

Proposed Ethnic Costume Show
for the National Folk Festival
Saturday, June 20, 1998,
12:00 pm - 12:45 pm

Option One:

Allow Models to wear whatever costume they own.

Pros:

- People like to show off what they own.
- The owner of a costume is the most familiar with how the costume should be worn.
- We assume the costume fits the owner.
- We expect the accessories (like shoes and caps) to the costume to fit the owner (another model might have to carry the shoes if they don't fit).
- Owner does not have to worry about what might happen to costume if worn by someone else.
- Owners are likely to have more information and anecdotes about the costume and could possibly be interviewed to extend the time with each costume.
- Would show a couple of costumes not usually seen in this area.

Cons:

- Selection of costumes would be a mis-mash, no theme.
- Probably would be a mixture of authentic and reproduction costumes.
- Several of the people I would co-erce into modeling their costumes will be out of town that weekend.
- Because of previous reason, additional models who don't own costumes will be needed.
- Due to lack of availability of owners, a theme would still be needed to fill in with other costumes.

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Option Two

Costumes of Europe from North to South. Attempt to present a balanced collection of costumes starting in Scandinavia and working south and west to east.

Possible lineup:

- | | | |
|----------------|-------------------|-------------------|
| 1. ???Iceland | 8. ???France | 15.Slovenia - R |
| 2. Norway | 9. ???Austria | 16.Croatia |
| 3. Lithuania | 10.Slovakia | 17.Serbia |
| 4. Russia - R | 11.???Ukraine - R | 18.Bulgaria |
| 5. Netherlands | 12.???Swiss | 19.Macedonia |
| 6. Germany | 13.Hungary | 20.???Greece - ?R |
| 7. Poland | 14.Romania | |

Pros:

- A well-balanced program, probably about 30 - 40 mins.
- Iceland, Norway, Russia, Slovakia, Switzerland, Romania, Bulgaria are costumes not usually seen in this area because they aren't represented at the International Festival.

Cons:

- Only one costume from one region of the country would be represented.
- Not sure about availability of some of the costumes yet.
- We have to find enough models of the right sizes.

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Option Three

Narrow the scope to costumes of

- *the Balkans or*
- *Eastern Europe or*
- *Central/Eastern Europe or*
- *just former Yugoslavia.*

Where available present several costumes from each country showing variety within the country. Compare costumes from countries that are close together and have had a lot of ethnic movement throughout. For some countries would probably bring multiple costumes out at once.

Possible lineup:

- | | |
|-----------------|-------------------------------|
| 1. Slovakia - 2 | 5. Croatia - several |
| 2. Hungary - 3 | 6. Serbia - 4 (3 of the same) |
| 3. Romania - 2? | 7. Macedonia - several |
| 4. Slovenia - 1 | |

Pros:

- Allows us to look more in-depth at some of the counties.
-

Cons:

- This would include a number of reproductions (maybe a fourth) along with the significant number of authentic costumes.
- We have to find enough models of the right sizes.

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Other

- Costumes available that would not make it into the proposed options:
 - Palestine
 - Arabia - R
 - Egypt
 - Japan
- Narration would probably be done by Leslie Hyll, or possibly trade off with another person.
- A few models might be interviewed as a way of presenting the costume (as opposed to the narration).

Considerations:

- Assuming that we won't do any costume changes, we need a bunch of models. Due to travel, my pool of participants is smaller than I expected.
- Many costumes are very expensive and irreplaceable. Walking in costume through crowds with food and drink should be kept to a minimum. Walking in the rain is right out.
- A changing room (or rooms, yes, we do have a few men's costumes to show!) should be available as near to the stage as possible. Also, possibly a place to secure costumes as several people will be volunteering later in the day.
- Chairs and covering should be available for models in costume before and after they go on stage. It would be nice if this could be obscured from the audience so the audience is not distracted from the current costume on stage.
- Info on size and layout of stage would be appreciated. If the stage is very small and cluttered with equipment it may be appropriate to actually have models walk through the audience.

