

Leather Times

**News from the Leather Archives & Museum
Spring 2004**



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and more!

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Visiting the LA&M

Open visiting hours are:

Thursday 12 p.m. to 8 p.m.
Saturday 12 noon to 3 p.m.
Sunday 12 noon to 3 p.m.

Admission is free, donations are appreciated

Requests to see the museum at other times and requests to conduct research in the LA&M archives can be arranged by contacting the LA&M.

Donations and Tax Deductions

The Leather Archives & Museum is recognized as tax exempt under the US Internal Revenue Service section 501c(3). Donations are deductible from your Federal Income tax, subject to IRS deduction regulations.

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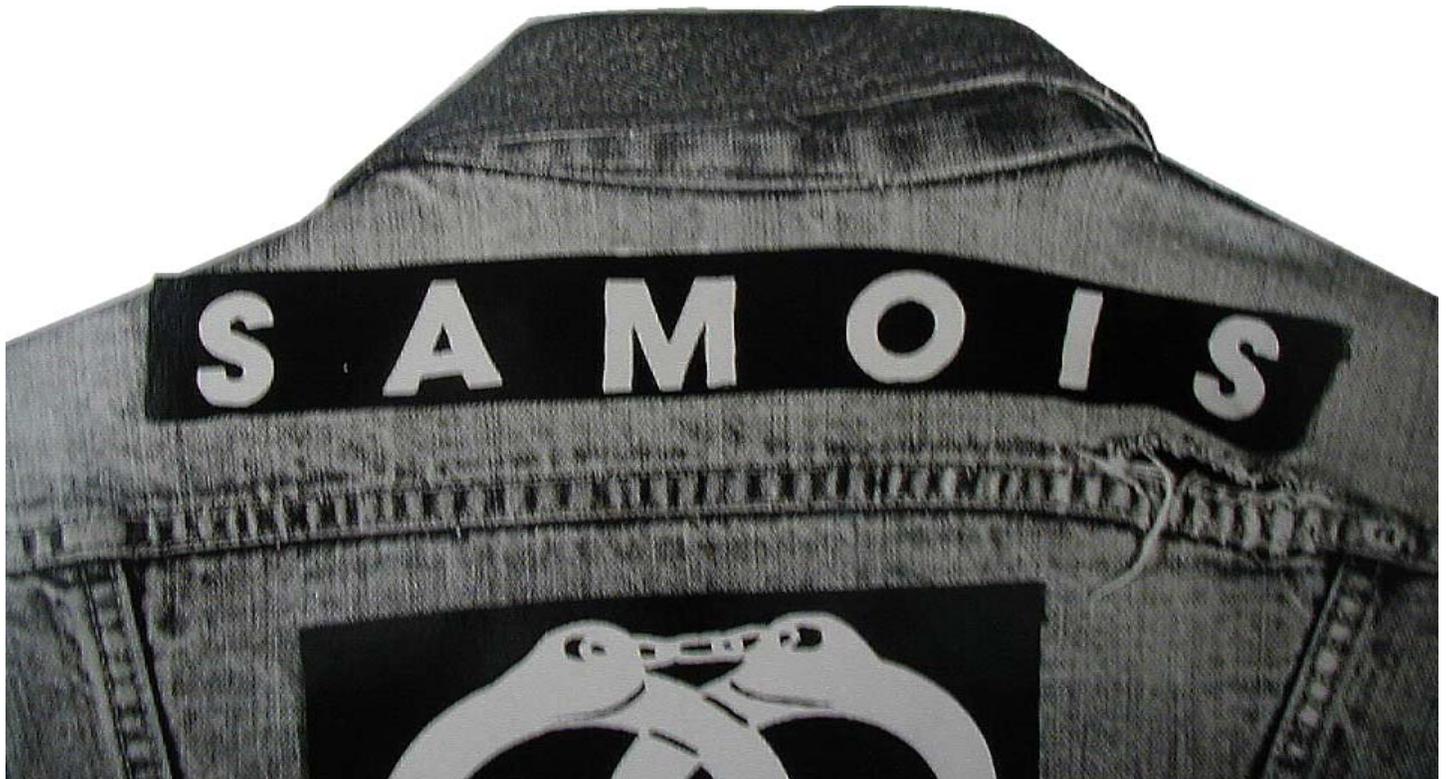
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Samois

by Gayle Rubin

*Reprinted by permission of:
Encyclopedia of Lesbian, Gay, Bisexual, and
Transgender History in America, Edited by Marc
Stein, New York: Charles Scribner's Sons, 2003*

