

Costumer's Quarterly

Volume 14 Number 1

First Quarter, 2001



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Deadlines are: January 15, April 15, July 15, and October 15

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The Costumer's Quarterly is published quarterly.

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EDITOR'S COMMENTS

Here we go again

Each time I do this I wonder why, what makes me sit here and try to write something that will mean something?

I have yet to find an answer.

The Editorial remarks I had planned are long gone between the time I wrote them and now. I had thought to use them to save time but the truth is I can't because they no longer fit.

By now you all know this issue is over a year late. And the question might be whose fault is it. And some might say it is mine and for the most part I would agree.

Here at the Buck-N-Mami household we work hard for the ICG. Not counting the Quarterly, Dora is the recording Secretary, I have the archives and hold down the job of Vice President.

Not counting the usual tales of woe going on in any family, which all of you have to deal with on any given day.

So you would say, what's your point.

My point is that the format we use for the Quarterly does not work. It is the same old story. We (everyone here) can't write all the articles and put this puppy to bed without help.

To make matters worse I did not follow through in getting people to write articles, and my first love my baby (the archives), was calling me to spend time with it. A new DVD writer and new pictures all called and I gave in.

It is with that thought in mind that I announced that I would bring the Quarterly up to date by Jan. 01, 2003 and leave the post of editor behind me.

What you will be seeing in these next seven issues will not be slam, bam, thank you ma'am, but a full court press by myself and everyone else to go out in style.

To everyone who has helped, thank you; to the rest watch out. We will be hitting hard and looking for the article you promised so long ago. I will name names.

About this issue it has some nice stuff in it. You will be pleased with some new features.

So sit back, put your feet up and enjoy.

Kevin's article on makeup is right on time for the time of year, and Bruce's costuming piece to round out the season. Karen's stuff shows us even in this time of the WEB nothing takes the place of direction on where to go, and how to get there. Costuming on the cheap is not to be missed, and Randall's stuff is worth the time. For those of you more military minded, Byron as always comes through with his look at WWI uniforms. As always, there are how to and what to do items, as well as information from all over. Some old, some new, all fun. I never printed an article I didn't like (may not be able to do, but I liked them).

Hope you like what you see.

As always this is not a one-person job. With out my staff I would be lost. Dora works harder at this than anyone and she isn't even on the masthead. Without her help I would be two years behind. So lest I forget, THANKS DORA, (she is also known as Goddess of the schedule).

Editor in chief

Carl Mami

International Costumers' Guild

www.costume.org

- Science Fiction and Fantasy Costumers
- Historical Costumers
- SCA and Pirates
- Reenactors
- Belly Dancers
- Theatrical Costumers
- And You!



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Canoga Park CA 91303-3426**

Local Chapters

**THE AUSTRALIAN COSTUMERS'
GUILD**

P.O. Box 322
Bentleigh, 3204
Australia

**BEYOND REALITY COSTUMERS
GUILD**

650 NW 76th Street
Auburn, WA 98117-4044

**CHICAGOLAND COSTUMERS
GUILD**

C/o Barbara Wright
1926 N. Maple Avenue
Arlington Heights, IL 60004

COSTUMER'S GUILD WEST

P.O. Box 3052
Santa Fe Springs, CA 90670-3052

**GREATER BAY AREA
COSTUMERS GUILD**

PMB #320
5214-F Diamond Heights Blvd.
San Francisco, CA 94131

**GREATER COLUMBIA FANTASY
COSTUMER'S GUILD**

P.O. Box 683
Columbia, MD 21045

**GREATER DELAWARE VALLEY
COSTUMERS' SOCIETY**

P.O. Box 41987
Philadelphia, PA 19101

**GREATER SACRAMENTO AREA
COSTUMERS' GUILD**

PO Box 162722
Sacramento, CA 95816-2772

MILLENIUM COSTUMERS

c/o Vandy Vandervort
2854 Tincup Circle
Boulder, CO 80303-7143

**NEW JERSEY/NEW YORK
COSTUMERS' GUILD**

C/o Elaine Mami
85 West McClellan Ave
Livingston, NJ 07039

**NORTHERN LIGHTS
COSTUMERS' GUILD**

c/o Dina Flockhart
61 Gilson Road
Littleton, MA 01460-1300

St. LOUIS COSTUMERS GUILD

C/o Bruce Mai
7835 Milan
University City, MO 63130-1251

SOUTHWEST COSTUMERS GUILD

P.O. Box 39504
Phoenix, AZ 85069

UTAH COSTUMERS' GUILD

289 W. Hidden Hollow Drive
Orem, UT 84058-7552

**WESTERN CANADIAN
COSTUMERS' GUILD**

1903 Glenmount Drive S.W.
Calgary, Alberta, Canada T3E 4B4

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WHERE I SHOP, AND WHY (Part I)

By Karen Dick

Over the last 29 years of making costumes, and the last 20 years of editing THE WHOLE COSTUMER'S CATALOGUE, I've discovered all sorts of places to shop for the raw materials for costumes. All of the ones listed in this column are places I have made purchases from personally and consider some of the best.

Some of these will probably not be a revelation for you if you live in the same geographic area they're located in, or if you've been costuming forever like I have. But I hope some are new gems that you haven't encountered yet.

(1) AGELESS PATTERNS

Phone/FAX: 1-760-288-0379

Email: aglsplats@aol.com

URL: www.agelesspatterns.com

Reproductions of authentic Victorian patterns, 1868-1898. Typically drafted in a single size. The company owner strongly recommends that you make up these patterns in muslin first in order to tweak the sizing/fit for a modern body. That being said, she has a very nice selection of corsets, dresses, blouses, wedding and ball gowns, and even items for babies, children, and men. Print catalog available for \$6.50, or visit the web site. Accepts VISA, MC, personal checks, money orders. California residents pay 7.5% sales tax. Will ship internationally.

I discovered Ageless Patterns through their corset pattern auctions on eBay. She has a really interesting range of styles, including corset patterns for children and adolescents.

(2) FASTENER SUPPLY COMPANY

977 Howard Street 1856 S. Baker Avenue

San Francisco, CA 94103 Ontario, CA 91761

(800) 224-6609 (800) 6610

(415) 392-6968 (909) 930-2270

FAX: (415) 495-2775 FAX: (909) 947-8829

Cash sale office:

5001 Pacific Blvd, Los Angeles, CA 90058

URL: www.fastener-supply.com

Carries snaps, gripper snaps, tack buttons, studs, screws, clasps, d-rings, loops, rings, buckles, spring snaps, bolt snaps, suspender clips/adjusters, web strap buckles, slides, overall slides/loops, surgical garment fasteners, plastic strap hardware, eyelets, grommets, round/flat head spots, rivets, teenut fasteners, lock nuts, pushnut fasteners, ratchet plates, hair pin clips, plug buttons, push rivets, upholstery studs, punches, upholstery tools, and just about every kind of setting/attaching tool you can imagine! Historical costumers particularly like their grommets/grommet fastening kits to make corsets. \$10 minimum purchase. 57-page catalog available. Call or FAX for latest prices.

I started buying from these folks because I needed grosses and grosses of grommets. Very competitive pricing, and very fair minimums. .Will probably be purchasing roller buckles form them next. Definitely one of the first places to look for interesting hardware for your costumes.

(3) FIRE MOUNTAIN GEMS

28195 Redwood Hwy.

Cave Junction, OR 97523-9304

Phone: (800) 423-2319 (toll-free U.S. or Canada)

(503) 592-2222 (local calls)

FAX: (800) 292-FIRE (toll-free U.S. or Canada)

Hours: Order Taking: 24 hours

Order Taking & Customer Service: 7:00-5:00 Mon-Fri

Between Labor Day & Christmas: Sat 7:00-3:00

URL: <http://www.firemountaingems.com>

Over 20,000 jewelry-making components and supplies. They issue a new Comprehensive Catalog in September of every year: over 240 pages of seed beads, bugle beads, gemstone beads, threads, needles, jewelry findings of every shape and size imaginable. They also carry tools, wire, Czech fire-polished beads, and real gemstones such as emeralds, sapphires, diamonds, and rubies.

They send a sale flyer every 6 weeks to their customers. These flyers show new products and close-outs at fantastic prices. Excellent quantity pricing and very friendly service. Accepts mail and phone orders. No storefront. Will ship outside the U.S. Catalog is \$3.00. Accepts personal checks, AmEx, MC, Visa, Discover, and debit cards. There is a \$5.00 "small order" fee on orders under \$50.00.

I buy from them constantly for various costume projects. Their pricing on beads and cabochons are excellent, but there are less expensive places to get real gemstones, if that's what you need. Many eBay bead and jewelry sellers buy their stock from FIRE MOUNTAIN, so check here first before paying too much online!

(4) G STREET FABRICS

11854 Rockville Pike

(Mid-Pike Plaza Shopping Center)

Rockville, MD 20852

(301) 231-8898

Hours: 10:00-9:00 Mon-Fri; 10:00-6:00 Sat; 12:00-5:00 Sun

Other Locations:

G STREET FABRICS (VIRGINIA STORE)

5077 Westfields Blvd.

(Sully Station Shopping Center)

Centreville, VA 22020

(703) 818-8090

MAIL-ORDER SERVICE

12240 Wilkins Avenue

Rockville, MD 20852

(800) 333-9191

This store is HUGE! It specializes in "remnants" of couturier silks, woolen, cottons and linens that are expensive but often worthwhile, and always has heaps of unusual stuff. Also offers mail and phone orders, a quarterly newsletter detailing their services, classes, demonstrations, fashion shows, etc. They carry patterns from over 15 pattern companies including Past Patterns, Green River Forge, and Period Patterns (1500-1565). A real "full-service" fabric store. They have a mail-order swatching and sample service; write for more information on this. Send \$2 for book list of over 600 titles. Will take AmEx, Visa, and MC.

One of what I call the "national-level" full-service fabric stores, which include BAER, BRITEX, G-STREET, INTERNATIONAL SILKS AND WOOLENS, and MICHAEL LEVINE. As with ISW (see below), I call or write G-Street (or go in person) when I am hunting a particular fabric/color.

