

The Costumer's Quarterly

Vol. 10, No. 1

Jan/Feb/Mar 1997

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Historical Novelist



VORRN (Vampress of Regenerative Reconnaissance/Necro-Rebirth),
Bride of the Undead Soldier from the Future Fashion Folio at CC12.
Special Award Winner, Design Macabre. Designed and worn by
Ramona Johnston.

At CC15 in Baltimore, there will be
3 Future Fashion Shows, each co-hosted
by different Costume Con. The Friday night
show (4/23) will be hosted by CC16.
On Saturday night (4/24), CC17
presents the Future Fashion
Show and finally, the
Sunday afternoon
(4/25) show will
be co-hosted
by CC18.



The Costumer's Quarterly

International Costumer's Guild Officers

Costume Con Fifteen



CCXV

May 23-26, 1997

Radisson Plaza Lord Baltimore, Baltimore, MD

Costume Lovers Rejoice!

Four Days Devoted to the Art of Costume

- Science Fiction/Fantasy & Historical Masquerades
- Dimensions in Design Contest (Fashion Folio & Show)
- Single Pattern Contest
- Special 1920's Theme Hall Costume Awards
- Doll Contest
- Regency Dance
- and introducing: The Video Masquerade Competition

Panels, Workshops, Demos, Exhibits and Dealer's Room

Friday and Saturday Socials:

Callahan's Cross-Stitch Saloon and Murder on the Ornament Express

<p>For more information contact us at: CCXV c/o Marks 7806 Hanover Pkwy., Unit T-2 Greenbelt, MD 20770-2617 (301) 474-8616 betsey@access.digex.net www.access.digex.net/~fanish/CCXV/index.html</p>	<p>Membership Rates: Attending: Adult: Till 4/15/97 \$60.00 \$75.00 after 4/15/97 Under 12: Till 4/15/97 \$10.00 Supporting: \$25.00 at all times Adult Attending & Supporting include all Publications & the Whole Costumers Catalog</p>
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The Costumer's Guild West, a Chapter of the International Costumer's Guild
Invites You to Attend

Costume College 1997

TELL
A
FRIEND

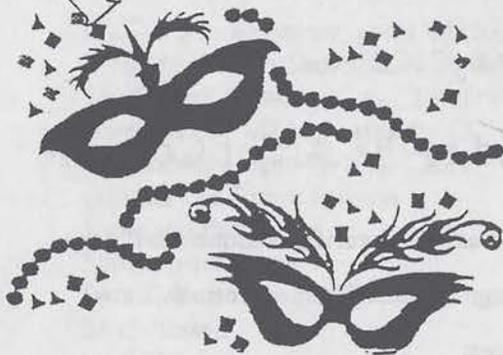
CA Regional Conference on Costuming Topics and Techniques

Friday - Sunday, July 25 - 27, 1997

Hotel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406

Main Topic: **Costuming for the Performer:**

Stage, Dance, Theatre, Mardi Gras, Science Fiction and Fantasy Masquerade costuming



- ◆ Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers on the focus area, Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques, and more.
- ◆ Specific Classes include: "Costuming the Cirque de Soleil"; "Quick Changes and Shortcuts for the Stage"; "Carnival in Venice: The Costume is the Performer"; "Costumes, from Script to Stage"; "The T-Tunic, not just Medieval"; "The Modern Victorian Ball"; "Shapes of Underneath"; "Why We Wore What We Wore"; "Costuming and the Internet" and many, many more!!
- ◆ Costume Merchandise Room - Patterns, books, trim, beads, jewelry, fabric, notions and more
 - Opens Friday evening for Early Bird shoppers
 - Membership in Costume College is not required to shop
- ◆ Friday and Monday tours of the garment district and other places of interest
- ◆ Friday Night Social and Dance Practice
 - Photos and videos from past Costume Cons, Costume Colleges, and Worldcons
 - Light refreshments
 - Meet the instructors

And, Saturday Night

The Time Traveler's Gala Dinner and Dance

A sit-down dinner and a very special dance, featuring:

- ◆ Four sets of dances through history
 - Each Set may include Medieval/Renaissance, Regency, Victorian, and/or 20th Century
 - Many of the dances reviewed and taught by our Dancing Masters
- ◆ Formal Dress of any period, past, present, or future, requested

The Costumer's Quarterly

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The CQ accepts unsolicited submissions. You may submit your article in hard or soft copy (PC format). No handwritten manuscripts. All media will be returned if the submission includes a SASE. The CQ staff will not pay return postage.

Articles and images may be submitted electronically to sally_n@ix.netcom.com. Images must be in .jpg or .tiff format.

When sending photographs, please include the name(s) of everyone in the photograph, if known and the name of the photographer.

Chapter information and listings of Upcoming Events are due to the Editor on the following dates: Dec. 1, Mar. 1, June 1, Sept 1.

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Costume Showcase 1997



Jennifer Tift wearing
"The Weather-Colored Dress",
CC12, Historical Masquerade.
Honored for Excellence
(Workmanship) in the
Master Division. Voted
Most Beautiful (Presentation)
in the Master Division.

CC15 will be held in
Baltimore, MD May 23-26.
The Historical Masquerade
will be held on Sunday
night (4/25).



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UPCOMING ACTIVITIES

Auctions

- **Couture & Textiles Sale**
June 11 & 12 at 2 pm
William Doyle Galleries, NY. Private couture collection including a Pierre Balmain ballgown, Soir a Chambord, of white tulle adorned with plumes of velvet and a Dior chine taffeta evening gown. Also included in this auction is a rare group of pieces by the 1930s Hollywood costume designer, Adrian. Examples of Adrian's costumes include a midnight blue satin evening dress with a multi-level hemline and a black and white striped wool walking coat. The sale features accessories by Balenciaga, Chanel, Lily Dache, Hermes, Schiaparelli, Balentini and Vuitton. Finally, a selection of European and American lines and lace including embroidered wall hangings and tapestries. Notable in this section is a silk panel c. 1708. Catalogue \$25 (\$35 overseas). Call 212.427.2730. Visit the online catalogue at <http://www.doylegalleries.com/index.html>.

Conventions

- **Fourth World Congress on Art Deco, May 21-26**
"LA, Art Deco and the Movies".
Biltmore Hotel, Los Angeles.
Opening reception at the 1931 Argyle Hotel, a tour of the Oviatt Penthouse (the first real Art Deco interior in LA), reception at Hollyhock House (1920), lunch on the old MGM lot, & a visit to the Queen Mary. Deco period dress to all events. Presented by the Art Deco Society of California. To receive a registration form, call 415.982.DECO.
- **Costume Con 15, May 23-26**
Lord Baltimore Hotel, Baltimore MD.
Dealers, panels, masquerades and exhibits. Something for everyone from the beginner to the experienced costumer. Visit the CC15 web site at <http://www.access.digex.net/~fanish/CCXV/index.htm>
- **Preserving Out Costume Heritage --- Documentation, Interpretation and Conservation, May 28 - June 1**
Pittsburg, Pennsylvania.
The 23rd Annual Meeting and Symposium of the

Costume Society of America. For info: 1.800.CSA.9447.

- **Costume College, June 25-27**
Airtel Plaza Hotel, Van Nuys, CA
Main Topic "Costuming for the Performer", Stage, Dance, Theatre, Mardi Gras, Science Fiction and Fantasy Masquerade Costuming. Visit the web site at: <http://members.aol.com/ZBLGilbert/cgw.html> or send email to: CGWCollege@aol.com. For more information, call Kate Morgenstern at 310.941.5669.

Events

- **Battle of New Orleans Ball, May 10**
Arlington Community Church, Kennsington, CA.
A foray into the American Federal Period. Regency evening dress. Presented by the BAERS (Bay Area English Regency Society). Call Vanessa Schnatmeier 415.856.2259 or email to Alan Winston winston@slac.stanford.edu
- **Costume Get Together, May 10**
Whyte Hart Barn, Godstone, Surrey, UK (M25 Junction 6). A chance to talk costumes, discuss the next WorldCon, Masque and other events. Informal talks and workshops. Advance registration not required. Donation requested. For more information email Miki Dennis miki.dennis@filklora.demon.co.uk
- **100 Year of Fashion, May 10**
Heritage Square Museum Center, LA (Off 110 Fwy). Trends and Styles of 19th Century Fashion for Men, Women and Children. A fashion show presented by Costumer's Guild West. For more information call 818.449.0193.
- **Restoration Fete & Ball, May 31**
Masonic Lodge of San Mateo, CA.
His Majesty King Charles II invites you to join him for glorious dancing, witty conversation and riotous pleasantries. Restoration costume admired but not required. Call 510.522.1731 for more information or visit the PEERS web site at <http://www.peers.org>
- **Evening on Lake Geneva, June 7**
Arlington Community Church, Kennsington, CA.

Join Lord Byron, Percy and Mary Shelley and Pollidori as they recreate that fateful night when the idea for Frankenstein was born. Regency evening attire. Presented by the Greater Bay Area Costumer's Guild. Info: 415.974.9333 or visit the GBACG web site at <http://www.toreadors.com/costume/>

- **A Peek at Selected Pieces from the Couture Collection of Neil S. Vincent, June 21**
Bainbridge Commons, Bainbridge Island, Washington (a 35-minute ferry ride from Seattle's Ferry Terminal).
Presented by the Costume Society of America, Region V. Call Nancy Bryant, 541.754.7540.