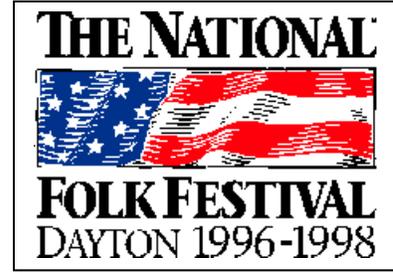
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Map of Europe (for reference)





Miami Valley Folk Dancers



June 11, 1998

Dear «Model»,

Thank you for volunteering to help out with the *European Costume Show* at the National Folk Festival on Saturday, June 20, 1998

You will be modeling a costume from «Country» owned by «Owner».

There will be a room at the Crowne Plaza Hotel where you may change into and out of your costume. It will be available from 10:00 am until 2:00 pm. Plan on being out by 1:45 pm. There should be no problem leaving clothes, purses, etc. in the room as it will be locked at all times.

All models: Please be at the “What You Wear” stage, in costume, between 11:45 and 11:50 am. (see attached map) The show will start at Noon and should be about 45 mins long. Please do not leave before the end of the show, in case of questions or a recall to the stage, and pictures! The proposed lineup is attached.

Owner-Models: Please return your *Costume Data Sheet* to Leslie by Thursday, June 18. This is the info I will use to describe your costume to the audience. Also, I may ask you questions about your costume during the show to keep it more interesting (they don't want to listen to just me for 45 mins). Please, we want to see the complete costume, don't leave those headpieces and shoes at home. You may come in costume or use the hotel room to change.

Owner-Lenders: Please have costumes at the hotel shortly after 10:00 am.

Models: Someone or a sign in the hotel lobby will tell you what room to go to. Please arrive no later than 11:00 am at the hotel room. Earlier is even better. Dona and I will be helping people get into costumes and we can't help everyone at once and we don't want to be in a rush. These costumes deserve patience. Plan to walk to the stage between 11:30 and 11:45 am.

Gentle reminders:

If you will be wearing a costume owned by someone other than yourself, please be considerate of the costume.

1. Eat a good breakfast because you will not get to have lunch until you are out of costume.
2. Please do not eat or drink while you are wearing the costume. Yes, you may drink water and it will be available at the stage.



Miami Valley Folk Dancers



3. Use the bathroom BEFORE you put the costume on.
4. Do you understand what legwear, footwear, hairstyle, and/or headwear you need to supplement the costume? If not, please talk to the owner.
5. Please wear a t-shirt or dress shields and a slip or petticoat to protect the costume from your sweat and body oils. The fewer times a costume has to be cleaned, the better. Some of these costumes have never been cleaned. (We are too afraid a cleaning will ruin them.)
6. Please DO NOT WEAR MAKEUP. It's one more thing that could soil the costume.
7. Please make sure you have all the costume pieces and items together when you are finished with the costume. If you have not been given a list of pieces, you might make one for yourself. It would be a shame to lose anything.

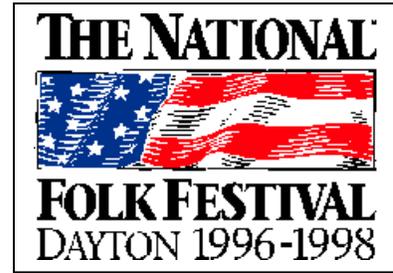
To everyone – enjoy wearing that costume, smile, and have a good time.

Gratefully yours,

Leslie Hyll
937-252-0638



Miami Valley Folk Dancers



**European Costume Show
Noon, Saturday, June 20, 1998
Proposed Lineup – Subject to Change**

- 1) Norway, Karen
- 2) Lithuania,
- 3) Russia, Alleen Moore
- 4) Netherlands, Truus Vander Sluijs
- 5) Poland, Joanne Dombrowski
- 6) France, Meghan Monahan
- 7) Austria, Dona Hyll
- 8) Slovakia, Lorraine Fortner
- 9) Switzerland, Sara Fleischer
- 10) Switzerland, Sam Fleischer
- 11) Hungary, Ed Cordray
- 12) Hungary, Jo Kennedy
- 13) Romania, Jeanette Watts
- 14) Slovenia, John Puterbaugh
- 15) Croatia, Jan Puterbaugh
- 16) Serbia, Mike Shapiro
- 17) Bulgaria, Patty Gehring
- 18) Macedonia, John Pappas

