

# Punk + History= Gothic Fashion

*By Trystan L. Bass*

*For Costume College 2016*

*<http://trystancraft.com/costume>*

# *An Overview of Punk*

- 1974-79
- Nihilist
- Do-it-yourself
- Meant to outrage, disrupt
- Opposed to hippies, disco, corporate rock/fashion
- Music: Sex Pistols, Ramones, Clash, X, Cramps, Television

## *An Overview of Gothic*

- *Punk, Victorian, romantic, industrial, cyber*
- *DIY, retro, historical, extravagant*
- *Black, jewel tones, stripes, lace, velvet, PVC, leather, silver jewelry*
- *Music: Bauhaus, Joy Division, Siouxi & the Banshees, The Cure, Sisters of Mercy, etc.*

## Beginnings of the Gothic Subculture

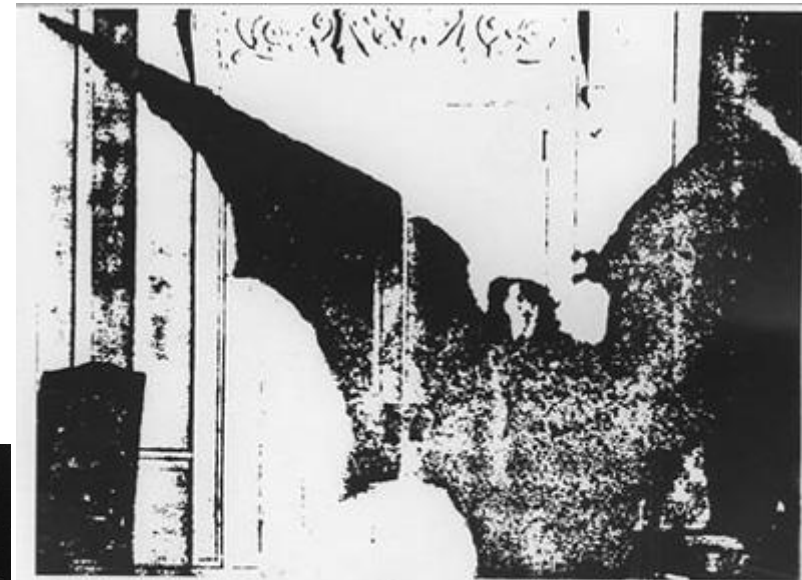
- *London clubs: Blitz Club (1980), Batcave (1982), Slimelight (1987-present)*
- *LA deathrock scene (late 1970s-mid 1980s)*
- *SF Death Guild club (1993-present)*

*Synthesis of punk, glam, new romantic,  
gothic literature & poetry, horror themes,  
& HISTORY!*

# "Bela Lugosi's Dead" by Bauhaus

August 1979

White on white translucent black capes  
Back on the rack  
Bela Lugosi's dead  
The bats have left the bell tower  
The victims have been bled  
Red velvet lines the black box  
Bela Lugosi's dead



**bauhaus**  
*Bela Lugosi's dead*

The virginal brides file past his tomb  
Strewn with time's dead flowers  
Bereft in deathly bloom  
Alone in a darkened room  
The count  
Bela Lugosi's dead