(5) GRANND GARB

The Historic Clothing Supply Company

PMB 236 - 555 Rt. 18

E. Brunswick, NJ 08816

Phone: (732) 390-0506; FAX: (732) 390-1694

URL: www.granndgarb.com

Contact Person: Suzanne Buffalino

Phone Hours: M-W-F 10:00 a.m.-4:00 p.m. EST

Their wares are aimed at the historical and reenactment costumer, but they carry such an eclectic collection of items that you're bound to find something you need. They carry eyelets, grommets, hook and eye tape, corset busks, corset boning, aguilettes, hoop steel,

buttons, buckles, velcro, and other fasteners. Corset lacing by the yard, or pre-measured and tipped in 5 yard and 8 yard lengths. Hard-to-find fabrics, such as real linen, clan tartans, etc., with an emphasis on natural fibers. Selected patterns from the Folkwear, Past Patterns, and Kannik's Corner historical pattern lines. Also jewelry, lace and trims, giftware, music, and books. Internet and reenactment event sales only. No print catalog, but extensive catalog online. No storefront, but you can visit by appointment. Accepts MC and Visa. Accepts mail, phone, FAX, and Internet orders. Fabric swatches available for a fee.

After having problems ordering corset laces from several different companies (everything from self-done lacing tips that were too big to go through my grommets to laces which were dry-rotted and broke on my customers), I started ordering supplies from Grandd, and they have been excellent. Fast turnaround, good customer service, and wholesale pricing is available to qualified customers.

(6) THE HIDE & LEATHER HOUSE

595 Monroe Street

Napa, CA 94558

(707) 255-6160 or toll-free (800) 4-LEATHR

FAX: (800) 255-6160 (orders only, please)

Hours: 8:00-4:30 Mon-Fri

Contact Person: Cari, Roger, or Paula

URL: <http://www.hidehouse.com>

Good supply of all types of leather: upholstery hides, 2-3 oz. cow, 4-5 oz. cow, orthopedic, plonge cow (1.75 oz), goatskin, deer/doe/elk, buffalo and bullhide, lambskin, lamsuede, pigsuede, cabretta, chap splits, 1" sheepskins, 3/8" shearling, latigo, russet strap tooling leather. Prices are excellent, and they have an amazing range of colors, including some metallics. When visiting their store, check out the "bargain bins" in the front area for interesting and inexpensive finds (odd lots, misdyes, etc.). Accepts mail and phone orders, or visit their store. Will ship to Canada. Write for free catalog/leather price list. Accepts personal checks, MC, and Visa. Both retail and wholesale.

I first visited this store in the 1980's, and have purchased leather from them several times to make everything from Prince Barin's costume from the 1985 FLASH GORDON to silver leatherette Moonbase boots from Gerry Anderson's U.F.O. TV series. If you're doing mail-order or order using the net, it's helpful if you know leather terminology, as you won't be able to see and feel the hides in person. They will even custom-dye for you if you need several hides the same color.

(7) HOLLYWOOD FANCY FEATHER CO.

12140 Sherman Way
North Hollywood, CA 91605
(818) 765-1767 or (800) 828-6689
FAX: (818) 982-2919
Hours: 8:30-4:30 Mon-Fri
Contact Persons: Ivy or Ron Stein

All kinds of feathers, dyed all sorts of colors, and very good prices. Small feathers sold by the ounce or the pound, large ones, such as ostrich, pheasant, etc. sold individually. Also strung feathers, packaged feathers, feathered fans, and boas. Very friendly service. Write for free catalog. Accepts mail and phone orders, \$50 minimum for shipment, or visit their warehouse. Will ship to other countries. No personal checks on retail C.O.D.s, no credit cards. Distributor, wholesale, and retail.

I have purchased so many different types of feathers over the years from these people that I have lost count. They are very customer-friendly and will work with you to help you find what you need.

(8) INTERNATIONAL SILKS AND WOOLENS

8347 Beverly Blvd.
Los Angeles, CA 90048
Phone: (323) 653-6453; FAX: (323) 653-9276
Hours: Mon-Sat 9:00-6:00; Wed 9:00-9:00; Sun 11:00-5:00
Contact Person: Souhail Israwi

Large store with costume and fashion fabrics, fabric-backed mylar. As their name suggests, they have many silk and silk-like fabrics. Two floors of fabrics, one of notions, and a good selection of hat forms. They are very prompt when mail ordering. If you are looking for something, send them a written description and they will send you swatches of the closest thing they have. Lots of Hollywood and Las Vegas costume designers buy their fabric here. Accepts mail and phone orders. Will ship to Canada. No catalog. Accepts personal checks, AmEx, MC, and Visa. Both retail and wholesale.

I was first introduced to ISW by my friend Jim Kirk in the mid 1970's. It was the only place in Southern California where you could buy 2" wide Velcro. It was also the place where STAR TREK costume designer William Ware Theiss bought most of the fabrics used on classic TREK (including custom-dyed Helenka tri-knit for the 3rd season uniform shirts). ISW is not an inexpensive place to shop, but they always had an impressive selection of glitzy fabrics, were willing to swatch, and were willing to help me track down the weird things I occasionally needed (36" long fringe, ombre-dyed chiffon, interestingly-shaped hat forms, long lame gloves, etc.). ISW is also on the same block with ORIENTAL SILK (see below), so you can go to two great stores at the same time if you live in the area.

(9) ORIENTAL SILK COMPANY

8377 Beverly Blvd.

Los Angeles, CA 90048

(310) 651-2323

Hours: Mon-Sat 9:00-6:00

Contact Person: Ken Wong

25 years in business. Large selection of imported silks and unusual fabrics from mainland China and the Orient. Prices range from \$6.95 to \$29.95 per yard, depending on fabric type. Lots of nice brocades for \$9.95-\$12.95/yard—great stuff for making Victorian vests, smoking jackets, or art-to-wear piecework. Be careful of your yardage requirements: many of these fabrics come in very narrow widths (36" or less). Accepts mail and phone orders, or visit their store. Will ship to Canada. No catalog available, but you can send an SASE for a price list. Swatching available for \$1 per fabric type—call or write for information. Accepts personal checks, MC, and Visa. Minimum purchase: 1 yard of fabric per cut. Both retail and wholesale.

This is one of the two silk companies in California that I still purchase items from on a regular basis. At one time, they carried the "phoenix and dragon" brocade used for Princess Irulan's dark blue dress in the 1980's DUNE movie. They make shopping trips once a year to the Orient, so they always have new and interesting stuff.

(10) WRIGHTS FACTORY OUTLET

440 Main Street - P.O. Box 1158

Sturbridge, MA 01566

(508) 347-2839

Order line: (413) 436-7732 x300 (Marge)

Hours: Mon-Sat 9:00-7:30; Sun 10:00-5:00

Contact Person: Joyce Parker

An overwhelming selection of fabrics, trims, appliques, you name it! Closeouts on trims, bias tape, lace trim, appliques, fringe, ribbons, fabrics, etc. Discount prices on quilt fabrics/books, artificial flowers, craft supplies, and all sorts of trimmings manufactured by Wright. You're bound to find something you have to have. Accepts mail and phone orders. Will ship to Canada. Write for free catalog. Accepts personal checks, MC, and Visa. Minimum charge \$20.00. Both retail and wholesale.

This one is best if you visit in person. They carry all sorts of "new old stock" Wright's trims, tassels, bias tape, you name it. Blowout pricing. Pricing on the clearance bolts of trim goes down each month until it is free (although very few, if any, bolts last until then). We buy fringe, gimp, tassels, and other odds and ends from them, and make a point of stopping by every time we are in the area.

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BEGINNING RESEARCH ON MILITARY UNIFORMS

A Bibliographic Essay

Byron P Connell
New Jersey-New York Costumers' Guild

“Uniform” means “all alike.” Before the mid-17th century, however, in Western Europe soldiers in the same army did not all dress alike. Before then, soldiers in the same unit, or on the same side, might wear a distinguishing mark on their clothing – for example the leek worn by Welsh soldiers in their caps during Henry V’s 15th century campaigns in France (William Shakespeare, *Henry V*, Act IV, Scene 1) -- but they did not dress uniformly.

The English New Model Army of 1645 was the first Western army to be clothed uniformly. Oliver Cromwell’s New Model Army was raised by Parliament against King Charles I. Cromwell came into a large supply of red cloth and dressed the entire army in red coats. The redcoats had come!

By the second half of the 17th century, uniform dress for soldiers apparently was an idea whose time had come. (As Charles Fort said, “When it’s time to railroad, you railroad.”) By the 1690s, the Swedish army had replaced coats in regimental colors with a blue uniform. Following the Restoration in 1660, the English army continued to dress most units in red. By the early 18th century, the French army was in silvery gray. Under Peter the Great, the Russian army wore clothes of a uniform pattern, although the colors differed by unit.

“Uniform” may mean “all alike,” but that does not mean that uniforms are all alike. They differ not merely from country to country, or from period to period, but by type of unit within a country during the same period (e.g., infantry and cavalry units rarely dressed identically). How do you research uniforms in sufficient detail to reproduce them as costumes?

One might suppose the best source of information to be an army’s (or navy’s or air force’s) official uniform regulations. In some cases they may be; unfortunately, in others the regulation may simply be “according to the sealed sample filed in the Quartermaster General’s office” – not very much help! Further research usually is needed. In this essay, I will endeavor to provide advice on some of the most useful (and reliable!) print and web sources. All the print sources and web sites are in English. A bibliography of the sources cited below appears at the end.

General Sources. Two works are especially valuable for the breadth of their coverage. *Uniforms of the World: A Compendium of Army, Navy, and Air Force Uniforms, 1700-1937*, by Richard and Herbert Knötel and Herbert Sieg is a basic starting

point that deals with virtually all European and many other countries' armed forces. It includes details of changes in uniform, by state, between 1700 and 1937 and is amazingly complete, especially given its breadth. This is an English translation of the 1937 edition of a work in German.

The second work is *The Uniforms of the World's Great Armies, 1700 to the Present*, edited by I. T. Schick. Schick consists of essays by prominent scholars of military dress, arranged chronologically from 1700 to the Cold War. It is copiously illustrated.

Not sure what a "hackle" is? Consult W. Y. Carman's *Dictionary of Military Uniform*. It defines such terms, and illustrates many of them.

Osprey Publishing, Ltd., is a British publisher of importance for research on uniforms. Osprey's "Men-at-Arms" and "Elite" series of paperbound books cover specific armies or units in specific periods, from ancient times to the present. Each is copiously illustrated with photographs of vintage military dress and paintings. While highly reliable, the brief text in an Osprey book may need to be supplemented from other sources. I will refer to some of these works below, under specific countries or periods. Osprey's web site is www.ospreypublishing.com.

Narrower Sources. A number of works cover several countries' forces during a narrower time span. One of the most valuable is *Uniforms & Insignia of the Navies of World War II*, prepared during the Second World War by the U.S. Navy's Office of Naval Intelligence. It is a comprehensive guide to Allied and Axis naval uniforms intended to assist American troops identify foreign uniforms they might encounter (i.e., how to tell a German seaman from a German admiral). It's a very useful work. Other broad works that are less encyclopedic than Knötel include Guido Rosignoli's *Illustrated Encyclopedia of Military Insignia of the 20th Century*, or *Marine Badges & Insignia of the World*, by Campbell and Reynolds. The latter includes the uniforms and insignia of such obscure marine forces as those of Denmark, Portugal, and Thailand!