Order	Country	Authentic or Reproduction ?	Owner	Confirm?	Model	Confirm?	Descript?
1	Norway	Authentic	Hyll, Leslie	Y	Karen	Y	N
2	Lithuania	Authentic	Hyll, Dona	Y			N
3	Russia	Reproduction	Hyll, Dona	Y	Alleen Moore	Y	N
4	Netherlands	Authentic	Vander Sluijs, Truus		Truus Vander Sluijs		N
5	Poland	Authentic	Dombrowski, Joanne	Y	Joanne Dombrowski	Y	N
6	France	Authentic	Newhouse, Jeannine	Y	Meghan Monahan	Y	N
7	Austria	Authentic	Hyll, Dona	Y	Dona Hyll	Y	N
8	Slovakia	Authentic	Fortner, Lorraine	Y	Lorraine Fortner	Y	N
9	Switzerland	Reproduction	Fleischer, Sara	Y	Sara Fleischer		N
10	Switzerland	Reproduction	Fleischer, Sam	Y	Sam Fleischer		N
11	Hungary	Authentic	Cordray, Ed		Ed Cordray		N
12	Hungary	Authentic	Hyll, Leslie	Y	Jo Kennedy		n
13	Romania	Authentic	Watts, Jeanette	Y	Jeanette Watts		N
14	Slovenia	Reproduction	South Slavic Club	Y	John Puterbaugh	Y	Y
15	Croatia	Authentic	Hyll, Leslie	Y	Jan Puterbaugh	Y	Y
16	Serbia	Reproduction	South Slavic Club	Y	Mike Shapiro		N
17	Bulgaria	Authentic	Hyll, Leslie	Y	Patty Gehring	Y	N
18	Macedonia	Reproduction	Pappas, John		John Pappas		Y



MVFD
Costume
Models
Room

Map of Europe



Dance to the Music of the World!

Learn International Folk Dancing for Fun, Fellowship,
Fitness, and Cultural Enlightenment with the
Miami Valley Folk Dancers

Costumes not needed. Comfortable shoes suggested.
Singles, Couples, Families Welcome!

Dancing every Thursday Evening and most 2nd Sundays
at the

Michael Solomon Pavilion, Community Golf Course
2917 Berkley Road (off of Dorothy Lane) in Kettering
For more info: L. Hyll, 252-0638; A. Ballinger, 256-4137

The Miami Valley Folk Dancers present a **European Costume Show**



Saturday, 20 June 1998, Noon



1. Norway, West Telemark
 - Authentic
 - Owner: Leslie Hyll
 - Model: Karen Helton
2. Lithuania
 - Authentic
 - Owner: Dona Hyll
 - Model: Lynn White
3. Russia, Arkhangelsk Province
 - Reproduction
 - Owner: Dona Hyll
 - Model: Alleen Moore
4. The Netherlands
 - Authentic
 - Owner/Model: Truss VanDer Sluijs
5. Poland, Lowicz
 - Authentic
 - Owner/Model: Joanne Dombrowski
6. France, Alsace
 - Authentic
 - Owner: Jeannine Newhouse
 - Model: Meghan Monahan
7. Austria
 - Authentic
 - Owner/Model: Dona Hyll
8. Slovakia, Polomka
 - Authentic
 - Owner/Model: Lorraine Fortner
9. Switzerland, Appenzell
 - Reproduction
 - Owner/Models: Sam & Sara Fleischer
10. Hungary
 - Authentic
 - Owner/Model: Ed Cordray
11. Romania
 - Authentic
 - Owner/Model: Jeanette Watts
12. Slovenia, Gorensko
 - Reproduction
 - Owner: South Slavic Club
 - Model: John Puterbaugh
13. Croatia, Posavina
 - Authentic
 - Owner: Leslie Hyll
 - Model: Jan Puterbaugh
14. Serbia, Sumadija
 - Reproduction
 - Owner: South Slavic Club
 - Models: Mike Shapiro / Bette Kelley
15. Bulgaria, Sofia
 - Authentic
 - Owner: Leslie Hyll
 - Model: Patty Gehring
16. Bulgaria, Macedonia
 - Reproduction
 - Owner/Model: John Pappas

