

Costumer's Quarterly

Volume 7, Numbers 3 & 4, Special Issue for Third & Fourth Quarters, 1994



From the Guest Editor

Well, at long last, here is the issue that was to be done originally by Richard Lawrence. He passed away on 1 April 1995, just as he was beginning to put this issue together. I apologize for the delay in putting the issue before you, but I am still trying to get my life back together. I hope no one ever goes through what I have been through this year.

I want to thank Cat Devereaux for putting up with me on this issue. I actually did have fun putting it together. I also want to thank *The Computer Arts Institute* and James Mahan for the use of the school's equipment.

My special thanks to Cynthia Leonard for coming through at the last minute, Cherie Moore for putting up with all the grief that we shared this year and a very special thanks to Tony Del Rio for all the baby-sitting he has done this past year.

I hope that everyone has a good year and may all go well in whatever you may do.

Victoria Lawrence

From the Editor in Chief

If you've looked at the year & volume number on the front cover, you may be a bit surprised. Others of you are saying, "About time." So... here's the story on this double issue...one more time.

This issue is a combination of the two issues that the previous *Costumer's Quarterly* editor never did finish. Richard Lawrence volunteered to take over the bail out job. We both got on the phone and started asking people to resubmit articles to us because we had no access to the *CQ's* mailbox. A group of people plowed in and resubmitted and/or started writing articles.

Richard's death last April put a stop to work on the issue for a while though the others were produced at intervals balanced between keeping information up-to-date and going on to the next Quarter. His wife later put quite a bit of time into the issue. During all this, we have had the great label mess with the ICG database crash. The last of the problems solved, we have printed the issue, closing a sad chapter in the *CQ's* existence. The backlogged issues will be/are mailing together.

Hopefully, this issue will get to all the right people. We're aiming for anyone who was a member any time during the 2nd half of 1994. Pass the word it is out. We're attempting to send out copies to anyone who meets that criterion. New members or people who do not subscribe to the *CQ* can write for a copy of this issue. Send \$5.00 to the PO Box, attention *CQ*. (Yes, it is really going to cost that much for the double ish to go out 1st class. Also paper is going through the roof, we're not printing that many copies at one time and chapter dues are still what they were 8 years ago.)

Time to get off the imperial, "We". Personally, I'd like to thank all those who contributed articles, artwork and time to this issue and those who put up with us who did.. Also I'd like to thank the chapters and individuals who stood by the *Costumer's Quarterly* on its rocky road.

Cat

Costumer's Quarterly

PO Box 94538, Pasadena, CA 91109
-or - 581 N. Fifth Ave., Covina, CA 91723
E-mail: 71053.3651@compuserve.com
818-339-9492

This magazine is the official publication of
The International Costumer's Guild
a 501(c)(3) non-profit corporation
Attn: Wendy Purcell, Corresponding Secretary
39 Strathmore St., Bentleigh
Victoria 3204, Australia
stilskin@netpace.net.au
US mail drop: c/o Cat Devereaux,
581 N. Fifth Ave., Covina, CA 91723

Editorial Staff:

Cat Devereaux: Editor in Chief
Victoria Lawrence: Guest Editor
Zelda Gilbert: Graphics Editor

Additional Staff:

Byron Connell: Contributing Editor
Lorinda Kasten-Lowerre & David Devereaux:

Copy Editors

All the *Costumer's Guild* West Folk that got together
for the *lick and stuff*

The Raiment's copier and clip art collection
Spouses who helped and put up with this craziness

Volume 7, Numbers 3 & 4. Published February, 1996 almost simultaneously in the USA and Australia. The manuscript has been prepared using Word 6.0. Graphics are mostly by the time honored tradition of "cut and paste".

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Costumer's Quarterly

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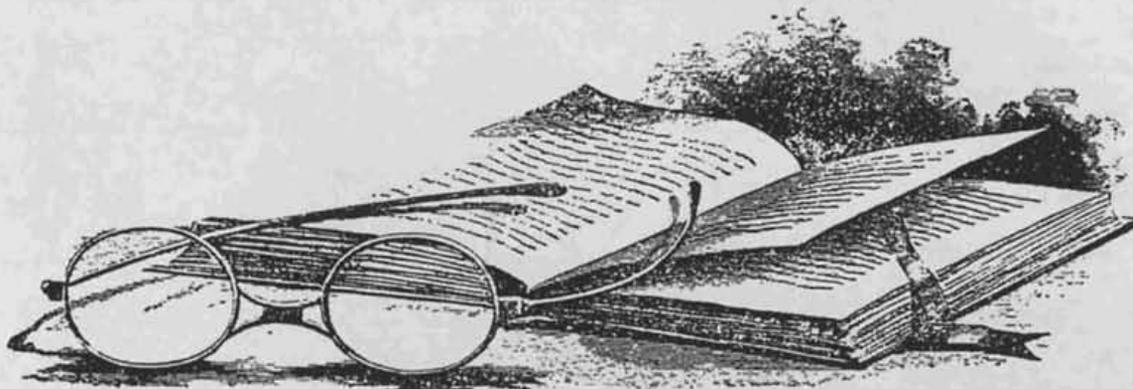
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Cover Art by Kerri Valkova



*This issue is dedicated to Richard Lawrence
and to all the
Friends who go before us*



Wearing Wigs and Hairpieces Successfully

by Wendy Purcell

When you've been working on an outfit, nothing help complete it like the right hair. Since now-a-days we do not often have "gobs" of hair to style, we must reach for the store bought kind instead.

This article covers the details of wearing extra hair. There are helpful definitions if you're a beginner and lots of detail if you're looking for ways to do more fantastic things with your coiffeur.

Wigs and hairpieces are essential costuming accessories. The best costumes work because they account for more than just clothing. Shoes, make-up, jewelry, and hair styles are all part of good costume design. Remember that an audience sees all of you, and while your dressmaking dummy may not have a head, you do!

The difference between a wig and a hairpiece is that a wig covers all you hair, whereas a hairpiece will leave at least some of your own hair exposed.

Wigs can be made from either human hair or synthetic fiber.



A gentelman with a stylish wig

Human Hair

There are several advantages to using human hair. The first is that the colors available are true hair colors. While this is not so important in a wig, it is important in a hairpiece where some of your own hair is visible and the two must match.

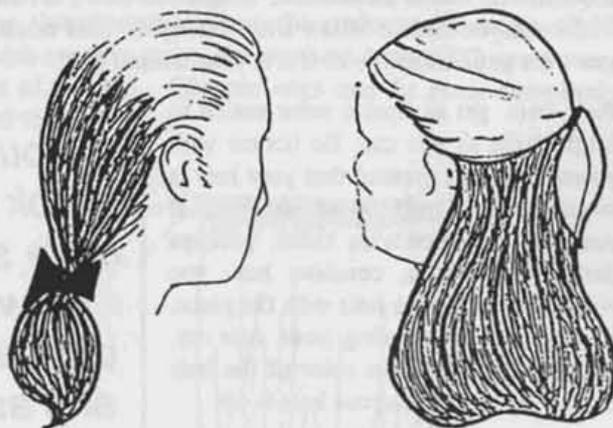
Synthetic fibers can be dyed closely to match natural hair colors and look real under artificial light. But if your natural hair has a gold, red or blue sheen over its base color, in daylight you'll only match this in human hair.

The other advantage of human hair is that it is easy to style. Moisten the hair slightly, use a very small amount of setting lotion or hair gel and set the hair on rollers or with pin curls and let it dry.

The disadvantage of human hair is that it is expensive, and it is rare to find a human hair wig or piece of any great length.

Synthetic fibers

Artificial hair, on the other hand, can be bought in any length and is cheaper, but it is more difficult to style. You can curl it by setting it and then holding it over a steaming kettle for about ten minutes, but the effect is not that easy to reverse. I find it easier to have several hairpieces of different styles - curled, crimped, straight, etc.



Two styles of falls

Definitions

The hair of a "wig" is set on to a foundation which is generally made of net and is shaped to fit your head. Elastic around the back and sides gives extra security. Sometimes boning is also used to secure the shape of the foundation.

Hairpieces come in different forms.

A "switch" is a long pony tail - the hair is gathered together in a bunch and a loop is sewn to the top end. The switch may have been twisted into a bun or chignon or have been braided, or left to hang loose.

A "fall" is a hairpiece that has a partial foundation, designed normally to cover the crown or the back of your head. The hair may be attached to net or to buckram, then a comb or hairclip is sewn on to hold it to your own hair.



A Switch



A Switch & a Fall together

Wearing Hairpieces

If you're going to attempt an illusion, do it properly. After all, artificial hair is an illusion. Magicians won't reveal their tricks and you should follow their example. This means that you wear your hairpiece as if it is your natural hair.

Rule one: get as close a color match in bright light as you can. Be honest with yourself. Don't pretend that your hair is blonder than it really is or less gray. If your hair is uneven in color, perhaps darker underneath, consider how you will be wearing your hair with the piece. If you will be wearing your hair up, match the piece to the color of the hair that is exposed when your hair is up.

Rule two: don't telegraph that you are wearing false hair, don't continually finger it (bad for the hair anyway), don't put your hand on your head to check that your pony tail hasn't fallen off, and don't tell anyone it's false. If someone asks you, "Is that all your own hair?" Say yes. (After all, it is yours, isn't it?)

Rule three: Attach the piece securely. Most hairpieces have combs or clips sewn onto them. In my own experience these are rarely enough to hold the pieces on securely and a lot more hair clips and slides are needed. Do not leave your

mirror until you can shake your head vigorously, without the hairpiece moving. It must feel like it won't come off no matter what you do. Sudden turns of the head, strong winds and people pulling at it (especially if it's very long -- people love to touch long hair) must leave it firmly attached. (Editor's note, polkas can be dangerous to wigs/hairpieces if not attached well.)

Rule four: Secure the hairpiece so that its unmistakable fake edge (generally the top) is hidden. You can hide this edge with your own hair, some of the strands of the hairpiece, or even with another switch. The edge can also be concealed by a head band, hat, crown or other headdress.

Watch actors carefully and you'll see that many of them wear hairpieces for their roles. For instance, Marina Sirtis wears a hairpiece as Deanna Troi in Star Trek: The Next Generation. The join is underneath her jeweled head band. Some other examples that spring to mind are June Allyson in The Three Musketeers (1948), Raquel Welch in The Three Musketeers, (1974) and Carrie Fisher in all the Star Wars movies. If you watch our for hairpieces, you'll be able to work out how they've been disguised and use the same techniques yourself.

Whatever you use to hide the join between false and real hair should be as subtle as possible.

You should also ensure that any of your own hair that is exposed is styled to match the hairpiece, be that curly, crimped or straight.