Web Site. NATO has an extremely useful web site that provides links directly to the defense ministry and military web sites of all 19 NATO members. It is found at www.nato.int.

Individual Countries. To prevent this from growing too long, I have limited this section to the armies Great Britain and the United States. These also are the two countries with which I am most familiar.

Great Britain. Photographs, painting, and drawings frequently are some of the best sources of information. Unfortunately, however, paintings and drawings can vary significantly in authenticity. After the fall of Napoleon, for example, all too many Parisian artists "illustrated" the uniforms of the British, Prussian, and Russian conquerors using no sources other than their own imaginations!

One far more reliable source is Richard Simkin. In the late 19th and early 20th centuries, Simkin was a prolific illustrator of British army dress. A major strength of his illustrations is that they cover the same units of the Royal Army over time – from the Restoration to the First World War. A weakness is that Simkin is not always totally correct on the details. Two collections of Simkin's illustrations have been edited by W. Y. Carman: *Richard Simkin's Uniforms of the British Army: The Cavalry Regiments* and *Richard Simkin's Uniforms of the British Army: The Infantry Regiments*. Carman identifies Simkin's lapses from accuracy. He also adds a good description of the changes in uniforms between the mid 17th century and the First World War.

The Osprey Men-at-Arms series also covers the entire history of British Army uniforms. Volumes include the French and Indian Wars (1760s), the wars of the French Revolution and Napoleon (1789-1815), the Crimean War (1850s), the First World War (1914-1918), the Battledress uniform of the Second World War (actually 1937-1961), and virtually everything in between. Among other sources, Peter Cochrane's *Scottish Military Dress* is a good source of information on the uniforms of Scottish regiments from the middle ages to the present. Neil Leonard's *Wellington's Army Recreated in Colour Photographs* is a book of photos of British reenactors in Napoleonic era uniforms. It includes some valuable close-up photos. *Uniforms of the Royal Marines from 1664 to the Present Day*, by Charles Stadden – one of the world's finest creators of military miniatures -- and George and Christopher Newark, illustrates the Marines' uniforms through the mid 1990s.

British officers traditionally purchased their uniforms from tailors. Therefore, British works on tailoring tend to include considerable information – including pattern information – on the uniforms of the time. R.L. Shep has published a number of such tailoring works. One example is W.D.F. Vincent's *Tailoring of the Belle Epoque* (1903), which includes in-depth directions for tailoring Army and Navy officers' uniforms.

Finally, the British Army's web site is www.army.mod.uk.

United States. The premier illustrator of the uniforms of the United States Army up to the First World War was Henry A. Ogden. He prepared several volumes for the Quartermaster General illustrating the Army's uniforms from the 18th century through 1907. While illustrations for some of the earlier uniforms contain some minor errors, the later ones are authoritative, especially those for the period, 1888 – 1907, which were painted from life. Dover published some of Ogden's first series of prints in *Uniforms of the United States Army, 1774-1889, in Full Color* and Thomas Yoseloff published the second set in 1960 as *Uniforms of the United States Army, Second Series*. The latter is a magnificent folio volume (12"x15") that reproduces every detail in Ogden's 26 plates. Ogden actually is far more useful for the U.S. Army than Simkin is for the British Army!

The U.S. Department of War took a series of authoritative photographs of the dress uniforms of enlisted men in the U.S. Army. These are available in a variety of sources, including Francis Lord's *Civil War Collector's Encyclopedia*. This work also provides extensive descriptions of enlisted and officers' uniforms of the army, navy, and

marine corps of the Union and the Confederacy and illustrations from period military supply catalogs.

The Company of Military Historians published a series of *Military Uniforms in America*. In four volumes, they cover military dress from the French and Indian War through the Cold War. They include illustrations of rare and unusual uniforms – such as the dress uniforms of elite militia units of the mid 19th century -- as well as more common ones. Because the different illustrators drew the plates, they vary somewhat in usefulness, but they are accompanied by text describing the uniforms and identifying sources.

As it does for the British Army, Osprey publishes titles covering virtually the entire period of the U.S. Army in its Men-at-Arms and Elite series. They include the American Revolution (1775-1793), the War of 1812 (1812-1814), the Mexican War (1846-1848), the American Indian Wars (1850-1890), the Civil War (1861-1865), the First World War (1890-1920), the Second World War (1941-1945), and the Cold War (through the mid-1980s). Other books profusely illustrated with photographs include those published by Stackpole Books in its “G.I. The Illustrated History of the American Soldier” series. These include volumes on the Civil War and the First and Second World Wars. These volumes include photos of uniforms off the body as well as on their wearers.

A number of sources provide a level of close detail useful for costumers on portions of uniforms. The Smithsonian, for example, has a catalog of its collection of U.S. Army enlisted personnel rank chevrons (*Chevrons: Illustrated History and Catalog of U.S. Army Insignia*) that is profusely illustrated and provides detail on how chevrons were made. A second Smithsonian bulletin, *American Military Insignia, 1800-1851*, illustrates the Institution’s collection of cap and helmet devices and shoulder- and waist-belt plates.

R.T. Huntington’s monograph, *Accoutrements of the United States Infantry, Riflemen and Dragoons, 1834-1839*, studies bayonets and scabbards, belts, belt plates, cartridge boxes, and similar equipment at the level of detail possible by restricting itself to a five-year period. This is an example of the kind of study that is almost as good as having the real accouterments in your hands!

Shelby Stanton’s *U.S. Army Uniforms of the Cold War, 1948-1973*, is an invaluable guide to the Army uniforms of the period since it provides tailoring information, cloth weight, and similar construction detail for dress, semi-dress, duty, field, and work uniforms for enlisted and commissioned men and women. Stanton has similar volumes dealing with Army uniforms during other 20th Century periods.

The U.S. Army’s web site is www.army.mil.

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The United States Army, 1917-1918 A Description of the Officer's Service Uniform

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This article on the officer's service uniform in Europe during the First World War, as specified in the U.S. Army's 1911 dress regulations, is a companion to my article on the enlisted man's uniform, published in an earlier issue of the *Quarterly*.

Tunic: The tunic was essentially the same as that issued to enlisted men: a single-breasted sack coat, of olive-drab wool for winter wear and of khaki-colored cotton drill for wear in summer or in the tropics, with a stand collar. The skirt of the tunic falls about at the wrist when the arm falls naturally to the side. The sleeves of the wool tunic have plain round cuffs without buttons; those of the cotton drill tunic have pointed cuffs. "Olive-drab," in this case, is more drab than olive – much "brownier" than British Army khaki of the same period. Because officers' uniforms usually were tailored rather than issued, variations in weight and quality of fabric and in minor details were common.

Five bronzed regulation buttons close the front of the tunic; two hooks close the collar. The tunic has shoulder straps loose on three sides and let in at the shoulder seam, reaching to the collar; the inner end is a rounded point and is fastened to the tunic with a small bronzed regulation button. The tunic has two outside breast patch pockets and two outside pockets below the waist, all unpleated and rounded at the bottom edges, covered with flaps and buttoned on the flap by a small bronzed regulation button. The shape of the flaps varied somewhat; while a three-pointed flap with the buttonhole on the center point was typical, flaps varied from single-pointed to virtually straight.

Commissioned officers wore a row of one-half inch wide worsted khaki lace around each cuff on the wool tunic (but not on the cotton drill tunic).

Buttons: The bronzed buttons were slightly convex rather than flat. They carried the Army insignia of an eagle with spread wings with a shield on its chest. The shield has a plain upper quarter; the lower three-quarters have thirteen vertical stripes. The eagle holds four arrows in its left talons and an olive branch in its right. The eagle's head is turned to the right and in its beak it carries a banner that spreads above the wings. The same buttons, in a larger size, were worn on the greatcoat (see below). A glory surrounded by a wreath of clouds is above the eagle's head.

Trousers, unmounted arms (infantry, and so forth): Breeches of olive-drab wool or khaki cotton drill, loose to the knee and tight below. Below the knee, they were laced-up at the front of each leg, to tighten them to fit into gaiters, puttees, or boots. The breeches were reinforced on the inside of the legs. If ankle boots were worn, the trousers usually were worn with khaki canvass or brown leather gaiters laced at top, middle, and ankle. Overseas, as an alternative to gaiters, British-style olive-drab wool puttees were wound

around the calves. As an alternative to ankle boots, officers could wear front-lacing field boots or riding boots (see Footgear), which required neither gaiters nor puttees.

Trousers, cavalry and other mounted arms: Riding breeches of olive-drab wool or khaki cotton drill, usually worn with olive-drab canvas or brown leather gaiters. The breeches were reinforced on the insides of the legs. Unlike the gaiters worn by dismounted troops, those worn by mounted troops were laced up the outer sides. As an alternative, officers of mounted units could wear riding boots.

Footgear: Natural color (“russet brown”) ankle boots, made with the rough side of the leather on the outside, laced up the front. As an alternative, officers wore either front-laced field boots or riding boots. Both were russet brown leather and came well up on the calves. Unlike the ankle boots, they were made with the smooth leather to the outside. The field boots had ten lace-holes from the ankle to the top. Riding boots were not laced; when worn by mounted officers, spurs were strapped to them.

Belt: Natural color (“russet brown”) leather, with an open, square bronze buckle with tongue, normally worn with a russet brown “Sam Browne” cross-strap. This British-style cross-strap was in narrower leather than the belt and was worn from the left rear of the belt, under the right shoulder strap, and to the left front of the belt. It was adjusted by a small open, square bronze buckle and several buckle holes. The strap’s tongue tapered slightly to fit through the buckle.

All Allied armies adopted the Sam Browne belt for use on the Western front as a basic distinguishing mark of an officer. No matter how an army distinguished its officers from its enlisted men, the common use of the Sam Browne belt by officers in France allowed any member of any Allied army to tell that someone was an officer. In contrast, U.S. Army officers were forbidden to wear the Sam Browne belt stateside.

Note: The “Sam Browne” belt was named for Brigadier General Sam Browne, a 19th century British Army officer who lost an arm in combat and devised the belt to steady his scabbard so that he could draw his sword with only one hand.

Shirt: Olive drab flannel, or white muslin in the tropics, with a three-button placket buttoned with three brown shirt buttons and a normal shirt collar. It has two unflapped patch pockets, rounded at the bottom and buttoned with a small brown shirt button. The cuffs close with a single brown shirt button. In shirtsleeve order the shirt could be worn either with an olive-drab tie or without a tie but normally was worn buttoned at the neck even without a tie.