Exhibitions

- **Fabulously French: Haute Couture 1897-1997 February 23 - April 20**
Museum of Fine Arts, Houston
30 garments by trendsetting designers who exemplify French high fashion. Includes gowns by Worth, Gerber, Balenciaga and Gres. Call the museum at 713.639.7300. Catalogue available.
- **Galanos March 23 - June 8**
Los Angeles County Museum of Art
Forty years of the work of this American designer, whose construction techniques and finishing details are in the tradition of French couture. Catalog available from the museum bookshop. Call 213.857.6146 or email shop@lacma.org. For museum information call 213.857.6000.
- **Cartier 1900-1939 April 2 - August 3**
Metropolitan Museum of Art. Displaying some of the best Catalog available. Call the Museum Bookshop 212.879.5500.
- **From Pocketbooks to Pouches: Three Centuries of Handbags March 29 - June 22**
Brooklyn Museum, New York. Call the Museum for directions and admission 718.638.5000.
- **All Dressed Up Through May 1997**
Jacksonville Museum of Southern Oregon History, Jackson County Courthouse, Jacksonville, OR

Clothing from two prominent Jacksonville families illustrate high style in Jackson County from the 1880's to the 1960's.

- **If the Shoe Fits Dec. 7, 1996 - July 13, 1997**
DeYoung Museum, Golden Gate Park, San Francisco, CA. From a pair of women's green brocade pumps c. 1732 to Gaza Bowen's satirical 'shoe house' assemblage, footwear animates this exhibition. The 90 or so shoes on view are shown with shoe-related works on paper from the Achenbach Foundation for Graphic Arts. Call the 24-hour hotline 415.863.3330. Visit the web site at <http://www.thinker.org>
- **The Four Seasons April 8 - August 17**
The Costume Institute at the Metropolitan Museum of Art, New York. Fashion's response to seasonal change is shown in more than 80 costumes from the 18th century to the present. Recorded information 212.535.7710. Web site <http://www.metmuseum.org/>

Tours

- **Jane Austen, Interpretations & Interactions June 18 - 29**
Visit the sites in England associated with Jane Austen's life, life, the recent BBC TV *Pride and Prejudice* and the 1996 film of *Emma*. Includes a Regency Dinner in a private stately home and a tea in Hampshire. Sponsored by the Jane Austen Society of North America. Phone or FAX 937.434.9019 for more information.
- **Fashion Shows in Italy**
Are you planning a trip to Italy and interested in attending a fashion show? Fashions shows are usually by invitation only with space reserved for buyers, celebrities, journalists and other VIPs. If you approach designers directly and ask for an invitation to a specific event, you may get lucky, according to the Milan Chamber of Fashion. Call for a schedule of shows or the phone numbers of design houses (39-2-7600-0244). If you just want to enjoy the ambiance of high fashion, you can attend one of the outdoor haute couture events organized by the State Chamber of Fashion, such as Rome's Trinita' dei Monti in July (39-6-678-0348). Arrive early so you can get a decent vantage point from the back of the piazza.

Gentlemen's Tailoring

A Beginner's Guide

By Philip Rayment

When I began assembling Regency costumes, I was quite dismayed that I could find few patterns for men's clothing. I was thrown back on my own resources and, as a beginning sewer, I was forced to learn tailoring as I went along. Fortunately I found that tailoring is more frightening than difficult and a beginner can produce wearable men's garments.

The first decision is what garment one wishes to make. Look at books, videos and portraits. Visit museums, if possible. I confess; this is my second favorite step. I love the research. If you are not sewing for yourself, take over the possibilities with the person who will be wearing the costume. Gentlemen have strong notions about clothing. If he will not wear the outfit you make, you are better off saving your time and money.

Once a decision has been reached on what pieces are to be made, the hard work begins. There are two ways to get the finished product: one is by altering clothes on hand to get a more historical line, the other is creating the clothing out of whole cloth.

I know of people who have achieved fine results altering modern clothes. One can easily obtain a second-hand tailcoat. The front can be altered to achieve the proper cutaway line. A number of my friends swear by this method.

I construct all of my own garments from scratch. I feel that makes for a better outfit, more historical accuracy and I do not have to deal with problems I don't understand (for example, odd seams where I have to add material, etc.)

Make a Muslin

I begin by making a muslin which is a pattern in cloth that will be used as a paper pattern would be used in cutting out the cloth for the finished garment. I buy a large

amount of cheap cloth (this is why it is called a muslin; unbleached muslin being about the cheapest fabric available). The first step is to draw my pattern on the muslin.

I could just draw pattern pieces freehand but, I've found that if you take several measurements beforehand, you will have much less work in the long run and a better fitting garment. I have a whole battery of measurements for myself: around the neck, chest, waist, hips, upper thigh, knee, lower calf, shoulder, elbow, and wrist. I also have measurements for the waist to neck length (in back and front), the upper arm to elbow (from top and from the bottom of the shoulder), elbow to wrist, inseam to knee, waist to knee, knee to lower calf, knee to ankle, neck to shoulder and finally, the distance between the legs from the waist front to waist back (a most important measurement for a gentleman's comfort!)

I also find that it is easier to draw pattern pieces if I have an idea of the general shape they should take. If you have not dealt with making men's garments before (and even if you have), I recommend you look at the pattern drawings in *The Cut of Men's Clothing* by Norah Waugh. I have used the patterns in this book as guides to my muslins quite successfully and I recommend the book highly as an aid in historical costuming.

Take chalk or marking pen in hand and draw the pattern pieces on the muslin. I usually draw what I will use as seam lines, so that I can use the measurements to figure out how big to draw them. If the measurement from neck to shoulder is 6 inches, a seam line of 4 or 8 inches will be worth checking on before you cut. I don't generally bother with pockets or button markings until I am pretty well assured that the garment will fit.

Once all the pattern pieces have been drawn on the cloth, cut them all out and baste them together at the seam lines. Now, it is time to fit the garment on the

wearer. I know it's like pulling teeth to get some men to stand still and turn around so you can see where to make any adjustments. The only advice I can offer is to remind the gentleman how dashing he will look wearing the finished garment.

Check the Fit

Carefully check the fit of the garment -- preferably as it will be worn (that is, check the fit of a coat pattern over a shirt and vest to be sure that when it is worn, it will not be too tight). Using your marking tool, carefully note where the pattern pieces need to be lengthened or shortened or where the seam lines need to be adjusted. I draw my adjustments right onto the muslin, making notes and corrections where I find problems.

It is also important to consult with the wearer as to the comfort of the pattern. Places where he feels pinched or baggy are important to check. Tight areas are the first they will give way at the seams; baggy areas will look odd.



All patterns for breeches and pantaloons will bag a bit at the seat. Be sure to have the gentleman sit down when you check the fit. He should be able to move comfortably without either excessive tightness or an abundance of baggy fabric.

The 18th century coat appears to have a loose fit in the body; however, if a man is swimming in his clothes or if he cannot move in a natural manner, the fit needs adjustment. You may want to take in, let out, or move the seams.

Redo the Pattern

More often than not, you'll find the pattern pieces need to be redone. That is why they are drawn on cheap fabric. So it goes: the cycle of drawing, cutting, basting and fitting. If you are skillful, you may have a well-fitted pattern on your second try. I usually need three or four tries to get a pattern that I can live with. Yes, it is hard work and repetitive. It calls for a certain niceness in making your adjustments, as well as a great deal of patience. Once you have the pattern properly adjusted, you are nearly home.

Once the pattern fitting is completed, carefully cut the pieces apart and save them. I ordinarily trim them to the seam line and then overcase the edges. I then have pieces that can be put down on the cloth; seam lines can be drawn on the garment cloth. I've never gotten used to the practice of making patterns larger by the amount of the seam allowance; it changes from seam to seam. This is a matter of personal preference.

You now have a pattern for the garment. You know how the pieces are supposed to fit together. Now is the measure to take the measurements for the accessories and note their placement: pockets, buttons, buttonholes, trim, special braid, etc.

Choose Fabric

Now for more fun! It is time to choose fabric. I like this part, too. Men will not likely be ecstatic about going to choose cloth and colours, much less trim. If you can get an idea about who or what the wearer wishes to represent (for example, an Officer in Napoleon's Guard or a prosperous landowner), you can probably find the cloth and trims yourself.

I use mostly wool for coats, silk or a silky synthetic for vest and a variety of options for breeches and pantaloons. Pantaloons, of course, ought to be made of wool jersey, but it is so difficult to find that I often make do with cotton jersey. They must, however, be made of jer-

sey because the garment is supposed to cling and show off the leg.

I have made breeches in everything from velveteen to satin to leather. While a black satin or stiff silk would be most likely for formal evening wear, breeches for informal wear are really up to the taste of the wearer and the tailor. In the 18th century the breeches, waistcoat and coat for formal evening wear were usually made of the same material. Breeches for informal wear can even be made out of duck or twill (for those of us who feel lost without our jeans).

Fabric for Lining

In the 18th century, coats were often unlined. If lined, the same fabric used in the coat or a fancier fabric would be used in the lining in the areas where it would be visible. A cheap fabric was used in areas where the lining would not show. A popular fabric was *holland* which was also used to for furniture slipcovers. IT was made of cheap cotton or linen with a bit of body. In the 18th century, the lighter fabrics were generally more expensive to manufacture.

The same rule applies for lining the back of a waistcoat. Pants were never lined.



Thread and Buttons

I tend to get thread to match the material I will be using because I ten to finish my clothes with some topstitching. To have a line of stitching in contrast to the cloth looks odd. I also tend to use covered buttons where large buttons are needed (on coats, for instance) to make them less conspicuous. This is a matter of personal taste. I've found examples of loud patterns in coats and waistcoats with big, showy buttons. This is true for both formal and informal dress.

Finishing

Once you have the material, it should be fairly straightforward to mark and cut the cloth and assemble the pieces. It won't take as long to assemble the garment as it took to make the muslin pattern. Before the garment is finished, you should check the fit again in case any last minute adjustments are needed.

Trims

Applying trim is apt to take a bit of time. Military-style braid should be attached to the front of a coat *before* the outside and lining are sewn together.

Summary

Well, that's how I do it. You can see why it ordinarily takes me two years to put together a new ensemble. After you have used a pattern once or twice, it gets easier to figure out. I find the second garment made from the same pattern goes together more quickly, easily and with fewer mistakes. I've also learned (through trial and error) to take muslins I have made and use them to make new muslins for clothes of different styles. This has worked particularly well with coats. I've saved both time and material doing this. It takes practice to learn, but most anyone can do a good job of tailoring --- given enough patience, muslin and time.

