and will allow me to more effectively prepare students to enter the merchandising field. Thank you!

Sincerely,

Joann Driggers,
Home Economics

APPENDIX C

TEXTILES SUPPORT DATA

Twelve Elegant Women

Selections from the Museum's Costume Collection

A century of fashion styles (1850s through the 1950s) are represented by these twelve garments whose owners were truly elegant women. MONOC's permanent collection is comprised mainly of American men's, women's and children's clothing and accessories encompassing this same time period. The tremendous growth of this collection is due, in part, to efforts by our Textile and Costume Guild. Members of the Guild provide support for the collection through conservation measures of improved storage methods and reversible repair work, as well as by sharing their expertise regarding historical documentation.



(1) DAY DRESS wool with Ikat weave Gift of Janet Clifford	c. 1855	(7) SUMMER DRESS cotton gauze, cording applique Gift of Ginnie Hunsaker	1912
(2) AFTERNOON DRESS warp print plaid silk taffeta Gift of Mrs. Carmen Cattell	c. 1867	(8) JACKET AND DRESS velvet, lace, brocade Gift of Mrs. Van Heemskirk	c. 1929
(3) EVENING SUIT silk faille, jet beading On loan from Amy Speth	c. 1886	(9) FORMAL taffeta Gift of Bradley Weyman	1939
(4) TRAVELING DRESS velvet, faille, metal braid Gift of Mr. & Mrs. Wickett	1896	(10) EVENING DRESS velvet On loan from Amy Speth	c. 1946
(5) AFTERNOON/VISITING DRESS silk faille, silk organza, lace Gift of Ginnie Hunsaker	1900	(11) EVENING DRESS lace and satin Gift of A.J. Greening	c. 1950
(6) TRAVELING SUIT velvet, satin and braid trim Gift of Mrs. Don Oberle	1906	(12) COCKTAIL DRESS cotton Gift of Frances Wood	c. 1960



Fashions during these 100 years moved from heavy, unwieldy garments with copious amounts of fabric to the lighter, less bulky styles of the 20th century which better fit the more active, less restrictive lifestyle of the modern, elegant woman. The 1850s introduced the full, "hoop" skirt silhouette (1) with "pagoda" sleeves which reached a point of extreme exaggeration (2) by the late 1860s. By the latter part of the 1880s, the bustle (3) was revived from earlier years and followed a common pattern in fashion by gaining greater dimensions than ever before. However, the skirt of the "Gay 90s" was slimmer again and focused instead on a tightly corseted "wasp" waist. In 1895 the "leg-of-mutton" sleeve (4) reached a height of popularity along with an emphasis on the shoulders, neckline and a stiff collar.

Elegant fashion at the turn of the century was epitomized by the "Gibson Girl" look of the "s-curve" silhouette or "Kangaroo stance" (5) with its full-bodied "mono bosom" and exaggerated "dog collar" neckline. By 1908 the Edwardian era had modified this look and placed an emphasis on garments with extravagant decoration and *decolletage* (6) worn with snowy white, lacy "waists." Women's fashion of the second decade of the 20th century reflected more liberal social attitudes, as well as a growing interest in active sports. The simpler, slim silhouette (7) led the way from 1910-1914 with an empire line, "hobble" skirt and more tailored look. A totally new style was introduced in 1919 with the dropped waist, uneven hemline and softly draped "handkerchief frock." In 1925 the Charleston era and its loosely hanging, usually sleeveless "flapper" fashions took the country by storm with the shortest hairstyles and hemlines to date. Due to the use of heavy beadwork on sheer, delicate fabrics, most garments from this period have become very fragile. During the close of this decade and into the early 30s, elegant fashion reverted to a longer hemline (8) with softly, clinging fabrics and an increased popularity of more subdued colors. As the 1930s drew to a close, styles turned to a more tailored, form-fitting shape (9).

The World War II years saw a repeat of shorter, knee-length hemlines and a focus on sleeves, padded shoulders and collar detail (10) which created a wide, square image. The late 40s-early 50s brought the "New Look" (11) with its longer softer, curving lines and full skirt (12) with loose, simple lines crossed over the 1950s and into the 60s and now bring an end to this century of elegant fashions.

This exhibit is made possible through the generous assistance of the **Fashion Department, Fullerton Community College** and **Nordstrom Display Staff**; as well as **Joann Driggers, Doris Fuqua, Barbara Koch, Del Thomas** and many other members of the **Textile and Costume Guild**; and through contributions from **Hunt-Wesson, Inc., Fullerton**, and the **City of Fullerton Matching Program Fund**. Exhibit coordinated by **Donna Johnson, Curator Permanent Collection** and **Michael Mudd, Director**.