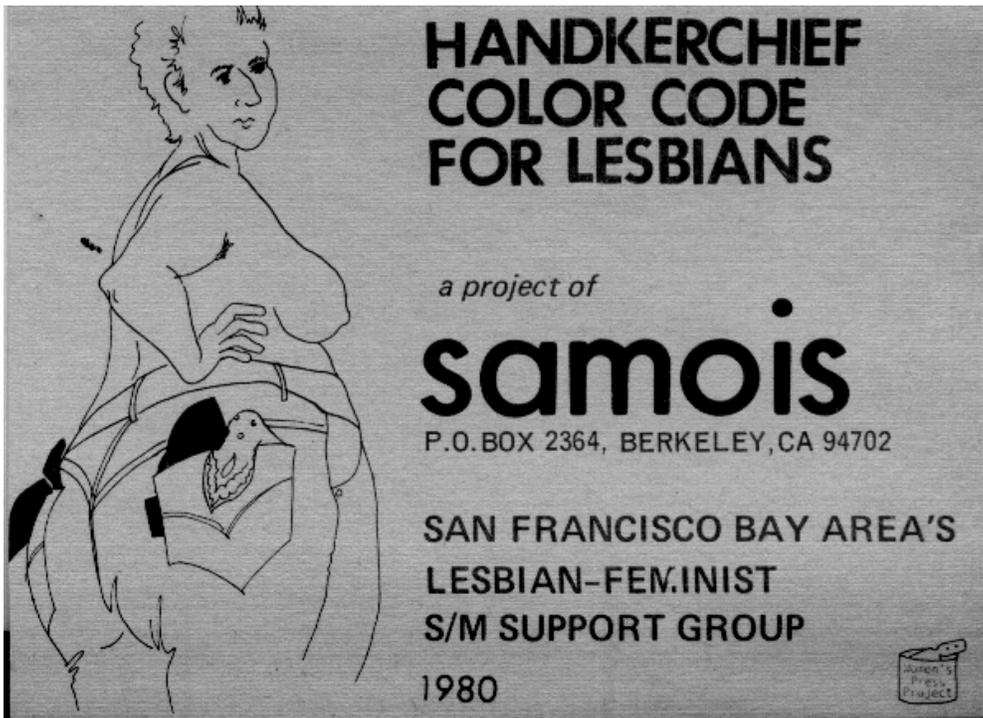
Founded in San Francisco in June 1978 and disbanded in May 1983, Samois was the first known public organization devoted to lesbian sadomasochism (S/M) and was a key player in the early phases of the feminist sex wars. Samois grew out of the confluence of the feminist, gay and lesbian, sexual freedom, and S/M movements of the 1970s. "Samois" is a place-name taken from the famous S/M novel *Story of O* (1965), in which it is the location of the home of the sole female dominant and a site for S/M activities conducted entirely among women. Like other early S/M organizations, such as the Eulenspiegel Society (New York City, 1971) and the Janus Society (San Francisco, 1974), Samois chose an obscure name intended to evade unwanted attention yet provide legible signals to the knowledgeable.

Emergence of Lesbian S/M Groups

Samois and other early lesbian S/M groups attempted to create social worlds where kinky lesbians could find friends and partners and to carve out protected space in otherwise

increasingly antagonistic lesbian communities. Prior to the formation of Samois, lesbians who practiced S/M apparently did so primarily in small, private networks or isolated couples, or else socialized along the borders of the more institutionally established S/M populations of heterosexuals and gay men. Public discussion of lesbian S/M expanded in the mid-1970s as S/M women became more visible in their communities and more vocal in the lesbian, feminist, and gay press. This amplified visibility of S/M among gay women in turn sparked a barrage of condemnation asserting fundamental incompatibilities between lesbian feminism and S/M. The escalating hostility toward S/M provided additional motivation for S/M lesbians to mobilize in self-defense.

Ironically, several acrimonious battles over the relationship of S/M and feminism enhanced the process of nascent



We believe that S/M must be consensual, mutual, and safe. S/M can exist as part of a healthy and positive lifestyle....We believe that sadomasochists are an oppressed sexual minority. Our struggle deserves the recognition and support of other sexual minorities and oppressed

groups. We believe that S/M can and should be consistent with the principles of feminism. As feminists, we oppose all forms of social hierarchy based on gender. As radical perverts, we oppose all social hierarchies based on sexual preference. (Samois, 1979, p.2)

community formation. Extensive coverage of these debates in the feminist and lesbian press telegraphed the presence of activist S/M women in several cities, including Philadelphia, Boston, Iowa City, and Los Angeles. As they made contact, these women formed larger networks and began to assemble organizational resources. Nationally, networking among S/M women intensified from about 1975. By 1978 a critical mass was reached in the San Francisco Bay Area that resulted in the formation of Samois. Controversy over Samois further raised the public profile of lesbian S/M and propelled the formation of groups in other cities. LSM was founded in New York City in 1981, quickly followed by Leather and Lace in Los Angeles and Urania in Boston. While LSM is the only survivor of that first wave of lesbian S/M groups, large and diversified lesbian S/M communities have since become well established in many of the major urban centers.

Defending S/M

Samois articulated a bold defense of S/M as a legitimate eroticism, even among feminists. The Samois statement of purpose proclaimed:

Samois never claimed that S/M was particularly feminist, only that there was no inherent contradiction or intrinsic conflict between feminist politics and S/M practice. Moreover, while addressing the prevailing feminist discourse on sexuality, Samois did not frame its critique in purely feminist terms. It was instead groping toward a proto-queer politics that contained a broader and more inclusive sense of sexual oppression based on specifically sexual inequalities.

Samois projected these ideas through bold public events and original publications. In addition to informational presentations at local women's bookstores and lesbian bars, Samois produced the first Women's Leather Dance (1981), the first Ms. Leather Contest (1981), and the first Lesbian Pride Leather

Dance (1982). In 1978 Samois printed the first women's "Hankie Code," adapted from the gay male hankie codes then in widespread circulation. Samois published the booklet *What Color is Your Handkerchief* in 1979 and the landmark anthology *Coming to Power* in 1981.

Many feminist and lesbian newspapers published excoriating reviews of these two Samois publications, refused to print supportive commentary, and rejected paid advertisements, while some feminist bookstores simply banned them outright. Despite the vociferous censure, the books were wildly popular and sold out quickly. *What Color is Your Handkerchief* went into five printings and *Coming to Power* three editions. The publications, as well as the prominence and passion of the arguments they provoked, all helped consolidate the emerging lesbian S/M community. In addition, the books marked San Francisco as a known location for lesbian perverts, making the city a magnet for migration in much the way steamy pulp novels drew lesbians to Greenwich Village in the 1950s and 1960s.