A Few Things I Didn't Mention

In the space of this article, we don't have room to discuss using interfacing or interling, or stiffening lapels and collars with horsehair or goathair braid. We also haven't discussed how to put in pockets. All of these subjects are certainly interesting to the gentleman's tailor and may be the subject of a future article.



Philip Rayment was born and mostly raised in the San Francisco Bay Area. He now lives in Oakland, CA. he became interested in history at an early age and had been debating the relative merits of Napoleonic generals since junior high school. This fascination for the Napoleonic era led him to his involvement with the Bay Area English Regency Society, the Jane Austen Society of North America and the Greater Bay Area Costumer's Guild (*Dreamers of Decadence*). He claims to hate sewing but **loves** wearing costumes to historic events.

Photographs of Mr. Rayment by Sally Norton.

Mr. Rayment's Napoleonic persona is Mr. Philip Kenning, a known bon vivant and quite a lively dancer. He was born in Whitehaven, Cumberland and was raised there on the family estate, Rose Lane. Having engaged in a disastrous marriage, he took a commission the army and left for Portugal, fighting in the Peninsula nearly the whole time from 1808 to 1814. He returned home on the news of his father's death and has settled into the role of landed gentleman: making occasional trips to town, but altogether happier on the fellsides of his own land.

Mr. Rayment is also sometimes known as Charles St. Denis DuMont who has acquired something of a reputation as servant and tailor to Phillip Kenning of Hawkfell, Cumberland. Mr. DuMont was born and raised in Toulouse, learning tailoring and cooking from his mother's brother and hunting from his father. He was conscripted into the Army in 1806 and served in Germany and Spain until his capture by the British in 1811 when he made the acquaintance of Mr. Kenning. In addition to his other domestic virtues, he is an acknowledged connoisseur of wines.

Going Online

Surfin' the Net in Costume

By Trystan L. Bass

What does the wired world have in common with costumes? More than you think. From sci-fi fans to vintage clothing collectors, from museum exhibits to costumers for hire, the Internet is chock-full of costume-related resources.

The Internet isn't the be-all and end-all of costuming research, but online information and discussions can enhance your understanding and enjoyment of costume. I don't claim to have found every possible Net source of costume information, but these pointers should get you started.

Mailing Lists

The most common type of Internet access is electronic mail (e-mail). You might have e-mail at work or through school, yet have no other Net connection. But don't despair! Even with a simple e-mail account, you can take part in probably the most useful and entertaining form of Internet activity -- the mailing list.

Mailing lists are like having a subscription to the "Letters to the Editor" page of a newspaper, except that all the letters are centered around one general theme. The letters may be written by people from all around the world, and long discussions occur in relation to one person's question or comment. Mailing lists are also a little like the "Dear Abby" column, except everybody can play both Abby and the question writer.

A Few Netiquette Tips

1. Don't subscribe to a mailing list and then unsubscribe the next day. Give it two weeks to a month so you get the flavor of the list.
2. When you subscribe or unsubscribe to a list, use the e-mail address designated for that purpose. Do not post these messages to the whole list.

3. When you respond to someone's post, quote only enough of the previous message so that your comments will be understood. Don't quote all 80 lines of the previous post -- it's completely unnecessary.
4. Avoid "me-too-ism." If your post simply agrees with the previous post and does not add any information, why send it to the whole list and clutter up everyone's mailboxes? Instead, e-mail the previous writer directly.

The following mailing lists are directly related to costume and clothing. To subscribe to a mailing list, send e-mail to the subscription address, following the directions. Although the directions below have quote marks and periods, in your subscription request, eliminate all punctuation.

Historic Costume List

Subscribe to:

`h-costume-request@andrew.cmu.edu`

Text of message must read "subscribe your e-mail address."

Send mail to:

`h-costume@andrew.cmu.edu`

Discusses recreation of historical clothing from the Bronze age to the mid-20th century. This is a very popular mailing list, and once you've signed up, you'll get up to fifty e-mails from it every day.

Fantasy Costume List

Subscribe to:

`f-costume-request@lunch.engr.sgi.com`

Text of message must read "subscribe."

Send mail to:

`f-costume@lunch.engr.sgi.com`

Discusses the design and creation of fantasy clothing and costume, from all eras, past, present and future.



Vintage Clothing List

Subscribe to:
listserv@brownvm.brown.edu
 Text of message must read "subscribe vintage firstname lastname."

Send mail to:
vintage@brownvm.brown.edu

Discusses existing vintage clothing and vintage costume jewelry of all eras, including sources, quality, pricing, restoration, etc.

Sewing List

Subscribe to: listserv@netcom.com
 Text of message must read "subscribe sew-l your e-mail address."
 Send mail to:
sew-l@netcom.com

Discusses all aspects of sewing, especially tips and techniques.

Jewelry List

Subscribe to:
listproc@mishima.mn.org
 Text of message must read "subscribe jewelry firstname lastname."
 Send mail to:
jewelry@mishima.mn.org

Discusses jewelry and related disciplines, including metalworking, beadwork, lapidary, workshops, materials, vendors, shows, techniques, etc.

Usenet Newsgroups

Despite the name, Usenet Newsgroups have little to do with "news" like you'd see on CNN. Newsgroups are like going to a cafe where lots of people are having semi-private discussions, all of which revolve around a specified theme. You can wander from table to table, listening to what's being said and adding your own comments if you want. However, unlike a cafe, newsgroups are not "real-time," that is, you read conversations that have been added to over days and weeks, and when you add your comments, you don't see responses for a little while.

Many Internet providers allow access to the Usenet Newsgroups -- thousands of which exist on almost every topic under the sun. Some providers limit the number and type of newsgroups you can access -- some will not allow you to see sexually explicit material, some do not add newsgroups in the "alt." hierarchy, and many have a time limit on how long they keep newsgroup materials on their servers. That said, there are still plenty of interesting newsgroups which you may have access to.

A Few Netiquette Tips

1. Before you write in a newsgroup, "lurk" for a little while and read what goes on in the list. Lurk before you leap.
2. Try to find the FAQ (Frequently Asked Questions list), so that you can avoid asking repetitive ques-

tions. FAQs are often lengthy files of information about the subject of the newsgroup. They can be very informative and include lists of reference material, tips, etc. FAQs tend to be posted to a newsgroup once a month.

The following newsgroups are directly related to costume and clothing.

Sewing

There are a number of sewing-related newsgroups, including `rec.crafts.textiles.sewing` and `alt.sewing` (there also are five more specific groups under `rec.crafts.textiles*`). The discussions range from sewing machine maintenance to advice about patterns to time-saving tips.

The `rec.crafts*` group usually has more participation than the `alt*` group.

Beading

Check out `rec.crafts.beads` and `rec.crafts.jewelry` if you are interested in making your own bejeweled accessories.

Clothing

If you are a fan of haute couture or you just want to know what "dressy casual" means, look into `alt.fashion`. If your clothing tastes tend to be a little more exotic, check out `alt.gothic.fashion` or `alt.sex.fetish.fashion` (both have great FAQs about sources for corsets, PVC, leather, mail order shopping, and cross-dressing).

Theater

To discuss stage design, lighting, and some costume issues, read `rec.arts.theatre.stagecraft`. There are also three more related groups under `rec.arts.theatre*`.

Historical Reenactment

To go to a Ren. faire without getting faire nose, check into `alt.faires.renaissance` (this is a good place to get info. about upcoming faires).

For various historical reenactment interests, look at `soc.history.living`. For everything you ever wanted to know about the SCA and the current middle ages, read `rec.org.sca`.

Science Fiction

The science fiction resources on the Internet are vast and unending. For starters, check out `rec.arts.sf.fandom` or any of the 14+ groups under `rec.arts.sf*`. For Trekkers, look into `rec.arts.startrek*` where there are six

groups about specific Trek subjects.

Lastly, if you want to cruise for FAQs, read `news.answers`. FAQs for many hundreds of newsgroups are posted here every month, so even if you don't want to read a newsgroup, you can get the FAQ. Many FAQs are also available on the Web.

World Wide Web

The World Wide Web is a part of the Internet that allows users to see graphics and text, attractively combined, and, more importantly, allows users to jump from one place to another with a single click of the mouse.

Web pages (also called 'home pages' or 'web sites') usually have links to other places on the Web, so one page can lead you in a dozen directions. It's a lot like reading the footnotes or bibliography in library books -- you may start with one book on clothing in Renaissance England, which directs you to a book on the history of corsets, which refers you to a catalog for a museum exhibit on undergarments, which points you to a Madonna concert video, which mentions a high-fashion designer's latest show, etc., etc. You can literally go for hours following all these links!

Because of the power and ease of use of the Web, a mad rush of companies, museums, organizations, and individuals are creating their own home pages and filling them with information and entertainment. And costumers are no exception!

The Greater Bay Area Costumer's Guild was one of the first chapters to get wired, and now many ICG chapters have home pages which feature information of about the group and about costuming in general. For example, the GBACG page (<http://www.toreadors.com/web/>) lists Bay Area costume supply and rental shops, plus local costumers for hire. The GBACG site also contains the Great Pattern Review, an ongoing project reviving historical patterns. Photographs of many of the patterns have recently been added to the site.

Recently the ICG got online too, and this page (<http://www.costume.org/>) has links to ICG chapters and upcoming conventions.

One of the best costuming resource lists on the Web is The Costume Page (<http://members.aol.com/nebula5/costume.html>). ICG member and master costumer Julie Zetterberg has put great care into compiling an extensive and comprehensive list of costume-related web sites. Use her page as your starting point for costumed

web-surfing -- she lists everything from online museum exhibits to costume stores' web sites to individual costumers' pictures of their favorite costumes. This page is a fabulous resource!