CREPELINE...

A very sheer silk fabric used most often to provide support for a weak, split, or torn fabric. It is usually placed on the back side of the fabric and held in place with small stitches.

Getting ready to use crepeline...

Clean the fabric you wish to repair (see below). Preshrink crepeline in warm water and hang over a shower rod or lay flat on towels to dry. Press out wrinkles.

Dyed to match...

Crepeline can be dyed to match your fabric with household dye such as Rit. Because of the crepeline's sheerness you may only need a weak dye solution, perhaps 1/3 to 1/6 of the package formula. Experiment with a small test strip. After submersing the crepeline into the dye bath be sure to rinse thoroughly in hot tap water to remove excess dye. Do a final rinse in distilled water.

Sewing...

Use the finest needle you can find. Threads can be unraveled from the crepeline and used as sewing thread, or in some cases you can sew with fine silk or cotton thread. As you stitch try to take your stitches between and over the warp and weft threads on the fabric you are repairing. Stab stitching and couching work best for most projects.

cleaning...

Most historic textiles and vintage clothing can be cleaned by vacuuming. Use a vacuum with low suction and with a soft brush attachment. Cover the brush with net tulle to prevent excess strain on the textile.

Some cotton pieces which are not fragile and are not too worn and which are color-fast can be washed. But remember that wet fabrics get heavier so strength is important. And it is essential that every color, every fabric, and each embroidery thread be tested for color **fastness** before washing.

Color fastness test...

Use q-tips dipped in cool distilled water. Touch the damp q-tip to the thread or fabric and blot with white blotting paper. If color runs, blot quickly by pressing the blotting paper to the fabric. Do not rub. Then do not wash this piece...it is not safe.

Washing...

If washing is safe, make a solution which is mostly foam out of cool distilled water and Orvis. Small fabric pieces can be encased in a net bag to provide more support. Swish the fabric back and forth gently in the Orvis solution. Rinse carefully and thoroughly with distilled water. Roll in a dry towel to remove as much moisture as possible. Dry flat, out of the sun. Apply air from a fan or hand-held hair dryer set on cool to speed drying process.

Note...

Do not iron or steam press historic textiles or clothing since the heat can create a reaction on the surface of the fabric which results in the formation of hydrochloric acid.

Consult Considerations for the Care of Textiles & Costumes, by Harold Mailand for more details.

Report: Conservation of Log Cabin Quilt

Submitted by: Joann Driggers, Vice President - Conservation

In July, JoAnn Crist and I took the Log Cabin Quilt to Margaret Chase, Textile Conservator and Restorer, at the Pacific Asia Museum in Pasadena. We indicated our interest in conserving it, and asked her advice. Upon seeing the quilt she recommended that we totally cover the quilt with crepeline, rather than to try to cover each small area that needed conserving. This would be effective and easier because:

1. it would be faster and easier than sewing around each individual bar that needed help.
2. it would not require turning under many raw edges of small pieces of crepeline, a sheer and difficult-to-handle fabric
3. it would not be necessary to dye the crepeline several colors to match each individual bar
4. the quilt would have one overall appearance of color

We tried several colors of crepeline on top of the quilt and agreed that the best was the smokey brown, which is one of two colors available. Since the TC Guild only owns white, we decided to dye it as close to smokey brown as possible. Margaret recommended Rit dye.

I purchased Rit dye in two colors: Cocoa Brown and Dark Brown. I followed the package instructions and diluted some of the dye in a large glass jar to determine which color was best. The Cocoa was too red, and so I selected the Dark Brown.

I dissolved about one third of the dye in a glass jar, and then filled the washing machine with about six gallons of water. I put the dye into the water, making a relatively weak dye solution. I wet three and a half yards of crepeline and put it into the dye. I allowed the fabric to remain in the dye bath for about ten minutes, agitating the water briefly each minute. Then I rinsed the crepeline thoroughly with tap water and hung it to dry over a shower rod.

After pressing the crepeline I found that I had accomplished my goal of approximating the smokey brown color. In fact when the dyed crepeline was placed on the quilt it was even better in appearance than the smokey brown.

The crepeline was cut to fit the quilt, and pieced together by overlapping selvages. All sewing was done with fine #12 English needles and with thread pulled from the crepeline. Stitching was done from the center outwards, with stitches taken around each block, directionally.