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Order in Show	Country or Ethnicity	Region
1	Norway	Vest Telemark
Owner	Authentic or Reproduction	Model
Hyll, Leslie	Authentic	Karen Helton
Other comments		

Leslie Hyll bought this costume in 1990 during a trip to Norway from a local Husflieden. I was lead to believe that this dress is 60-70 years old. This is a "bunad" from West Telemark. Bunad simply means clothes, but in everyday Norwegian it refers to a festive costume. Most bunads have been reconstructed or created in this century. It is used on festive occasions, such as christenings, confirmations, weddings, and at representations and public ceremonies. A woman would first have a bunad made at about 16 or 17 and would wear it for all the special occasions of her life. This dress and apron is of black wool. It is intricately emboidered. By the way, the style and color of the embroidery have to be just so or the costume is not correct. The blouse is a nice linen, also with the same embroidery. Notice all the jewelry with this costume. It all has a function. The cuff-links hold the sleeves of the blouse. Pins at the neck and bodice hold the blouse together. Elaborate "buttons" provide eyes for the chain lace. The purse clasp allows the purse to be hung from the apron. The headpiece is machine woven (I didn't feel I could afford the hand-woven) and wrapped around old hose to give it the cord shape around the head. (I had to do that part myself.) Black wool or cotton tights are worn under the dress (I didn't buy those, too warm for Ohio) with heavy shoes. Leslie wore this as her wedding dress in 1991.

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Order in Show	Country or Ethnicity	Region
2	Lithuania	
Owner	Authentic or Reproduction	Model
Hyll, Dona	Authentic	Lynn White
Other comments		

In Lithuania, woman's national dress consisted of the same elements all over the country. However each locality had its cultural and historical nuances reflected in the cut of separate items and color range. This makes it possible to single out five specific areas. Given this information, we are not sure which region this one is from yet as Dona purchased this one very recently from a local Lithuanian. The linen blouse has been woven with the design in the sleeves, but the cuffs, front, collar, and shoulder epaulets are separately woven pieces sewn to the blouse. The waistcoat and skirt are wool with the patterns woven in. The waistcoat has a finely pleated peplum and is fastened with hooks. Buttons and lacing were also used. The obligatory apron also is black wool, with stylized lilies woven in. The sash around the waist is hand woven of linen or wool. The sash symbolizes peace, happiness, and well-being, and its an important item in the ensemble. According to a popular legend a rainbow resulted from the sash of a peasant girl. Traditional headgear for girls was a garland made out of patterned ribbon wound around a stiff frame and hanging down the back. Married women wore a towel-like headress. The women's favorite decoration was amber. An amber necklace was a traditional present a lad gave to his chosen as a token of his love and faith. Footwear includes leather shoes, and shoes knitted out of linen thread. This costume was imported from communist Lithuania.