Being just a few facets of the increasingly virtual life of Trystan Laura Bass ... A web mistress with the mostess, a writer of meandering prose, a weekend vampire, a dilettante student of 19th century literature (particularly Thomas Hardy), a modest goth girl, a slacker sewer who loves historical and fantasy costuming anyway, a devout acolyte of the One True Computer for the Masses - Macintosh, an ex-Ren. Faire geek, a very nitpicky web designer and editor, the Champion Queen of Wist and Wistfulness, a thrift shopper extraordinaire, a gypsy and a poseur, a hopeless romantic, a New Romantic, a definite Gen Xer who struggles with late-20s angst and watched *My So-Called Life* with overwhelming nostalgia, a coffee achiever (two creams and six sugars), Managing Editor of the *Metro* newspaper's web site, and a girl who just can't say no ... to creative projects. All this and more is available at <http://www.tcreadors.com/>



Photo: Sally Norton



It's not too late. You still have time to register for Costume Con 15. This is the perfect event for costume lovers. Sponsored by the International Costumers' Guild, CC15 is presented in part by the members of the Greater Columbia Fantasy Costumers Guild. It will be held on Memorial Day weekend, May 23-26 at the Radisson Plaza Lord Baltimore Hotel in Baltimore, MD.

CC15 will include three masquerades: Science Fiction and Fantasy on Saturday night, Historical on Sunday night and the Future Fashion Show on Sunday afternoon.

If you are interested in participating in a masquerade, visit the CC15 web site <http://www.access.digex.net/~fanish/CCXV/index.htm>. There you'll find a 'Masquerade Registration Example Tech Form', a 'Historical Registration Example Form' and a 'Fantasy & Science Fiction Registration Example Form'.

Special events at CC15 include 'Calahan's Crosstitch Saloon' on Friday night and 'Murder on the Ornament Express' Saturday afternoon. 'Calahan's' will be hosted by the Lunatic Fringe'. The 'Murder' party will be hosted by Sisters In Crime.

This year's workshops include **Foam Sculpting** taught by Lisa Ashton. Participants in this workshop will practice carving foam sheets and layering pieces to achieve an organic or alien look.

The **Ribbonwork** workshop will be taught by Diane Kovalcin and Susan Toker. You'll be introduced to the fine details of ruching, box pleating and using fabric for

decorative trim on your historical costumes.

Jacobean Crewelwork, presented by Vicki Warren, centers around embroidery done with wool thread on linen.

Other workshops include **Blackwork Embroidery**, **Beaded Earrings**, and **Needlepoint**. The web site has more information on workshops and a signup form. If you have further questions send email to elbeywon@erols.com or write to CCXV Workshops, c/o Faith Baker, 307 Linden Shade, Millersville, MD 21108.

An exciting addition to Costume Con this year is the Video Masquerade. Complete rules and a registration form are available on the web site. If you have questions about the Video Masquerade write to David Delaney, Video Masquerade/CCXV, 7806 Hanover Parkway, Unit T-2, Greenbelt, MD 20770-2616. You may send email to ddelaney@wam.umd.edu or call 301.474.8616.

The Single Pattern Contest features three patterns: the Afghani Nomad Dress and Coat from Fashion Blueprints, the Man's Japanese Kimono and Hakama Pants from Costume Connection and the Haiku Jacket from the Sewing Workshop. If you want copies of the rules or information on acquiring the patterns, send an SASE to Janet Wilson Anderson, 3216 Villa Knolls Drive, Pasadena, CA 91107.

If you have general questions concerning CC15 send email to Betsy Marks at betsy@access.digex.net or call 301.474.8616.



Photo: Sally Norton

Cherie Moore wearing a teal and white taffeta afternoon dress c. 1860 in the halls at CC12.

Splendid hall costumes abound at Costume Cons. It's the ideal place to show off your latest creation to an appreciative audience.



"It's 1919; How Do I Dress My Heroine?"
or
A Novelist's Approach to Historical Costuming

By
Karin Welss

Clickety-click-click-click. My computer keys are rapidly tapping their way through a love scene in my current work-in-progress, a Prohibition-era historical romance.

"... Siegfried stopped kissing Alice long enough to eagerly reach for the buttons on the front of her blouse--"

And I come to a screeching halt. Did post-WWI blouses button up the back or the front? Had zippers been invented yet? What kind of bra is my heroine wearing... Did they even *have* bras in those days???

Minor details? Maybe. But those details can create or destroy the delicate world of the recreated past in historical fiction.

Historical costumes-what people wore and what they considered fashionable and what they considered dowdy-are an important element in setting the stage for particular time periods in Europe or America.

For many centuries, clothing was a way to differentiate the social classes. In the late Middle Ages, sumptuary laws were passed, regulating what each social class was allowed to wear. This came about when a wealthy merchant class arose, able to afford the jewelry, velvets and furs previously only within the reach of the landed nobles. Granted, these laws were honored more in the breach than in the observance, but the fact remains that clothing was seen as a threat to the established order of the world. That's fodder for the novelist as she attempts to delineate the currents and undercurrents of a long-vanished world: class conflict dramatized by ostentatious displays of wealth from the nouveau riche; the Old Order clinging jealously to their scraps of silk and velvet against a rising tide of the wealthy bourgeois...

Besides illustrating conflicts and gulfs in the social order, judicious use of historical clothing research can help the novelist emphasize the "otherness" of the world

she is describing.

Imagine a world without shopping malls and seasonal fashions, where each piece of cloth must be spun, woven, and dyed by hand. In this world, only the simple cotton and linen underclothes are frequently replaced-- a good overdress will be worn for many years, occasionally recut or retrimmed. Marriage contracts will list gowns as part of the bride's dowry and movable property, and those same gowns will frequently appear again, years later, willed to friends, children, or servants in the inventory of her estate.

A novelist creating a story set in this world should not have her heroine changing frequently between numerous outfits, unless that heroine is both fabulously wealthy and fabulously vain. A more realistic medieval or Renaissance character might own two or three gowns, at the most.

Researching the odd little details that complete a recreated world is both one of the most difficult things a historical novelist does, and also one of the most rewarding. For instance, for my first novel, I needed to discover the underwear worn by the Knights-Templar. [Answer: lambskin braies]

For most European historical periods, there many primary sources available: paintings, engravings, advertisements, contemporary descriptions, contemporary works of fiction, and newspaper articles (for fiction set in the mid-17th century or later). I found out about the Knights-Templar and their lambskin underwear by reading a translation of their Rule, which laid out exactly what they were supposed to wear, what they could own, and when they were allowed to eat, drink, and bathe.

Another wonderful research resource, particularly for trivia regarding fabrics, constructions, and ornamentation, are historical costumers. For me, vintage or reproduction clothing is a time machine. The ability to try

things on, and to observe how differently people moved and sat to accommodate the restrictions of style is very important when writing from the point of view of a historical figure.

A costumer friend of mine recently let me try on a reproduction 18th-century gown, and I found out the hard way that having my character back slowly away from the villain in a dress of that type was impossible, because of the long train in the back of the skirt. My heroine would have caught her high heels on the fabric and tripped, ending up in an undignified heap in the middle of Versailles, and leaving her easy prey for the villain. (Likewise, I discovered that modern subcompact automobiles and panniers are not compatible, as demonstrated by my attempt to drive my Honda Civic while in full Bastille Day costume.)

Returning to my heroine's seduction in 1919, a quick glance through my bookshelves nets me a reproduction Sears Roebuck catalog spanning the years 1910 - 1920.

I flip through the pages until I hit the 1919 section, and jackpot! I find a whole page advertising women's blouses, which were called "waists" at the time. Another bit of useful terminology to include in my novel... my eyes move about halfway down the page, and then I find a pretty lace-trimmed blouse that my hero can slip off my heroine's shoulders. And on the very next page, women's undergarments. No brassieres in sight, but there are some very pretty silk camisoles for my hero to ogle when he gets that far in the seduction.

The catalog is propped up on the copy stand next to my computer monitor when I put my hands on the keyboard once more: "...he eagerly unbuttoned the front of her lace-trimmed silk blouse, revealing the rounded tops of her breasts, barely concealed by the sheer ivory fabric of her camisole..."

Only to come to a halt again four paragraphs down, when I suddenly realize that I don't know whether my hero is wearing boxer shorts or a union suit.

Oh, well, always more research to do!

Karin is a globe-trotting, scuba-diving historical novelist. When she's not imprisoned in her day job at a software company, she's dreaming up dark and delicious adventures set in medieval Europe and Prohibition-era America.

She has completed two novels in collaboration with Marian Gibbons: *In a Mirror, Darkly* a historical vampire novel of fall and redemption spanning the centuries between the Crusades to the First World War and *Sweeter Than Wine*, a novel about a WWI widow forced to ally herself with an enemy soldier to save her Sonoma winery from the ravages of Prohibition and her jealous brother-in-law.

Karin enjoys researching her novels "on site," which provides an excellent excuse for frequent European vacations. She is currently working on a historical fantasy set in Renaissance Rome, about an angel who loses his wings and is caught up in the murderous intrigues of the Borgia family.



Welcome to Castle Blood

The Elegantly Evil Attraction of Dark Gothic Delights

By Jana Keeler

Around 900 A.D. in the land we now call Russia, a powerful sorceress did battle with a dragon that was ravaging the countryside. The sorceress succeeded in killing the dragon, but had been mortally wounded herself -- yet she did not die. Her blood had been poisoned by the bite of the dragon, and she found that she had to drink the blood of humans to maintain her vitality. Thus the vampire bloodline of CASTLE BLOOD was begun...

So begins the history of this wonderfully unique 20-room haunted castle; the dream of Karin and Ricky Dick. Karen and Ricky, professional costumers known to many people in the ICG community for their amazing, beautiful, and sometimes creatively bizarre costume entries at Costume Cons and Science Fiction conventions over the years.