21 Sep 1982 Daily News Tribune

Quilt preserves link to the past

Doing conservation work on circa 1875 Log Cabin quilt are (from left) Elaine Falstad, Costa Mesa, chairman of docents; Joann Driggers, Fullerton, conservation vice chairman; Hazel Hynds, Orange, guest curator; and JoAnn Crist, Anaheim, installation consultant for Textile and

Costume Guild, Museum of North Orange County exhibit, "Orange County Quilts: A Decade of Transition, 1972-1982." Ms. Hynds will speak at 10 a.m. Saturday guild meeting previewing exhibit which will open Oct. 5, run through Nov. 28. Guild has spent a full year assembling the exhibit.

Rich Sager/News Tribune

APPENDIX D

REPORT TO MONOC BOARD OF TRUSTEES

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STATEMENT OF GOALS
TEXTILE AND COSTUME GUILD
Museum of North Orange County

The goal of this organization is to cooperate with the Board of Trustees of the Museum of North Orange County in order to enrich the cultural life of this community. To accomplish this, we offer the following:

- I. To care for and conserve the collection belonging to the Museum.
 - A. Re-hang the existing collection on padded hangers using fabric tapes to help relieve weight on the fragile pieces.
 - B. Re-pack flat pieces with acid free tissue and boxes.
 - C. Remove any injurious pins, labels, etc.
 - D. Develop a safe, flexible storage system to protect the collection from light, dust, humidity.
 - E. Locate clothing racks on which the collection can be hung.
 - F. Learn cleaning, repairing, and mounting techniques.
 - G. Repair damaged garments, accessories and flat textiles.
 - H. NEVER make any change to a garment that is not reversible.
 - I. Make contacts with other museums and organizations which are also interested in conservation.

- II. To shape the collection into a form usable for research and reference by educational institutions and others. Emphasis is on clothing and textiles of this geographical area.
 - A. Inventory and categorize the collection.
 - B. Accept new donation which will complete the collection without duplications.
 - C. Direct any inquiries about placing values on a textile item to the appropriate professional appraiser.
 - D. Research and document the collection as to its date, history, and use.
 - E. Make a sketch (and eventually a color photo) of each item. Copies of photos may be made available to interested parties for a fee.
 - F. Encourage the Museum to loan items to education institutions or for exhibits with the proviso that they never be worn and with instructions for proper handling.

- III. To assist in developing and mounting exhibits at the Museum site within the abilities of our volunteer membership.

- IV. To present programs of educational interest to the community.
 - A. Hold a general meeting each month to which the public is invited.
 - B. Have at least 7 programs on topics of interest in the textile/costume field, given by persons of particular expertise and reputation. Supplement these with field trips and ateliers.
 - C. Provide a gathering place of fellowship for persons interested in vintage garments and textiles as social history.
 - D. Develop a Speakers Bureau on conservation and costume.
 - E. Sponsor workshops/seminars relevant to textile and costume exhibits.

- V. Recognize that fund raising for the Museum, its exhibits and major storage for the collection is the responsibility of the Museum Board of Trustees and not the Textiles and Costume Guild.

STATUS REPORT: TEXTILE AND COSTUME GUILD

Museum of North Orange County

Since its inception in April 1980 Textile and Costume Guild has made a great deal of progress toward its three goals:

- *To care for and conserve the costume and textile collection
- *To shape the collection into a research and reference collection for Fullerton College, the community, and other learning institutions
- *To present programs of educational interest to the community

With these goals in mind, Guild members were responsible for the following results

1. Textile and Costume Guild members volunteered 324 documented, and many more undocumented hours to the Museum of North Orange County. From January 1 to February 26, 1982. These volunteer hours are directly beneficial to the museum in term of the work that is accomplished, as well as qualifying for matching funds from the City of Fullerton. Documented hours include:
 - a. 261 hours - registration and inventory of the MONOC Collection
 - b. 129 hours - preparation and mounting of costumes for exhibit