Wearing Wigs

The beauty of wearing a wig is that you can completely change your look with what is really a minimum of effort.

When choosing a wig, you don't have to worry about matching the colors to your own hair as you do with a hairpiece. Also you should remember that a drastic change in hair color will require you to change the colors and vibrancy of make-up you apply and, to a lesser extent, will affect the colors you wear in clothing and jewelry.

If you want your wig to look realistic, aim for more subtle colors. Dark brown hair is a better choice than pure black, and ash blonde a better choice than white. Of course, if you are after an exotic look, the pure colors are fine.

If you want your wig to look realistic, aim for more subtle colors. Dark brown hair is a better choice than pure black, and ash blonde a better choice than white.

There are two major types of wigs. The first kind is called a "lace front" wig. A lace front wig has a carefully made false hairline, with individual strands of hair pulled through a very fine net. This net edge is then glued with spirit gum to your forehead. These can create a very realistic hairline. Because these wigs have a lot of hand work in them, they are very expensive.

If you are going to expose your hairline then a lace front wig is the only sort of wig you should wear. Wigs without lace fronts have very ugly and very false hairlines. This may be satisfactory if the wig is not meant to look like real hair, such as the powdered wigs worn in the 18th century. Otherwise, always buy a wig with a fringe that you can comb down over the hairline, or plan to hide the hairline with some type of headdress.

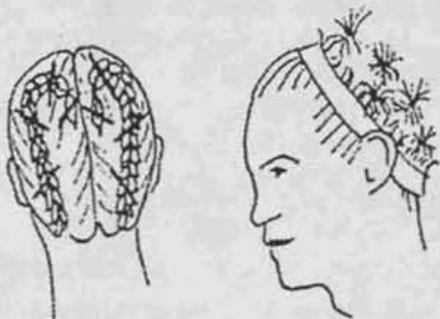
I have little experience with lace front wigs, so I'll confine myself to discussing the cheaper form of costume wig.

As with hairpieces, wigs have to be applied securely and realistically to your head. Some sources suggest pulling a bald cap over your natural hair before applying the wig. I don't like this method as it leaves you nothing to pin the wig to. And a wig has to be pinned on: don't rely on its elastic edge to hold it on your head.

Your hair must be put up under the wig in a way that preserves a natural head shape, as much as possible. This can be a problem if you have a lot of hair. The method I use is to part my hair in the middle and make 2 plaits. Take each plait and pull it forward from the nape of your neck, lay it flat to your head and pin it down. If your hair is very long, you may need to bend the plait back on itself. Pin the plaits securely in place. You need to spread the bulk of your hair evenly over your entire head, so that there are no strange lumps on the silhouette of your head.

If your hair is not so long, make lots of little buns all over your head and secure them with elastic bands.

If your hair is very short, pull a head band on to keep your front hair back and tie some small bunches of the rest up elastic bands as this will give you something secure to pin the wig to. Then make a cap from a pair of panty hose with the legs cut off and put it on over your head. This will help control loose ends but still allow you to push hair pins through to your own hair



How to keep your hair under control under your wig

Do not stop putting hair clips in until you can shake your head vigorously without the wig feeling even the tiniest bit insecure.

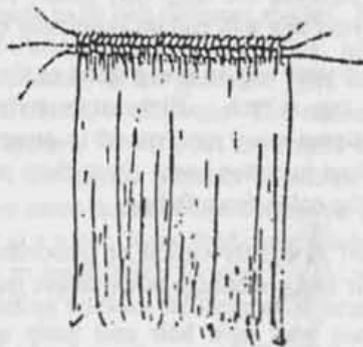
Once your own hair is up, you can put the wig on. This is best done with a second person to help. Sit before a mirror and hold the wig by the forehead section with your thumbs on the inside surface. Your helper should stand behind you and grasp the wig at the back (the part that will be against your neck). Hold the front part of the wig low down against your forehead and your helper should stretch the wig up and over your head (without dragging against your head or your own hair might come loose) letting go only when the wig is completely on. Place both hands on the body of the wig and move it gently back so the hairline is in the right place.

If the fit of the wig is not quite correct you can alter the tension springs (located just behind the ears).

Now it is time to secure the wig. Arm yourself with a handful of hair clips, but before you use them, you must know a little about the structure of the wig.

Most costume wigs are made in two sections. The front generally consists of very small bunches of hair pulled through netting (like a hook rug). This is done wherever the "scalp" of the wig might show or where a parting is required. Don't push hair clip through this area as you will tear the net and damage the wig.

The back and sides of the wig are generally made of weft hair. Weft hair is made by knotting hanks of hair on to a long thread, creating something almost like rows of fringe which are then sewn in rows about 1 cm (1/2") apart over the rest of the wig. Cheaper wigs may be made completely of weft hair.



A strip of weft hair

There are lots of openings for you to put hair clips through on the weft hair part of the wig (catching the weft with the hair pin, of course). Do not stop putting hair clips in until you can

shake your head **vigorously** without the wig feeling even the tiniest bit insecure.

Brush the hair gently into place, taking care to hide the hairline, and only create a parting where the wig has been made to accept one. Partings on weft hair look very fake.

If you have some of your own hair showing around your neck or at the sideburns, use colored hairspray to color your hair to match. Spray the hairspray into the lid of the can until you get a small pool of color, then dip in an old toothbrush and paint the exposed hair with this. Do not spray directly on to your neck as you will color your skin and soil the wig.

Looking after your wig or hairpiece.

1. Comb the hair very carefully. Remember that any hairs you tear out are gone forever. If the hair gets knotted, work gently from the bottom of the hair keeping tension of the foundation. Comb out the bottom inch of hair; when it is knot free, move up an inch so you are combing the bottom 2 inches and so on. Be especially careful when you get close to the foundation as the comb can tear the netting or loosen the knots holding the hair in place.
2. Air the wig for a day or two after wearing.
3. Avoid getting make-up or hairspray on the wig if you can. If you must use hairspray, use a water based one. This can be removed afterwards by wiping a damp cloth through the hair fibers.
4. Remove the wig by gripping it at the base of the neck and pulling it forward (after removing all the pins). Never pull a wig off by the hair.
5. Do not shampoo your wig. A human hair wig should be cleaned with wig cleaning fluid. Synthetic hair can be washed gently in pure soap, with fabric softener added to the final rinse. Squeeze the soap very gently through the hair. Don't rub or your wig will end up hopelessly tangled.
6. Don't store your wig on a wig stand as the foundation and elastic edge can stretch. Elaborately styled wigs can be stuffed with tissue paper and stored in separate boxes, other wigs can be kept in cotton bags. Store them away from bright light to stop the color from fading.
7. If the hair is tightly curled or elaborately styled, don't finger the hair and discourage other people from doing so.
8. Make sure your own hair and scalp are clean before wearing the wig.

Wendy Purcell lives in Melbourne, Australia and when she isn't costuming, she works as a nurse to earn money to buy more fabric. She founded the Australian Costumers' Guild with Gail Adam and has had to work too hard for it ever since! She attended CC13 (winning

Best In Show in the Historical masquerade) and is madly saving pennies to get back to the Northern Hemisphere for another Costume Con... the costumes are already in the works!!!



Extra Notes:

Change of Address: Please notify your chapter. You can send a copy to the CQ's P.O. Box and it will be updated but it will switch back to the original, if your chapter sends in your old address. Please mark "ICG address correction" on the outside.

Extra Copies of the Costumer's Quarterly
Back issues are available from the First Quarter of 1994 onward with the exception of the 2nd Quarter, 1994. Prices are: \$1 for Q1, 1994; \$4 for Q3&4, 1994; \$2 for all other issues. Include \$1 for each issue. For every 4 ordered, subtract \$1, (i.e. \$3). Larger quantities, we'll work out shipping costs.

International Costumer's Guild Information:
Queries can be sent to the Corresponding Secretary, Wendy Purcell or to the ICG mail box. (Both address are on the inside front cover.) Please write "ICG information" on the outside.

A Beginner's Guide To Costuming With Velvet

By Katherine F. Jepson



Here we present the first of the two articles for our "Best of the Newsletter" selections. This was first published in the Western Canadian Costumer's Guild's newsletter, "Masque" in a slightly different form.

Sewing instructions require only a standard sewing machine. Accompanying this article is a special feature about a tool that will make velvet sewing so much easier: "A Walking Foot".

Velvet is a rich and glorious fabric! You can't beat the way it drapes, and no other material has the same highlights and shadows, or tactile appeal. Beware! If you make a costume using this stuff, people will be compelled to touch it!

Velvet was, arguably, the first fake fur. It was originally developed to simulate the rich look and feel of shorn pelts at a fraction of the cost. The first velvets were made of silk; modern velvet is made from such fibres as cotton, rayon, acetate or silk blends. The difference in texture is startling. The feel of silk velvet compared with even a good quality rayon or acetate variety is like the difference between real and fake fur! The lustre of rayon or acetate velvet is comparable to the silk, and much less expensive. Save the silk for a really special garment!

Cotton velvet and velveteen (a medium-weight fabric with shorter pile, usually all cotton, or a polyester/cotton blend) can be machine washed before using. I have read some discussion of successfully washing the synthetic velvets, but haven't done so myself, so I cannot personally endorse this technique. I assume that a garment made with velvet will be dry-cleaned. Velveteen is easier to sew than velvet, is much more durable, and given the ability to machine wash it makes it a much more practical choice. It just doesn't have the same lustre or softness.

Good velvet is one of the more expensive fashion fabrics, but it does go on sale from time to time. Late December and most of January are good times to buy, as the (realistic) construction time for mundane party dresses has passed by then. Black velvet is always available, and usually the "jewel

tones" as well, but if you spot an odd colour (like burnt orange or pale pink, for example) that is just perfect for a project you have in mind, grab it while you can! When you buy your fabric, remember that velvet has a nap, so more material is required. I will explore the properties of napped fabric below.

White velvet tends to look very flat, so if you use it, some decoration is necessary. Some coloured velvets, especially pastels, are subject to the same problem. No other fabric is as

black as black velvet; it swallows light, and can look featureless in photographs -- the surface details simply disappear. You can get some interesting effects if you pair black velvet with satin or leather of the same colour.

One further note about the appearance of velvet: it tends to add bulk to your figure. Sometimes this is the effect you want, but if it isn't, choose another

fabric.

Velvet pile is directional, so make sure that you cut all of your pieces with the same "top". Placed side by side, opposite pieces will appear to be two different shades. I have seen this property deliberately used to good effect, and accidentally used to the detriment of the garment. The same is true for corduroy or velveteen, by the way. The material will "wear" better if the nap runs "down", but the colour will look richer if it runs "up"; the choice is yours -- neither is "wrong". I find that I have more control when cutting velvet if I cut one layer of fabric at a time. If you fold it right sides together, the nap will stick to itself, often forming "bubbles" which could distort your cutting lines on the layer underneath.