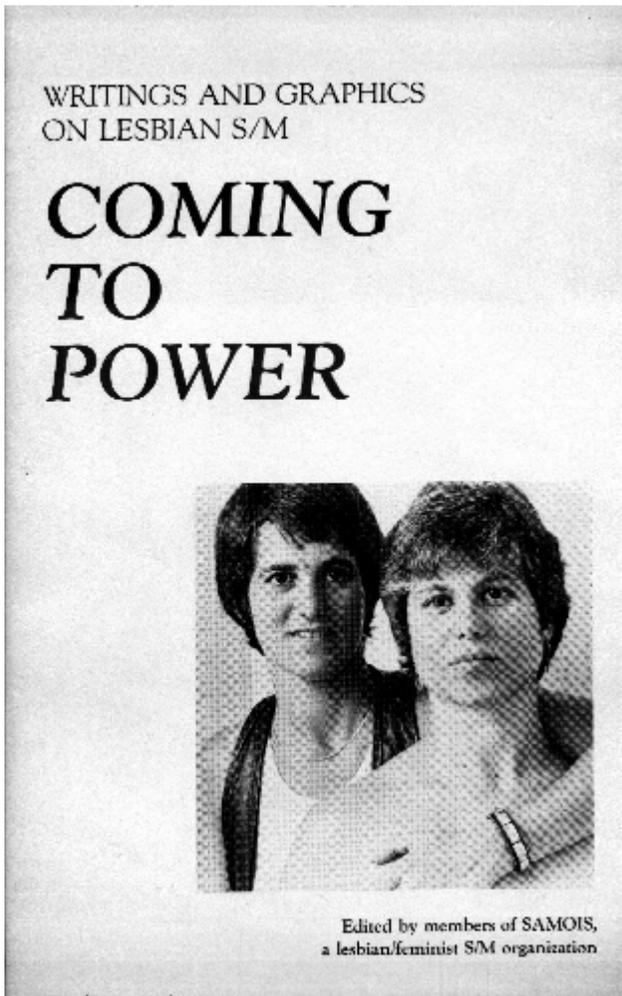
Feminist Sex Wars

Samois's greatest notoriety came from its role in the feminist sex wars, the first skirmishes of which took place in the San Francisco Bay Area between Samois and Women against Violence in Pornography and Media (WAVPM). Founded in 1976, WAVPM was the first group dedicated to opposing pornography on feminist grounds. However, much of what WAVPM actually found objectionable in pornography was S/M content, and its attacks on pornography invariably included denunciation of S/M imagery and practice. For example, WAVPM

COLOR	LEFT SIDE	RIGHT SIDE
Red	Fist Fucker	Fist Fuckee
Dark Blue	Anal Sex, Top	Anal Sex, Bottom
Light Blue	Oral Sex, Top	Oral Sex, Bottom
Robins Egg Blue	Light S/M, Top	Light S/M, Bottom
Mustard	Food Fetish, Top	Food Fetish, Bottom
Orange	Anything Goes, Top	Anything Goes, Bottom
Yellow	Gives Golden Showers	Wants Golden Showers
Green	Hustler, Selling	Hustler, Buying
Olive Drab	Uniforms/Military, Top	Uniforms/Military, Bottom
White	Likes Novices, Chickenhawk	Novice (or Virgin)
White Lace	Victorian Scenes, Top	Victorian Scenes, Bottom
Gray	Does Bondage	Wants To Be Put In Bondage
Brown	Shit Scenes, Top	Shit Scenes, Bottom
Black	Top, Heavy S/M & Whipping	Bottom, Heavy S/M & Whipping
Purple	Piercer	Piercee
Maroon	Likes Menstruating Women	Is Menstruating
Lavender	Group Sex, Top	Group Sex, Bottom
Pink	Breast Fondler	Breast Fondlee

demanded the "end to all portrayals of women being bound, raped, tortured, mutilated, abused or degraded in any way for sexual or erotic stimulation" (September 1977, p.3). WAVPM repeatedly condemned any visual representation, pornographic or not, in which any women were shown "bound, gagged, beaten, whipped and chained" (November 1977, p. 1). The organization conducted street protests against S/M images and picketed theaters showing the film version of *Story of O*. Since WAVPM was treating all visual portrayals of S/M as violent and calling for their elimination, Samois and WAVPM were on a collision course.

While WAVPM denied having a position on S/M, members of Samois quickly perceived that WAVPM's program was as much anti-S/M as antipornography and that its critique of pornography entailed a series of negative presumptions about S/M. In the course of confronting such implicit suppositions, Samois challenged the fundamental credibility of both the logical structure and empirical claims of WAVPM's case against pornography. Samois and WAVPM thus engaged in a series of disputes over both pornography and S/M that prefigured a decade of subsequent struggle in feminism



over sexual practice and sexual representation.

WAVPM rebuffed several attempts by Samois to engage in principled dialogue and debate. The accelerating tensions between the groups peaked in 1980 when WAVPM held a public forum to castigate S/M and especially to vilify S/M in the lesbian community. Samois leafleted the event, protesting that

WAVPM, without taking an "official" position on S/M has nonetheless promoted a false image of S/M sexuality and helped to create a climate that is oppressive and dangerous to S/M-identified people....We demand that WAVPM cease equating consensual S/M with

rape, murder, and violence; cease to single out S/M erotica for picketing; and either admit to having a position on S/M (which may then be discussed) or take a position supporting S/M between consenting adults. (Samois, 1980)

Although WAVPM steadfastly declined to adopt any official position on S/M, several of its fervently anti-S/M members went on to produce the anthology *Against Sadoomasochism* (1982). S/M continued to be a potent flashpoint throughout the feminist sex wars, in part because the plausibility of the antipornography argument was so dependent on its indictment of S/M. Despite the fact that WAVPM had no explicit stance, the organization pioneered a characteristic fusion of anti-S/M and antipornography propositions that shaped virtually all subsequent feminist antipornography ideology and activity. S/M has always served as a major subtext to the feminist antipornography movement, being indispensable to its analytic coherence, the source of its most rhetorically persuasive examples, and a primary target of its prescriptions for social change. Samois was present to resolutely bear witness and dissent when this program was still embryonic in its stages.