"Fashion Comes to Fullerton"	39 hours
"Weekend People"	31 hours
"12 Elegant Women"	59 hours
 - c. 30 hours - sewing padded garment hangers covers
 - d. 12 hours - docents tours
2. The Textile and Costume Guild generated publicity that resulted in doubling the Collection, including 10 of the 12 dresses displayed in "12 Elegant Women".
3. Persistent efforts by Donna Johnson resulted in the donation by Nordstroms of two dress racks to hold the growing collection. One large and one small rack was obtained by Doris Fuqua.
4. The Textile and Costume Guild purchased \$280 worth of conservation supplies, including:
 - 1250 feet of rolled acid-free tissue paper
 - 500 sheets, 20" x 30" acid-free tissue
 - 10 flat acid-free dress storage boxes
 - 5 yards crepeline for backing and support
 - Distilled water and washing chemicals
 - Washing frame for costumes and textiles

5. Textile and Costume Guild members Frieda Fluck and Del Thomas donated an iron and a vacuum respectively for costume and textile conservation.
6. Textile and Costume Guild members donated over a dozen reference publications for costume documentation and conservation.
7. Textile and Costume Guild members donated numerous miscellaneous supplies for conservation including sewing needles imported from England, sewing supplies, mattress pads for hanger covers, sheets, and stationary supplies.
8. Membership has grown from zero to 35 members in a year and a half. Since Museum membership is a prerequisite we have also added to MONOC membership, as approximately 75% of our members were not prior members of the Museum.
9. Our Conservation Seminars have been outstanding. We began with Edward Maeder, Curator, Costumes and Textiles, Los Angeles County Museum of Art. Since then we have two other distinguished speakers on conservation techniques, Janet Bowman, a freelance Textile Conservator, and Margaret Chase, Textile Conservator of Pacific Asia Museum. These meetings have established the TC Guild at MONOC as an active textile conservation guild which is recognized by professional conservators and museum curators throughout Southern California.
10. Education of our members and the community has been a priority. We have learned much from our assorted programs, as you can see from the following list:

May 1980	"American Samplers and Mourning Pictures"	Bradley Weyman*
June 1980	"Ikat : The Dyers Art"	JoAnn Driggers*
July 1980	Beadwork	Shirley Hoffman*
Aug. 1980	Field Trip : The Edward-Dean Museum of Decorative Arts, Cherry Valley	
Sep. 1980	"Displaying Your Collectables"	JoAnn Crist*
Oct. 1980	"Buttons in Fashion"	Virginia Stewart
Nov. 1980	Conservation Workshop	Janet Bowman
Jan. 1981	American Indian Embroidery	Hazel Hynds*
Feb. 1981	"The Use & Preservation of Old Fabrics"	Lewis Sorenson
Mar. 1981	Field Trip : Exposition Park	
Apr. 1981	"A Historic Overview of Needlework Tools"	Estelle Horowitz*
May 1981	Trunk and Treasure Sale	
June 1981	Atelier : Collection Conservation	
July 1981	Atelier : Collection Conservation	
Aug. 1981	Atelier : Collection Conservation	
Sep. 1981	The Manchu Dragon : Costumes of the China Dynasty	Hazel Hynds*
Oct. 1981	A Visit With 12 Elegant Women	Donna Johnson*
Nov. 1981	Conservation Workshop	Margaret Chase
Dec. 1981	Textile Mounting for Exhibit	Faye Walcher*
Jan. 1982	"Those Wonderful Beaded Bags"	Doris Petersen
Feb. 1982	Tour of Textile Conservation Facility : Pacific Asia Museum	

* Guild Members

Some of this knowledge was shared with the entire community through two feature articles in Daily News Tribune.

11. We are proud of our Publicity which has highlighted both the Textiles and Costume Guild and the Museum of North Orange County. Each of our meetings has had coverage in the Daily News Tribune, The Register and the Anaheim Bulletin. Three times we have had a front full page coverage of our meetings and/or exhibits.
12. Our newsletter, Textures has been sent to other museums in our region including Los Angeles County Museum of Art, Museum of Man in San Diego, San Diego Historical Society, Banning House in Wilmington, Heritage House in Fullerton, and Bradford House in Placentia.

It has also attracted attention from the Museum Dry Cleaners; Cal State University, Long Beach; Fullerton College; Mt. San Antonio College, Walnut; Saddleback College, Mission Viejo; and Santa Ana College.

13. We are in the midst of organizing our first main gallery exhibition "Orange County Quilts: A Decade of Transition 1972-1982." The guest curator, TCG member Hazel Hynds, has carefully planned a professionally mounted exhibit, and is seeking assistance from all guild members.

THANK YOU FOR MAKING IT POSSIBLE

All of this would not be possible without the support of MONOC Director Michael Mudd and the Board of Trustees, who have trusted us to carefully conserve the Textile and Costume Collection. We appreciate the use of all Museum facilities particularly the "76" Room and audio visual equipment for our monthly meetings.