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Order in Show	Country or Ethnicity	Region
3	Russia	Arkhangelsk Province
Owner	Authentic or Reproduction	Model
Hyll, Dona	Reproduction	Alleen Moore
Other comments		
<p>Made by the late Bruce Cantrell, this is a reproduction of a 19th century dress from the Great Russia province of Arkhangelsk. The long over dress, called a "sarafan," is made of a quilted satin brocade. The brocade design is a gold wheat motif. Wheat motifs are not uncommon in European folk culture. What is the wheat motif a symbol of? It is a fertility symbol (for good crops). The under dress is of satin and organdy also with a gold design. Many strings of pearls are worn at the neck. We do not have the appropriate headpiece, an elaborate crown of pearls and trim. But following folklore that a married woman's uncovered hair was bad luck, we have used a gold satin scarf for her head.</p>		
Order in Show	Country or Ethnicity	Region
4	Netherlands	N. Holland, Vollendam
Owner	Authentic or Reproduction	Model
VanDer Sluijs, Truss	Authentic	Truss VanDer Sluijs
Other comments		
<p>Truss is a native of the Netherlands. She made this costume herself and I think that this is about as authentic you can get (short of growing the raw materials and weaving the cloth). Her striped skirt is made of heavy cotton or wool, sometimes a skirt from light weight flannel is worn under the top skirt. The bodice is a short sleeve black top with a flower motif insert that is always very colorful. The neck line is finished with a blue trim. In mourning the trim would be black and the flower insert would be a darker color also. The square neckline is set off with a braid woven in black and white. The apron top is done in the same flower motif as the insert, and the apron strings are done with the same braids as the square neckline. Around the neck is worn a white lace cloth. Then comes the headpiece which is made from Brussels lace and heavily starched. Also around the neck is worn a heavy blood coral necklace. Most often they wear wooden shoes on weekdays and on Sunday's and Holy days, low black shoes.</p>		

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Order in Show	Country or Ethnicity	Region
5	Poland	Lowicz
Owner	Authentic or Reproduction	Model
Dombrowski, Joanne	Authentic	Joanne Dombrowski
Other comments		

Joanne is wearing a Polish costume from the region of Lowicz, which is southwest of Warsaw, and within the greater region of Mazowsze. The style of dress from Mazowsze depends for its effect on the use of boldly striped garments worn in layers. The striped skirt will have a shorter, gathered striped apron over it, and for outdoor wear, a striped cape or larger striped shawl. At Lowicz, where all the domestic arts became very fully developed, the dress also became more decorative, the patterns became bolder, until, in the latest development, wide bands of large flowers on a black background decorate the edge of each garment. Joanne's skirt and apron are made from this VERY HEAVY, striped woven wool. They are trimmed with black velvet embroidered with large flowers. Lace, sequins, and beads are also used for decoration. The bodice of the dress is also black velvet embroidered with larger flowers. The blouse is linen, trimmed with lace and more rich embroidery, and also tiny tucks in the sleeves, a very simple way to give decoration to a garment. It is very traditional to wear a necklace of red wooden beads. A scarf is worn on the head, again, with lots of the big flowers. Finally, leather boots that lace up the front are very Polish. This costume was obtained from Basia Dziewanowska, the daughter of Ada Dziewanowska, who is a well known teacher of Polish folk dance.

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Order in Show	Country or Ethnicity	Region
6	France	Alsace
Owner	Authentic or Reproduction	Model
Newhouse, Jeannine	Authentic	Meghan Monahan
Other comments		

This costume is from Alsace. Alsace became part of France again in 1918 after being part of Germany for 50 years. At this time there was a renewed interest in folk culture so as to not be totally assimilated by the French. French costumes are well-known for their "outrageous" headpieces. The large satin bow on this head piece has evolved from a satin ribbon tied around a cap to keep it on the head. The style of the rest of the costume is fairly common to western European clothing. The red wool skirt is pleated to a black velvet bodice. The velvet is detailed with small motifs and is laced up the front (also a simple way to adjust the size of the dress). The white cotton blouse has a detached collar worn over the bodice. The satin brocade apron also gives us subtle decorative detail. At one time the color of the outfit was indicative of the religious background of the wearer, red being worn by Catholics and green and black being worn by Protestants. Something to remember with French regional costumes is the France was the center of fashion and there was not the incentive of most of France to promote a national culture in defiance of foreign rule. Brittany, Alsace, and the Basques are of course the exceptions. So the regional costume that does exist in France is based on the normal evolution of everyday dress and does not have the details that make other national costumes stand out.