Sewing velvet is not much more difficult than sewing other fabrics; you just have to remember its special properties and use them to your advantage. When sewing a straight seam, velvet to velvet, pin-basting is an option. The naps will mesh and stick it to itself. Always sew in the direction of the nap. Stitching velvet to another fabric, especially a slippery satin lining, is a bit more tricky. It will be hard to keep your raw edges matched, so I can only suggest that either you pin it to death, or hand baste before you machine stitch. Go slowly,

Velvet was, arguably, the first fake fur. It was originally developed to simulate the rich look and feel of shorn pelts at a fraction of the cost

and you shouldn't come to grief. My sewing machine doesn't have a "walking foot" which is a specialised tool often used for this purpose. I believe that they are available for most of the major brands of sewing machines -- check with your dealer. Velvet frays easily, so some seam finishing treatment is required. If you are planning on lining the garment, pinking the seam allowance is sufficient. In unlined garments, serging the edges is recommended. The hems should always be hand-picked; topstitching the hems will crush the surface.

If you plan to use braid or ribbon trim on velvet, it will "wander" a lot less if you glue it down before you stitch it. If you just pin it, you will find that as you sew, the nap will crush, and your trim will not keep to a straight line. Piping the seams works well on velvet; just remember the tips for sewing velvet to other fabrics. "Nail head" studs or rhinestones can give you interesting

effects as they contrast well with the texture of the fabric. I have never tried embroidering on velvet, but I've seen it done. I have used applique, and, again, it's best to glue it down first, to make sure it goes exactly where you want it, without creases or "bubbles". Smocking velvet can give you some beautiful effects, especially if beaded. Velvet ribbons can be woven together to form a fabric that, while somewhat unstable, adds another dimension of texture to your garment. There are so many ways to embellish velvet, I don't have space to list them all!

Try to keep both uncut fabric and finished costumes hung up, as velvet crushes easily. I would recommend purchasing a needle board (sometimes called a "velvet board") if you're planning to use a lot of velvet. Pressing this fabric can be

quite difficult without one of these gadgets, so it will be money well spent. If you don't want to get one, however, you can iron velvet from the wrong side over a plush towel or a scrap of velvet. A steamer will also work, but not to flatten the seams. Hanging it on the bathroom door while you have a hot shower could dampen it too much, so it is not a recommended treatment. If you're at Costume Con, however, and there isn't a proper iron to hand, and your suitcase was too full resulting in a badly crushed costume, it's better than nothing!

Velvet is one of my favourite fabrics to work with; a little care is all that is required to ensure your garment is one you can be proud of.

Resources:

Sewing Specialty Fabrics (Singer Sewing Reference Library), 1986, Cy DeCosse Incorporated, ISBN 0-86573-210-8

The Encyclopedia of World Costume, by Doreen Yarwood, 1978, Scribner, ISBN 0-517-61943-1

Textiles, 5000 Years, An International History and Illustrated Survey, edited by Jennifer Harris, 1993, Harry N. Abrams, ISBN: 0-8109-3875-8

Katherine is the founder of the Wild and Woolly Costumer's Guild (now the Western Canadian Costumer's Guild). She knows that costuming is very addictive. Both her husband and daughter have been infected, too!

If you plan to use braid or ribbon trim on velvet, it will "wander" a lot less if you glue it down before you stitch it.

A Walking Foot

The perfect tool for working with velvet by Cat Devereaux

Imagine sewing velvet without fighting for control. Visualize not having to pin every half inch. A walking foot for your sewing machine will give you the upper hand with this gorgeous fabric.

The very nap and pile that gives velvet its luster, makes the fabric hard to control, especially on curves or if both pieces are not being sewn the same direction. (Think sleeves.) A walking foot attached to your sewing machine will feed both layers through evenly. This reduces pinning tremendously.

Sewing with the nap, pinning is minimal. For curves, just use standard pinning distances.

The secret of the walking foot is its fabric feeding mechanisms. A regular sewing foot allows the fabric to slide along and the feed dogs of the sewing machine do all the work. A walking foot has its own set of feed dogs so fabric is pulled through from the top and bottom at the same time, keeping the fabric layers together! The upper feed is powered by the up and down motion of the sewing machine. It lifts

up, slides forward, comes down, grips the fabric and pushes it towards the needle in perfect time with the botton feed dogs.

This foot is a useful tool not only for sewing in velvet but any thick fabric. It will also help you control other slippery fabrics. Experiment with it.

One warning, because of the foot's mass, precision sewing is difficult. A way around this limitation is to stitch the main sections first, then switch to a regular sewing foot to handle the curves and corners.

A walking foot can be bought specially for your machine or generics can be bought that will adapt to most machines. One catalogue source is Clotilde. They carry an economy model for \$14 and a deluxe one for \$20. Spend the extra \$6 for the Teflon feeding mechanism. Clotilde can be reached at 1-800-772-2891 or 2 Sew Smart Way B8031, Stevens Point, WI 54481-8031.



Six Skirts, A Calculator & a Bottle of Tylenol

by Joy Day

Our second selection for "the Best of the Newsletters" is from the Beyond Reality Costumer's Guild's "Notions". While some of us may be able to draft some of these six skirts by hand -- it is very much like reinventing the wheel -- especially when Joy has presented us with the exact calculations. Keep this article where you can find it at midnight when you're drafting your skirts!!! (It should be so much easier to find than your old geometry book.

Editor's note: This article is from a photocopy of the "Notions" newsletter. It has not been reformatted at the

author's request. We have done all that we could to clean-up the background while keeping the lettering crisp as possible.

About the author: Joy Day is an award winning costume designer and artist from the Pacific Northwest. She has been seen recently as "Dewdrop, the Woodland Fairy", and as the dragon and rider in "Tomb of Evil." Along with designing shows for theaters and colleges, Joy has a strange passion for making huge foam costumes that she has nowhere to store.

Six Skirts, A Calculator And a Bottle of Tylenol

By Joy Day

Here are six basic skirt pattern instructions that I learned when I was getting my bachelor's degree in Costume Design. They are very complicated to look at, but once you get it figured out, they are quite handy because you can adapt them instantly to any size or shape you have or want. I always hated having to go plunk down lots of cash for the simple skirt patterns. Now I don't and neither do you! Good luck! Call me if you get lost with these. They do take some finagling to get them to work the first time. Take an evening and try them out. I'll be going through them in detail at the next Portland Stitch N Bitch in February. See you then!

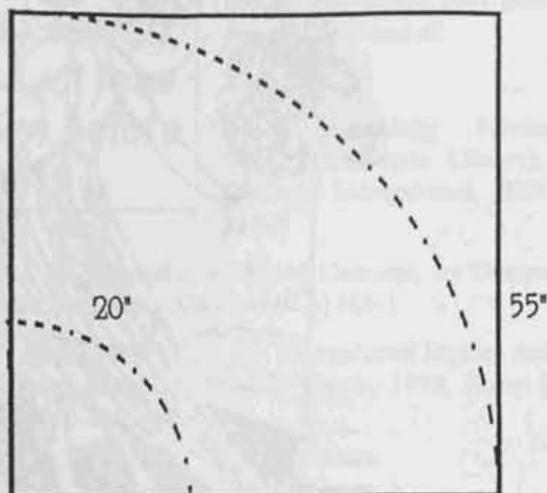
1/4 Circle Skirt

1. Cut large square of paper.
2. (Waist measurement) $\times 2/3 = X$
3. Measure from a corner X''
4. Draw Circle (pivot X)
5. Decide Length of skirt
6. Pivot Length + X
7. Cut out.

For Example:

If I make a skirt for a waist of 30"
and a Length of 35", then step 2
would be $X = 30 \times 2/3$
 $X = 60/3 = 20$
So I would pivot at 20"

Step 6 would be Length + X or $35 + 20 = 55$



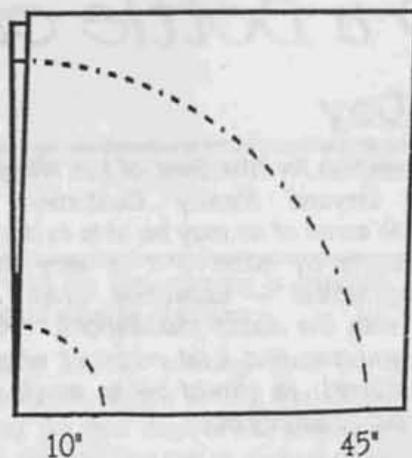
Half Circle Skirt

1. Fold paper accurately in half.
2. (Waist measurement - 1") $\times 1/3 = X$
3. Measure from corner point X''
4. Draw Circle (pivot X)
5. Decide Length of skirt
6. Pivot Length + X
7. Cut out both layers.

For Example:

If I make a skirt for a waist of 31"
and a Length of 35", then step 2
would be $X = (31 - 1) \times 1/3$
 $X = 30/3 = 10$
So I would pivot at 10"

Step 6 would be Length + X or $35 + 10 = 45$



Six Skirts, Cont. - Get More Tylenol

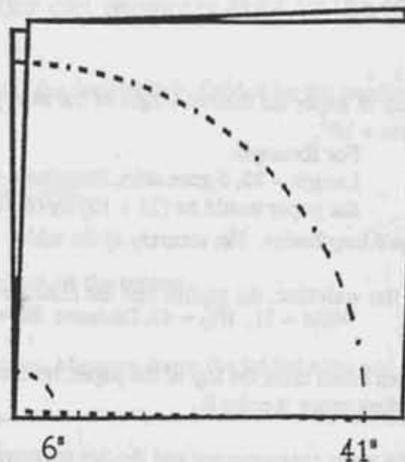
3/4 Circle Skirt

1. Fold paper accurately in fourths.
2. (Waist measurement - 1") x 1/5 = X
3. Measure from corner point X"
4. Draw Circle (pivot X)
5. Decide Length of skirt
6. Pivot Length + X
7. Cut out all layers, removing one quarter.

For Example:

If I make a skirt for a waist of 31"
and a Length of 35", then step 2
would be $X = (31 - 1) \times 1/5$
 $X = 30/5 = 6$
So I would pivot at 6"

Step 6 would be Length + X or $35 + 6 = 41$



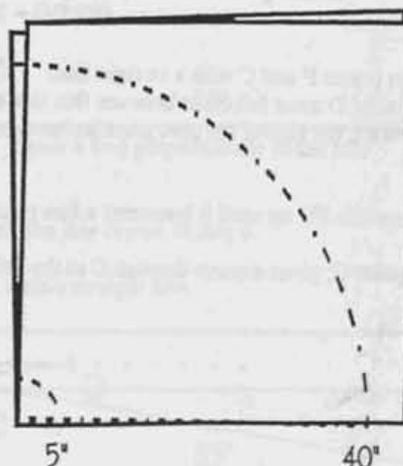
Full Circle Skirt

1. Fold paper accurately in fourths.
2. (Waist measurement - 1") x 1/6 = X
3. Measure from corner point X"
4. Draw Circle (pivot X)
5. Decide Length of skirt
6. Pivot Length + X
7. Cut out all layers.