Upon their move to Beallsville, Pennsylvania about 5 years ago, and with many of their friends coming out to help, the Dicks began organizing Halloween displays at their home. As their outdoor theatrical production grew, so did its popularity, so much so that more than 1,800 visitors came in 1995. With the growing crowds and mother nature's rain showers, they realized they had to move their attraction indoors.

Karen and Ricky began looking at farms and other sites when a visit to friends in Bentleyville led them to the property they purchased. "When we saw this place, we just fell in love with it," Ricky said. Then came the extensive renovations and the set to 'flesh out' Castle Blood.

Karen and Ricky, who play the Castle's caretakers and hosts Gravely and Grizelda McCabre, hope to have the castle open year-round and offer private parties. In 1996 they were open Friday through Sundays in October and the entire week of Halloween. The two top floors of the

circa 1896 apartment building have been transformed into the Castle. The Gift Shop (open every day in October) features a special collection of Gothic clothing, jewelry, art, masks, souvenirs, and makeup.



Jenne Burnham as Cryptica



Tom Kuhr as Dreggs

Castle Blood's July 4th and 5th Grand Opening ceremonies drew 1,200 visitors. Butch Patrick, Eddie Munster of the 1960s television show *The Munsters*, was the featured guest.

Visitors, in groups of eight, began their 40-minute tour in The Library. The door closes, the lights dim and a talking skull on the bookshelf tells the history of the Castle and the House Rules ("Touch nothing and nothing will touch you!"). Imagine hearing that "if you collect the four talismans of Castle Blood and are faithful, brave, and wise, you will be rewarded at then end of your journey..." Does this mean you'll be allowed to leave?!?!

From the Library, you enter Gravely McCabre's room where you are directed through a seven foot coffin doubling as a secret door. Enter wildly atmospheric rooms: the black canopied Gypsy Room with tarot card/crystal reader, the stained glass windowed 'Chapel of Out Lady of Eternal Darkness', a mad scientist's laboratory, an Egyptian Mummy Grotto, a Witch's Coven, and finally, the Zombie Bridal Suite. There are 20 rooms in all -- unless you beg to be let out early through one of the emergency exits.

This is pure Gothic entertainment -- no chain saws or ax murderers here; just high quality production values, strobe and laser effects, and up to 40 actors in elaborate costumes and makeup. The actors are Karen and

Ricky's friends who travel from several states to participate in this madness.

"There's so much to see in each room, the audience doesn't know what to expect or where to look," says Carl Mami, a computer technician from New Jersey who goes by the name 'Tapeworm'. "They know they're not at risk, but for a few seconds, they get a real rush of adrenaline".



Karen Dick in formal dress for the 'Blood Rites'

By 1300 A.D. the vampire bloodline had split into quarreling factions. The clan chiefs of the two most powerful factions, Cordelia and Gregory, decided to resolve their differences with a ritual marriage, the 'Blood Rites', between Cordelia's daughter, Anastasia and Gregory's son, Alexander...

The history of Castle Blood continues. Some of you may remember seeing this historic 'marriage' take place at the 1994 Science Fiction Masquerade at Costume Con 12. It received the Best in Show award.

The Castle Blood brochure explains the vampires moved from Russia to Scotland where they founded the original Castle Blood. More centuries passed, civilization encroached, and it was time to move again. They turned their sights to the New World. They acquired the current site for the Castle and had it moved, piece by piece, from Scotland to the new location.

Given the travails of modern life (or after-life, as it were), Anastasia and Gregory have had to open their home to tours for us mere mortals.

With a great deal of determination, talent, and know-how, the Dicks have created a macabre world that has attracted a lot of press and public interest. Through it all, they have provided an avenue for creative expression for their many friends and volunteers.

Karen and Ricky are always on the lookout for those 20 people it takes each night to run the Castle tours. They plan to open Monster University, teaching adult education classes on makeup and costume. Whether you want to tour the Caste or find out about volunteering, they invite everyone to contact them or visit their web site.

Castle Blood
 Karen and Ricky Dick
 PO Box 207
 Beallsville, PA 15313-0207
 Tel. 412.632.3242

Castle Address
 832 Main Street
 Bentleyville, PA 15314

Tel. 412.239.CREEP
 Email: castle@pulsenet.com
 Web site: <http://www.castleblood.com>

Location: 1 hour south of Pittsburg, PA. Take Exit 12 (A of B) off Interstate 70 and proceed approximately 1 mile south on Route 917 (Main Street).



Above
 Carol Salemi as Auntie Maimed, the Gypsy Fortune Teller. She is the first stop on the Castle Blood tour. She warns visitors about the dangers ahead and gives them 'Beads of Protection' which they must hold onto at all costs.



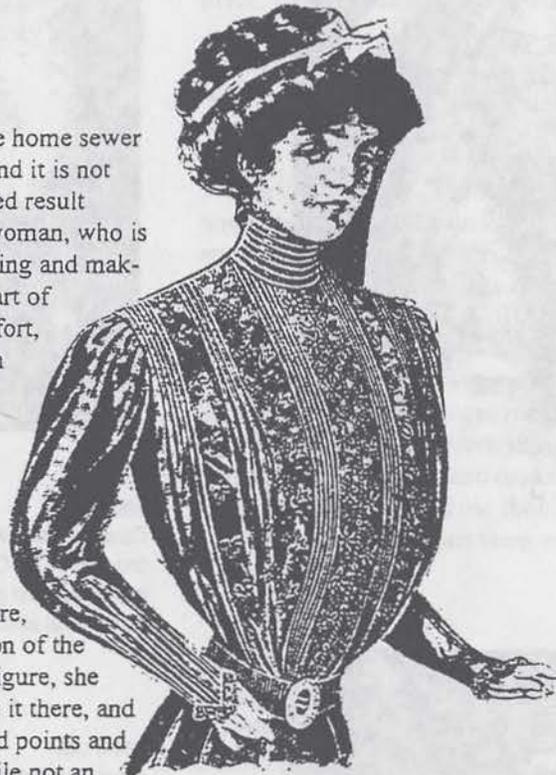
Upper Left
 Stephanie Richardson as Stench, the Zombie Bride. She accosts male visitors and asks them to marry her. She offers them handfuls of real meal worms telling them, "You not only get me, you get my maggots. I have to eat them before they eat me. Would you like to try one?" Stench was the Castle Blood 1995 Character of the Year.

Left
 Will Burnham as Cousin Creeply, the Minister of All Things Sinister. He guards the entry to Castle Blood (a graveyard wall). He was the Castle Blood Character of the Year in 1994.

Fitting a 1908 Bodice

By Martha Dean Hallam

The greatest difficulty experienced by the home sewer is the trying on and fitting of garments, and it is not always an easy matter to obtain the desired result unless one has an assistant. The French woman, who is the acknowledged authority in the designing and making of clothes, understands perfectly the art of obtaining results without any apparent effort, but besides an "inborn knowledge" which she seems to possess, she has also the ability to put into execution that gift of knowing what is right and what is wrong until she has distinguished herself in all matters of dress. She knows that certain colors are suitable for certain places and occasions. She knows how to choose her clothes and how to wear them. Furthermore, she know how to make them. If the fashion of the moment is not suitable to her individual figure, she elaborates or modifies it here, accentuates it there, and adapts it to each so that it conceals her bad points and makes the most of her good ones, and while not an example of the exact thing in vogue, it plainly shoes the tendency toward certain effects.



Success in the creditable attempt to do one's own sewing depends not only upon the judicious selection of materials and trimmings, but personal becomingness must enter larger into consideration in the fashioning of the garment. Then too, so much depends upon the cut of the gown; for no amount of trimming can conceal the fact that underneath it all the foundation is ill-fitting. The fact that correct cut costs only the price of a pattern and careful finish -- nothing at all in money -- it would seem that since every woman desires to look well she would do her utmost to carry out instructions laid down by those who are in a position to advise, and thus learn from her own mistakes to avoid certain things which have proved trying and unbecoming.

The making of women's clothes is becoming more and more a difficult task to say the least. Styles have changed so much that although the gown may apparently be of the simplest it does not follow that it is simple in the making or cut unless one understand the use of

patterns -- and it is for those who are by choice or necessity home dressmakers that I offer the following by way of suggestion, and the illustrations as well, as example.

The quantity of silesia lining required for a plain, average-sized bodice is about 2 yards. If the dress is of a sheer material lawn may be used instead. Taffeta, of course, is always acceptable for a nice lining, but it is not necessary when one wishes to economize. The most economical way of laying out the bodice pattern on the double lining is as illustrated. As to the actual cutting (assuming that wash goods has previously been shrunk), it is essential that all the pieces of the pattern marked with a line of three perforations -- or whatever the cutting line may be -- and it is necessary to read directions on the pattern envelope to ascertain this -- should be placed on the straight of the goods, or the thread of the goods, as the deviation of even an inch in placing the pattern on the goods may result in the material "sagging," or, worse still, "drawing." If parts of the pattern



Economic Arrangement of Bodice Pattern

have no such mark, then the straight edge may be regarded as the thread or straight of the goods. Mark all the perforations with a basting thread or chalk and cut out. After which, clip out the notches. The collar should always be cut on the crosswise of the material. After cutting the bodice, pin the seams together before basting to make sure that you have everything matched according to notches, and then baste evenly, for this is the guide for the machine stitching. Match the waist line carefully and begin the basting at waist line and baste the darts, but all other seams are basted from the top down. The pieces should be put together in the following order: Darts, side back to centre back, keeping the former pieces uppermost while sewing, as it fits the curves more easily; under-arm pieces to side backs, the to centre backs; upper-arm pieces to front shoulders next, taking precaution to slightly ease in the back so as to make the neck and armhole lines meet. The front is just a trifle shorter than the back, so as to fit the roundness of the shoulder better. It is a good idea to use colored thread when outlining the waist line, and it is always well to remember that the line representing the waist line should be parallel with a straight thread of the goods running from selvedge to selvedge.