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Order in Show	Country or Ethnicity	Region
7	Austria	
Owner	Authentic or Reproduction	Model
Hyll, Dona	Authentic	Dona Hyll
Other comments		
<p>Dress is of black wool with burgundy trim and an embroidered chest panel. The white cotton blouse has hand crocheted lace at the neck. As is typical of Germanic costumes, the blouse is very short so as not to add bulk at the waist. The apron is burgundy silk. White hose with a crocheted look is also very typical. Dona purchased this costume from the late Bruce Cantrell who was a director of the Dayton Leiderkranz Volktanzers. She was told that this was a wedding dress, but has not investigated this theory further.</p>		
Order in Show	Country or Ethnicity	Region
8	Slovakia	Polomka
Owner	Authentic or Reproduction	Model
Fortner, Lorraine	Authentic	Lorraine Fortner
Other comments		
<p>The skirt and blouse are linen. The style of the sleeves are raglan and have a gusset under the arm (this is an older method of giving the arm room to move). The wrist band is embroidered and the trim is hand crocheted with a fine cotton thread. The embroidery on the sleeves is exquisite. A variety of embroidery techniques has been used including pulled work where the strands of fabric are pulled apart to form small holes. The vest is a fine printed wool trimmed in blue and white braid, satin ribbons forming points around the neck, and a wide silk ribbon around the bottom. She has a front and a back apron - the front apron is cotton and the red design is woven into the cloth. The back apron is a blue cotton with an embroidery strip across the top. The cap is a heavy cotton, also exquisitely embroidered in geometrical patterns. It gathers in the back to hold the hair up. The outfit is completed with heavy white socks and leather shoes. (These light-weight leather shoes are common in central and eastern European mountains.) This costume was made in 1992? In Slovakia for Lorraine. How did you come to get this costume?</p>		

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Order in Show	Country or Ethnicity	Region
9	Switzerland	Appenzell
Owner	Authentic or Reproduction	Model
Fleischer, Sara	Reproduction	Sara Fleischer
Other comments		
<p>These are reproductions of costumes from Appenzell, Switzerland. They were made by Terry Eyman for Sam and Sara. The wonderful thing about having Terry do a reproduction is that she is an European trained seamstress and is familiar with the appropriate cuts, fabrics, and sewing techniques to make the costume look right. Sara's black velvet bodice has a square cut collar with chains looped from the front to the back corners. It laces up the front. The collar and apron are of apricot damask. The skirt is dark blue ????? The white cotton blouse would have been linen with ribbon tied sleeves. On her head is an apricot cap with a bow hanging off the back. White stockings and black slippers complete the ensemble. Sara, why Switzerland?</p>		
Order in Show	Country or Ethnicity	Region
10	Switzerland	Appenzell
Owner	Authentic or Reproduction	Model
Fleischer, Sam	Reproduction	Sam Fleischer
Other comments		
<p>This is the description of an actual costume. See what differences you can find while I read it: "White linen shirt and white knitted woolen socks with buckled leather garters. Jacket of Chinese red cloth with yellow and white stitchery. Square, silver buttons and heavy silver fobs. A red scarf and the crossbar braces embroidered in yellow and white. Bright yellow suede breeches and a black felt hat with fresh flowers." Cotton shirt instead of linen, fabric garter instead of leather, corduroy breeches instead of suede,</p>		

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Order in Show	Country or Ethnicity	Region
11	Hungary	
Owner	Authentic or Reproduction	Model
Cordray, Ed	Authentic	Ed Cordray
Other comments		
<p>Except for the apron, this is a recently made costume. Eddie purchased the shirt and pants at a tourist folk shop in Budapest in 1992? The shirt and pants are cotton and extremely loose fitting. The bold, lavish embroidery on the shirt is satin and outline stitch done with a number 8 cotton thread. The cotton thread is also used for the hand crocheted trim at the end of the sleeves. The loose pants are tightened around the waist with a draw string. Boots are commonly worn throughout Hungary. The black felted vest is embroidered with black cotton thread. It is also a new piece purchased in the town of Seszendre. Now the apron: This is the most interesting piece of this costume. It is old, maybe about 60 years. I'm not sure what kind of fabric it is, but the embroidery is silk. Also there is a black fringe attached to the bottom that has a hand knotted pattern in it. Eddie tell us how we first came across this apron and how we finally ended up with it.</p>		
Order in Show	Country or Ethnicity	Region
12	Romania	Wallachia, Oltenia
Owner	Authentic or Reproduction	Model
Watts, Jeanette	Authentic	Jeanette Watts
Other comments		
<p>Where is your costume from? Romanian state of Wallachia. How old is this costume? Approximately 50 years. Tell me about the embroidery: Embroidery at the hem, sleeves, and front (satin stitch). Neckline is cross -stitch. What is the design of your blouse? Raglan sleeves, front & back gathered into neck. Tell me about the aprons: The front and back aprons are dark red wool, embroidered with metal threads. They are very heavy. Any other interesting points about the costume? Black and white had woven sash, modern. All the seams are sewn together by hand using a decorative stitch with red floss. How did you come to own this costume? Gift for 30th birthday from husband and friend, a real surprise.</p>		