For Example:

If I make a skirt for a waist of 31"
and a Length of 35", then step 2
would be $X = (31 - 1) \times 1/6$
 $X = 30/6 = 5$
So I would pivot at 5"

Step 6 would be Length + X or $35 + 5 = 40$



Six Skirts, Cont. - I Need A Beer

Multiple Gore Skirt

And you thought you'd never use your algebra again!

1. Get a piece of paper the desired length of the skirt plus 10" by a measurement of: the desired hem divided by the number of gores + 10".

For Example:

Length = 25, 5 gore skirt, Hemline = 60

the paper would be $(25 + 10)$ by $(60/5) + 10$ or $12+10$ which equals 35" by 22"

Fold in half lengthwise. Pin securely to the table.

2. Measure the waistline, the hipline and the distance between the two on the wearer.
Waist = 31, Hip = 42, Distance between = 6

3. Two inches down from the top of the paper, on the folded edge, mark point A. Measure down from this point the distance to the hipline, mark it point B.

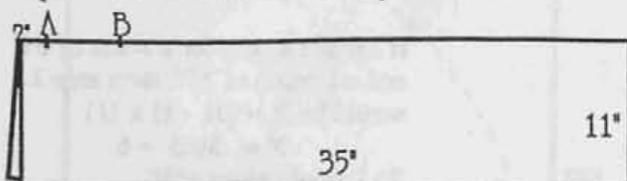
4. Divide the waist measurement and the hip measurement by twice the number of gores.

$$W = 31/10 = 3.1$$

$$H = 42/10 = 4.2$$

5. Perpendicular to the fold at A, measure the new waist measurement from step 4. Mark it C. Perpendicular to the fold at point B, measure the new hip measurement and mark it D.

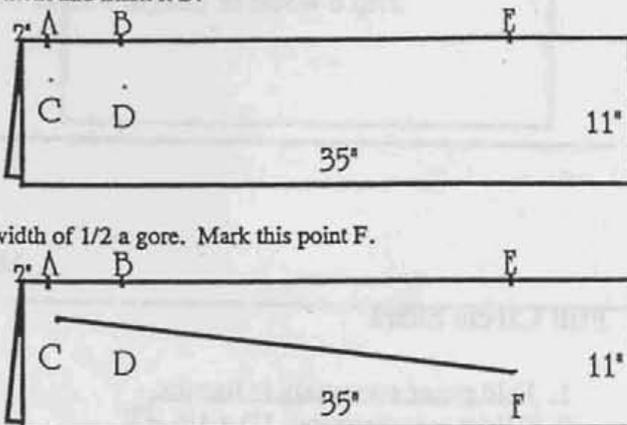
6. From point A, measure down the desired length of the skirt and mark point E.



7. From point E, perpendicular to the fold, measure out the desired width of 1/2 a gore. Mark this point F.

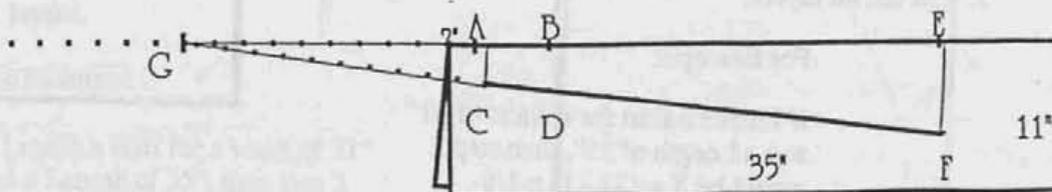
Half a gore would be $(\text{hem/gores}) / 2$
 $(60/5)/2 = 12/2 = 6"$

8. Connect points F and C with a straight line.
Note: point D must fall on or between this line and the fold.
If it doesn't, the size of the gore must be increased at step 7.



9. Continue line FC up until it intersects a line running out from the fold. Mark point G.

10. From point G, pivot a curve through C to the fold. Pivot another through F to the fold.



11. Unpin and cut out. Mark the grainline parallel to the fold. Remember to label the piece with the desired number of gores that need to be cut.

Six Skirts, Cont. - Where's That Beer!?!?!?

Umbrella Gore Skirt

This will truly put your old geometry skills to the test!

1. Get a piece of paper the desired length of the skirt plus 10" by a measurement of: the desired hem divided by the number of gores + 10".

For example:

Length - 25, 5 gore skirt, hemline - 60

The paper would be $(25+10)$ by $(60/5)+10$ or $12+10$ which equals $35" \times 22"$.

Fold in half lengthwise. Pin securely to the table.

2. Measure the waistline, the hipline (the flarepoint) and the center between the two on the wearer.
Waist - 31, Hip - 42, Center - 38
3. Two inches down from the top of the paper, on the folded edge, mark the waistline. Measure down the folded edge and mark the center and hipline (flarepoint).

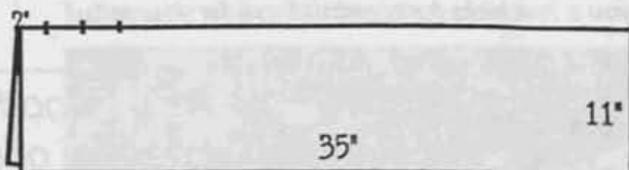
4. Divide each of these three by twice the number of gores

$$W = 31/10 = 3.1"$$

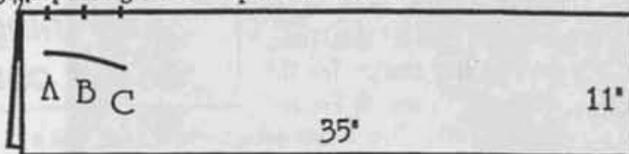
$$C = 38/10 = 3.8"$$

$$H = 41/10 = 4.1"$$

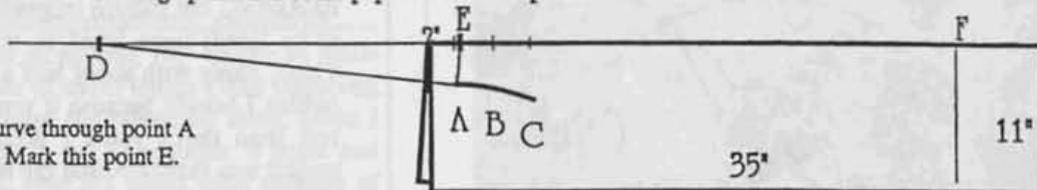
5. From the folded edge, measure out the correct distance for each of the three points and mark the waist point A, Center point B and Flare point C. Connect the points with a curve, or straight edge, depending on the shape of the wearer.



6. Square a line at point A to the newly established seamline. Extend a line out from this point, keeping it perpendicular to the square until it intersects a line running up the fold of the paper. Mark this point D.



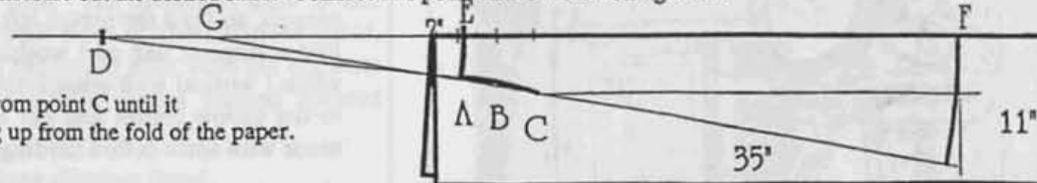
7. From point D, pivot a curve through point A to the fold of the paper. Mark this point E.



8. From point E, measure down the desired length of the skirt. Mark this point F. Draw a line perpendicular to the fold at this point.

9. From point C, draw down a line parallel to the fold of the paper until it intersects the line drawn in step 8.

10. From this intersection, measure out the desired flare. Connect this point and C with a straight line.



11. Continue this line out from point C until it intersects a line running up from the fold of the paper. Mark this point G.

12. From point G, pivot a curve through point F to the seam line.

13. Blend out the angle at point C with a smooth curve.

14. Unpin, Cut out, and label pattern piece. Grainline is parallel with the fold mark. Don't forget to mark how many gores to cut.

Using Bits And Pieces

-- or --

How I Cleaned Out My Trim Cabinet While Building The Heide Muslin Body by Bridget Landry

Here we present another story on costuming insanity from the people of ACRONYM. This is a story of limited insanity -- how to work with limited materials on a limited budget -- a VERY IMPORTANT skill in costuming. In the 2nd article, Bridget reviews the Heide pattern and gives you a few hints for constructing it for yourself.

There's a Costumer's adage that says, "No costume can be built solely from materials on hand."

I came close, once, while building a Regency Spencer, but I ended up needing to buy 3 buttons-to-cover to close it in the front. So, this time, making a Victorian day bodice for the CC 2000 fundraising "Picnic at Twelve Oaks", I was determined to break that adage -- and with just a little rule-bending, I did.



I was making the Heide Muslin Body, a froufy little early Victorian top, and I wanted it to go with my yellow and white awning striped hoop skirt. (It is part of "Stripes and Solids"

Victorians, for them as has heard of it. For those that haven't, imagine a half dozen dresses with the "awning" fabric in a rainbow of primary colors. Now picture us on the dance floor...) I had bought 4 yards of a mid-weight yellow cotton, knowing that I wanted to make some sort of day bodice later, but not knowing exactly what. Kate (my partner in crime on such endeavors as "SWAT", "Chess", and "Stripes and Solids") convinced me that this thing was adorable, and that, as the toothpick shaped person of the group, it was my duty to make the frilly things that the others couldn't wear. Right.

As the toothpick shaped person of the group, it was my duty to make the frilly things that the others couldn't wear.

I didn't have enough of any one fabric to line it with (I ALWAYS have a partial bolt of white taffeta--but not this time), so the body is lined with the two largest

pieces of white cotton I had (thank the Lady I didn't have to piece it!) and the sleeves (which, later, by virtue of actually READING the pattern instructions, I found out didn't HAVE to be lined) were lined in what little white taffeta I had. These, along with about half a bolt of white ruffled lace trim (which I bought because it was, per yard, cheaper to buy the bolt than the x yards I actually needed for whatever the project was then) covered the majority of what I needed.