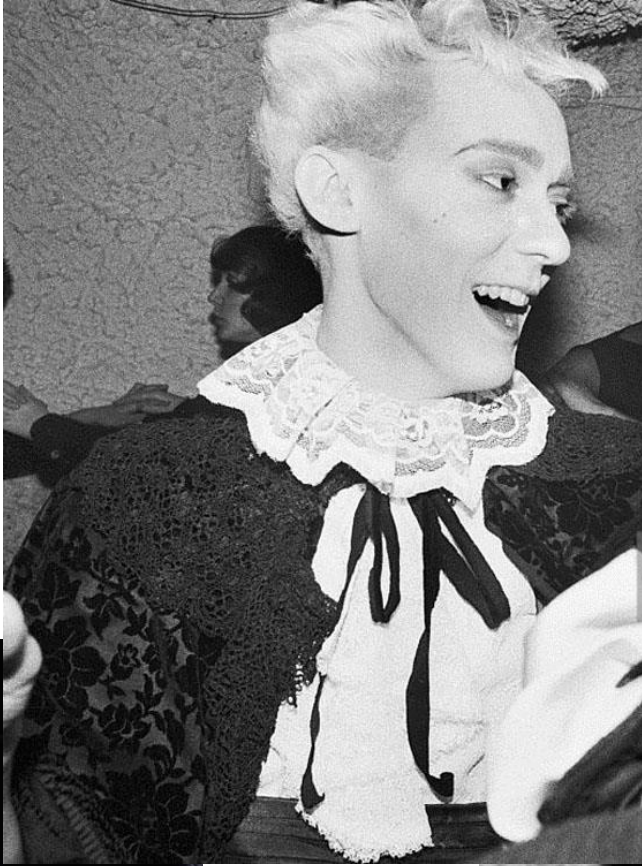


## David Bowie

*“Bowie’s theatricality freed punk rock performers to indulge their own impulses to dress up. Inspired by Bowie, they would create their own performance masks, costumes and stage personae. As a result, their fans, rather than merely imitating, would go on to create their own world of disguise — goth.”*

*“Playing Dress Up: David Bowie and the Roots of Goth,” by David Shumway and Heather Arnet*