We are also grateful to Donna Johnson whose volunteer time has been shared with the Textile and Costume Guild since its inception. Donna has faithfully supervised our weekly atelier, or work session, attended board meetings and monthly Guild meetings, as well as served as our liason to Director Michael Mudd. She was the preparator for our two mini-exhibits, and the curator for "12 Elegant Women". She developed a new registration system for all items in the museum, including Textiles and Costumes.

Other MONOC Staff and volunteers have also been indispensable. They have assisted us with moving furniture, painting, custodial tasks, and selling of acid-free tissue in the gift shop. They have enthusiastically answered the public's questions about the Guild during museum hours.

A special "Thank you" goes to Fullerton College for its continuing support. They have provided professional advice for our flyers as well as the paper and postage for our newsletters, flyers, and brochures. The Home Economics Department has give us a display case on permanent loan, and also loaned the dress forms used in "12 Elegant Women".

The biggest THANK YOU of all goes to each of our members, who have all helped make our Textile and Costume Guild the very unique, special group that it is. Each member has shared time, skills, enthusiasm, and money, working towards our goals.

APPENDIX E

ETHNIC COSTUME COURSE

Driggers
Spring, 1982

ETHNIC COSTUME

COURSE DESCRIPTION AND STUDENT EVALUATION

Text: None

Purpose: A brief survey of the national dress that is currently worn around the world, including identification of garments, materials and design motifs. Social and cultural influences will be included in a limited way. Special attention will be given to adaptation of these costumes to current American usage in both apparel and interiors.

Grade: $\frac{1}{2}$ attendance/class discussion
 $\frac{1}{4}$ midterm and final exam
 $\frac{1}{4}$ class notebook/museum report
 $\frac{1}{4}$ project

Attendance/Class Discussion: Prompt and regular attendance; participation in class discussions and sharing times.

Midterm & Final Exams: Multiple choice/true-false/short answer.

Class notebook/museum report:

- a. class hand-outs
- b. class notes, photos, drawings
- c. any pertinent news stories, fashions, ads, pictures related to course content: label with country and people
- d. maps
- e. at least two fabric or wallpaper samples inspired by ethnic sources
- f. museum report: one page report of an exhibit of ethnic costumes/textiles, including what you learned, and how you can use this knowledge

Project: choose one of the following -

1. Oral report: on a selected country - MUST include visual aids such as slides, actual costumes, etc. Include names of the various parts of the garments and accessories; common textile processes; typical colors and motifs; show examples of adaptation if possible.

2. Design adaptation: select a costume from a particular country or region and adapt it to current American usage. Identify country, significant textile techniques and/or colors, and a sketch or picture. Follow format of 2a or 2b described below.

- 2a. Apparel design adaptation: using the costume of your choice for inspiration, plan an ensemble for a man, woman, or child. The presentation should include a front and back sketch, fabric swatch, and a detailed description of the adaptation. Use mat board, minimum size 12" X 16".
- 2b. Interior design adaptation: using the costume of your choice for inspiration, plan a living or work space. The presentation should be a color board and include significant elevations and fabric, paint and wallpaper swatches. A complete floor plan is not necessary. Use mat board, minimum size 12" X 16".

ETHNIC COSTUME COURSE OUTLINE

Introduction and explanation of the course and assignments.
Background information on textile processes and functions of dress.

American Quilts and coverlets
India

Africa - Guest Speaker: Dale Gluckman,
Ethnic Textile Collector, Costume Specialist and Peace Corp. Volunteer.

Complete Africa and India
Begin Indonesia

Indonesia

Midterm - Balkan States - South, Middle Europe

Near and Middle East - Guest Speaker:
JoAnn Crist, Interior Designer, Traveler, Textile Collector

China
Japan
Far East

South America
San Blas Islands

Guatemala/Mexico
Project Due

North American Indians
Catch-up

Final Exam
Class Notebook/Museum Report due

Driggers
Spring, 1982

ETHNIC COSTUME
Course Evaluation

I am interested in receiving your reactions to and ideas about Ethnic Costume, so that I can improve the class. Please answer the following questions. Your answers will in no way affect your grade in the class. Thank You!

1. Of all the costumes/countries covered in this class by the instructor or by class members, which two interested you the most? Why?