As I said, this is a froufy, fluffy sort of thing, very fussy, with lots of bells and whistles. Therefore the first thing I had to scrounge was something to use as ruching. I ended up cutting (too damn many) strips out of some small pieces of white taffeta I had washed to remove its sizing. I didn't think I had enough, so I put the scraps left after cutting the sleeve linings into a lingerie bag and washed those so they would match, while I worked with what I did have. Next, I had to go back to the yellow cotton and cut bias strips for piping, which I made with some cotton cording I had on hand.

While I don't have the "depth-of-closet/depth-of-goodie-box" of a Janet Wilson-Anderson or a Marjii Ellers, I did manage to scrounge up two different white braids, as well as some patterned white ribbon and some tiny white lace that went, thematically, with both the bolt o' ruffled lace and the braids. I had a bad minute about this point, when I ran out of the bright yellow thread I needed, but Kate happened to have a

spool of a very similar color, which she had used for another project. (That's where I feel I bent the rules a bit....) It must have been meant to be, because I had less than 6" left of each of the braids when I was done. However, I never was able to find anything to do with the patterned ribbon. (Believe me, I tried!)

I even got clever and cut some of the ruffled lace off its band. Now I could use the perfectly matching flat lace as an edging to a ruffle, trimming it narrower in the process. Then I got stuck. I needed some sort of braid to cover the top stitching which held the flat lace in place and I just didn't have enough of anything that was appropriate. (Again, I ALWAYS have a spare 5 or 10 yards of white soutache braid--well, almost always, apparently.) I finally remembered some middy braid that I had bought for another project ("Dendarii Free Mercenaries") that would be perfect. I rooted it out, measured out the amount I would need for the two remaining Dendarii uniforms to be made, and, once again, I had what I needed, plus a few inches.

Unfortunately, putting the ruffle and the ruching on the body's skirt, I found out how uneven the width of my ruching was. (That's what I get for (a) using a roller cutter after midnight, and (b) not ironing the fabric first.) This resulted in a not-very-neat seam between the ruffle and the ruching (and, after having washed all those scraps and carefully lengthened the ruching, I ended up cutting off just about as much as I had added; go fig).

So, now I still needed something, something, something..... I was actually in the process of making 1/4" tubing in white taffeta and yellow cotton (one of each) which I was intending to twist into cord to camouflage the offending seam, when I took one last, desperate look in my file cabinet 'o trims and found (the length I needed, plus 2") white satin cording of EXACTLY the right width.

By this point, I'd gotten a little cocky and decided that one of the braids I had used on the sleeves wasn't heavy enough. Back I go to the file cabinet and I come up with two pieces of dirty, stained white rattail cord. An overnight soak in Biz later, I laid the rattail on both sides of the narrower braid, thickening it up, and, when the frayed ends were cut off, only had about 2" to spare. AND the pieces worked without piecing.

This was getting spooky... three quarters done!

However, the rest was pretty anticlimactic. I made some more piping for the neckline, pulled the ruffled-to-flat lace trick to just finish the neck, and had plenty of hook and eye tape. I really wanted wide white ribbon for the sleeve-and-front bows, but I only had enough for two. I made wide taffeta tubing, pressed it, and then made bows out of it. I had

these three really great drapery tassels, but I just couldn't find a place to put them, nor the dozen ribbon roses I had bought for another project and hadn't used. (The dozen white silk roses bought for that same project, and also not used, adorn my hat.)

Kate and I decided that this may very well have been the way real people actually sewed in the Victorian era; it's certainly in keeping with a scene from Louisa May Alcott's "An Old

Fashioned Girl", where the girls are turning dresses, and taking trim from one to dress up another. But, aside from the financial considerations (which were the original impetus), I think this sort of exercise is very good for one's eye and one's imagination. It certainly forced me to be more creative than I might

otherwise have been, which is extremely useful when sewing late at night when all the stores are closed.....

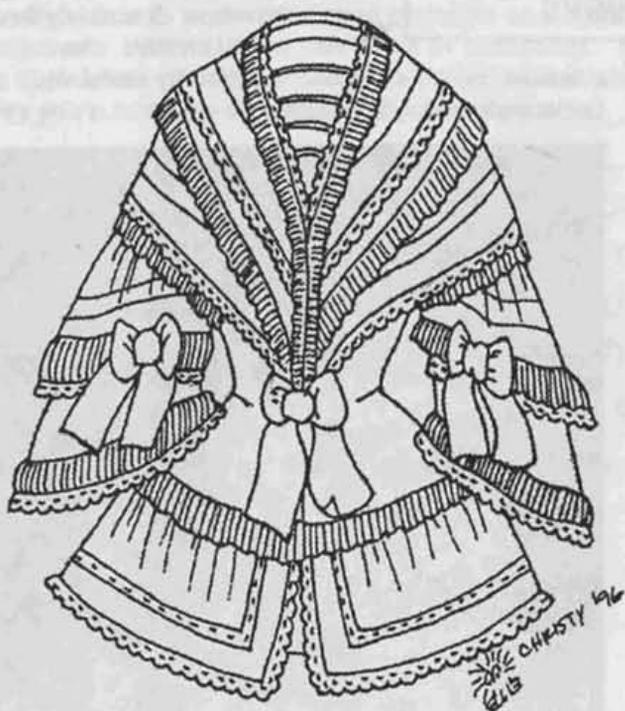
*I ALWAYS have a spare
5 or 10 yards of white
soutache braid--well,
almost always...*



Bridget Landry at the Victorian Picnic all decked out in her yellow and white outfit.

The Heide Muslin Body Pattern

A Review
by Bridget Landry



The Heide Muslin Body pattern #LW-7-MB is fairly good, with lines appropriate to the Victorian period and reasonable fit of the pattern pieces to one another. I am certain it saved me a great deal of time, over having to draft it myself, or trying to adapt a modern pattern. That is my main criterion as to whether a pattern is worth buying or not. This one definitely is worth the money, but here are a few things of which to beware:

The upper fichu (inexplicably and confusingly labeled "B", while the lower fichu is labeled "A") is too large for the neck-line. Since the neckline is a little small, this is not a big problem. I cut the neck-line a little larger, but still had to take a 1/4" wide dart in the center back of the upper fichu. And the placement line for sewing the lower fichu to the body isn't even close, though, in fairness, the author does say that it is only approximate.

This pattern runs about a size small. I wear a size 6 in modern clothes, and the size 8 muslin was a little tight on me. It also appears to be a bit short-waisted; I wish now I had lengthened it in the body just a tad, and I'm fairly short-waisted myself.

Nowhere on the pattern does the author say what seam allowance to use. I used 1/2" on the muslin (my default for historical patterns) and that seemed about right, if you cut with pinking shears, though if you used a roller cutter, you might want to use 3/8".

The skirt portion is a little skimpy to wear over a hoop. I added 16"-20" to the bottom edge, and that seems to work well.

The one thing that REALLY bugged me about this pattern is that the directions for trimming didn't match the picture on the pattern. Being the hyphenated (as in, "Is anal-retentive hyphenated?") soul that I am, this was very irritating. I finally gave up and just guessed what things were in the drawing and made it that way. (Would you say that was ruching or fringe, Kate? Shall we flip a coin?)

I am happy with the result (it's so cuuuuuuuuuute, I can hardly stand my-self) but it was a bit crazy-making.

About the author: Bridget Landry

Bridget is a rocket scientist by day (seriously -- at JPL) and costumer by night. She is a co-chair of the bid committee for Costume Con 18 in the year 2000. She is most famous for her warped historicals. Remember SWAT??? Her favorite color is pink -- as can be witnessed by the number of pink costumes she has, down to and including pink camouflage cloth!

About the artist: Jo Ann Christy

Jo Ann is an occasional freelance illustrator who is also interested in things Celtic, the Mediaeval and Regency time periods. She is Welsh by inclination.

Comfy Corset Construction

How to Create Period Silhouettes Without Pain

by Gail Wolfenden-Steib

This article includes a pattern that can be enlarged to give you a nice Elizabethan corset pattern. However, if you are shy about starting from scratch, these wonderful tips can be used for fitting any corset pattern.

Did you know that corsets may be very comfortable and still create the perfect period shape? Did you know that constructing corsets does not require an advanced degree in engineering or tremendous sewing ability? Did you know that all you need is a little time, patience and a reliable friend or two to fit and then you can construct the ultimate corset?

Well, now you do!!

The following will take you through the steps used in constructing and fitting a Tutor/Elizabethan corset. This garment will create a historically acceptable silhouette, it will also take anachronistic liberties to create a corset that is wearable in the twentieth century.

Before you begin to sew there is some prep work that needs to be done. The first step requires you to take a few important measurements. These are your bust, bust point to bust point, waist, top edge center front, (how high you want the corset across the torso) to bottom point (how low you want it in front, remember you will need to be able to sit), top edge center back to waist and under the arm to waist. Subtract two inches from your bust and waist measurements, one inch from your underarm to waist measurements. Use these measurements to select the corset pattern that is closest to your measurements. (See pattern option diagrams.) The scaled patterns can be enlarged in a number of ways. You can use a copier to blow the pattern up to the appropriate size, use an opaque projector and trace the pattern off, create a projection of the pieces or make a good freehand guess/estimate based on your measurements.

No matter what method you use to construct your pattern, you will need to construct a muslin or "mock up" of the corset. Use relatively heavy weight fabric without stretch for this first try; this will only be used to correct any pattern problems and it is a great way to get rid of some ugly fabric. This is a very important step in constructing a snug fitting, comfortable garment. The following are a few helpful fitting tips/questions that you need to answer honestly:

1. Have a friend stand behind you and try to pin the back edges of the corset together or just pull them as close as possible. The

back edges should just meet evenly down the center back with a moderate amount of tension. (The patterns are drafted with half inch seam allowance on each edge.) If the edges overlap more than the seam allowance or does not come close to meeting, you will need to add or subtract fabric from your center back edges.

No matter what method you use to construct your pattern, you will need to construct a muslin or "mock up" of the corset.

2. Look at the back of the corset. Is the top edge lower than the lowest bodice you plan to wear? Does it feel comfortable? It should not cut into the base of the shoulder blades or the flesh surrounding them.

3. Check your armhole (armhole). It should not rub or bind up under the arms. Be sure to allow room for the

tissue (fleshy area) to be pushed up and around Cut down the hole if necessary. (Remember, there is a half inch seam allowance that will be turned down.) If you feel that it is too low you can add extra to your next muslin.

4. Is the top edge center front lower than the lowest bodice you plan to wear? Does it cover the nipple area? Does your breast tissue feel like it will stay put during normal activities? Make adjustments as necessary. (Again, remember the half inch seam allowance!)