Headgear:

Stateside:

(1) The Model 1911 campaign hat, an olive-drab “Montana peak” hat (like Smoky the Bear’s) similar to those worn today by U.S. Army and U.S. Marine Corps Drill

Instructors (male). The hat had the peaks facing directly fore and aft and to each side. Each had a grommeted ventilation hole. The hat was about five and one-half inches tall and had a three-inch brim with either three or five rows of stitching around the brim. It had an olive drab grosgrain ribbon. Commissioned officers below the rank of brigadier general officer hat cords of intertwined gold and black around the base of the peak; general officers' hat cords were gold. Two grommeted holes in the peak allowed attachment of a leather chinstrap.

(2) The olive drab service cap, with a light brown mohair band and a plain, russet brown, leather peak in front. The cap has a one-half inch russet brown leather chin strap, attached by a small bronzed button on each side. The strap has a leather slide at each side. At the front of the cap, overlapping the top of the mohair band, a large bronzed insignia of eagle and shield, of the same pattern as on the buttons, was worn; the design is the same as today's gilt officer's cap insignia. The overhang of the crown of the cap was somewhat smaller than that worn in the Second World War and today.

Overseas:

(1) The olive-drab "overseas cap," a soft, folded fore-and-aft cap without a peak. The folds of commissioned officers' caps were piped in the same colors as the hat cords on the campaign hat. The folds curved gently down towards the front of the cap (unlike the cap worn since the Second World War).

(2) The same service cap worn stateside.

(3) The steel helmet, usually the M-1917 helmet, of British pattern (the "basin" or cream soup plate" shape), painted olive drab, with a brown chinstrap. (However, U.S. regiments attached to the French Army rather than included in the American Expeditionary Force were issued French "Adrian" helmets with a U.S. Army crest rather than a French one. These were units of African-American soldiers with white officers.)

Greatcoat: Olive-drab wool double-breasted coat, worn to about the top of the gaiters or boots. The greatcoat has a stand and fall collar, four to five inches wide, slash side pockets with a flap slanted slightly downward to the back, deep round cuffs, a half belt in back, with two plain horn (or plastic) buttons, and two converging rows of five plain horn (or plastic) buttons each. The greatcoat did not have shoulder straps. Rank was shown by brown or black braid worn on both sleeves from the cuff to the elbow (see Insignia).

Arm or Service Insignia: On each side of the tunic collar, the initials, U.S., and the insignia of the arm or service was worn, U.S. to the front. (General officers did not wear the U.S.) When the tunic was not worn, the arm or service insignia was worn on the left shirt collar. The arm and service insignia were as follows:

<u>Arm/Service</u>	<u>Insignia</u>
General Officers	The same shield as on the peaked service cap
Infantry	Crossed flintlock rifles
Cavalry	Crossed sabres
Artillery	Crossed cannons and shell
Tanks	Lozenge-shaped tank
Ordnance	Round grenade with a flame at top
Engineers	Castle with a turret at each end
Intelligence Corps	INT within a wreath
Medical Corps	Caduceus
Motor Transport Corps	Winged helmet within a wheel
Quartermaster Corps	Crossed sword and pen on a wheel surmounted by an eagle
Signal Corps	Crossed signal flags with a centered burning torch

Rank insignia: Unlike the rank insignia of enlisted men, officers' insignia were uniform across all arms and services. They appeared at the outer end of the tunic shoulder straps, on the left front of the overseas cap, and on the right side of the shirt collar. They are the same as are used today (except initially for second lieutenants, and for lieutenant generals). A different form of rank designation was worn on the cuffs of the greatcoat. It resembled the braid provided for Confederate Army officers!

<u>Rank</u>	<u>Tunic Shoulder Straps, Left Front of Overseas Cap, and Right Shirt Collar</u>	<u>Greatcoat Sleeve</u>
Second Lieutenant*	None	One row of quarter-inch wide <u>brown</u> braid in a "Hungarian" knot
First Lieutenant	One silver bar	One row of quarter-inch black braid in a "Hungarian" knot
Captain	Two silver bars	Two rows of quarter-inch black braid intertwined in a "Hungarian" knot
Major	One gold maple leaf	Three rows of quarter-inch black braid intertwined in a "Hungarian" knot
Lieutenant Colonel	One silver maple leaf	Four rows of quarter-inch black braid intertwined in a "Hungarian" knot
Colonel	One silver spread-wing eagle	Five rows of quarter-inch black braid intertwined in a "Hungarian" knot

Brigadier General	One five-pointed silver star	One row of two-inch wide brown mohair lace surmounted with one one-quarter inch row of the same lace, with one silver star between them
Major General	Two five-pointed silver stars	One row of two-inch brown mohair lace surmounted with one one-quarter inch row of the same lace, with two silver stars between them
Lieutenant General**	Two five-pointed silver stars with a third, larger, one between them	One row of two-inch brown mohair lace surmounted with one one-quarter inch row of the same lace, with three silver stars, as on the tunic, between them
General**	Four five-pointed silver stars	One row of two-inch brown mohair lace surmounted with one one-quarter inch row of the same lace, with four silver stars between them

*Second Lieutenants were not granted the current single gold bar until December 1918, after the Armistice.

**The ranks of Lieutenant General and General were not revived until 1918. As commander of the American Expeditionary Force in France, John J. Pershing held the rank of General of the Armies; however he wore only four stars.

Accoutrements: Khaki web pistol belt (worn over the tunic or greatcoat, as well as in shirtsleeve order) with any number of khaki pistol cartridge pouches, a canteen covered in khaki cloth, and a pistol holster in russet brown leather. A buttoned flap closed the holster. A gas mask in a khaki canvass-covered box was carried on the left side, hung from a strap over the right shoulder. A khaki haversack often was carried on the right side, hung from a strap over the left shoulder. The officer's usual weapon was either a .45 caliber automatic pistol {“.45 caliber automatic”) or Colt (or Smith & Wesson) M1917 .45 caliber revolver.

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Scraps of Information

The Five Stages of Costuming according to Karen Heim:

- | | |
|---------------|--|
| “Denial” | I couldn’t possibly make that costume! |
| “Anger” | Why won’t the damn pieces FIT? |
| “Bargaining” | If you’ll just go through the machine, I’ll stop here! |
| “Resignation” | I guess this will have to do..... |
| “Acceptance” | Hey, this looks pretty good after all! |

Nothing Matches: Fabric Opportunities and the 1.98 Costume

For some years now I have been incorporating “recycled” fabrics into clothing, SCA costumes, con costumes, and wearable art pieces. I’m not talking about creating an outfit of ready mades that you just luckily happened to find on the thrift shop, discount store, sale table or garage sale rack that already fit or can be used virtually as is. I’m talking about a chop shop. I’ve been intrigued by the truly one-of-a-kind effects that can be achieved. The abundance of outstanding thrift and resale shops in the Pacific Northwest makes this possible for anyone. I also won’t hesitate to use something new bought at a substantial discount, and yes, I have bought garments just for the buttons. A recent sojourn on EBAY with the accidental discovery of a brand name called Nothing Matches was the direct inspiration for this article. I won’t go here into leather and plastics/vinyls or other accoutrements such as junk jewelry, belts, hats, footwear, kitchen implements, silk flowers, and so on that can also be found in thrift shops and are essential to eclectic costumers. I also don’t subscribe to the theory that use of previously owned/worn clothing picks up the bad karma from the previous owner which will be transferred to you or whoever wears the garment—recycling is earth friendly and we need all of that we can get and then some.

A number of pitfalls and problems are to be encountered when making garments from recyclables. This list is not meant to be all-encompassing, just to hit some of the highlights: fabric grain; wash ability/shrinkage; thickness, stability and weave; usable amount; color; suitability of your pattern/concept.

Your design, pattern, or concept should lend itself well to layering, inseting, color blocking, quilt type piecing, strip piecing, or other creative use of fabric pieces that are of insufficient yardage to cut out a whole garment or whole garment part from one fabric. For a more upscale designer version of this problem, check out Threads Magazine designer challenges (<http://www.threadsmagazine.com>). I have a Folkwear TM Afghani Dress and matching Tibetan Panel Coat made of 99% recycled garments and fabric remnants. Commercial patterns, including the major companies (and a plethora of small independent pattern companies such as Design and Sew, Revisions, Pavelka, Purrfection Artistic Wearables, Park Bench, Sewing Workshop, Fashion Blueprints, Folkwear, ad infinitum) are showing more of a creative side with strip piecing, color blocking, and built in contrasts and layers which work well for this. Also, it is a simple matter for you to add design lines to any pattern, just don’t forget to add seam allowances or piece on a foundation. Patterns with simple shapes are best to start with since you may encounter difficulties with heavily shaped, darted, or pleated garments. Example: kimono style robes and jackets and skirts and dresses that show use of a border print (the print can be substituted with a straight strip of your own creative design). However, some of these shaped garments will have extra design lines that will allow for creative piecing. For example, a princess line bodice with a center front, side front, side back and center back pieces consists of 7 or 8 small pieces that can easily be cut from odd fabric finds. A gored skirt can accommodate as many different fabrics as it has gores. Expanding your costume library with a few good quilting books, particularly those that

discuss foundation piecing is a good idea. Now commercially printed muslin foundation material is available for some of the simpler foundation pieced patterns such as crazy quilt blocks and flying geese. Or you can draw your own on muslin, paper, or True Grid (pellon-like material with a grid of 1" squares printed on it).

You should wash everything before you use it. Almost everything can be machine washed and dried even if it says "dry clean only". This is a must to get rid of excess dye, dust, cooties, and to "preshrink" and see how the fabric washes. Most thrift shop finds will have been washed at least once already. Usually you can tell, but it's better to be safe than sorry. Beware of loosely or weirdly woven fabrics, some cheaper fabrics, and reds especially. I have finally gotten rid of my white and pinkish purple sock collection after an unintended laundry experiment I conducted back in '95.

Identify the straight grain of the fabric. I tend to use non-stretchy wovens primarily. Usually the straight grain is the vertical dimension of the garment. If this garment is a bias cut the straight grain will be at 45 degrees from the vertical dimension of the garment. This can usually be easily tested by stretching the fabric slightly—the straight grain should have minimal stretch; the crosswise grain will have a slight stretch, and the bias will have the most stretch. This can be very important in garment construction as uneven stretchability can result in a lopsided garment. If the fabric is stretchy, you may have to interface it with fusible interfacing to get rid of the stretch. If the fabric "moves" a lot when you try to use it, spraying it with moderate to heavy starch or Solvy will stiffen it up so it becomes much easier to work with. If the fabric is wimpy and loosely woven you may have to both stiffen it and back it with a second fabric such as cotton or polycotton broadcloth in a compatible color, baste the two together, and handle it as one fabric.