2. How helpful were the class handouts? Rate each one on a scale of 1-5, with 5 being the best.

Topic	Rating	Comments
Why we wear clothing American quilt terms American coverlets American Bibliography Fullerton College Bibliography		
India-General Notes India-chintz India-Patola		
Africa Indonesia		
Orintal Carpets		
China - notes Japan - sketches Chronology		
San Blas Islands Guatemala Peru - timeline chart		

3. Regarding costume illustrations. were there too many or too few slides shown of each area? Would you prefer to have more sketches, like those used for Japan? What else would be helpful?

4. What costume/country not covered this semester by the instructor should be included next time? (examples: Czechoslovakia, Huichol, Navaho, Tibet, Afghanistan, etc. etc. etc.) Why?

5. What costume/countries could be eliminated? Why?

6. How important is historical background and/or geography? Should this be included in lecture and slides? Should there have been more or less of it in this class?

7. Regarding class assignments, please comment on those listed below, including your opinion of the value of the assignment, the proportion of the class grade that it is worth, the requirements, if the requirements were clear, how the assignment could be improved.

Class discussion-sharing

Midterm/final exam

Class notebook-museum report

Project

8. On the back of this page please tell me what you liked best and least about the class. Also, is there a particular group or organization that I could send advertisements to about this class?

ETHNIC COSTUME
Introductory Notes

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Driggers
Spring, 1982

- I. Who would be interested in Ethnic Costume?
 - A. Designers of apparel and interiors
 - B. Theater Arts - movies
 - C. Needleworkers, weavers
 - D. Anthropologists, sociologists, History majors
 - E. Fashion merchandising and Textile students
 - F. Photographers

- II. Before examining the impact a specific culture has had on its regional dress, it is important to explore why we wear clothing.
 - A. Clothing for protection - from sun, heat, cold, evil spirits, or bad luck.
 - B. Clothing for modesty-
 1. Lack of agreement about what constitutes modesty.
 2. Japanese public bath-both sexes-bathe nude together--but conventional Japanese clothing is all enveloping.
 3. Pornography is a matter of geography.
 4. Standards can change within a culture--Balinese Indonesia women used to be bare-breasted but always covered their legs--today, they cover breasts and are beginning to bare legs.
 - C. Clothing for adornment--This seems a significant factor since those people in regions where few clothes are worn often practice tattooing, scarification or body deforming such as Indonesia and Africa tooth filing, neck stretching (N. Burma) and ear lobe and lip stretching.

Decoration & embellishment
Ritual & ceremony
Satisfaction of creative urge
Attract opposite sex
 - D. Clothing for code or status
 1. wealth: gold, type of weaving; color; quantity
 2. position (royalty, rank)
 3. age
 4. marital status
 5. occupation--priest, profession
 6. social protest
 7. religious beliefs
 8. political preferences
 9. technological changes: introduction of western ideas & products

NOTES
African Textiles

Types of cloth

- Adire - general word meaning tied and dyes
- Adire eleso - tied with raffia, small seeds might be inserted to achieve pattern, folding and twisting is common
- Adire eleko - painting with cassava starch resist, using a feather or a matchstick; or using a metal stencil.
- Adinkera - cloth stamped directly with pigment; Ashanti people in Ghana; cloth is in 18" strips and sewn together with embroidery thread. Stamps are made by men, and colors include indigo, black, dark brown, dull red on white or rust colored cloth.
- Bokolanfini - Mud cloth - from Bambara, Mali; geometric patterns in negative patterning style; use of mordant and painting to achieve the negative patterning. Colors: dark red/brown and creamy white.
- Kasai Velvet - Kasai Pile Cloth - from Zaire (Congo) by the Bakuba (Central Africa) A pile embroidery is done with raffia on a base cloth which is in a plain weave raffia cloth. Colrs are brown, yellow, red, and pink.
- Kente Cloth - Ashanti, Ghana. Cloth is composed of narrow bands $3\frac{1}{2}$ " wide X 3 yds long woven of silk, cotton or rayon. 24 are sewn together. Tapestry or brocade weave done by men. Colors gold, blue, maroon, yellow, pink, green, black, some white.
- Dahomey Applique - by the Fon people, West Africa. Originally used for banners, flages, pillows. Now sold basically as a trade item. Colors: primary colors; pictorial motifs.

Personal Decoration/Clothing

The body as well as clothing is used for embellishment. The skin surface is adorned with scarification; patterns indicate group and family membership. Hair is used as a medium for sculpture. The shapes are stiffened with animal fat, resins and mud. Hairdos are protected by some by sleeping with head resting on a wooden head rest. Headwear, jewelry may indicate rank achievement, social status, sex, and wealth.