In the shirt-waist lining, which is in two pieces, there is only one dart. This lining is easily made, but one cannot secure a snug fit from such a model, for as the name implies, it is for shirt-waist dresses and not for draped bodices. In trying on the bodice, begin to pin or fasten at the waist line, and pin the bodice securely to the waist line in the back. The seams should be pinned on the outside, and the right side of the body fitted, as it is usually the larger. Then make corresponding alterations in the

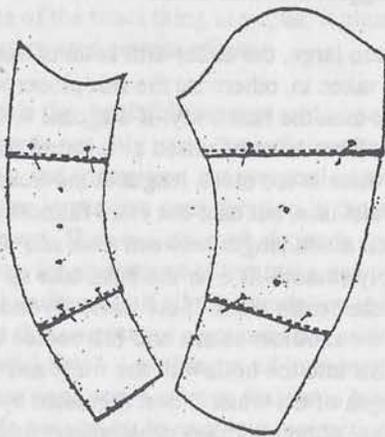
left side. Do not fit too closely, as the machine stitching, the seams, and the stays take up some of the fullness when the garment is finished. If the bodice is too close across the chest and in the front, take it out at the under-arm seams, or if it is too tight, make the alterations in the same seam. If there is fullness at the top of darts, the darts are too large, and the second dart should be made smaller and the extra fullness passed to the under-arm seam and cut away, and then the armhole re-shaped again. Never touch the front line of the bodice, as it will throw the darts out of place. Folds across the front or back are caused by too much length and may be remedied by taking up the shoulder seams. Fullness around the armhole may be caused by the darts being too small or being too far away from the front; assuming, of course, that the darts have not been cut. If there is only a slight fullness in the armhole, take up a tiny dart in the armhole -- just about where the front sleeve seam would be -- sloping it towards the front dart. If there is fullness around the back armhole, it is caused by too much suppression between the middle back and side body, and to remedy this the side body should be let out as much as possible on the side nearest the middle back and the same amount taken off the side next the side piece. If one is inclined to be round shouldered, the suppression must be regulated to suit the individual figure. If the armhole is too tight, let out the shoulder and under-arm seams or the armhole curve may be enlarged, but one must bear in mind that cutting the armhole larger will reduce the width across the chest, and it is only when it is impossible to remedy the cause by letting out the seams that I suggest the latter method.

If the waist is too large, the under-arm seam *of the front only* should be taken in, otherwise the side pieces will be much narrower than the side body. If diagonal wrinkles are formed, the front must be raised or lowered on the side pieces. If there is too much length in the front, do not alter the waist line, but take out extra fullness at the shoulders. If too much length between neck and waist, and a reasonably smooth fit over the bust, take up a horizontal dart in the centre front. If the bodice is short waisted, open the shoulder seams and full bodice until the waist line fits into the hollow of the waist and then re-pin. The length of the waist is best regulated by the shoulder seams -- although many dressmakers make a tuck about three inches above the waist line to remove extra length, and in that way the armhole and shaping over the bust is not interfered with. A most satisfactory lining is the French dart. Make with side seams extending to the shoulders, and the front in two pieces. This seam extending to the shoulder takes the place of darts, and really is much easier to fit than the dart style lining. However, the same general rule for fitting hold good in

whatever style lining one uses.

If the collar presses against the throat, and the back of the bodice feels short-waisted, the fault is often due to the back neck curve being cut too low. In which case one may add a tiny bit to the neck edge in the back, or a deeply curved collar may be used instead. Wrinkles around the neck curve are caused by the collar being too tight over the shoulder seams, or it may be the dress is too wide for the collar, in which case take in the shoulder seams. Always keep the neck of the bodice rather high on the shoulders, else the collar will be very uncomfortable.

Wrinkles on the shoulders are often caused by the front shoulder not being sufficiently stretched. If, after ripping apart the shoulder seam, a good stretching does not remedy the defect, the seam should then be opened, and the front shoulder lowered until the wrinkles disappear. The short or inner sleeve seam should be placed in the armholes on a horizontal line with the top of the bust line, and the sleeve, when creased in the centre, should be even with the shoulder seam. When the arm hangs at the side, the inner sleeve seam should be in line with the thumb. If the sleeve is too large or too small, make alteration in outer seam if possible. If the sleeve is too long, make tucks in pattern in both upper and lower sleeve as illustrated, or if the sleeve is too short, make the alteration the same places by cutting across the pattern and laying the pattern on another sheet of paper. Separate the pieces to make the required length.



Sleeve Pattern Shortened Above and Below the Elbow

If the seams of the body twist, it is because of poor workmanship in putting the parts together. Some parts have been raised or stretched, others lowered; and the only thing to do is to rip open the seams and remake the

bodice. It is a very bad habit to lay a garment away after fitting, for one forgets the little alterations, or what this or that pin is for, and then after several days, when the work is taken up again, one blames the pattern, or feels herself an incompetent dressmaker, when the fault lies very often in a bad memory, or in the fact that the basting has become loosened, chalk marks erased, or the pins lost.

This article first appeared in the September 1908 issue of *The Modern Priscilla, A Fancy Work Magazine* published by The Priscilla Publishing Company, Boston, MA.



The Costume Museum in Bath By Catalina Hannan

The Costume Museum in Bath comprises both costume display and research facilities. I wrote before my visit requesting use of the library and my desire to see 18th century quilted petticoats.

Upon arrival I was taken through a back door, up a back staircase into a room filled with racks of 18th century clothing. There are two rows of racks: one at floor level and a second row hanging overhead. The staff had seven quilted petticoats for me to examine. Four could be put on today and worn; one was in shreds but it did provide an opportunity to examine the interior construction. The last two were in delicate condition. Five of the petticoats were made of satin, one of silk and one of sturdy cotton. Six were varying shades of blue; one was a beautiful leaf green. The quilting designs were all clearly hand-drawn. We don't know if the artist was also the quilter. The designs were all original, inventive and pursued floral motifs.

Non-flash photography is allowed in the museum rooms and the library. The room where garments are laid out for study has tall Georgian windows. You are allowed to adjust the shades when taking photographs.

The research library is in two drawing rooms that open into one another. The library contains books on the history of costume, files of magazines, advertisements and photographs. This loose material is kept in cardboard boxes; the filing system is on card catalogues. Computers have not yet invaded Bath. All of the material is available for research.

The atmosphere is very quiet, peaceful and unhurried. There is a wealth of material here. Be sure to allow yourself plenty of time. Once you begin your researches, you will not want to rush.

The Bath Assembly Rooms are upstairs; the costume museum is downstairs on the East side of the building. The main entry is a long hallway that was used in the 1995 film *Persuasion*.

Costumes are displayed on life-size mannequins with appropriate accessories. This area is quite dark, but the mannequins are well lit and visible from 3 sides. The earliest garment on display in this area is a gold and silver tissue gown from 1662. It is fragile but still in beautiful condition.

There are smaller flat cases containing embroidered gloves, a selection of late 18th century fans and Victorian corsets. In the hallway, there is a display of men's clothing showing the transition from the late 17th to the early 19th century.

The Special Exhibit Room off this main hallway contained a collection of Wedding Gowns from 1790 - 1994. Not all the gowns are white. The three Regency gowns are documented as having been worn for weddings but, may not have been made specifically as wedding dresses. All three are very lightweight, delicate dresses. Penelope Byrde's wedding dress is included in the exhibit. Fans of Jane Austen assuredly know Ms. Byrde's delightful little book *A Frivolous Distinction. Fashion and Needlework in the works of Jane Austen.*

In the permanent exhibit room, groups of mannequins are placed in small scenes with furniture and painted backdrops. They suggest the Edwardian enthusiasm for tableau entertainments. The first tableau is from 1820; it is a drawing room scene with four mannequins. It is followed by a mid-Victorian street scene that is quite delightful.

The twentieth century is not neglected at the Bath Costume Museum. A display of 1950's gowns was presented in one area.

The Bath Costume Museum is located in Bennett Street. The address is:

The Museum of Costume
Bennett Street
Bath BA1 2QH
Somerset, UK
Tel: (01225) 477789



WILLIAM WARE THEISS

COSTUME SKETCHES

Science fiction fans know well the name William Ware Theiss. He was the costume designer for the original STAR TREK television series and the designer of the sequel STAR TREK: THE NEXT GENERATION. He did the costume designs for two of Gene Roddenbury's television movies: PLANET EARTH and GENESIS II.

Beautiful gowns for female aliens are among his most famous creations. He used draping to create most of these gowns, working with the synthetic, glittery fabrics popular in the late 1960's.