As a result of its early resistance to the antipornography movement and its anti-S/M implications, Samois helped shatter the hegemony of antipornography positions and opened up possibilities for broader discussions of sexuality within feminism. In its brief five-year history, Samois facilitated the establishment of social worlds for lesbian sadoomasochists; helped inaugurate the feminist sex wars; developed innovative critiques of sexual oppression; and fundamentally changed the lesbian community, the feminist movement, and the politics of sexuality. It was one of the most influential lesbian organizations of its era. 

Gayle Rubin has been doing research and writing on leather and SM history since the late 1970s. She has been committed to chronicling the histories of leather communities and the preservation of leather archives and artifacts. She served on the Board of Directors of the Leather Archives and Museum from 1992 to 2000. Her writings have appeared in books such as *Leatherfolk*, *Coming To Power*, *The Second Coming*, *The Persistent Desire*, *Pleasure and Danger*, *What Color is Your Handkerchief*, *Bad Girls and Dirty Pictures*, and *The Lesbian and Gay Studies Reader*. She has also written for *DungeonMaster*, *Drummer*, *Gay Community News*, *The Body Politic*, and *Cuir Underground*. She was named National Leather Association Woman of the Year in 1988 and received the Forebearer Award from the Pantheon of Leather in 1992. In 2000 she was named a Centurion by the Leather Archives and Museum and received the National Leather Association Lifetime Achievement Award.

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- Samois. *Coming To Power: Writings and Graphics on Lesbian S/M*. Berkeley, Calif.: Samois, 1981.
- Women against Violence in Pornography and Media. *Newspage 1*, no. 4 (September 1977).
- _____. *Newspage 1*, no. 6 (November 1977).
- _____. "A Forum on S&M in the Women's Community." 1980. A leaflet. Collection of Gayle Rubin.

All photos and images in this article are from the collection of Gayle Rubin.

In Memory: Thom Gunn

by Rick Storer

Poet and leatherman Thom Gunn died on Sunday, April 25th, 2004. Gunn was a prize-winning British-born poet. He moved to San Francisco with his partner, Mike Kitay, in 1954. He identified with the biker culture, wore leather when he lectured and wrote poems extolling the gay bathhouse culture in the 1970s. Gunn joined the staff of University of California, Berkeley in 1954 and retired teaching in 1966. A bibliography of his work was published in 1979. "Thom Gunn in Conversations with James Campbell" was published in 2000 and released with his collection entitled *Boss Cupid*, Gunn's last published collection. Among the many honors bestowed on Gunn were the 2003 David Cohen British Literature Prize, Britain's largest prize for a writer, and a "genius grant" from the MacArthur Foundation. Gunn was born on August 29, 1929 and is survived by Mike Kitay.

*Across the open countryside,
Into the walls of rain I ride.
It beats my cheek, drenches my knees,
But I am being what I please.*

--From *The Unsettled Motorcyclist's Vision of his Death*, 1957





*Jackaroos
Melbourne, Australia*

*Ottawa Knights
Ottawa, Canada*

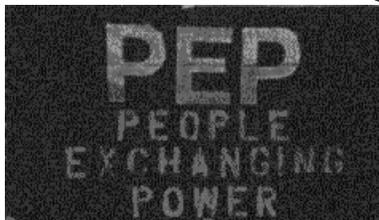


*M.A.F.I.A.
Mid America Fists In Action
Chicago, IL*



*Tradewinds MC
Chicago, IL*

Our True Colors : The History and Evolution of Backpatch Insignias



*People Exchanging Power
Denver, Colorado*

By Rob Ridinger



*Wasatch Leathermen
Salt Lake City, UT*



LA&M, p. 8

Sisterhood of Steel MC, Denver, CO



*No Name Motorcycle Club
Colorado*

One of the most distinctive aspects of the leather community's public face as seen by both the mainstream gay population and society in general are the brilliantly colored heraldic designs displayed at many type of functions. Appearing on everything from associate patches and friendship pins to elaborate formal banners carried in an event that bears their name, the Parade of Colors, their use is so widespread that it seems as though they have always existed in their present form. But the origins and growth of this element of leather culture and art have not been widely researched.

As with many other aspects of leather culture, the beginnings of the backpatch lie in southern California during the early 1950s. Given the explosion of popular interest in mainstream American culture in buying and riding motorcycles at this time, it was inevitable that each local organization or riding club would attempt to make itself prominently distinct from its neighbors. The initial backpatches of the gay male motorcycle clubs were worn on riding vests made of denim, with the event pins for their runs modeled on the designs of the club logos and worn on individual biker caps with which were first of cloth and later became the leather biker caps in widespread use today. One of the informants in Gayle Rubin's landmark study of the San Francisco leather community, *Valley of the Kings*, noted that if someone walked into a bar wearing a vest with colors on it during the 1960s, it was a sure sign that they were from California.