New Romantic



*Blitz Club 1980*



Batcave, 1984



# Death Guild

mondays

18 & over

at  
The Trocadero,  
520 4th St.  
near Bryant

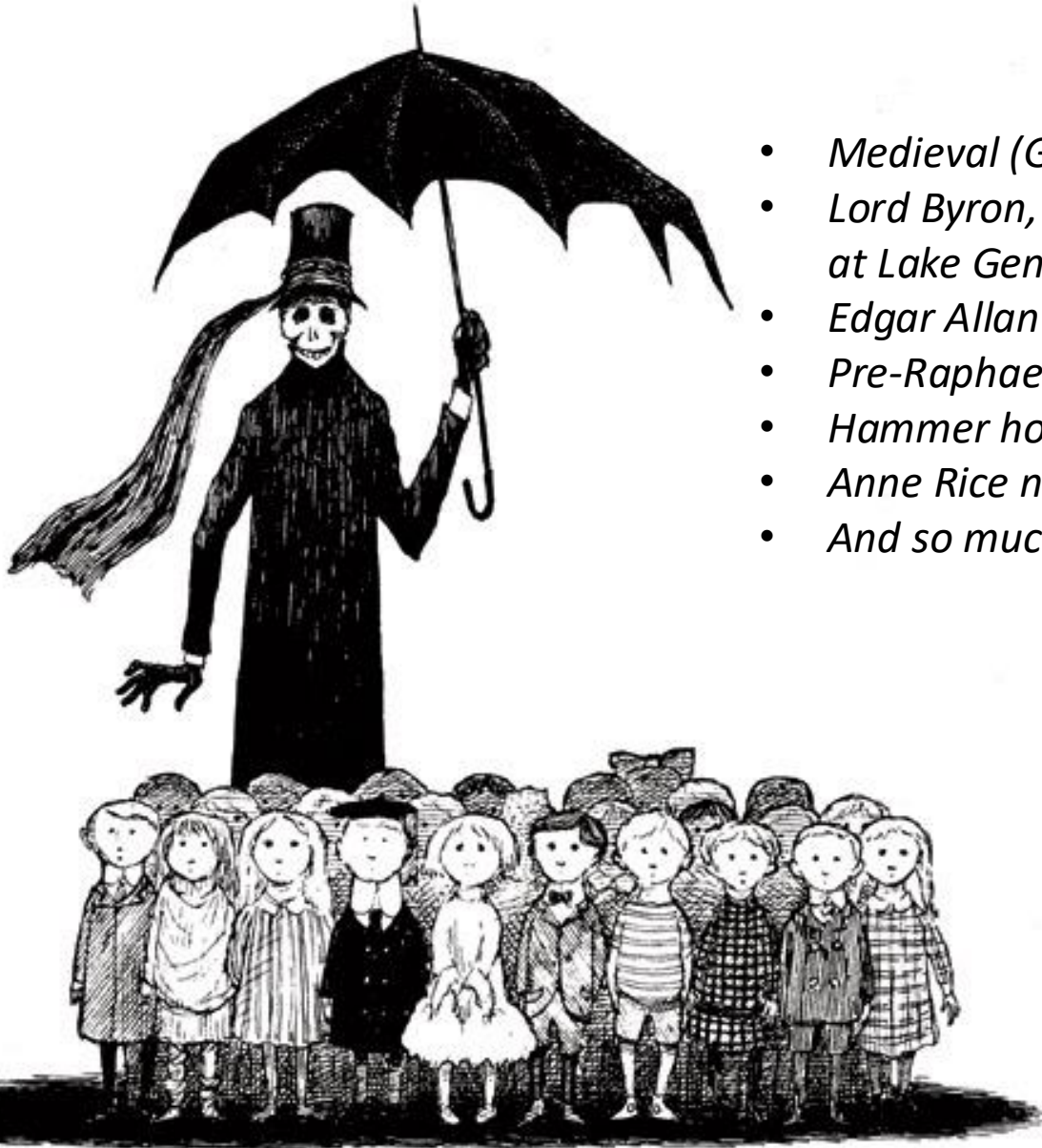
DJ Lucretia  
DJ Melting Girl

\$2 before 10pm  
\$4 afterwards

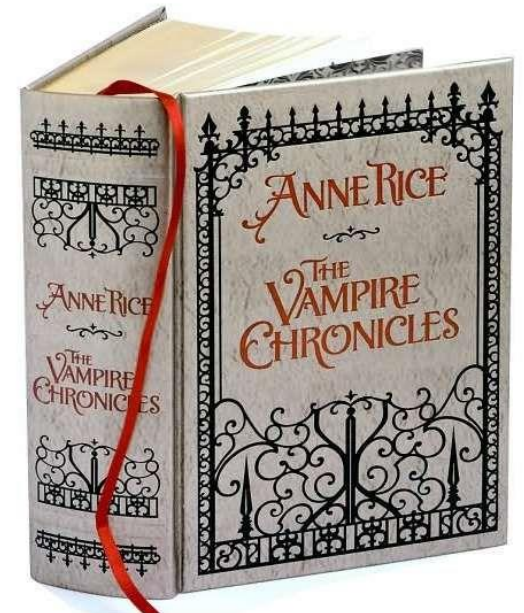
hours:  
9-2 for those  
age 18-20  
9-3 for those  
21 & over  
415.974.4396



# Arts & Pop Culture Influences



- *Medieval (Gothic) architecture*
- *Lord Byron, Shelley, Mary Wollstonecraft at Lake Geneva (1810s)*
- *Edgar Allan Poe stories & poetry (1840s)*
- *Pre-Raphaelite art (1850s-90s)*
- *Hammer horror films (1950s-1970s)*
- *Anne Rice novels (1970s-1990s)*
- *And so much more!*