To show rank, dress must be conspicuous, and announce itself with sound...hence beads, metal bangles are often attached. Weight and scale and quantity of fabric used affect the wearers bearing and movement and can indicate status and wealth.

Influences in today's African dress have come from Muslims, English sea traders, Christian missionaries of Victorian era, and a general Western influence of tourists and media.

→ Further Study

African Textiles and Decorative Arts, The Museum of Modern Art, NY
African Textiles, John Picton and John Mack, The British Museum
Contemporary African Arts and Crafts, Thelma E. Newman, Crown Pub.
Peoples of Africa, Arco Publishing, NY

NOTES - INDONESIA

Driggers
Spring, 1982

Ikat - means to tie, bind, knot or wind around. Verb and noun. It is a resist process of dyeing whereby unwoven threads are tied with raffia or thread which will prevent the dye from taking when immersed.

Process - threads are wound continuously on a frame, then bound with a resist in small groups of 3-10 strands to form a pattern, then dyed. For each additional color threads will be untied and retied. The resist is often plam leaf.

Types - warp from Sumba, Sumatra
weft from Bali
warp and weft from Tenganan in Bali

Characteristic appearance - a slight blurring of motif caused by dye seeping under the resist binding. A sharp design depends upon light binding, and weaving.

Sumba

Color - rust red called kombu, overdyed to create a varicolored effect or blue. Motifs: coat of arms, rampant lions and horses, skull tree, snake, human figures, sea shrimp. Shape - a hinggi is composed of two panels sewn together to form a fabric $\frac{3}{4}$ yds X $1\frac{1}{2}$ yds. A pair is made at the same time. When tyeing, 8 layers are tied at once. A design repeats itself from the center both vertically and horizontally. A hinggi has 4 identical quarters. Warp faced weave. Originally locally grown cotton, but today of imported cotton and analine dyes. Time of production - seasonal... 4 mo. to set up warp and tie, 3 mo. to dye, total $1\frac{1}{2}$ years to make.

Tenganan, Bali

Double ikat called geringsing, a sanskrit word meaning "free from sickness". Color- two dyes are used: sunti (red) and indigo (blue). All yarns are first soaked in oil and ash for a month and they turn yellow. They are tied and sent to Bugbug to be dyed indigo. They are retied for the red color and dyed in Tenganan. The weaving is done on backstrap loom with continuous warp. Shape - rectangular, either small (8' X 43") or large (22' X 86"). Motifs of three types:

Wayang, puppet figures or East Java 13th century temple bas relief - two figures, a princess in court headdress and kneeling attendant with central star-shaped axis; three figures - may be king, servant and priest.

Floral - very like patola

Geometrics - based on a square, worn by male who has dead sister or brother before or after him in birth line.

Plain weave, loose construction. Red brown to purple black. There are about 20 patterns, each which marks a person's status. Each person must have one, used for all life-crisis or passages.

Driggers
Spring, 1982

NOTES ON CHINA

Historical Background

- A. Weaving dates back to 2,000 B.C.
- B. Han dynasty (206 B.C.-200 A.D.) Silk road - overland route to Persia
- C. 522 A.D. - silk eggs smuggled out of China
- D. Six Dynasties - (226-637 A.D.) - strongly influenced by Sassanian Persians
- E. Tang dynasty (618-906 A.D.) - Greatest for all arts. Migrations and travel between Persians, Arabs, Indians and Greeks
- F. Sung dynasty (960-1279) - towards the end-cultivation of cotton
- G. Early dress (206 BC) resembled a kimono. (p'ao coat)

- H. Chinese embroidery - made for Europe for coverlets and curtains; Spanish shawl was a Chinese import - embroidery on a silk crepe ground.

Influences on Silhouette

- A. Agrarian, city, court - Chinese empire with efficient bureaucracy; Ming court coat (1368) had wide skirts, enormous length, and required over 12 meters of silk - encumbered movement, imposing slow and orderly pace to court pageantry.
- B. Nomadic steppe people - originally wore animal skins - lifestyle of horseriding herdsmen; active, outdoor life; military tradition.