The idea of colors worn on a denim vest was a practice which eventually extended as least as far as the Midwest and New York City, as vests from Chicago's *Lakeriders* and *Second City* and a photograph of the members of *Wheels MC* taken in 1969 preserved in the Leather Archives' collection attest. The idea of a backpatch was both as a statement of identity and an advertisement to the general public of the name of a group of riders who might only be seen as passing visitors. The beginnings of the shift from denim vests to the more familiar leather vest can be seen in the practice of wearing leather sashes with run pins on them to

formal events, begun in 1971 by Oedipus M.C. of Los Angeles.

The evolution of backpatch designs over the past half century is more difficult to trace. Some were abstract symbols unaccompanied by any text as part of the design, an approach which presupposed that the viewer was acquainted with the group already and would thus be able to translate the symbol and identify the wearer's affiliation. Examples of this type of design are the red arrowhead containing a circle of the second oldest leather club in Canada, *Spearhead*, the black and red three-pronged symbol of the chapters of the *Trident International*, the blue and gold *triskelion* (a structure of three usually bent, rather flexible legs radiating from a center) worn by members of *Tribe MC* of Detroit, and the red shield and steel chain of the *Knights d'Orleans*. A more widespread approach was the utilization of the formal symbol of a leather and levi club or organization with a few letters included as design elements, examples being the colors of *Pittsburgh MC*, where the letters PMC are set into the three arms of the blue and gray keystone shape inspired by the nickname of the state of Pennsylvania and the complex logo of the *Atlantic Motorcycle Coordinating Council* (AMCC), where the letters are interwoven with the overall loop pattern of the design. A third pattern is one where a detailed design is accompanied by the full name of the organization, such as the logos of *Centaur MC* of Washington, D.C., the *Atons* of Minneapolis, *Gateway MC* and *Blue Max* of St. Louis. A fourth is the use of monochrome designs with the name of the organization alone, such as the black and silver oval sign of *Onyx*, the silver and black sword and shield of *Icon Detroit*, and the bar vest from *FeBe's* in San Francisco. A fifth variety of colors are those created and worn by a single individual, which can either follow the standard dimensions of a club backpatch or be an expressions of a particular business or craft pursued by the wearer or an honor held by them. This is probably the most baroque type of colors that can ornament a vest, and can be made of anything from fabric to metal.

While the titleholder vests made for local participants in the contests leading up to American Brotherhood, International Mr. Leather and International Ms. Leather are the most familiar example of this type (mainly through the frequent illustration of their wearers in publications such as *International Leatherman* and *The Leather Journal*), owners of leather businesses often create one-of-a-kind colors for themselves. A widely-seen example of this is the vest created by Lee Willis, owner of the Stud Works, shown by the late Tony De Blasé in the first promotional video produced by the Leather Archives in 1996. Its owner had been a noted leather craftsman and artist of Seattle, and had adorned the back of his vest with a shimmering portrait of the Space Needle outlined in steel studs. DeBlase himself often wore a vest with the black, blue and red leather flag emblem on the back as his colors, an entirely suitable honor given that he created what has become the worldwide emblem of the leather community. First shown to the public at IML on May 28, 1989, the most famous display of this set of colors occurred onstage at IML in 2000, when the original prototype was displayed to a cheering theater before its presentation to the Leather Archives. This occurred while DeBlase was ill, and he passed on July 21, 2000. A more distinctive if specialized application of colors is the orange vest worn in rotation by the appointed Dungeonmaster at events sponsored by the Chicago Hellfire Club.

As the idea of creating and wearing colors began to take hold across the United States and southern Canada, distinctive cultural patterns associated with them began to appear in the leather community, including protocols for the proper wearing of a patch (with no symbol to be placed above the logo on a formal dress vest), the steps necessary to be deemed worthy to be granted colors through a period of pledge service and education (a practice which continues and reflects in part the Old Guard ethic of making novices earn their leathers), and, consequently, sanctions for the removal of colors should an individual violate agreed-upon norms of con-

duct. Colors had thus moved beyond performing simply an identifying function to being invested with a public formal authority- when being worn, the individual was acting as a representative of their organization rather than as a private person, and was expected to behave in a manner that would bring honor to the group and ratify their place as a knowledgeable leather person. The concept of colors as embodying the collective honor and pride of a group parallels the military practice of the “Trooping of the Colors” on public ceremonial occasions, and was utilized as a way of formally recognizing the bonds which had evolved over time between leather organizations through the presentation of framed sets of colors, usually between clubs but often to local home bars as well. What had begun as a simple distinguishing mark for individual local groups had evolved into a formal and valued structural element of the networked leather community.

With the foundation of the Leather Archives and Museum in 1991, one of the first priorities in the creation of special collections was the gathering and preservation of the colors of clubs which had disbanded or for whom only a small number of surviving members remained, in addition to those of the active contemporary organizations. The Colors Project was initiated by George Cameron of Vancouver and expanded, until by 2004 some five hundred organizations were represented in the collection. 

Rob Ridinger is a professor on the faculty of the University Libraries at Northern Illinois University and has worked to promote awareness of the Leather Archives & Museum within the professional library and archival communities. With his life partner John Schultz, he helped found Trident International Windy City, in 1992, and has served that organization as secretary since that time. He also serves as the official historian of the Mid America Conference of Clubs and has assembled a history of the Trident International as well. He is currently serving on the LA&M Board of Directors and working as coordinator of the pin collection.