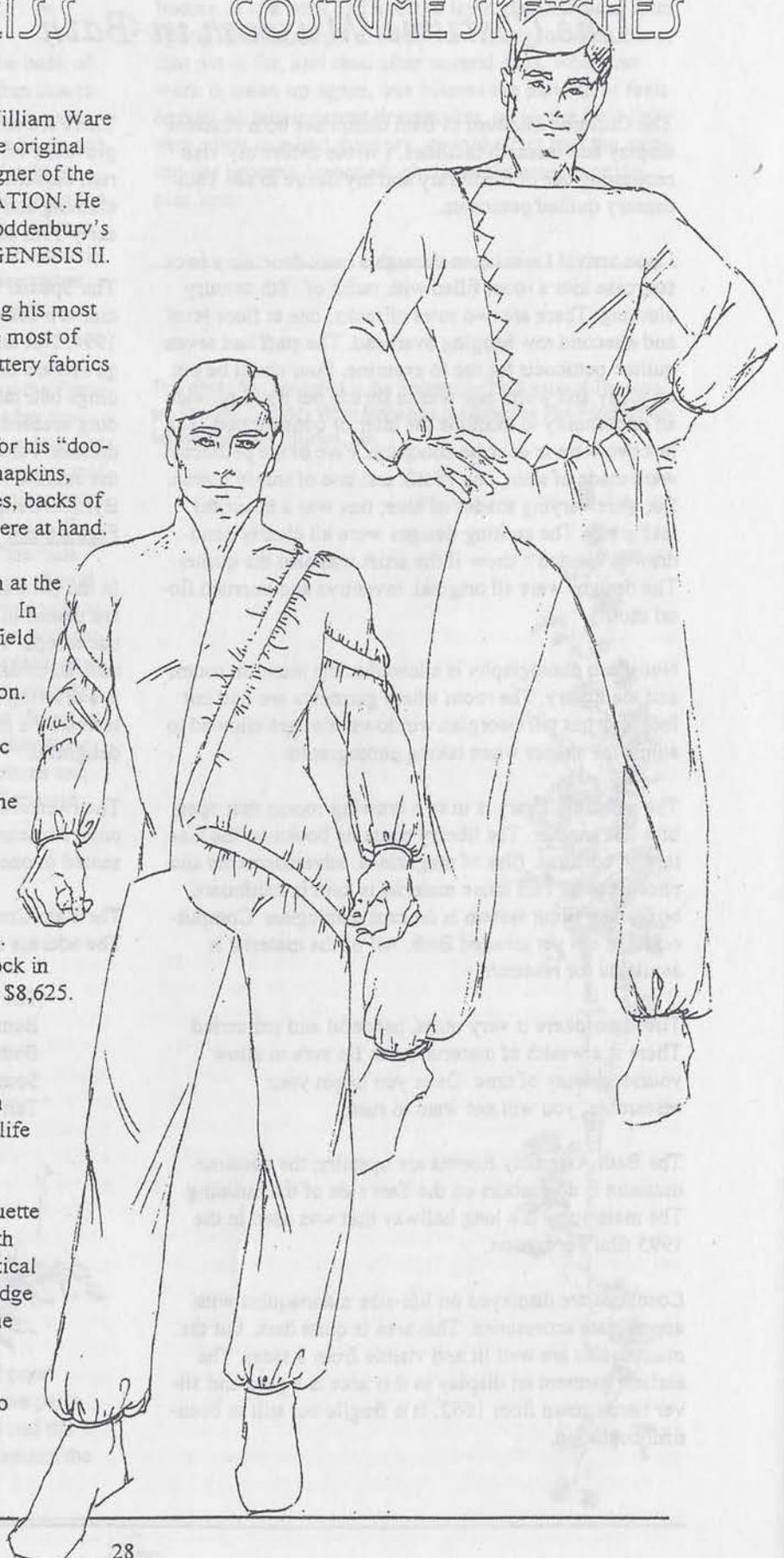
Mr. Theiss became famous in the industry for his "doodles". His costume designs often began on napkins, scraps of paper, backs of telephone messages, backs of scripts pages --- whatever pieces of paper were at hand.

His costumes were included in an exhibition at the Smithsonian Institution in Washington D.C. In 1993 the Los Angeles auction house Butterfield and Butterfield offered a large selection of original costumes from his personal collection.

The auction brought out a wildly enthusiastic crowd of STAR TREK fans eager to get a close-up view of costumes and props from the two series. The bidding reached frenzied heights. William Shatner's tunic from the episode "Court Marshall" sold for \$10,925. Leslie Parish's pink Grecian costume from "Who Mourns for Adonis?" went for \$9,200. Leonard Nimoy's tunic worn as the Evil Spock in "Mirror Mirror" was sold to a high bidder at \$8,625.

The sketches on the following pages show Mr. Theiss' skill as a draughtsman and the influences of early 20th century designers on this man who spent most of his professional life in the distant future.

The two designs on this page display a silhouette that he would repeat throughout his work with Gene Roddenberry: the jumpsuit. It is a practical unisex design, easily transferred from the bridge of the Enterprise to a miner ("The Devil in the Dark"), an agrarian society ("This Side of Paradise") or worn as a traveling ensemble (David Franklin's costume from "Is There No Truth in Beauty?").





The three sketches shown above display the influence of Mario Fortuny. Mr. Theiss uses elaborate pleating to create costumes that are sumptuous and beautiful. These are not the clothes of workers; they are not practical. They don't appear to be comfortable. These designs express a privileged class: ostentatious, indulgent and self-absorbed. They are the antithesis of the utilitarian jumpsuit shown on the opposite page.

Throughout his work on STAR TREK, Mr. Theiss employed costume as a means to communicate the social strata of a future world and alien cultures. Diane Ewing's metallic blue ensemble from "The Cloudminders" is similar to the designs on this page. It is completely pleated and includes a long, full train. It perfectly reflects a life of leisure and comfort.

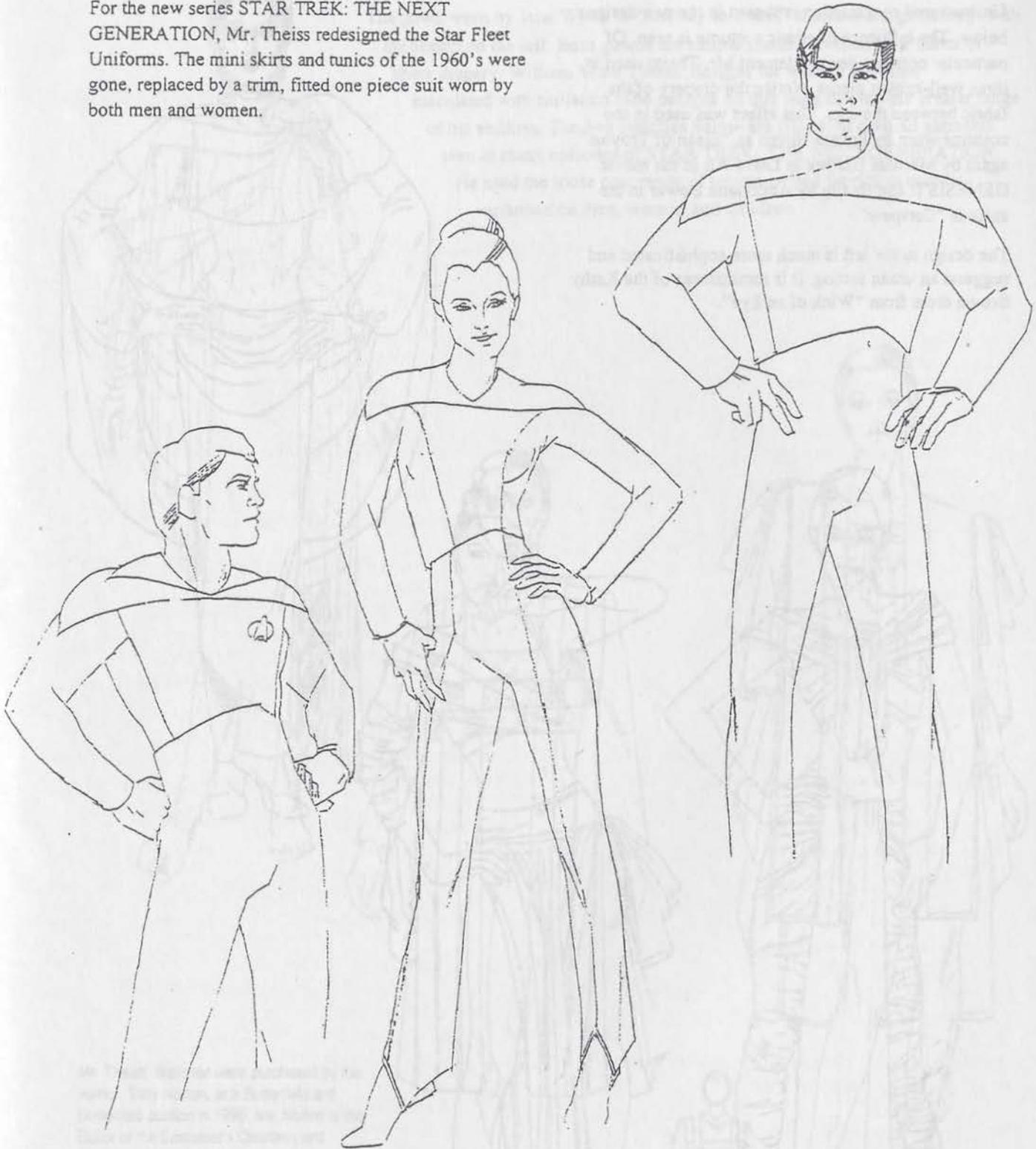
Star Trek II



*elasticized cords chain
 trim thro which cape
 can be caught & held &
~~is~~ in different posi-
 tions as a wrap.*

Production designer Mike Minor worked with costume designer Robert Fletcher to give the film STAR TREK II: THE WRATH OF KHAN a more military feel. He succeeded but the overall look of the film has only one tone. This sketch by William Ware Theiss shows another side of the STAR TREK universe: the civilian. The sketch is drawn in a blending of blue and green. The chain surrounding the body is black. The Greco-Roman influence is dominant in this design. In fact, the traditional Greek stola was used much as Mr. Theiss describes; it could be fastened with a clasp in different positions thereby allowing the stola to act as drapery, a partial wrap or a complete covering depending on the weather and needs of the wearer.