Ch'ing Dynasty (1644-1912)

- A. Court dress - general: Queue, trousers and riding coat replaced the kimono-type robe
- B. Court Robe: male garment (Ch'ao-fu) most formal, preserved the features of the Manchu national costume. Few exist since it was used for burial.
- C. Dragon Robe: (Ch'i-fu, Ch'ao-P'ao) semiformal robe worn by all in court or government; 5 claw dragon=lung, 4 claw = man
- D. Robe Symbolism: robe is a schematic plan of universe
water - lower diagonal bands and rounded forms
earth - mountains, prism shaped rocks
clouds - above water and earth and mountains
dragon - imperial authority
good luck symbols abound

When robe is worn it represent world axia: neck opening is gate of heaven and separates material world of the robe from spiritual

- E. Surcoat (Pi'fu) - a short sleeved coat worn over robe, bearing rank insignia badge on front and back. Bird symbols for civil servants and animal symbols for military
- F. Women's garments similar to man's: long sleeve full length robe worn with sleeveless coat open down front having badge identification. Extra decoration on sleeve band. No slits at c.f. or c.b. Skirt worn over pant.
- G. Peasant dress: wide trousers, short or long dark blue jacket fastened on right underarm. Coat fastend down front.

Techniques for Design or Embellishment

- A. K'ossu: tapestry weave. Weft for each color on a bobbin and color carried only as far as needed, causing slits. Very fine work.
- B. Brocades of silk
- C. Embroidery: use dates to 18-19th c. Satin, stem, chain, split, Peking, knots and couching of gold threads. Peacock feathers spun and used as embroidery thread.

APPENDIX F

FINANCIAL PLANNING DOCUMENTATION

Client Guide Sheet

WHAT YOU CAN DO ABOUT INCOME:

WHAT CAN HAPPEN TO YOU:

Harrassment:

Cut in Service:

Repossession:

Court Action

WHAT YOU CAN DO:

Negotiate:

Debt Consolidation:

Consumer Credit Counselor:

Bankruptcy (two types):

Chapter VII

Chapter XIII

Wait:

AGENCIES TO CONTACT FOR ADDITIONAL HELP:

APPENDIX G

CAMPUS AND COMMUNITY DOCUMENTATION



MT. SAN ANTONIO COLLEGE

1100 NORTH GRAND AVENUE • WALNUT, CALIFORNIA 91789

Telephone: (714) 594-5611

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November 3, 1981

Joann Driggers
4230 West Oak
Fullerton, CA. 92633

Dear Joann:

Thank you so very much for your presentation during our Rainbow Tour--A Home Economics Update. We had over two-hundred students involved in the total program and therefore felt that both Delta Chi Omega and Home Economics got good exposure. Your willingness to share your professional experiences and insights is greatly appreciated both by me and the student you touched.

This is the week of our Christmas clothing drive. We seem to be attracting lots of donations. The Rainbow Tour publicity also helped this project.

Guess it is not too early to wish you and yours happy holidays!

Sincerely,

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

Phyllis Specht
Home Economics

PS/11

IN WOMEN'S SERIES *Daily News Tribune*
November 3, 1981

Heritage, holidays cue Y's speakers

FULLERTON — Old clothes and new ideas for the holidays will be discussion topics this month at Wednesdays for Women programs sponsored by the YWCA of North Orange County.

Leading off Wednesday, with her talk on "Saving Our Heritage, Conserving Costumes and Textiles," is Joann Driggers, a textiles professor at Fullerton College and the vice chairman in charge of conservation for the Textile and Costume Guild, Museum of North Orange County.

Counselor Sylvia Lane will speak Nov. 18 on "Personalizing Your Holidays — Making Them Meaningful to You." The Veterans' Day and Thanksgiving holidays have caused cancellation of the series on Nov. 11 and Nov. 25.

The brown bag luncheon programs are scheduled for 12:30 p.m. at the YW-House, 321 N. Pomona Ave. They are free and open to the public. Coffee is provided.

Ms. Driggers will offer background on the Textile and Costume Guild, which organized in 1980, illustrating her talk with slides and a few items from the guild's growing collection of clothing and fabrics from the early days of Orange County.

A collector of ethnic textiles, she has traveled to Indonesia and Guatemala to study dyeing, printing and weaving. She also is a professor of fashion merchandising and consumer economics at Mt.



JOANN DRIGGERS

San Antonio College and is a former field fashion representative.

Ms. Driggers' affiliations include The Costume Society of America; The Costume Council, Los Angeles County Museum of Art; the Association of College Professors of Textiles and Clothing; and the American Home Economics Association.

Purposes of the museum's support guild include caring for and conserving the collection, shaping it into a research and reference collection for FC and other institutions, and presenting programs of educational interest to the community.