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Order in Show	Country or Ethnicity	Region
13	Slovenia	Gorenjska
Owner	Authentic or Reproduction	Model
Slavic Club	Reproduction	John Puterbaugh
Other comments		
<p>The man's Slovenian costume begins with a white cotton shirt with a center front opening. The sleeves are very full, gathered onto a yolk over the shoulder. The black velvet breeches (traditionally leather) have a fall front and white piping trim. They come below the knee to tuck into (traditionally tall leather) boots. Here, John wears spats to simulate the very expensive boots. The front of the vest is velvet (the design is sewn on), with a satin back and lining. Many small silver buttons close the front. A watch fob and flowers are typical decorations for the vest. The fabric that hangs off the shoulders represents the shawl worn by men under the vest for warmth. The outfit is topped with a felt hat with floral decoration. The Slovenian costumes were made for the South Slavic Club in 1990 by Bette Kelley and many, many helpers. They were copies from originals formerly owned by the late Father Rus who was Slovene and the founder of the Yugoslav Club of Greater Dayton.</p>		

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Order in Show	Country or Ethnicity	Region
14	Croatia	Posavina
Owner	Authentic or Reproduction	Model
Hyll, Leslie	Authentic	Jan Puterbaugh
Other comments		

This costume is made of coarse white linen, and has 3 main pieces: the blouse, skirt, and apron. The blouse has large sleeves that are gathered at the neck and wrist. Red thread is used to embroider the sleeves and front. Lace and crocheted trim is used to trim the wrist. The skirt has a small bodice which gives the costume a smooth fit in back. The straps of the bodice tie at the shoulder. The skirt is very full, made from 5 or 6 widths of fabric. It is flat in front, with many tiny pleats in the back. The wide apron is folded into pleats and embroidered. Leslie Hyll purchased this costume in 1987, in Zagreb, Croatia, from the Croatian Matica. This costume style dates from the early 20th century. It was originally made from flax and hemp and later cotton. Of course the fabric would have all been created in the home from animal to cloth. Later versions of this costume have the embroidery design woven into the fabric.

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Order in Show	Country or Ethnicity	Region
15	Serbia	Sumadija
Owner	Authentic or Reproduction	Model
Slavic Club	Reproduction	Mike Shapiro
Other comments		

This is a reproduction made by the South Slavic Club this year (97-98). It is a reconstruction of the costume from the region of Sumadija. The pants and vest are blue wool trimmed with a burgundy braid. Notice the baggy style of the pants, probably from 500 years of Turkish influence. The vest was modeled after a vest purchased from a Serb costume maker in Sarajevo. The original braid was black, but burgundy was chosen to lighten the costume. The shirt is cotton with cross-stitch embroidery at the neck and chest. (Did Mike do this embroidery?) The sash is wool and was woven locally by Maureen Moloney. The socks are hand-knit after authentic socks. The opanki (shoes) are leather and imported. The curled toe is typical of this region. Although I have called this costume a reproduction, who is to say it is not authentic when made by the ethnic group? Costumes and clothing evolve as the availability and cost of the materials change.