5. Can you sit without the lower edge of the center front digging into your pelvis or tummy? Without the boning, it will not be so rigid. Think very carefully about the question. Experience has shown me that persons who carry more weight in their tummies tend to prefer more of curve to the front piece of the corset. This seems to prevent "cutting" and gives more control.

6. Check the front seams. They should run over the bust point or be just to the outside edge of it. If not, an alteration may be made along the center front of the garment; you may either take up an equal amount of fabric by creating a center front seam or add it to your next muslin.

Do not worry if you find yourself making up several muslins before you find the perfect fit. By taking the extra time in this step, you will benefit when you wear the finished product. The required materials are as follows:

- 1) 1-1 1/2 yard coutil, denim, heavy muslin or cotton twill, or heavy weight fabric (that does not stretch)
- 2) 14 - 18 large eyed grommets and setter

- 3) 1 package seam binding tape
- 4) boning* (amount needed varies by corset size -- I like to sew my channels and the measure exact amount to purchase / scrounge)
- 5) 1/4 yard heavy weight fusible interfacing

You are now ready to transfer the boning pattern to the inside of your corset. This may be done several ways; a tracing wheel and tracing paper may be used or you may get out your trusty ruler and use the pattern as a guide, applying them by a series of careful measurements. I tend to prefer the second method. Begin by making a line center front and moving away from center with your marks. Remember to allow enough room in the channels for the type of boning you plan to use. (Widths vary with both the commercial boning and the strapping tape variety.) Diagrams have been provided to better illustrate possible boning patterns. As a general rule, the heavier the bust, the more bones/channels you will need across the front of the corset. Feel free to experiment with different boning patterns.

Never under any circumstances use rigidleem or hoop wire in any corset -- ever!! Both products will escape their casing and attack the wearer.

* Steel bones are commercially available from a number of mail order sources -- these are in pre-cut lengths. An alternative may be found in steel strapping tape. It is the stuff that lumber or large boxes may be wrapped with and may be found in local trash dumpsters. It comes in long lengths that may be cut with a good pair of tin snips. These require more preparation than the commercial bones. Strapping tape bones have sharp ends that must be filed and either wrapped with heavy tape (duct) or dipped in "tool dip" before use in any corset. Ply boning from your local fabric store does not have enough stability to support the flat busted silhouette of the period. It can however be substituted for steel bones in the sides or back of the corset if additional mobility is desired.

Never under any circumstances use rigidleem or hoop wire in any corset -- ever!! Both products will escape their casing and attack the wearer. Unfortunately, I speak from experience on this one -- blood really destroys the look of a pretty white corset.

Take your muslin apart, make any alterations and use this as your pattern. It should have all the corrections made on it by this point. Be sure to transfer the grain line markings from your paper pattern to the muslin. (Grain lines show the directions of the threads of the fabric.) It is very important to line these up parallel with the selvages when you layout your pattern. Cut two front panels and four side panels. You will need to assemble two separate "corsets" at this point. They will look like your muslin.

Cut two strips of heavy fusible interfacing that are the length of the back corset edge, less 1" (seam allowance) by 2". Press these pieces to the back edges of one of the corsets you have just finished. These will help stabilize your grommet area when the corset is finished.

Take the two "corsets" and; pin them wrong side together. This is done by sewing down the back edges, around the bottom and back up the other back edge; you should have created a "bag" doing this step. Clip your corners and curves before turning the garment right sides out. It helps to press the seams flat before you turn them. Then press the turned garment on the right sides.

After you have completed sewing all your channels and have inserted your boning, you are now ready to top stitch the top edge of the corset on the half inch seam allowance. Trim the seam allowance to 1/4 inch. You are now ready to bind the top edge of the corset with seam tape. To do this you need to lay the unfolded edge of the tape even with the top edge of the corset. Pin this securely. By unfolding the tape, you should have created a ditch in which to sew that approximately 1/4 inch from the edge (on top of the option stitching line). Stitch the tape to the corset. Press the tape over the top edge -- you are going to wrap it over to the back side of the garment. Pin the wrapped edge to the backside of the corset and whip stitch it into place. Press it flat. There should be NO raw edges showing.

Well, you're in the home stretch now! The grommets are ready to be set at this point. Take a rule and mark off their placement along the back edge between the boning channels; they should be set approximately 1 to 1 1/2 inches apart. Be sure to match up both edges so holes are even on both sides. Set them according to package/setter directions. I find that putting a drop of fabric-tac glue around the edges of the holes (before the grommets are set) keeps the grommets from pulling out or fraying out.

Gail has a master's degree in scenography with a costume focus from Arizona State University. She has been active in science fiction and fantasy costuming for 12 years. Notable costumes include the CC10 hysterical historical The Picnic, 'Best in Class Novice'. The 13' x 20' wing spans in Tribute to the Knight from ConFrancisco. Recent professional work includes: Colorado Shakespeare Festival as assistant costume designer for Macbeth; Ice Capades, costume staff, crafts artisan & swing dyer/painter. Currently she is wardrobe assistant/costume shop staff for Ballet Arizona and resident costume designer for Phoenix Theater Cookie Company.

Comfy Corset Construction Pattern Options

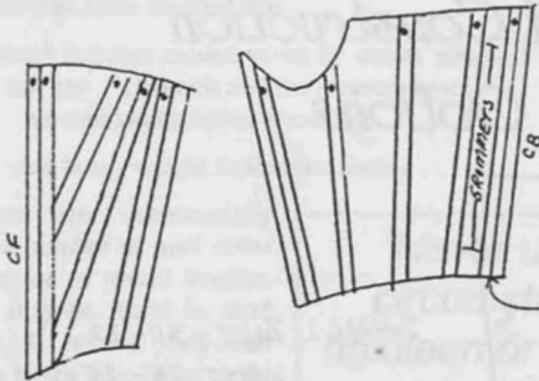
SMALL: BUST 30-32
WAIST 23-25

MEDIUM: BUST 33-36
WAIST 26-28

LARGE: BUST 37-39
WAIST 29-31

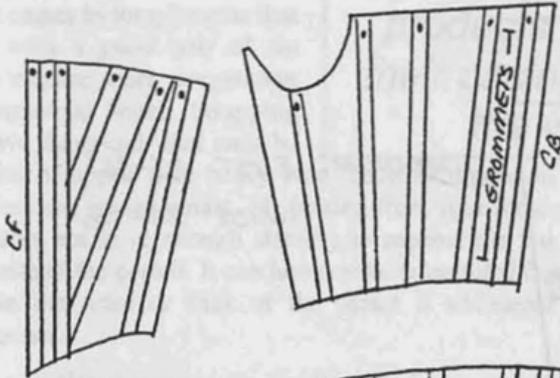
X-LARGE: BUST 40-42
WAIST 32-34

scale 1/8" = 1" (1/2" seam allowance included)

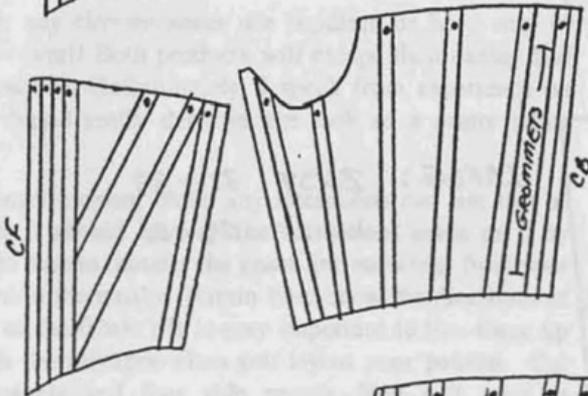


SMALL

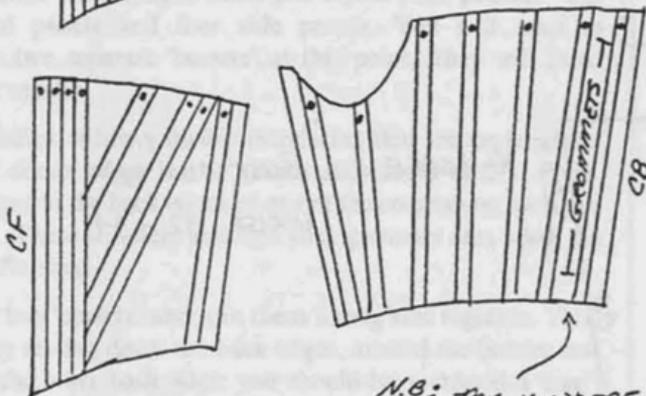
BONING CHANNELS -- WIDTH WILL VARY DEPENDING ON TYPE OF BONING USED.



MEDIUM



LARGE



X-LARGE

NOTE: THESE ARE SUGGESTED BONING PATTERNS. AS A GENERAL RULE, THE MORE YOU NEED TO CONTROL THE MORE BONES YOU WILL NEED IN THE FINISHED CORSET.

N.B.: THIS IS WHERE YOUR INTERFACING STRIPS ARE PLACED.

2 of 2

COMFY CORSET CONSTRUCTION
BONING OPTIONS
SCALE 1/8" = 1"
(BONING CHANNELS ARE 1/2" WIDE IN SAMPLES)

The Future Fashion Folio: A Twelve Year Review

by Nora Mai

Here we look at a special feature of *Costume Cons. The Futuristic Fashion Show*, and the *Futuristic Fashion Folio* from which the designs are created has become a solid tradition. Nora gives us historical details for the ICG archives.

Please note: This chart goes just up through *Fashion Folio/Costume Con 12*. It was current at the time that it was submitted but vanished into the "hole" that was the old CQ mailbox and was not published. (Later FF will be address in another release, we have been promised.) Second note: actually, this is current if you consider the actual date that this issue should have been published!! <G>

To balance out the columns of numbers that this type of endeavor requires, the editors have included designs and pictures from the past Folios as eye candy. (Selections are purely whimsical.) We chose various works from the three most prolific submitters and the author... and yes, we got that information from this chart!!!

Let this inspire each of you!

Casual Wear -- Nora Mai -- For relaxing on a warm evening, this two-piece outfit is made of gauzy, almost translucent fabric gathered to metal bands at the neck and knee. These bands are a blue-purple titanium. The same metal is used for a neck ring and to finish the sleeves, as well as to hold their bell-like shape for more airflow. The yoke and leggings are made of metallic blue leather. The tabi-like shoes could be soft-, or hard-soled for outdoors.



At Costume Con 10, an idea was submitted by Susan DeGuardiola during the annual meeting of the International Costumers Guild; she thought it would be interesting to have a retrospective of the past Future Fashion Folios, a sort of history which she envisioned at the time as covering those designs which had never actually been constructed for the Future Fashion Shows.

The thought intrigued me. My first Costume Con (as a supporting member only) was CC6, that was the first folio I saw; the next year I actually submitted a design and got in. I was hooked.