In Memory: Alan Selby

The original Mr. S., Alan Selby, died in May of complications from emphysema. He was 75. His obituary in the *San Francisco Chronicle* called him “a relentless fundraiser and an incorrigible flirt,” and lauded his long commitment to caring for people with AIDS, from raising money for AIDS related causes to holding hands in San Francisco General’s AIDS ward at the height of the epidemic. He was on the Board of Directors of the Stop AIDS project and insisted on attending an AIDS Emergency Fund benefit just a week before his death.

Originally from London, England, he moved to San Francisco in the early 1970s and became involved in the thriving leather community there. He opened the Mr. S. leather store in the South of Market area, which he ran for many years

Mr. Selby founded the San Francisco Leather Daddy contest in 1982 and epitomized to many what it meant to be a Daddy. He was a formative mentor for countless members of the leather community. A celebration of his life was held on May 22 at the Eagle Tavern in San Francisco, a city that he loved and to whose residents he gave so much. He will be greatly missed.



photo courtesy of Mr. Marcus

LA&M Collection News



Hun drawing: Donated by and in memory of Richard P. Carrington “Rick” San Diego, CA

As the Leather Archives continues to grow as an institution, our collections grow with us. This growth often happens in leaps and bounds. The LA&M recently acquired the papers of The LURE, from New York City. The LA&M has also recently acquired three original Etienne paintings and an original pencil drawing by The Hun.

If you have papers, photographs, posters, or other materials you would like to add to the LA&M’s collection, please contact the Executive Director.



painting by Etienne

Located in Chicago, Serving the World

LA&M Joins Chicago Libraries

by Natalie

On January 30, 2004, the LA&M was unanimously voted into the Chicago Multitype Library System. CMLS is part of the Illinois network of over 4,000 libraries. The CMLS provides member libraries with bibliographic information, consulting services, reference services, librarian training, and grant opportunities. Other important membership benefits include listings in local and state library directories. These listings will help leatherfolk and researchers find the LA&M. You can check out the new listings at <http://eliillinois.org/> and <http://www.chilibsys.org/membership/directory.html>.

Library Committee members include Rob Ridinger, Norman Eriksen, Robert Guenther, John Bradford, Louis Lang, Adam Schiff, and Natalie. Currently, the committee is working to create an online catalog of items available at the LA&M. This catalog will allow people everywhere to browse the collections from home. The LA&M is located in Chicago, but every day we are working on new ways to “serve the world.” For more information about the library please contact natalie@leatherarchives.org.

Thank you!

The following voting members and donors (\$100 to \$250) were inadvertently excluded from the Winter 2004 issue of Leather Times:

Voting Members and Donors 2003:

APEX Academy, Phoenix, AZ,
www.arizonapowerexchange.org
Blackout Leather Productions, Portland, OR,
<http://www.blackoutleather.org>
Bootdog, Bay Area Rodeo, bootblack tips
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Steve F., Dayton, OH
The Next Generation Chicago, Chicago, IL,
<http://www.tngc.org>
Thom Dombkowski, Chicago, IL
William Henkin, PhD., San Francisco, CA

Capital Campaign Adoptions

Etienne Auditorium Adopted by Renslow Family Enterprises

Leather Archives Lobby in Memory of Copy Berg Adopted by Frank Theis and J.P. Weir

Green Room in Honor of Jill Carter Adopted by Menamore LLC

Teri Rose Memorial Library Adopted by MJ Productions

Uniforms Room Adopted by Andy Mangels, *In Uniform* Magazine and the city of Portland, OR

Box Office to be named for Wes Randall and Lee Willis
Adopted by Washington State Mr. Leather Organization

Brad Grauman Memorial Gallery Adopted by the William Smith Trust, Carlos Adams and Club

Administrative Office In Memory of Scott Rodriguez
Adopted by Tim Franulovich and the Cuff Complex, Seattle, WA

John E. Larson Memorial Gallery Adopted by Robert Ridinger

International Mr. Leather Collection
Adoption in progress with Jon Krongaard and Ken R., Chicago, IL

Prop Shop/Dock *Adoption in progress* In memory of Henry, Adopted by Fred Katz

Thank you!

The LA&M would like to recognize the following individuals and organizations, whose donations have been missing from previous donor listings:

DCI Productions
International LeatherSIR and Leatherboy
Donor to the capital campaign of \$5,000 and more

Ian Gibson-Smith and the IanThom Foundation
In Memory of Thomas G. Martin
2004 bronze gift - \$250 to \$500

Thank you!

Donors to the Tony DeBlase Memorial Endowment Fund

International Mr. Leather, Chicago, Illinois
June 2003
\$50,000

Boot Camp Saloon, Milwaukee, Wisconsin
April 2004
\$500

Captial Campaign Donations

Thank you!

Donors of More than \$5,000

Donald C., Bethlehem, Pennsylvania
Steve S. and Kirk T. In Mortgage Payment Program
Chicago Hellfire Club, Funds raised at Inferno XXXII

Jim C., Utica, New York
Roger B.A.K. & David H., San Francisco, California
LA boys of Leather, The Brotherhood of Leatherboys, Stephen Blackwell

Renslow Family Enterprise, Chuck Renslow, Chicago, Illinois
International Mr. Leather, Chicago, Illinois
International LeatherSir and Leatherboy, Mike Zuhl

Donors of \$2,500 to \$5,000

Leroy D. & Chris R., In honor of their meeting in leather
The Cuff, Seattle and Washington Leather Dixie Belle Complex and Kansas City Leather Community, Joseph E. Welch and others
Guy Baldwin
Royal Imperial Sovereign, Barony of the Windy City

San Francisco Leather Community, San Francisco Party at IML, 1998
Art for the Archives, Peter Fiske
Black Rose/BR 98, Washington, DC
Pat Daley, Tasso's Mom
Nimbus Michigan, Inc., Grand Rapids, Michigan
Rick Storer, In mortgage payment plan