**Narration for the European Costume Show, presented by the Miami Valley Folk Dancers
and friends at the 1998 National Folk Festival held in Dayton, Ohio**

Saturday, 20 June 1998, Noon

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Order in Show	Country or Ethnicity	Region
16	Bulgaria	Sofia
Owner	Authentic or Reproduction	Model
Hyll, Leslie	Authentic	Patty Gehring
Other comments		
<p>Patty is wearing a modern implementation of a late 19th century costume of Sofia, Bulgaria. The jumper, called a sukman, is a dark blue wool. It has a waist so that the upper part may be well fitted while the skirt is more of an A-line. The trim on the sukman is a white braid, handsewn to achieve the intricate motifs. The seams are marked by embroidery and trim such that the construction of the garment is emphasized rather than hidden. The chemise is cotton and embroidered with geometrical motifs, mostly in red, and only on the visible portions of the chemise. This belt is an inexpensive adaptation of the 19th century belts with elaborate metal buckles which were really part of the jewelry. Buckles used to only be worn by married women, but in more economically developed regions they became affordable also for girls. The motifs of this jewelry may have represented biblical compositions, human and animal figures, and plants. She also wears embroidered red wool knit socks with soft leather shoes. Note that this costume does not have an apron, which is absent from only a few small regions in Bulgaria.</p>		
Order in Show	Country or Ethnicity	Region
17	Bulgaria	Macedonia
Owner	Authentic or Reproduction	Model
Pappas, John	Reproduction	John Pappas
Other comments		
<p>John's costume consists of a white, cotton blend, shirt with woven, multicolored trim down the front; Ecru ankle length pants with red braid trim; a maroon wool vest, with black braid trim; and a red cotton sash at the waist. This costume is a reconstruction of an original borrowed from the Bulgarian-Macedonian Dance Ensemble in Toledo, Ohio. It was made in 1979.</p>		

Dear Marilyn and Cityfolk,

Thank you for allowing the Miami Valley Folk Dancers to put on the European Costume Show for the National Folk Festival. We thoroughly enjoyed ourselves.

I was very pleased with the reaction to the show. We had a full audience. When it was over several people asked when we would be doing it again so they could tell their friends. Although maybe half the audience was dancers, the questions came from the half that weren't dancers. I guess I was surprised by how well it was received.

I now have a database of costumes owned by people I know. Over 100 entries and I know I don't have everything in there yet. So think of me the next time you need something to do with costumes.

We really appreciated having the room at the hotel in which to change, too.

A MINOR negative comment was that the sound at the What You Wear stage seemed like an afterthought. There was only one microphone and it was hand held. I would have appreciated a microphone stand. A second hand held microphone would have been beneficial for the panels so that two people could talk to each other at once. There were times that a microphone stand would have been useful for the panels while someone was trying to show something and talk at the same time.

Regarding the panels, while they were acceptable, I think I would have enjoyed more a presentation by each individual artist. The panel format did not allow more in-depth discussion. There was enough time to ask each artist a couple of questions, but no time for good interaction and discussion between the participants.

My apologies for not providing my input sooner as I had not realized there was a deadline date.

Other general comments for whoever:

- It was a crime that Shir Delite was not scheduled on the Dance Hall stage. I caught them at Dave Hall Plaza and they were playing plenty of dance music. I never actually went to the dance hall this year because there was nothing scheduled that interested me very much. Had there been Klezmer, I would have gone there and probably stayed for other things. Sound volume may continue to be a problem at the dance hall, as I ate lunch at picnic tables on 2nd street and could hear the band just fine. I wouldn't have wanted to be in the tent. I do not understand why some bands have to blast the sound at the audience. It makes me completely uninterested in them.
- Expenses aside, I am against an admission for future festivals. I would be willing to buy a pin to support the festival, up to \$5.00. But it would be a voluntary thing. We went to Northwest Folklife this year and they sold buttons and pins to make money.

On the other hand they are not bringing in all the professional performers you bring in.

In conclusion, the festival was a success. I always enjoy festivals more when I'm a participant, so you better call me to do something next year.

Best Wishes,

Leslie Hyll