## Victorian Mourning, Dracula, & Oscar Wilde



1970s

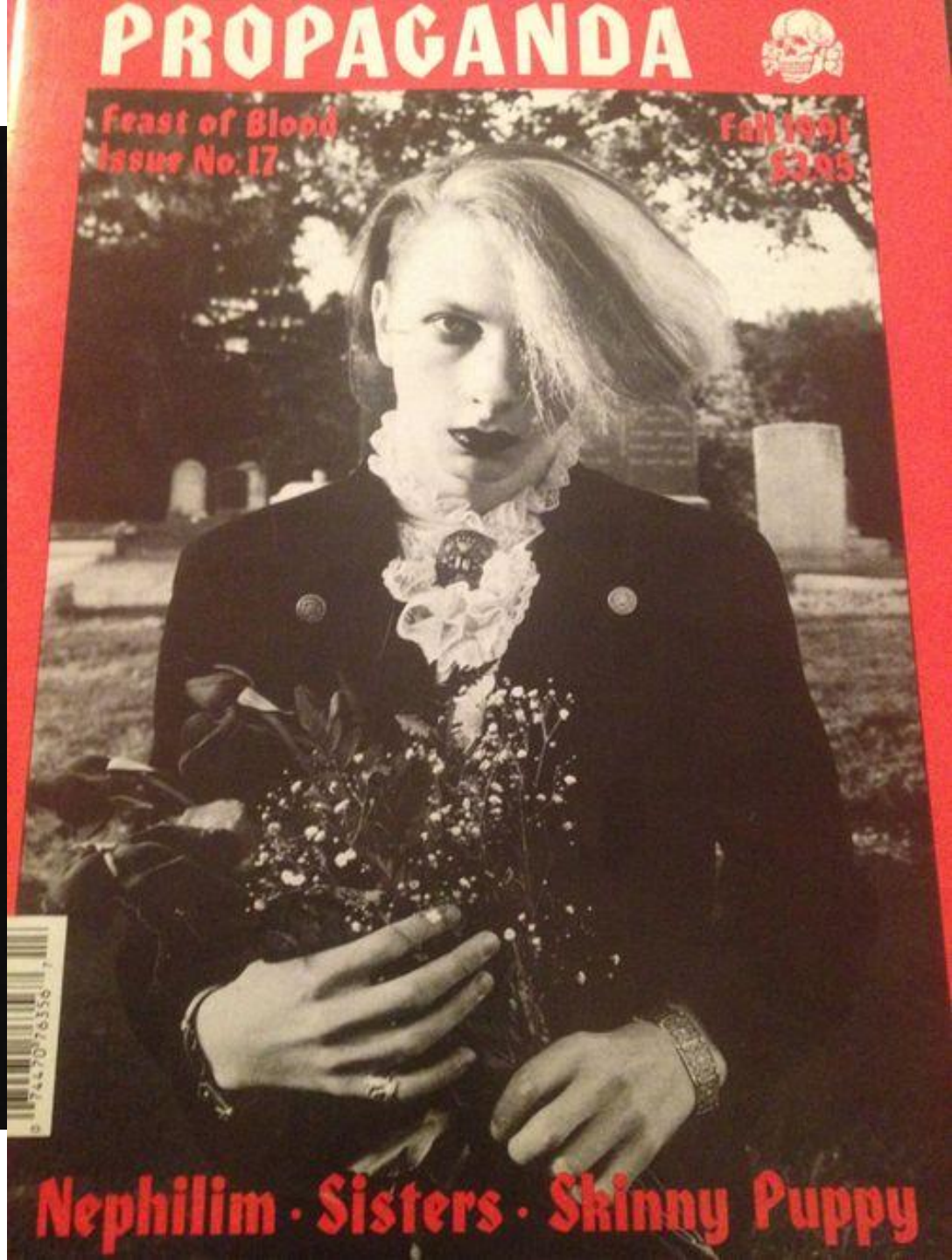
DAVE VANIAN

1980s





1980s



# PROPAGANDA



Feast of Blood  
Issue No. 17

Fall 1991  
\$3.95



Nephilim · Sisters · Skinny Puppy





1987



1989





1989



1985



1994



2002



2004





2007



2010s



ronSachsen  
graphy

1992



2011



photographer: Zelko Nedie  
 fashion stylist: Gallery Serpentine  
 makeup artist: Emma Lee Court  
 and Renee De Bono  
 makeup: Illamasqua  
 hair stylist: Ambo Art  
 models: Miroslav Naskovic,  
 Sophie J. Wilde, Susy Natal,  
 James Heathers, Lauren Kyle,  
 and Jeremy Ansley

# Gallery Serpentine

AUXILIARY December 2012 page 89-113 2012

With a few new endeavors on the horizon, the famous fashion design company and Sydney, Australia boutique known for their corsets and alternative couture, Gallery Serpentine, is still going strong after 15 years.

interview by Vanity Kills & Jennifer Link

It's safe to say that upon handing yourself over to the whimsical courtesiers behind Australia's celebrated Gallery Serpentine, you'll soon forget all about the oozed-notion of, "being dressed to the nines". Instead, you shall be whisked right past 10 and into a world of instantly recognizable style that is off the charts. No surprise there, since this Sydney-based "Home of Australian Corsetry and Alternative Couture" prides itself on being an "Antidote to the Mundane". After all, nothing lights up a room like a Gallery Serpentine pointed waist cincher fashioned from black astor brocade, a distinguished pinstripe kirtle skirt that drapes just right, or a high-collared undertaker inspired coat. But that's just one small piece of a greater fantastically fashionable puzzle. If you heart's desire lies in transforming your entire wedding entourage into a horde of airship pirates, the brand's alternative bridal salon, can help you satiate your steamiest matrimonial appetites. And if you wish to be plucked from the banality of day-to-day life by the way of sartorially minded old-school carnival magic, where tunes and togs collide: Dark Fashion Theatre beckons with promises of delivering a tantalizing, multi-performer road show: unlike that which you've ever seen, letting you fulfill those, "I've run away with a really well-dressed circus," fantasies you've always harbored. At least for one night.