Usable amounts. Largest usable amounts are going to be found in the linen and drapery area, but you will often be limited in color and pattern. Often you will have to cope with rubberized fabrics (not fun to wear or sew), very heavy fabrics, or very loosely woven more fugitive fabrics that you'd really need to underline or either use whole as is. For example, 2 king size pillow cases are enough fabric to make a pair of harem pants for a smallish person, complete or nearly complete costumes can be made from bed sheets and sizeable curtains. Larger sizes and skirts usually have the most "unbroken" fabric. Velour robes and prom and evening dresses are good, too. Leather skirts tend to have more usable fabric than coats or jackets. Keep in mind the need to trim off seams, hems, and plackets, etc. Heavily seamed or pleated fabric will be the hardest to get the most out of. But even ties have tiny treasures to be gleaned. It all depends on what you are trying to do. Often, you will find yourself changing your concept depending on what you find.

Color can be a problem if you are dead set on carefully matching pieces for your costume. Most all of the time you'll need to purchase fabric to have enough to make a whole garment. Black is a pretty safe bet for a lot of different pieces/textures in the same garment. Other fabrics and colors will require possibly several months of repeated trips to your favorite thrift stores with swatches from your previous finds. Another fairly safe bet is to pick up any or all colors in your "featured" or "focus" fabric. Quilt shops and

not chain fabric stores are far more likely to have what you want/need since often the fabric is specifically designed to work with a multicolor palate. In addition, an abundance of tone on tone and subtle high quality prints and batiks are to be found there that act as excellent “bridges” or blenders that really take the edge off of harsh color combinations which is what they are designed to do.

I hope this article has given you a few useful tips and perhaps some inspiration to try some of the techniques you may not be familiar with, particularly quilt type piecing.

Margaret Richardson

FACTS ABOUT THE 1500s

Most people got married in June because they took their yearly bath in May and still smelled pretty good by June. However, they were starting to smell so brides carried a bouquet of flowers to hide the body odor.

Baths consisted of a big tub filled with hot water. The man of the house had the privilege of the nice clean water, then all the sons and other men, then the women and finally the children – last of all the babies. By then the water was so dirty you could actually lose someone in it – hence the saying, “Don’t throw the baby out with the bath water”.

Houses had thatched roofs – thick straw, piled high, with no wood underneath. It was the only place for animals to get warm, so all the dogs, cats and other small animals (mice, rats, and bugs) lived in the roof. When it rained it became slippery and sometimes the animals would slip and fall off the roof – hence the saying “It’s raining cats and dogs”.

There was nothing to stop things from falling into the house. These posed a real problem in the bedroom where bugs and other droppings could really mess up your nice clean bed. Hence, a bed with big posts and a sheet hung over the top afforded some protection. That’s how canopy beds came into existence.

The floor was dirt. Only the wealthy had something other than dirt, hence the saying “dirt poor”. The wealthy had slate floors that would get slippery in the winter when wet, so they spread thresh on the floor to help keep their footing. As the winter wore on, they kept adding more thresh until when you opened the door it would all start slipping outside. A piece of wood was placed in the entry way – hence, “thresh hold.”

Blast from the Past

Written by Marjii Ellers

THE UP CLOSE APPRECIATION SOCIETY OR WORKMANSHIP JUDGING



FANTASY

1. Overall effect; does the costume look the way it is supposed to? If it is supposed to be sloppy or poor, is it artistic? Good workmanship is effective.
2. Tailoring; does it fit? Are the seams and shoulders and lengths all as should be? Are the requirements of this costume met?
3. Finish and sturdiness; will this costume last for at least three wearings on stage for strenuous use? Are edges and seams at least hemmed or pinked? Does the paint rub off? In fantasy costumes, this is not too important, but it is worth noting.
4. Decoration; Fused appliques, hot glue are acceptable here, but should be well-done. Time and effort should be rewarded, but no penalty for short-cuts.
6. Lightness, comfort and ease of motion; in fabrics, construction and all materials and foundations, has the costume-maker thought about the costume-wearer?
7. Technical safety and ingenuity; is the wiring safe and concealed? Is everything easily repaired? Back-up systems are a plus, definitely.

HISTORICAL

1. Overall impression, no obvious flaws or sloppiness.
2. Tailoring and fit; is it in period?
3. Construction and finish as done in period; this is CLOTHING. Higher standards than Fantasy, unless documented.
4. Decoration; suitable to period, and time and difficulty are pluses, as well as beauty.
5. Comfort and ease of motion; the ratio of authenticity to comfort is a factor; has this costume found an adequate solution?
6. Construction appropriate to the period; how was the hat or helmet made? Tapes, laces, leather, all should be as authentic as possible.

May 20, 1995

CREATIVE USES FOR THE FOLKWEAR TIBETAN PANEL COAT

Some of the most important things you own are the clothes on your back. Clothing may be your armor, your social talisman, or a blatant or subtle message to kindred souls. In an instant, your manner of dress can suggest to the casual observer your selected age group, gender, social standing and color preferences. Since time immemorial, garments have existed as functional work apparel or creations purely for the pleasure of the senses, as statements of financial and social or political standing, and as a method to attract the opposite sex. Each purpose has its own set of recognizable visual symbols in the form of garment shape, and more commonly, garment decoration determined by social mores of a specific culture. Ethnic riches from every land now provide endless visual and sensual stimulation to anyone who wishes to partake, especially to individuals who embellish clothing in any way, shape or form. The art of clothing decoration offers a means of expressing your own unique vision of the world and sharing with others the resulting image.ⁱ

Some garments lend themselves to embellishment more easily than others. Those items that are simple in shape and timeless in their appeal are the best choices. While the word “ethnic” is most commonly used to identify the culture, customs and language of a particular segment of humanity, it also defines a classic type of garment structure—variations of which are indigenous to cultures in Europe, Africa, the Mediterranean, Asia, and the Far East. Many of these garments are relatively unchanged in shape and style from their original design hundreds of years ago. This persistence of style is due to the absolute simplicity and appropriateness of these designs, which are based on the geometric shapes of the rectangle, square, triangle, and circle.ⁱⁱ

The Tibetan panel coat may date back 1000 years (11th or 12th century) or more to a time when weaving was first introduced to Tibet. The coat is still worn today by Tibetans portraying Dakini (celestial beings) in sacred Buddhist plays. Less elaborate versions may be made for daily wear in some villages. Basically a long vest, the panel coat layers well with other ethnic clothing and full-sleeved garments. The Folkwear prototype coat consists of alternating panels of woven striped and solid maroon wool fabric (reflecting the Tibetan 10” loom width fabrics) with metallic brocade shoulder panels. The fancy fabrics are usually imported from India, Afghanistan, or Russia.ⁱⁱⁱ

The Tibetan panel coat can be made in a number of ways. Folkwear describes using 4 fabrics for the basic coat. They list 4 ways to make the coat: regular lined, regular unlined, using lining pieces only, using a two sided fabric and flat felling the seams to make the coat reversible. Alternative ideas include:

1. I like a version of the coat where most of the pattern pieces are used except use the lining pattern piece for the side panels.
2. Use the facings provided instead of lining the coat or finish the bottom edges with bias tape. The bias tape (commercial extra wide double fold bias tape or quilt binding or make your own) finish is the traditional finish and the one I have used most. Create decorative facings, sew wrong sides together, turn facing to outside (right side) of

garment and stitch down. If using fabric that doesn't ravel, leave the edges unfinished. Pink the edges. Fold the lower edge seam allowance to the outside (right side of coat), stitch down, and cover with a decorative braid or trim. Tip for using bias tape to finish the lower edge of the garment: start at the front edge next to the neckband and work your way around to the top of the side slit, cut the bias off leaving enough to turn under so you won't have a raw edge, and stitch it down. Start the bias tape again on the other side of the slit. This is MUCH easier and provides a neater finish than trying to turn the bias around the slit in one continuous piece.

3. Eliminate the decorative shoulder facing--especially if you have very fancy fabric for the front and back panels.
4. Eliminate the neckband for a different more open look. Or cut one neckband, fold it over, and have a one half the width neckband.
5. Add flaps, flanges, feathers, faced shapes, doilies, dogs, dags, doo-dads, hanging things, hair, leather, beads, bones, bubble gum, shells, patchwork, placemats, paint, pasta, appliqué, textures, tassels, tubes, ruffles, rivets, pleats, hand weaving, pin weaving, macramé, molas, found objects--embellishments of all kinds. Sew decorative buttons on the coat in selected locations such as: center front at about waist level, just above the side panel slits, or at the bottom of the decorative shoulder facings front and back. Loop tassels over the buttons, securing from behind with a safety pin. This makes the tassels easily removable when washing the garment. Large decorative non washable tassels look spectacular.
6. Reshape the hems or shoulders.
7. Make the coat of one color, 2 colors, or multicolor.
8. Make the coat out of a base fabric--sew it together without the neckband and leave the shoulder seams open--use the flattened out coat as a large canvas to create an overall design such as appliqué or patchwork--then sew the shoulder seams, neckband, and finish the edges or line the coat. To limit the number of pieces you have to deal with for an overall design, use the lining pieces to make the coat.
9. Make the coat out of leather, ultraleather, ultrasuede or other non-raveling material. Cut out the pattern less seam allowances, butt the edges together, and lace or hand stitch the coat together.
10. Slit the side panels or back (or?) and hold the coat together with decorative closures, draped chains or beads, bias tubes, bows, etc.
11. Add trim to the seams or run trim up and down the vertical panels.
12. Insert pockets into the side panels. A hidden pocket similar to a pants pocket can be added by using an existing pattern, drafting your own, or a pocket cut from a recycled garment. Just remember to leave a large enough opening in the center side seam to insert the pocket. A patch pocket can be added to the center side panel, catching the pocket side seams with the panel piece seams.

Panel coats, depending on what you are doing, require more or less coordination of fabrics. I prefer fabrics that relate to each other in some way, such as a color that carries through the whole design. I have seen beautiful coats that are made of one color but differently textured fabrics.

When you are using striped fabric, plaids, or a design with a large repeating element, the stripes need to match. Extra fabric may be needed.