Ralph K., College Station, Texas
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Mr. Maryland Leather 2000, Bob Guenther
Portland Leather Alliance, Portland, Oregon
Dean Ogren and John Prather, in mortgage payment plan

Donors of \$1,000 to \$2,500

Eagle PDX, In Memory of Jeff Rose
Tom Stice, In Memory of Master Jack Stice
Leather Pride Night 98, New York City, NY
Tarheel Leather Club, North Carolina
Black Rose/BR 99, Washington, DC
Centaur MC, Washington, DC
MJ Productions, in memory of TRAINMAN, Chicago, Illinois
Lee Lambert & Family, Los Angeles, CA
American Leatherwoman 1999, Mercea Strecker
Dale R. Mount, Bethlehem, Pennsylvania
Thomas and Joshua Smith, International Mr. Rubber 1999 & Mr. Minnesota Leather 1999
Ian Gibson-Smith and the Ian Thom Foundation, In memory of Thomas G. Smith
Bill Morse, In Mortgage Payment Plan
Joe D., In Mortgage Payment Plan

Doug F., Chicago, Illinois
Ray H., Smithfield, Pennsylvania
Trident International, South Florida
The Cain Berlinger Family, Producer, Mr. Ebony Leather
Lords of Leather, George Hester
Love & Leather 1999, Atlanta, Georgia
TSM Media, Thomas Schwartz
The Hun, Bill Schmeling
Leather Knights Dallas, Buy Daddy's Box
Blackout Leather Productions, Portland, Oregon
SMMILE, Folsom Street Fair, 1999
Philadelphians MC, Philadelphia, PA
NLA: International, Living in Leather XIV
Mike Sheehan & Dennis C.
Roger S., Chicago, Illinois
NLA: Fort Lauderdale, July 2003
Parliament House, Leather Weekend Fundraiser, November 2003
Robert Davolt, San Francisco Leather Daddy XIX

Palm Springs Leather Order of the Desert
Midori and Michael B., San Francisco, California
Mike Taylor, IML 2000, Funds raised at Mr. Tri-State Leather
Ohio Leatherfest, 1999 & 2000
SM Odyssey (Fundraiser), San Jose, California
Don Matheson, Provincetown, MA
Jack McGeorge, In Mortgage Payment Plan
Bill Stadt, In Mortgage Payment Plan
David Sellon II, In Mortgage Payment Plan
Mark Moody, In Mortgage Payment Plan
Mr. Leather Western Michigan, Bill M.
Maryann Brown, In Mortgage Payment Plan
Mindy Chateauvert, In Mortgage Payment Plan
Michael J. Sheehan & Dennis A. Corry; There's nothing worth the wear of winning but laughter & the love of friends. --Belloc