Writer Vanity Kills and editor Jennifer Link had the pleasure of interviewing Stephanie Calkin of Gallery Serpentine.

**Jennifer Link : Gallery Serpentine has had multiple designers and guest designers throughout its 15 years, can you give us a mini history lesson, who were some of the highlights and who is still working with Gallery Serpentine today?**

Stephanie Calkin : Annette Magus, my sister, was the sole designer when her first label, Magus, morphed into Gallery Serpentine in the early years after she came back from Camden in London where she had a great following. She developed the corsetry during this period when you couldn't buy a corset in Australia. She continues to contribute her signature romantic neo-Victorian styles and also what I'd categorize as "practical goth" or "corporate goth" daywear. For me I was making "deadtech" creations utilizing circuitboard screen prints and wiring diagrams with used computer parts and often pictures of Einstein. It was great to have this recognized with a color spread in a local Sydney gay publication and getting the cover of another local paper and having the winner of the Miss Geek competition in the USA wearing one of my deadtech corsets.

Once GS started growing and we were employing some creatives who in the main came out of the theater costume background an acceleration of dramatic designs came through. Basically nearly everyone who has ever worked here has ended up contributing designs whether it is the production team or the retail team. We used to have very intense staff design meetings every few months and design sheets were rampant pieces of paperwork wherever you went upstairs in our old shop in a Victorian terrace.

Shannon Mullane is still with us after about eight years, she originally started as a work experience student and is now Production Manager and has designed some great new styles for us.

Other guest designers are USA steampunk legend, Evelyn Kriete and Sydney's own Robert from Red Rabbit & Ensign who really helped us kickstart our GS Gentlemen ranges. Our new Dapper Bastard ranges are being spurred along by a Victorian style strong man and scientist, Abaddon/James Heathers.

**Vanity Kills : What, if any, significant changes has Australia's goth/industrial scene undergone since Gallery Serpentine's initial launch in 1995?**

SC : Massive changes! Kind of feels like the rise and fall of the Roman Empire sometimes! It was very dark, very beautiful, and very DIY in the years when we first started. There was an incredible buzz around the subculture and the clubs. Now it seems that there is less of that hardcore element in terms of lifestyles and more of a merge across different scenes, integration happening a lot with the steampunk/lolita/candy goth/cooplay genres/rockabilly/50s/burlesque scenes. The commonality that is still there is high visibility in costuming, hair, makeup, and style. Musically it's been interesting to see the first dark alt stage happen this year at De/Qon1 with Shallow Nation (Sydney alt club winning a stage) as EBM gives way to hard dance. Part of the reason I created Under the Blue Moon Festival back in 2004 was that I wanted there to be a visual documentation of just how darkly beautiful the goth subculture and its attendants was, as I could see that nothing lasts forever and that our alternative artistic precinct of Enmore-Newtown would be changing as gentrification took over the inner city.

**JL : How has the clientele for the Gallery Serpentine Sydney store changed over the last 15 years?**

SC : At first we only ever had the "true goths" in our very dark little store then the re-enactors found us and those not so up their own hand sewing behinds who got what we were about. Then it went into weddings for those same groups and then the theater found us along with the old celebrity and musician. We've definitely seen more customers who are musicians, singers, circus folk, cabaret, burlesque performers. "Normy" culture found us more accessible I guess when we moved to our new store beside the iconic Enmore Theatre, maybe because we didn't have any taxidermed bats on the walls and also there's been a growing awareness that our clothes are generally realistically romantic and wearable at the same time.

**JL : Your Sydney store has become iconic, a place many from around the world dream of visiting, who've been some of the most notable and memorable people to visit?**

SC : It's good to hear that perception as when you are working inside the creation of GS everyday it's easy to lose that perspective. I remember Alice Cooper, who had split his pants during rehearsal at the Enmore Theatre and wandered over to get some sort of replacement from us. That meant I was on my knees in front of him pinning the pants in tighter but he was going to go and do his own hand sewing on them of straps and buckles. The charismatic Jeff Martin from The Tea Party got very excited when he found us, as he'd been searching for clothes like ours for ages. So he got a few pieces when he was on tour. Marilyn Manson's band has been in a couple of times when MMs been on tour and Róisín Murphy found a hat our pattern maker had made that was perfect for her stage outfit when she played with Mokoko. Tara Moss (author, ex model, TV presenter in Australia) has also done some interesting spooky neo-Victorian things with our clothes for her book launches. One of my favorite artists is Zoog, from the band Angelpit, who used to come into the store on a weekly basis and provide much entertainment, he also contributed during one of his weekly sessions in the store the lyrics and movements to Goth Yoga which became a live stage show at Lunamorph All. Fashion Show & Under the Blue Moon Festival and will be released as a DVD in 2012 just in time for the apocalypse.