There are times when you are running short on a fabric and there are some ways to deal with that. Options to consider if you are short on fabric:

1. Cut the fabric crosswise (if 54 inches wide or wider). Beware when using fabrics crosswise--a **tightly woven** fabric is your best bet. Avoid this if the fabric has any stretch to it--I have made this mistake--the straight of grain is most essential for the neckband--it just won't hang right. You are likely to run into this problem with striped fabric particularly.
2. Shorten the whole coat length.
3. Piece your fabric.
4. Eliminate the neckband.
5. Incorporate the decorative shoulder panels into the front and back panels if your fabric is too short for the full length panels. Don't forget to add seam allowances!
6. Make the full pattern and vary the fabric combinations. There are several fairly small pieces (center side panels and side panel pieces, front and back panels, and neckband) that use less fabric when making the full pattern.
7. Fabric not quite wide enough? This will often be a problem with 45" wide fabric. If you cut the front and back panels out of a piece of 45" wide fabric, you have not quite enough to make a second set. A way to get around this is cut your panels out of a coordinating base fabric, then fuse a strip of the fabric you are running a little short on right down the center of the panel. Stitch it down and cover the raw edges with bias tape, decorative ribbon, or braid. This is a good idea, especially if the fabric is expensive.
8. Really expensive fabric? Also, consider limiting its use to the decorative shoulder facings, framing a piece on the center back, layering or piecing a few strips vertically, horizontally, or diagonally into some of your other panels.

The panel coat pattern is available from the Lark Books for 15.95 plus 3.50 postage and handling. Call 1-800-284-3388. Folkwear Patterns, 67 Broadway, Dept. TH9, Asheville, NC 28801. www.larkbooks.com/folkwear. It is available from *Alter Years* (3749 E. Colorado Blvd., Pasadena, CA 91107 (818)-585-2994.) An alternative pattern that has features in common with the Folkwear Tibetan panel coat is the Pavillion Coat from Judy Bishop Designs (24603 Island Ave., Carson, CA 90745 (310)-835-6022.)

Alter Years Costumer's Catalog. (818)-585-2994. 3749 E. Colorado Blvd., Pasadena, CA 91107. Carries Folkwear Patterns, Atras Fashions Patterns, Fashion Blueprints (a new line of ethnic patterns) and many others. Everything for the Costumer.

Atras Fashions (206)-767-3357. Patterns for Middle Eastern garb and imported goods. Catalog 4.00. *Alter Years* and Jehlor Fantasy Fabrics carry these patterns as well.

Black Market Minerals, the Supermall at Auburn. Staggering array of jewelry from India, beads and gemstone, for the cheapest prices I have seen anywhere outside a gem and mineral show—necklaces at 3 for 10.00 and 3 for 5.00.

Ericson, Lois and Ericson, Diane. *Design and Sew it Yourself: A Workbook for Creative Clothing*. 1983, Eric's Press, ISBN 0-911985-00-X.

Ericson, Lois and Ericson, Diane. *Ethnic Costume: Clothing Designs and Techniques with and International Inspiration*. 1979, Van Nostrand Reinhold, ISBN 0-422-26781-9. Out of print, but available on interlibrary loan. I know that the Pierce County library system has this book at the Lakewood Branch. It may also be available via Betty Feinstien's Hard to Find Needlework Books.

Ericson, Lois and Linda Wakefield. *The Great Put On: Sew Something Smashing*. 1992, Eric's Press, ISBN 0-911985-06-9.

Fiberarts Magazine, 50 College St., Asheville, NC 28801. Email: www.larkbooks.com

Fashion Blueprints, PO Box 21141, Minneapolis, MN 55421. *Ethnic Patterns*.

Judy Bishop Designs, 24603 Island Ave., Carson, CA 90745.

Ornament Magazine, PO Box 2349, San Marcos, CA 92079-9806.

Threads Magazine, Taunton Press, PO Box 5506, Newtown, CT 06740. Email: www.taunton.com

¹ *Sunset Ideas for Clothing Decoration*. Editors of Sunset Books, Lane Publishing Company, CA. 1977. ISBN 0-376-04101-3.

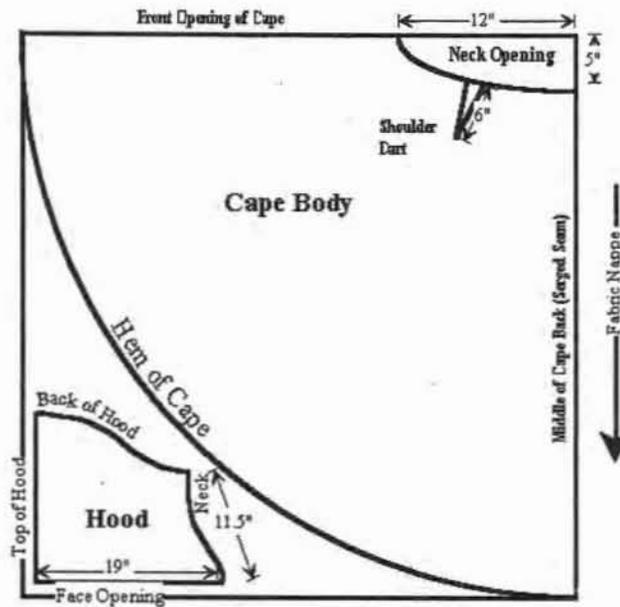
¹ *Ibid.*

¹ *Folkwear Tibetan Panel Coat "pattern notes."* The Taunton Press, 63 S. Main St., Box 5506, Newtown, CT 06470-5506. 1-800-888-8286.

The Somewhat-Official SWCG Cloak Pattern
A Twelve-Step Program to a Sturdy Half-Circle Field Cape.
by Randall Whitlock

Once upon a time, a Southwest Costumers Guild member found that his employer was about to discard a set of cotton velvet theatrical curtains. He eagerly seized this fabric and donated it to SWCG. The rest is history. We have been building velvet half-circle cloaks as our main means of fundraising for at least five years now. The curtain velvet ran out after two years, but we have found other sources. It's high time our method of assembly was written down somewhere.

1. Measure out two pieces of the velvet cloth. The pieces should be as long as the fabric is wide, usually 54 or 56 inches. Trim the non-fuzzy selvage edges from the pieces.
2. Pin the two pieces of fabric right-sides-together along one selvage edge. The pieces should be joined so the nappe runs the same direction on both pieces. Sew the pieces together along this edge and reinforce with a 4-thread overlock.
3. Lay out the two pieces, still right-sides-together, on a table or floor. Using chalk and a piece of string for a compass, draw a quarter-circle centered on the "top" end of the seam and with as large a radius as will fit on the fabric. The nappe runs away from the top end.
4. Select two points on the folded fabric. One point is along the seam, five inches from the top, the other is on the top edge, twelve inches from the seam. Chalk a smooth curve connecting the two points, convex toward the middle of the cape.
5. At the midpoint of the arc, draw a triangular dart six inches long, one inch wide, and pointing toward the middle of the cloak.
6. Cut out the edge of the cape, the neck opening arc, and the dart, making sure to cut evenly through both layers of fabric.
7. Close the darts by bringing the sides together (right sides together) and stitching. Reinforce the edge of the dart with an overlock serge.
8. Use the leftover material around the outside of the cape to make a hood. The two layers should still be right-sides-together with the nappes running the same direction. Cut out a figure as illustrated. The face opening is a line about 19 inches long. The top of the hood is about 16 inches long. The neck is a lazy S-curve about 11.5 inches long. The back of the hood is a curve connecting the back of the top line to the back of the neck line. You can vary these proportions somewhat for different hood shapes and to take advantage of different amounts of leftover fabric.
9. Sew the two halves of the hood together along the top and back. Reinforce the edge with an overlock serge.



10. Pin the curved neck of the hood to the curved neck opening of the cape body, right sides together. Sew them together. Reinforce the edge with an overlock serge. (carefully, the material gets very thick at the darts. Topstitch over this seam to form a very strong flat-felled seam.

11. Serge the entire outer edge of the cloak, both the curved hem and the straight front opening. As Frances says, "Serge the world over."

12. Hem the curved, lower edge of the cloak by turning the edge under about 3/8 inch and topstitching. Hem

the front opening by turning the edge under about one inch and topstitching. The basic cape is finished!

You can add any of a variety of clasps to hold the cape in place. We have had good fortune with wooden toggles, conchos attached to loops of cord, and a variety of brass novelty belt buckles. The clasp should be attached to the front opening, just below the seam which connects the cape body to the hood.

Basic Full-Face Makeup Application

by Kevin Roche

With Hallowe'en fast approaching, you may be wondering yet again how to do full-face makeup that will last through an event. This article is intended to take you through the steps necessary to apply your makeup and take some of the mystery out of the process.

The technique described here is the one I use for all of my full-face makeups; I developed it as part of my transformation into "Debra Taunt" (my female impersonation character), so I know it can survive several hours of heat and perspiration. I first learned it from a book entitled *Makeup by Rex* (or something close to that) which was aimed at taking the mystery out of basic women's daily street makeup. If you come across a copy of this book (it's a paperback) snap it up; the advice on color is dated, but many of the tips and techniques for reshaping the contours of a face are very useful.

This article will *not* spend much time discussing color choice and design; if you're designing a fantasy makeup, the tips won't apply, and there isn't space to discuss all the effects different color designs will have on your eye and facial expression. It *will* describe the basic steps required to apply the color and keep it on.

Materials required:

TOOLS

- Workspace
 - Well Lighted Mirror (Pick up one of those inexpensive lighted makeup mirrors with the folding side mirrors if you can; they often have a center mirror that flips to a "correcting" mirror for glasses wearers)
 - Surgical Cotton (comes in a loose roll -- you unroll what you want and can pinch it off into cotton balls, powder applicators, etc.)
 - Brushes -- a couple of decent makeup brushes
 - sharpener
 - Toilet paper or facial tissues (referred to as "tissue" from now on)
 - Cotton Swabs
 - Makeup applicators (the little "wand" things)
 - Cosmetic sponges
 - A fine-misting spray bottle full of clean water
 - Eye Makeup remover or Baby oil
 - Pre-moistened baby wipes or (much more expensive) makeup removal pads and /or cold cream
 - Some idea what you want the Final result to look like. For fantasy makeup, make a drawing of what colors go wear once you get it right, and use that as a map the next time around.
-
- Your favorite skin cleanser

- Your favorite face moisturizer
- Foundation -- I recommend hypoallergenic, non-comedogenic cake foundations such as *Le Velvet Filme* from Physician's formula. They offer good coverage with less mess than a liquid foundation, and are less likely to irritate your skin than stage makeup. You can save money by buying them as refills instead of in a full compact. In general, for non-dimensional makeup (colors only), you can do anything with street makeup that you can with stage makeup. If you are working for a fantasy base color like blue or green, get the stage makeup. If you want a less-drastic unearthly effect, use a flesh colored base but exotic colors for all your contouring work.
 - Choose the color of your foundation *one shade darker* than the final color you want to achieve on your face. The powder applied on top of your makeup will generally "fade" the color slightly.
- Cover stick appropriate for your skin color
- Eyebrow pencil
- Eyeliner -- Being paranoid about my eyes, I prefer either the "felt-tip" style liner pens or a liquid eyeliner
- Mascara and/or false eyelashes (***remember -- never share your mascara; it's cheap compared to an eye infection!***)
- Eye shadow colors
- Powdered highlight/contour colours (one lighter than your foundation color for highlights, one darker for contour/blush). If you use all powdered colors, eye colors can also be used for exotic shaping effects.
- A lip pencil in the color you want your lips to be
- Transparent or lightly colored lip gloss, if you want shiny lips
- Translucent loose powder. This is one item you may want to get at a theater supplies shop. You do not want pressed powder, but the loose stuff that you shake out. Translucence is important, because it will let the colors you apply show through after the final powdering. Choose a shade that blends well with your skin color (or as close as possible to whatever color your skin will be when made up, if you are doing exotic things).