The idea of seeing all that which came before appealed to me. And in order to determine what had not been made I'd have to see all the videos to see what had been made. That sounded like fun so I contacted then ICG president Pierre Pettinger, expressed my interest in the project and volunteered to organize some of this information. Pierre obliged by providing me with photocopies of the Folios I didn't have and I dove in. Apparently I have some sort of sick, twisted fascination with number crunching which raised its ugly head during this process and I've spent the last two years (off and on) turning the Folios into a bunch of statistics. And I'm still not done! But I thought I'd better divvy this up into small parcels to make it easier to absorb.



Krillthan Tourist -- Pierre & Sandy Pettinger -- Amphos is the next stop on Hrisstan of Krillthaa's vacation tour. He has just come from Earth and is dress in "typical Earthier clothing". His outfit is complete from his thong sandals to his mirrored sunglasses to his "Wall Disney Moon" (tm) tote bag.

Part One: General Statistics

First (and foremost) there have been 12 Future Fashion Folios corresponding to the 12 Costume Cons thus far. Okay that was rather obvious. There are 1,208 designs in these 12 Folios, by 184 Designers. This averages out to approx. 100 designs per Folio with 6.5 designs per person. The actual numbers are:

	# of Designs	# of Designers	Average # of Designs per Designer
FFF #1	71	12	5.92
FFF #2	60	11	5.45
FFF #3	57	20	2.85
FFF #4	110	31	3.55
FFF #5	70	21	3.33
FFF #6	105	26	4.04
FFF #7	112	21	5.33
FFF #8	136	40	3.4
FFF #9	113	42	2.69
FFF #10	192	54	3.56
FFF #11	121	31	3.9
FFF #12	61	19	3.21

Interesting? You bet. But does it mean anything? Quite probably not. But read into it whatever you like.

African Ambassador -- Pierre & Sandy Pettinger -- In the next century, many of the so-called Third World nations have abandoned the West's ideas of formal dress and adopted ancestral styles modified to modern needs. This ambassador from Central Africa is resplendently dressed in a red, asymmetrical kilt with white fringe and copper stones. The leopard skin is synthetic, since the leopard is still endangered. A small computer is worn over the right breast and is connected to the neck and wrist units. The connections also have small sensors to monitor the ambassador's health. The neck unit can pick up vibrations from the larynx, allowing voice activation. A small view screen is mounted on the right wrist. The spear sports the ambassador's colors and conceals certain protective devices.



Part Two: The Designers

Keeping track of the Designers and their Designs was a little more tricky than just counting how many designs in a Folio. Between name changes, altered spellings, using a full name one year and just initials the next, and pseudonyms; well, I did my best. I've tried to list every permutation for each Designer. After all, this covers twelve years and things do change.

Of the 184 total Designers there are 60 that I refer to as "One Hit Wonders". This is not a negative term; these are people who, for whatever reason, have had only one design in a Folio over the past 12 years. Our "Wonders" are:

Astrid Anderson (Baer), Nell Anderson, Bob Barton, Kimberly Bethel, Nicki Black, Kathryn Condon/Elms, Lauryn Cone, Kristopher A. Curling, Jean Danielson, Paul Ellis, Pamela Faint, Deborah Feaster, Danyda Feldman, Cindy Forler, Philip Frigm Jr., Bobby Gear, Marty Gear, Anna Gilbert, Randal Gross, Mark Harju, Kelley Harkins, Liam Helmer, Jenn Hood, David C. House, Ramona Johnston, Rhiannon Jones, Peggy Kennedy, Sharon Landrum, Kathy Lear, Rachel Maley, Joan Markert, Sue Mason, Nancy Mildebrandt, Susan Muuss, Julie Neff, Jamie Nikkel, Ann Orr, Sharon Palmer, Leslie Payatt, Catherine Peters, Judy Pischalnikoff, Kathy Pillsbury, Sean Regan, Greg Rose, Wendy Ross, Mary Ann Runyan, Margaret Shelley, Derek Smith, Nancy Stulis, Richard Stephens, Deb Strud, Bruce Thompson, Raven Thorn, Susan Lynn Toker, Sharon Trembley, Karen Tully, Janet Valcho, Jacqueline Ward, and Adriana Wood.

Remember, these are the names as they originally appeared in the Folios; any misspellings may be from the original editor, the text scanner or proofing. And if your no longer going by the same name, that's not my fault either, I report it as I read it.



Dress Uniform, Cadet of the Space Academy -- Deborah K. Jones -- Our space cadet wears the official dress uniform for gravity environments. A communications module is built into the long-tailed coat. (Note the unobtrusive earphone.) Shoes that are the convertible gravity/nongravity variety are supplied by that gigantic, multi-planetary conglomerate: Reebok (tm).

There's another largish group, those who only appeared in one Folio for one Costume Con. Our "Single Season" Designers are:

Maritta Acker CC11 - 2, Amanda Allen CC7 - 4, Adrienne Martine-Barnes CC3 - 2, Joyce Best CC10 - 3, Betty Bigelow CC8 - 4, Eric Blackburn CC9 - 2, Debbie Blakely CC10 - 3, Michael Lee Burgess CC10 - 2, Leslie Carmichael CC11 - 2, Gail Cismowski CC10 - 4, Linda Cronquist CC8 - 2, Jean M. Dewey CC10 - 2, Lianne Dienhart CC 10 - 3, Nea Dodson CC9 - 2, Kevin M. Dulle CC12 - 5, Kevin Farrell CC4 - 2, Anna L. Finkbeiner CC8 - 2, Nancy Floyd CC4 - 7, John Flynn CC3 - 2, Willeta Grady CC6 - 5, Karen Heim CC11 - 3, Mel Henshaw CC1 - 16, Alixandra Jordan CC7 - 4, Caroline Julian CC5 - 2, Karen Kuykendall CC1 - 3, Elizabeth Leavy-Watts CC8 - 2, Moira MacGregor CC12 - 4, Elizabeth Mayberry CC7 - 9, Christopher & Kim Martin CC11 - 2, Deidre McCarthy CC9 - 3, Patti (Mercier) Gill CC5 - 2, Alan Michaels CC2 - 6, Arion Morgan CC10 - 5, Deborah A. Murphy CC11 - 2, Randall Neff CC4 - 2, Rebekah Nelson CC10 - 10, Richard Payatt CC8 - 5, Judy Pemberton CC10 - 2, Linda Peterson CC9 - 2, Alfred N. Pettinger CC10 - 3, James Pillsbury CC1 - 5, Patrick Porter CC10 - 4, Victoria Ridenour CC4 - 5, Madeline Rogers CC10 - 3, Melody Rondeau CC6 - 11, William Rotsler CC3 - 2, Laura Sams CC9 - 5, David A. Smith CC10 - 2, Jay Smith CC4 - 3, Judith Swanson-Smith CC10 - 2, Glendon G. Todd CC5 - 5, Vandy Vandervort CC11 - 3, Leah L. Watts CC10 - 3, Victoria Weidner CC11 - 2, Debora Wykle CC8 - 4, and Patricia Young CC5 - 2.



Casual Wear -- Nora Mai -- For relaxing on a warm evening, this two-piece outfit is made of gauzy, almost translucent fabric gathered to metal bands at the neck and knee. These bands are a blue-purple titanium. The same metal is used for a neck ring and to finish the sleeves, as well as to hold their bell-like shape for more airflow. The yoke and leggings are made of metallic blue leather. The tabi-like shoes could be soft- or hard-soled for outdoors.



Female Celtic Harper -- Alison Woodfield-Kondo - Deep purple crinkle cotton underdress with gold balls at the hem. Embroidered Celtic spirals in green, gold, blues, and purples. Hip belt supports chatelaine and embroidered wool purse. Shoes are purple with green/gold braid. Hairband is gold and jewelry is chunk glass beads on gold wire with spiraled ends. Overdress and cape are green wool with braided edging of green/purple with beads in green/purple/blue/gold. Tiny gold ornaments edge the hem of the overdress.



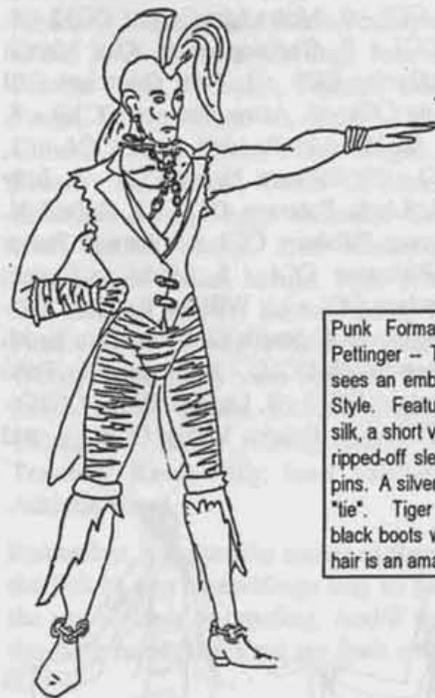
Spring Maternity Dress -- Deborah K. Jones -- Although this is called a maternity dress, it would be worn by any woman during the mild weather of Spring. Deep pleats in the skirt and lacing over the center panel allow for expansion for pregnancy, if required. The fabric is light, soft, and comfortable - even gauzy as the weather gets hot. The dress may be all one color, or several colors and/or prints. The trim can be ribbon, bias binding, fancy braid, plaited yard or even metallic cord or braid. On cooler days, matching tights are worn.



As for the rest here's a chart that sums up their contributions.