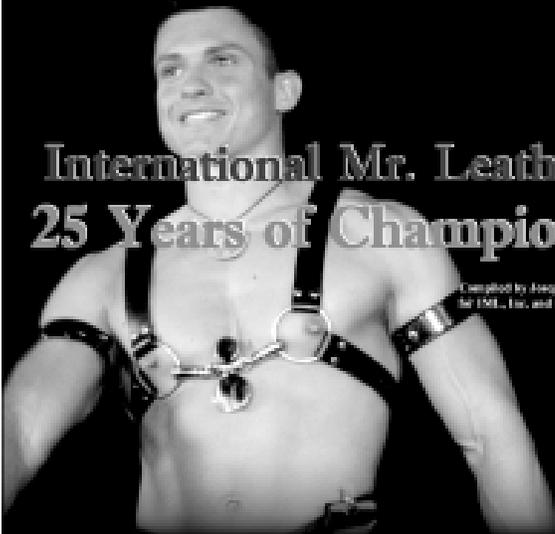
Donors of \$500 to \$1,000

- NLA International, First Donor to the Building Fund
Joseph W. Bean, In Memory of warren w. west
Joseph W. Bean, In Memory of e. scott smitherun
Peter Fiske, To Remember IML 1983
Coulter Thomas
John Birch, Leatherneck Bar, Chicago, Illinois
JoAnne C. Gaddy
Tom Stice, In Memory of Jack Stice
Black Rose/BR 10, Washington, DC
Jerry L, Chicago, Illinois
The 15 Association, In Memory of Michel de La Roche
Jack McGeorge & Lolita Wolf, Christmas gifts to each other
NLA: Dallas, First NLA Chapter to donate
Able Productions, Jim Cobb, President
NLA: Dallas, In Memory of Mike Geinzer
NLA: New England Leather Association
Molly Devon, In loving memory of her Master & Soulmate Philip Miller
Daniel W.F., Pennsylvania
Michael J. Horowitz, New York City
Jonathan Krall, DCSMA
IMSL 96 Family, Jill Carter, Viola Johnson and Queen Cougar
Keith Waltrip, Mr. World Rubber
Living in Leather XIII, NLA: International T.U.L.S.A., Oklahoma
Mr. S. Leater Co., Fetters USA, San Francisco
from a grateful boy
Butchmann's, Palm Springs
Brush Creek Media, San Francisco, California
Mr. D.B. Leather 1999 & The Leather Shop, Kansas City, Missouri
Sandia Leatherwomen, Albuquerque, New Mexico
Sandia Leathermen, Albuquerque, New Mexico
Black Rose Women, Washington, DC
Mr. Cellblock 1999 Kevin Powers
Babalu Cobb, Utica, New York
Utica Tri's MC, Utica, New York
TRIBE Detroit, In Brotherhood
Imperial Court of Massachusetts, Boston, Massachusetts
Full Moon Saloon, Bob Graves
Boston Ramrod Leather Community and Mr. Boston Leather 1998 Dan Olesen
Piston's Long Beach, Mark Malan
Defenders, New York, New York
William J., Wilmington, North Carolina
Mr. Palm Springs Leather 1999 Dale Breunig
Randy Mangham, Escondido, California
- Fraser Picard and Kyle Taylor
david stein, New York, New York
Tom of Finland, Dehner Public Relations
Stars M.C., Albany, New York
Thunder in the Mountains, Denver, Colorado, 1999
La Chateau Exotique, Joy Berger
New Orleans Leather Alliance
Sharrin, Bear, Lolita, Cristo; Doin' it, not just talkin' 'bout it.
Joe Gallagher, IML 1996
The Eulenspiegel Society, New York, New York
NLA: Austin, Texas Leather Pride
Jon Krongaard and Ken Rose, Chicago, Illinois
Joe D., In Mortgage Payment Plan
Jack Rinella, In Mortgage Payment Plan
Kevin Roche, In Mortgage Payment Plan
Joseph W. Bean, In Mortgage Payment Plan
Liz Highleyman, San Francisco, California
Bare Images/IMSL, Omaha, Nebraska
Threshold Society, Los Angeles, California
Centaur MC, Washington, DC, Basket Auction 2000
Chris M., Washington, DC
NLA: LA, Los Angeles, California
Mike Taylor, IML 2000, Heartland Leather
Fetish Temple, Detroit, Michigan
Ric Grothe, Chicago, Illinois
Alan Gilmour, Birmingham, Michigan
Panther LL, Atlanta, Georgia
bTC2 (Boys' Training Camp 2), Dallas, Texas
david stein, New York City, A birthday gift for Joseph W. Bean
Alameda County Leather Corps, 10th Anniversary, October 2003
Kokoe Johnson and doghood, Woodbury, Tennessee
The House of Darkwatch, Friends and Family, Oklahoma City, Oklahoma
Stephen Scott, Mr. Sooner State Leather, Oklahoma City, Oklahoma
Pocono Warriors
Society of Janus, San Francisco, CA
Weston Milliken, West Hollywood, CA
Joe Coloff, In Mortgage Payment Plan
Michael Connell, In Mortgage Payment Plan
Black Rose, Washington, DC, In Memory of Tammad Rimilia
Jack Darnell, Mr. Alaska Leather 2000 & The Last Frontier Men's Club
Mr. Dixie Belle Leather Contest, Joseph E. Welch
Big Sky Distribution
Mr. Philadelphia Cuir Leather 2001, Mark Collins
- Chris Messick, Greenery Press
SMart Rhein-Ruhr, www.smart-rhein-ruhr.de, December 2001
Riverbound, Quad Cities Iowa/Illinois
Mark Collier, Drecksau, Chicago, Illinois
Raymond L. Hearn, Morgantown, WV
Bruce Barnes, Chicago, Illinois
Leather Knights, Dallas, Texas 2002
Chicago NetTech Inc., Bruce Barnes, Chicago, Illinois
Richard Bolingbroke, In Mortgage Payment Plan
Maryann Brown, In Mortgage Payment Plan
Michael Floyd, In Mortgage Payment Plan
Bob Goldfarb, In Mortgage Payment Plan
Chris Kurek, In Mortgage Payment Plan
Joseph Norton, In Mortgage Payment Plan
Werner Tilinger, In Mortgage Payment Plan
Malcolm W., In Mortgage Payment Plan
Bill M., In Mortgage Payment Plan
In Memory of Jarret C. Christiansen, aka "Mightypup"
Jeff Brooks, Levittown, Pennsylvania
Men of Onyx, Chicago, Illinois, 2003
People of Leather Among You, Metropolitan Community Churches, General Conference, Dallas, 2003
In honor of our marriage on 10/10/03 in Toronto, Jay H. & Michael H., S.F.
Sisters of Perpetual Indulgence, Los Angeles, August 2003
New England Leather Alliance
Christoph Boger & Beatrice Boger-Bystron, Solingen, Germany
In loving memory of Silas Leon M, Scott P.
In memory of RICHARD, Leather gentleman, ClubX board member emeritus
Santa Clara County Leather Association, Leather Weekend Fundraiser, November 2003
Alan "SPO" Schwartz, International Mr. Deaf Leather 2001 WOOF
Adrian Williams, Mr. Cellblock 2003
Michael Vrooman, Mr. Triangle Leather 2004, Charlie's Fundraiser Feb. 2004
Master Dean Walradt, Dallas, Texas
Tampa Bay Leather Company, St. Petersburg, Florida
Suncoast Resort Hotel, St. Petersburg, Florida
ICON Detroit, Established 1993, Forever Brothers

“leather porn
meets history
of the world...”

International Mr. Leather
25 Years of Champions

Compiled by Joseph W. Bean
for IML, Inc. and the LA&M



International Mr. Leather
25 Years of Champions

The long anticipated book about IML will be available beginning May 28th, 2004. Two hundred fifty limited edition, numbered, hard bound books will be produced and are available for advanced order at www.leatherarchives.org/giftshop/index.html or by calling the leather archives & museum office at 773-761-9200.

Compiler, editor and author Joseph W. Bean says “It is a balance of what has been hot in the first 25 years of IML with the facts that participants will enjoy now and historians will be glad to mine and re-use for decades to come”.

Copies of the book will be available during the IML 2004 weekend. They will be available on the LA&M website and at bookstores around the world shortly thereafter.

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