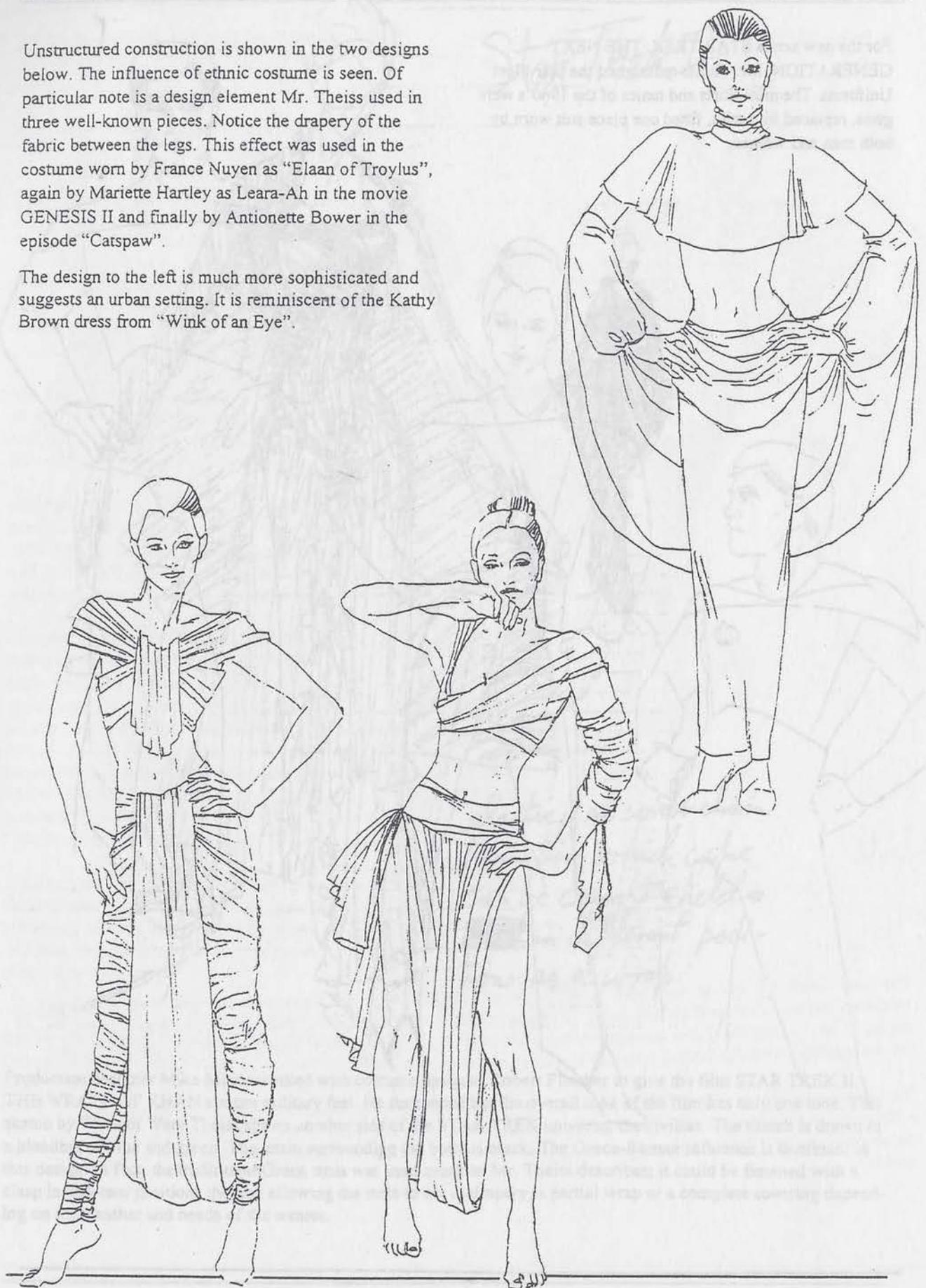
For the new series STAR TREK: THE NEXT GENERATION, Mr. Theiss redesigned the Star Fleet Uniforms. The mini skirts and tunics of the 1960's were gone, replaced by a trim, fitted one piece suit worn by both men and women.



Mr. Theiss is a costume designer and has worked on many Star Trek projects. He is currently working on the Star Trek: The Next Generation uniforms. He is also a member of the Society of Costume Designers and the Society of Costume Designers of America.

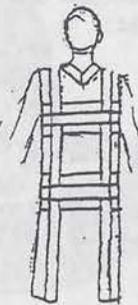
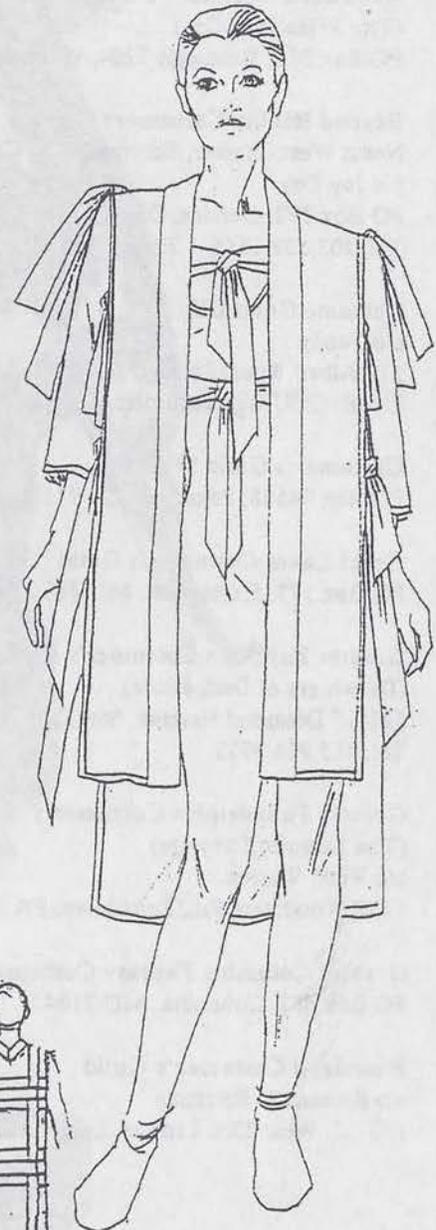
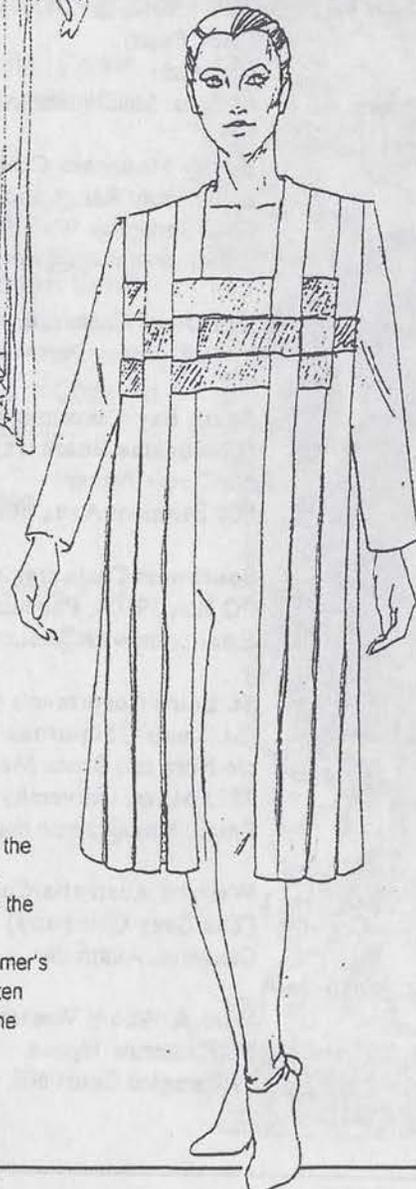
Unstructured construction is shown in the two designs below. The influence of ethnic costume is seen. Of particular note is a design element Mr. Theiss used in three well-known pieces. Notice the drapery of the fabric between the legs. This effect was used in the costume worn by France Nuyen as "Elaan of Troylus", again by Mariette Hartley as Leara-Ah in the movie GENESIS II and finally by Antionette Bower in the episode "Catspaw".

The design to the left is much more sophisticated and suggests an urban setting. It is reminiscent of the Kathy Brown dress from "Wink of an Eye".





The gown worn by Jane Wyatt in "Journey to Babel" shares a design concept with the sketch on the left. Both gowns are simple sheaths livened by a flutter of sheer drapery. William Ware Theiss' designs for women are often associated with titillation. The designs on this page display the greater range of his abilities. The two sketches below are typical of civilian garments seen in many episodes of STAR TREK: THE NEXT GENERATION. He used the loose coat made of woven or tied fabrics in many variations on men, women and children.



Mr. Theiss' sketches were purchased by the author, Sally Norton, at a Butterfield and Butterfield auction in 1996. Ms. Norton is the Editor of the Costumer's Quarterly and Secretary of the Greater Bay Area Costumer's Guild. She is also active in the Jane Austen Society of North America, a member of the Costume Society of America and the Textile Arts Council



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Australian Costumer's Guild
(The Wizard of Cos)
PO Box 322, Bentleigh 3204, Victoria, AUS

Beyond Reality Costumers Guild
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c/o Joy Day
PO Box 272, Dundee, OR 97115
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Costume Guild UK
c/o Teddy
212 Albert Road, London E10 6PD, UK
Email: CGUK@ireadh.demon.co.uk

Costumer's Guild West
PO Box 94538, Pasadena, CA 91109

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PO Box 573, Hazel Park, MI 480303-0573

Greater Bay Area Costumer's Guild
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5214-F Diamond Heights, Ste. 320, San Francisco, CA
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Greater Philadelphia Costumer's Guild
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c/o Vicki Warren
1139 Woodmere Rd., Pottstown, PA 19464

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(Boston Tea Party & Sewing Circle)
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(Sick Pups)
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Rocky Mountain Costumer's Guild (Serving the Colorado Front Range and Beyond)
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Email: dragonart@worldnet.att.net

San Diego Costumer's Guild (Timeless Weavers)
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South Bay Costumer's Guild
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Southwest Costumer's Guild
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St. Louis Costumer's Guild
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c/o Nora and Bruce Mai
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Email: bmai@genie.com

Western Australia Costumer's Guild
(The Grey Company)
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Wild & Wooly Western Costumer's Guild
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By Joan Broneske

Bustle Wrestling
By Kate McClure

Inspiration from a Vionnet Gown
By Lezlie Baker

Book Review: The Art of Costume
by Jane Ashelford

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