**VK : What do you consider to be the best-selling item in your Sydney store during the holiday season?**

SC : For the party girls I'd have to say that The Giselle skirt is the hot cake, inspired by the ballet of the same name but with very cheeky overtones it rocks at NYEve with a pair of killer heels. The accessory that will go this year is the Steam Crotch belt as it's been designed for festivals, parties, clubs. Girls you don't need to carry a bag of doom everywhere this summer!

1992



2010



2010s



© 2011 Thomas Bunge  
www.thomas-bunge.com



politan Museum of Art/Karin Willis

2010s



2010s





2012





2014



2013



2007



2014



2015-6



## Morticia & the Pre-Raphaelites



*Charles Addams cartoons (1938)*  
*Vampira TV show (1954)*  
*Addams Family TV show (1964)*  
*The Munsters TV show (1964)*  
*Elvira TV show (1981)*  
*Addams Family movies (1991-3)*



*"Oh, I couldn't make it Friday—I've so many things to do.  
It's the thirteenth, you know."*











*Beetlejuice (1988),  
Wind Flowers by John William Waterhouse (1903)*

*Goth Babe of the Week, 1996-7*



INDUSTRIALGOTHIC.COM



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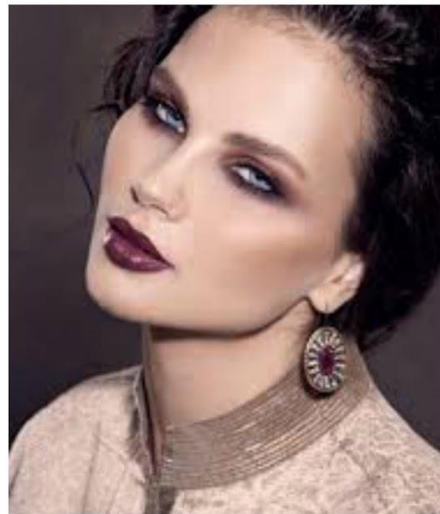


*Sleepy Hollow (1999), Sidonia von Bork by Sir Edward Coley Burne-Jones (1860)*





# Gothic to Haute Couture to Gothic



*Vogue, 1982*



*Comme de Garçons, 1984*



Dolly Magazine, 1985



Elle Japan, 1986



*Vivienne Westwood, 1985-1990*





*Christian Lacroix – 1987-1990*





**Les contrastes-choc et un baroque exubérant, pour un tailleur joyeux.**

Une robe longue d'inspiration ultra-classique et équilibrée en largeur à carreaux, portée sur un body en stretch au col montant et une jupe de forme amploïère en « japonais » à l'inspiration Riqui • Ex-Vivo • C. Lacroix • Mappellago Chanel • Jovan • Contrasts • Rose d'ivoire • Jovan • D'ebre couture • Jersey andré •

**CHRISTIAN LACROIX PRÊT-A-PORTER**



**Une allure adrienne et déinovalte, amouée par un bijou extravagant.**

Une robe combinant du sur avec le charme et le volume structuré à la suprême grâce d'une ampleur aérienne en mousseline légère portée sur un petit chemisier court de regard. Broche fantaisie, bijoux • Jovan • Contrasts • Rose d'ivoire • Jovan • D'ebre couture • Jersey andré •

*John Galliano for Christian Dior, 1998*



*Alexander McQueen, 2002*



# References

- *Gothic: Dark Glamor* by Valerie Steele and Jennifer Park
- *Black in Fashion: Mourning to Night* by National Gallery of Victoria
- *New Romantics: The Look* by Dave Rimmer
- *Street Style* by Ted Polhemus
- *Subculture: The Meaning of Style* by Dick Hebdige



Contact

Trystan L. Bass - <http://www.trystancraft.com>