OK, ready? here we go. A simple "street" makeup should take 20 to 30 minutes, once you get the hang of it.

One Basic Tip: BLEND! When applying the foundation and most contours, sharp lines are *not* what you want. Take the time to blend the edges of colors you apply. Smooth and even creme makeups by patting them with the makeup sponge -- don't wipe them on and leave them like streaky paint. Blend powdered colors with a makeup brush, a cotton ball, a clean sponge or wand, or (sometimes) your clean finger. If a region is supposed to look like "paint by numbers", then the edges are ok. To make a contour look like a sharp edge, blend it, then use a colored makeup pencil to add the line of the edge (and smudge *that* line a little, too.)

1. Wash your face and pat it dry.

- 1a. If you are male, not bearded, and doing full face makeup, shave first and wait until you stop bleeding.
- 1b. If you are male and attempting a "female" face, lather and shave twice, then wait until you stop bleeding. (Shaving twice will leave you with a closer shave and less razor burn.)
2. Apply Moisturizer, wait 1 minute, then blot off excess with tissue.

If you do not wish to apply a foundation under the rest of your makeup (if you want to apply eye makeup to your natural skin, for instance), skip steps 4-8 and proceed directly to 9. Be sure to have applied moisturizer to your eyelids so the colors will have something to cling to!

3. If you have any obvious cosmetic defects (spots, dark circles, etc.) that you wish to hide, apply cover stick to it now. Use a clean finger to blend out the edge of the cover into your natural skin.
4. Apply foundation. With a cake (cream) makeup, this is sort of like applying wax shoe polish -- only use less! Twist the sponge into the makeup, then pat it onto your face with a minimum of wiping motions to reduce streaking. Don't forget your eyelids -- the foundation is what provides adhesion and "staying power" for your eye colors! *If you'll be wearing false eyelashes, keep the edge of the upper eyelids clean so the lashes have someplace to stick.* Once everything is applied, pat all over with the sponge to even out the texture.
5. "Punctuate" the foundation (this, in particular, I owe to Rex's book). Apply "punctuation marks" to your foundation with your cover stick:
 - A period (small dot) on your forehead
 - a narrow line down the center of your nose
 - commas around the corners of your nose
 - apostrophes at the corners of your mouth
 - another period in the center of your chinBlend these marks thoroughly into the foundation. This gives you a foundation slightly more natural looking than the flat blank effect of the foundation creme by itself.
6. Gently blot the entire makeup with tissue to lift off excess makeup.
7. **THIS IS THE HARDEST STEP. WAIT 3 MINUTES** for the foundation to set. If you absolutely can't keep your hands off your face, try drawing in your eyebrows now.
8. "Powder down" your foundation. Shake some of the loose powder onto an unrolled piece (about 6x6") of surgical cotton. Gently roll the powdered cotton against your makeup. Repeat until everything is powdered. This puts powder on everything to which it will stick, without leaving as much excess behind as a powder puff. Now take a second, clean piece of the cotton and use the same rolling motion with the clean piece to pull off the excess powder. You now have a smoothly textured, stable base onto which to apply color.

9. Draw in your eyebrows. For a natural look, sharpen your pencil, blunt the tip slightly, and use short strokes to imitate the way eyebrow hairs grow. Alternatively, if you simply wish to accent your real eyebrows, use an old (clean!) soft toothbrush and a little mascara to color them.
10. If you will be using mascara, apply one coat to your upper lashes now. Yes, it's traditional to apply mascara last, but if you're a klutz like me it's reassuring to know you can't smudge everything you just worked so hard on! This also brings your eyes out from the blank background of your foundation, making it a little easier to apply other colors around them. You may or may not choose to mascara your lower lashes as well. An eyelash comb can be used here to separate the lashes after you apply the mascara, making them less spiky and more real looking. If you make a mistake, dip a swab in eye makeup remover or baby oil and immediately clean it off. Blot off the excess remover with tissue, pat the cleaned region with your foundation sponge to patch the hole if necessary, and pat it with the cotton used for applying powder if it's shiny.

Applying color: remember that stage lighting washes everything out. If your makeup is for stage, make it stronger.

11. Apply eyeliner according to your plan. How much of the eye you line will dramatically affect the apparent shape and depth of your eyes; it may take you a few tries to find the look you want. **DO NOT APPLY EYELINER IF YOU WILL BE WEARING FALSE EYELASHES! the adhesive area for the lashes is where liner also ends up!** If you still need liner, even with the falsies, draw the line up above where the lashes end. Or apply the lashes now, instead of after step 16, and then line accordingly.
12. Apply Eye color according to your plan. Use the makeup wands, swabs, brushes, and clean fingertips as appropriate to place and blend the colors.
 - (I promised to say this) Avoid BLUE EYESHADOW and its friends unless you *want* to have eyes like Jeannie, Janice Rand, or Loixanna Troi!
 - According to Rex (and it seems true to me, too), for a natural look, cheek contours should not extend in below the eye makeup, so keep that in mind while you color your eyes. For exotic looks, do what you want!

A general tip on applying powdered colors: pick up some powder on the end of a makeup brush, wand, or swab, then brush it a few times on the heel of your hand to avoid getting any hard spots of color. Now apply the color and blend the edges as you desire.

13. Color your lips. Use the lip pencil like a crayon, and color them entirely with it. First outline them to the shape you want, then fill it in with the pencil. For sheen, apply a transparent (or translucent) lipstick or gloss over the color. By using the lip pencil for color, you'll find it lasts much longer (and you leave a lot less of it on glasses, colors, and other peoples cheeks and lips!).

Once the color is applied to your satisfaction, stick one finger in your mouth, purse your lips gently, and pull it out. All the lip color that might have ended up on your teeth is now on your finger. (Go wash your finger!)

14. Shape your face. Highlight first, then contour. Remember natural lighting produces highlights on the top surfaces of a curve and shadows on the lower. To highlight your natural bone structure (or suggest *unnatural* bone structure):

- Apply highlight color using short, gentle downward strokes. Highlight cheekbones, temples if you wish. You can use highlighting to lengthen the lines of your neck.
- Contour color is bolder. Still, be sure to blend it out so you don't look like a toy soldier's "rosy cheeks" unless that's what you want. Essentially, every highlight needs its complementary contour to achieve the "trick of the light" that makes the eye see those shapes. Use a clean brush to lightly blend the edge where highlight and contour meet. More elaborate effects can be achieved by using multiple colors, and exotic but subtle effects can be achieved by blending frosted or unusual tinted powdered eye colors into the shaping.

15. Ok, it's all done. Now preserve it for posterity (well, at least the next few hours!). **Powder your completed makeup again, just as in step #8 (both steps: powdered cotton and clean cotton).** This second powdering seals the colors you've applied into the foundation underneath it. *Neglecting to powder the finished makeup severely limits its lifetime.* Without sealing, the colors can "float" on top of the foundation, with the result that after a brisk mazurka or two, your eyebrows are somewhere down around your chin! This is called sagging, and I'm only exaggerating slightly.

16. Get rid of the dry look. If your finished makeup looks slightly dusty, take that mister bottle of water and *gently* mist your face with it. That should get rid of the desert look.

17. Little bits: you will likely want to add another coat of mascara. If you are wearing false eyelashes, I recommend the self adhesive strip kind. After powdering down, moisten a cotton swab and de-powder the edge of your upper eyelid. The adhesive strip should be pressed gently down along the eyelid just above the line of your natural lashes. For "natural" false eyelashes (as opposed to exotically colored or metallic varieties), I am

advised that you may use them to thicken your own lashes by lightly mascara-ing them together. I have not yet tried this technique.

17. Touch ups: If you are going to be active, take along whatever lip sealer you used, your mascara, possibly your contour colors (and a brush!), and a compact of translucent powder(pressed is ok at this point). If you have room, tuck in your foundation and one clean sponge. You should be able to repair most damage with just that. If your eye colors are in one of those combination compacts and you have room, what the hey! Toss it in, too!

18. TAKING IT OFF. Cosmetics companies love to charge you a lot for fancy makeup removers. Don't bother. Get a tub (not the pop-up kind; they're usually too wet) of hypoallergenic pre-moistened baby wipes and use them to gently remove the makeup. Recalcitrant mascara may respond better to eye-makeup remover or baby oil on a cotton ball (with all that surgical cotton, you can roll your own!). Stage makeup (greasepaint) may require sterner measures, such as cold cream. Apply cold cream, mix it into the makeup, wipe it off. Repeat as necessary.

Once you've removed most of the makeup, wash your face once or twice with your favorite cleanser or soap, and then remoisturize. You may have to live with traces of eyeliner or mascara for a day or so, but that is gentler to the delicate skin around your eyes than overscrubbing it.



COSTUMING FOR FUN(?) AND PROFIT(??) FOR HALLOWEEN Or, "Take your hand off my tentacle!"

By Bruce Mai

In recent years Halloween has become the second biggest holidays in America, surpassed only by Christmas. More and more money is being spent around this time on decorations, candy, and most of all costumes. There are now more adults wearing costumes for the occasion than children. One of the biggest reasons for this phenomena is the Baby Boom generation, which refuses to grow "old", had so much fun as kids that they have kept on dressing up for their parties. The other likely reason is because there are a lot of bars and restaurants and other events that award gifts and cash prizes for the best costumes that show up.

Now, you'd think that people who made costumes as a hobby would do quite well at these things, but competition at "mundane" events is a whole different animal. Having made some observations of what wins at these things, I believe an SF & F convention costumer can still do well, if he or she is willing to alter their methods and techniques for the venue.

First of all, do some research prior to competing: You should get to know your audience and judges. If you're not much of a bar regular, you need to acquaint yourself with the "culture". Go with some friends and just watch a couple of contests (like at a "bar plaza crawl") and see what wins. You should be sure you'll be able to enjoy yourself when you go to compete, in case you don't win anything. You can also gauge your tolerance for cigarette smoke, noise, crowd rudeness, etc.

These kinds of contests are not all that unlike the early, "bad old days" of SF & F costuming. Judging is either by a panel of locals or celebrities with little or no costume background qualifications -- or worse, by audience applause. In either case, at least the judging panel is likely to be less inebriated than the audience. If you have the opportunity, call the bar(s) ahead of time and find out how the judging will be done. With that information in mind, here are some thoughts that may affect the costume you create:

1. Since contests at bars are "adult" (although you wouldn't know it by some of the behavior), the men there will probably somewhat outnumber the women. A female competitor, especially an attractive one, will have a definite advantage. Wearing a revealing costume will be greatly appreciated, but be sure to go with your significant other **and** friends.

2. Rude or "risque" costumes, if cleverly done, often win some sort of prize. It may not be as well received in a restaurant setting where families may be, so you may want to ask the management if they have any rules about such things.
3. Assume most audiences will not be familiar with any Science Fiction and Fantasy imagery, except for Star Trek (maybe). Star Wars is even iffy. If you choose to make a media monster costume anyway, the "Do it Best" part of the "Do it First or...." is the most important part of the rule.

With these thoughts in mind, here are some suggestions as to the subject matter of your costume:

4. Again, much like the early days of convention costume contests, your audience will be in a party mood: In a bar, that means, rowdy, loud, and only paying partial attention to the proceedings. Restaurants will be somewhat less loud. In either case, a visually funny and/or clever costume usually wins. Visually funny, well-designed, and possibly risque is a big plus.
5. Don't rely on just a funny title for your costume. The audience may not be able to hear the announcements very well, and they're likely to be distracted by everything else that's going on. Also, when a bar patron, it's very hard to think when one is blasted. Again, think visual – it makes it fun for the audience if they can figure out what you are. Popular culture references make things easier.
6. To re-enforce the paragraph above, here's perhaps one of the most important rules that will greatly help your chances: Make a costume that is familiar to your audience and/or judges. One of the best examples I've seen was a person dressed as a throw rug (ala Disney's "Aladdin" style), pulling a little trailer with a vacuum cleaner and a mannequin dressed as a housewife or a maid behind it. Another award winner was a couple dressed as an oversized suit and pants, straight out of **Jane Asher's Costume Book**.
7. If you can make a clever topical reference costume, or a topical media reference, that can earn you some points. Once of the cleverest that I can think of off the top of my head was one from a few years ago: Someone wrapped themselves in swaths of cotton batting and attached toy cars, houses and figures to it, and went as Hurricane Andrew. I've also heard of a group of women back in the 1980s who went as the "band" from Robert Palmer's "Addicted To Love" video. In any case, don't do a cheesy rip-off of a commercial -- it'll just look like it was done cheaply and you didn't put any effort into it.

Here are some thoughts on costume construction:

8. Build for durability. You may have to walk some distance to where the contest is (like from a big parking lot), then mill about in crowds for a couple of hours where people may brush against you. Make it flame retardant (cigarette ashes) and beer proof (unless you don't care what happens to the costume afterwards). At some point, some clod will probably spill his drink on you.
9. If you have limited vision in your costume, be sure you have a "wrangler" or two to clear paths or move obstructions. They may need to discourage overly friendly bar patrons, also. They can come in handy with the dangers mentioned in the previous paragraph.
10. Here's a very important tip that might be a bit of a surprise: If your costume looks **too** well made, judges will assume you rented it or you're a professional. In audience applause situations, this can be less of a factor, so long as it looks good (but don't count on it). So, my advice is, even if you're a very good constructionist, don't make your creation too "professional-looking". Popular culture monsters must still look "homemade".

Now, with this in mind, what can you expect to win? It depends on the size of your venue/competition and its location. Individual restaurants or small bars may feature cash or gift certificates ranging from \$50 to \$100. The bigger places, especially those located on plazas with other bars and restaurants, often have succeedingly larger prizes as the evening gets later. Grand prizes at these events are as much as \$1000 or even vacation trips. That's where you'll see the greatest competition, obviously.

With an untested costume, try smaller contests first -- especially those held earlier in the evening. Many entrants don't show up for the larger contests until later (like 9 p.m.), so your odds of winning are better. Also, some places will let you re-compete the same costume the next year, if they don't remember you -- some don't care unless you win the big prizes. Finally, just like at a masquerade, don't go expecting to win -- you'll only be disappointed by what was picked over you. Judges and audiences are far more impressed with something visually creative and how much fun you're having in your costume.

So, to review, here are the factors, in order of importance, to keep in mind -- they're not that dissimilar from Masquerades:

1. Funny
2. Visually familiar
3. Not too "professional-looking"
4. Topical

Combine the first three, and you have a dynamite costume -- mix in #4 and you may have something unstoppable.

One of these days, in my copious spare time, I plan on making a costume just for the exercise of putting these observations to the test, and try to win some prizes. If you should try it too, let me know how you did.

Most of all, have fun!



RECIPE FOR A CORDED PETTICOAT

Ingredients:

3 yards 45" wide medium-weight cotton fabric
95 yards of #16 cotton cord
1 large spool (1000 meters) thread
3 yards ¼" manila hemp rope
2 yards bias tape (optional)
2 buttons
Liquid starch
Water

Equipment:

Yardstick
Scissors
Sewing machine
Zipper foot
Hand sewing needles
Pins
Ironing Board
Iron
Pump spray bottle

Making the petticoat:

Prewash, dry and iron fabric. Straighten edges, and cut 2 pieces, each 48" long.

Pin two selvages together, mark 8" down from corner, sew selvages together. Press seam open.

Turn the bottom edge up 2" and press. This is where the first row of cording will go.

With the zipper foot on the sewing machine, tuck the cord tightly into the fold you just pressed, and sew as close to the cord as possible. This will create a welt on the right side of the petticoat. Continue all the way across, back-stitching to lock the seam. Leave approximately 1" of cord sticking out past the end of the fabric.

Begin the second welt approximately 3/8" above the first welt. Make in the same manner. Continue making the welts until they number 36 in all. The welted area should be approximately 18" wide.

Pin the open selvages together, mark down 8" from the corners that are not welted, and sew the selvages together from the mark to the bottom, catching all the cord ends to the

inside of the petticoat. Press the seam open, and, if desired, trim down the ends of the cords, and cover the seam with bias tape.

Measure your waist, divide the amount in half, add 2" to each amount, then cut 2 waistbands, each 5" wide.

Example: You have a 30" waist $30"/2 = 15+2" = 17"$ Cut 2 17" waistbands

Run two lines of gathering stitches at the top of each half of the petticoat, and gather each half onto 1 waistband. Turn the waistband down and slipstitch. Decide which half will be the front, and make 2 1/2" buttonholes, one on each end of the waistband. Try the petticoat on and mark where to sew the buttons. Sew the buttons on.

Starching the petticoat:

Mix up a solution of 2 cups Vano (or other) liquid starch to 2 cups water.

Put the petticoat in, and completely immerse. Allow to soak in the starch several minutes, or until petticoat is completely saturated. Wring out the excess starch, and hang outside to dry.

Dampen dried petticoat with a sprinkling bottle or pump sprayer, and roll tightly. Wrap in plastic and chill in the refrigerator overnight (if it is below 50°, you can store it in plastic outside.

Set up an ironing board and set the steam iron on the Cotton/Linen setting. Turn the petticoat inside out, and iron on the **wrong** side. Add additional moisture to the petticoat as needed from a pump spray bottle, and iron until dry and very stiff.

CostumeCon 24 - The Return

It has been a long time. It is time for CostumeCon to return to California.

Welcome to the Sacramento, California bid for CostumeCon 24.

The Co-Chairs are Stephen Bergdahl, a recognized historical costumer, and Carole Parker, creator of costumingtips.org, who has also done work behind the scenes at several local and regional conventions. We believe in getting everyone involved, having fun, and maybe throwing in a bit of humor. Sacramento is sometimes referred to as a "cow town" even though cows are not allowed within the city limits. To play off of this, we intend to add a special contest to many of our scheduled contests:

Best Use of Cow Prints

Come join in the tongue-in-cheek contests and have fun with us! Another special event that we have on the drawing board is the first ever Costumer's Pajama Party to be held on the first night of the Con. Yep, you guessed it, we will party until the cows come home!

Along with the Single Pattern and Doll contests, we're also going to have a Trash into Fashion contest. Don't worry, we will also have the usual masquerades and Future Fashion Folio contest that people have come to expect at a CostumeCon.

If you come early or bring your family along, we have several sites and excursions that you can take. For those who love trains, the California State Railroad Museum is the largest museum of its kind in North America. For those into historical sites and buildings, you have the State Capitol building, Old Sacramento, Sutter's Fort, and the Governor's Mansion. For those that want to get out of doors, the Effie Yeaw Nature Center has 77 acres to explore in Carmichael - not too far away. Plus, you have the Sierra Nevada less than two hours away. For those who want artistic inspiration, the Crocker Art Museum is the oldest art museum in the West. For the child in everyone, the Sacramento Zoo is nearby.

We have pre-supporting memberships starting at \$20. We also have special pre-supports that will get you priority seating in workshops.

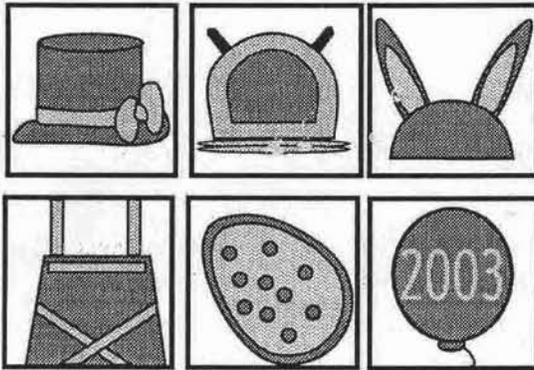
For more information, please go to:

<http://www.2xtreme.net/madly/Costuming101/Costume-Con24/Frames.html>

If your browser cannot read frames, please let us know, and we will answer any questions that you may have.

Carole Parker at mecip@inreach.com
Stephen Bergdahl at madly@2xtreme.net
Co-Chairs CostumeCon 24 Sacramento Bid

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Turn over for more info and the registration form!

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The Costumer's Quarterly
C/o C.D. Mami
85 W. McClellan Avenue
Livingston, NJ 07039

Published by the International Costumer's Guild