Designer	Total # Designs	Breakdown By Folio
Jo Ann Abbott	7	#7 - 4, #11 - 3
Gypsy Ames	11	#11 - 6, #12 - 5
Lisa Ashton	3	#10 - 2, #12 - 1
Thomas Atkinson	3	#4 - 1, #5 - 2
Lynn Bougher	2	#10 - 1, #12 - 1
Linda Bowland	10	#5 - 3, #7 - 7
Jo Ann Christy	3	#4 - 1, #6 - 1, #8 - 1
Stephen M. Clark	40	#8 - 4, #9 - 7, #10 - 16, #11 - 8, #12 - 5
Paula Crist-Pickett	4	#8 - 1, #10 - 3
Laurel Cunningham-Hill	4	#8 - 2, #9 - 2
Rusty Dawe	3	#3 - 1, #4 - 2
Susan De Guardiola	4	#9 - 1, #10 - 3
David R. Deitrick	6	#8 - 4, #9 - 2
Cat Devereaux	9	#4 - 1, #6 - 1, #8 - 2, #10 - 5
Karen (Schnaubelt/Turner) Dick	39	#1 - 2, #2 - 9, #4 - 5, #5 - 9, #6 - 8, #8 - 6,
Myla Dick	4	#6 - 1, #10 - 3
Ricky Dick	8	#6 - 3, #8 - 5
Greg Dienhart	24	#4 - 3, #8 - 5, #10 - 14
Dianne Dorley-Dawe	10	#2 - 6, #3 - 1, #4 - 3
Dracon	23	#7 - 18, #8 - 5
Fran Evans	38	#1 - 5, #2 - 4, #3 - 5, #4 - 5, #6 - 7, #8 - 4, #9 - 3, #10 - 5
Amy Falkowitz	7	#1 - 3, #2 - 4
Sally Fink	28	#1 - 11, #3 - 10, #5 - 7
Alison Dayne Frankel	24	#2 - 2, #4 - 11, #6 - 5, #8 - 6
Zelda Gilbert	2	#10 - 1, #11 - 1
Denice Girardeau	3	#3 - 1, #4 - 1, #7 - 1
Roz Guzzo	6	#3 - 4, #5 - 2
Aimee Hartlove	6	#4 - 1, #6 - 3, #8 - 2

Wedding Dress -- Nora Mai -- A traditional white gown for the neo-traditional bride, specifically for night-time weddings. The dress itself is a simple strapless bodice, embroidered at the hip. The skirt is formed by strips of embroidered fabric of varying lengths; they end above the knee on the right and slant down to the left, with the last two falling onto the floor in a train effect. The bride's crowning touch is her glowing headdress of fiber optics attached to a neon-like band. They provide the obligatory bridal "glow" as she entered the darkened narthex. Her fiber optic bouquet shimmers and sways as she walks down the aisle.



Punk Formal -- Pierre & Sandy Peltinger -- The early 21st Century sees an embellishment of the Punk Style. Featuring a tank top of fine silk, a short vest, and a tail coat with ripped-off sleeves and silver safety pins. A silver chain forms the formal "tie". Tiger striped tights end in black boots with ankle chains. The hair is an amalgam of punk styles.

Undersea Wear -- Alison Woodfield-Kondo -- This undersea dome-dweller wears a "fish-scale" sequined bodice with "seaweed" fringes. Sequined helmet includes fake ponytail in a coordinating color to the bodice and a breathing mask. The ornate neckpiece contains the breathing unit. Flexible-soled sandals and the armpieces have a netting motif, held by pearls at the intersections. An ultra-thin skinsuit protects the wearer from the cool temperatures. Colors can be shaded green/blues with silver accents or bright "tropical fish" hues.





Nomad Noblewoman -- Alison Woodfield-Kondo -- In nomadic societies, most wealth is carried on the person. The woman's clothing functions as a portable bank and visible display of her family's wealth. Her head is treated with many beads, coins and semi-precious stones. The clothing is multi-layered, beginning with a thin cotton undershirt and plain underdrawers. A pair of yoked drawstring pants is worn over the drawers. The brocade yoke is embellished with appliqué, jewels and embroidery and edged with tiny bells, the drawstring ends are braided into many bell-typed strands. (The yoke is considered very erotic since, theoretically, only a woman's husband or lover will see it.) The bright/deep silk pants have brocade cuffs and brightly embroidered legs.)

The second layer consists of a silk paneled overdress in a mix of rich colors. The sleeves and hem are decorated with embroidery, beads, coins, appliqués and is bell-edged. A brocade yoke is enriched with coins and beads and edged with bead and metal drops. Her felt boots have leather seam biding and brocaded upper (over a felt backing).

The next layer is a silk tabard with a slight padded yoke, side ties and belled edges. The yoke is coined, beaded, appliquéd and embroidered. Colors are bright and rich. She wears large, ornate metal and jewel earrings.

For cooler weather, she adds a high-necked wool vest, edged with silk bindings and closed with metal filigree clasps of graduated sizes. The hem has appliqué, embroidery, coin and bead decorations. A metal chatelaine with toothpick, treasures, etc. hangs from the vest's side.

During travel, her finery is concealed beneath a dark wool cloak with a couched gold neck area and gold braids along the shoulders, wrists and sides. Her hair is hidden by a semi-circular veil edged with bells and coins. A wrapped circlet with alternating strand of breads and braided cords with tassels weigh the veil.

Note: Beads should be "ethnic" looking - semi-precious stones (amber, turquoise, coral, etc.) and/or chunk glass or metal. The silk should have texture and color combinations to be rich and barbaric.

(Designer chart, continued)

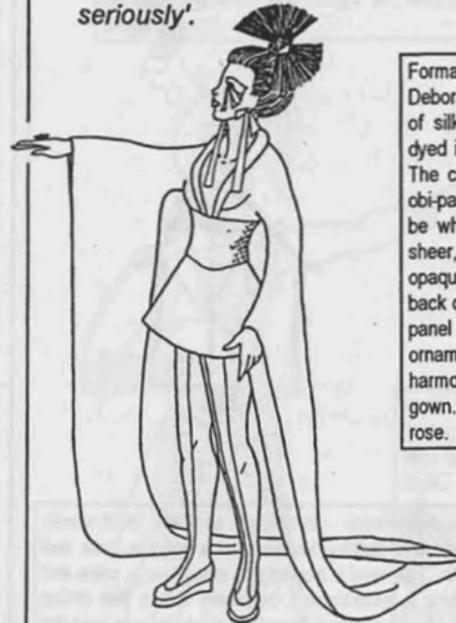
Designer	Total # Designs	Breakdown By Folio
Jay Hartlove	8	#4 - 3, #6 - 2, #11 - 3
Alys Hay	3	#8 - 1, #9 - 2
D. Jeanette Holloman	6	#2 - 1, #3 - 3, #5 - 1, #9 - 3
Julia Ann Hyll	2	#10 - 1, #11 - 1
Mari Johnson	11	#9 - 3, #10 - 5, #11 - 2, #12 - 1
Leslie Johnston	8	#9 - 2, #10 - 6
Deborah Jones	65	#3 - 5, #4 - 10, #5 - 3, #6 - 12, #7 - 9, #8 - 12, #10 - 7, #11 - 7
Carolyn Kayta-Martz	12	#7 - 6, #9 - 6
Jo Ann Kirley	12	#8 - 5, #9 - 2, #10 - 5
Diane Kovalcin	13	#6 - 3, #7 - 4, #8 - 2, #9 - 1, #10 - 2, #11 - 1
Bernadette Krebs	2	#3 - 1, #5 - 1
Toni Lay	5	#5 - 3, #11 - 2
Fiona Leonard	8	#11 - 4, #12 - 4
Dana MscDermott	3	#7 - 1, #9 - 2
Bruce Mai	7	#10 - 1, #11 - 5, #12 - 1
Nora Mai	31	#8 - 1, #9 - 6, #10 - 6, #11 - 10, #12 - 8
Christine Mansfield	33	#1 - 23, #2 - 12
Betsy R. Marks	23	#4 - 3, #5 - 4, #6 - 5, #7 - 3, #9 - 1, #10 - 7
Eleanor Martz	2	#7 - 1, #9 - 1
Lynn Maudlin	4	#10 - 3, #11 - 1
Kathryn L. Mayer	15	#1 - 1, #5 - 3, #6 - 4, #8 - 7
Judy Moore	12	#1 - 1, #2 - 4, #3 - 3, #4 - 4
Jim Morison	23	#6 - 3, #7 - 19, #8 - 1

(Designer chart, continued)

Designer	Total # Designs	Breakdown By Folio
Pierre & Sandy Pettinger	73	#3 - 1, #4 - 4, #5 - 7, #6 - 5, #7 - 8, #8 - 12, #9 - 16, #11- 15, #12 - 5
Kevin Roche	8	#3 - 5, #4 - 1, #6 - 2
Suzanne (Starfire) Rogers	5	#4 - 2, #6 - 2, #8 - 1
Barb Schofield	5	#4 - 1, #5 - 1, #7 - 3
Hannah Shapero	4	#7 - 2, #10 - 2
Steve Swope	8	#10 - 3, #11 - 3, #12 - 2
Susan Taubenek	12	#5 - 5, #6 - 4, #8 - 3
Jennifer Tiff	16	#3 - 7, #4 - 3, #6 - 5, #9 - 1
Buck Todd	4	#6 - 1, #7 - 2, #8 - 1
Bjo Trimble	18	#2 - 10, #4 - 8
Lara Trimble	2	#2 - 1, #4 - 1
Angelique Trouvere	10	#8 - 1, #9 - 3, #11 - 6
Victoria Warren	3	#8 - 1, #9 - 2
Janet Wilson-Anderson	32	#3 - 2, #4 - 7, #5 - 5, #7 - 4, #9 - 6, #10 - 8
Gail Wolfenden-Steib	7	#10 - 6, #12 - 1
Alison Woodfield-Kondo	66	#4 - 2, #5 - 1, #6 - 1, #7 - 2, #8 - 1, #9 - 3, #10 - 22, #11 - 23, 12 - 13
Animal X	26	#6 - 11, #8 - 8, #9 - 7
Julie Zetterberg	9	#8 - 2, #9 - 2, #10 - 5

know anything about what they designed. Curious? Well, you'll just have to wait for the next installment.

Nora has been participating in the Future Fashion Folio since CC8. Her Mardi Gras Funeral Wear, exhibited at the CC13 FFF Show, won the award for Best Execution by the Designer. She has been costuming on stage for 10 years, but has been designing and drawing "weird clothes" since she was a kid. As co-chair for CC16, she would like to invite you all to St. Louis in 1998. And would like to remind you 'life's too important to take seriously'.



Formal Evening Dress, 1995 -- Deborah K. Jones -- A formal gown of silk crepe with a single sleeve dyed in a subtle progress of colors. The collar is white satin. The silk obi-panel is lightly textured and may be white or silver. The tights are sheer, sparkling silver with an opaque silver stripe on the front and back of each. Shoes match the obi-panel of the gown. Ear and hair ornaments are silver. Face paint harmonizes with the colors of the gown. Her ring is a carved crystal rose.



Freyen Dancer -- Deborah K. Jones -- The Khah dances of the Freyen are formal and stately, with very little movement of the head and upper body. Every nuance of hand gestures and foot movement has a precise, special meaning. The front of the head/check panel is a flat, multi-colored coiled basketry form. The back panel and head ties are colorful patchwork or cloth painted to imitate the rows of coils. Wrapping the cords are brightly colored yarns accented with gold or silver cord. The wrist cuffs and the medallions on the lower panel of the skirt are made using the same techniques. The tassels are painted wooden beads and colorful dyed feathers. The dress is one piece with a bound neckline. Under the removable coiled cuffs, the sleeve edges are also bound. The skirt is slit to above the knees on both sides. The lower panel is usually a darker color than the body of the dress. The dancer also paints glyphs of power on the palms and her hands and the soles of her feet.

So there's our 184 Designers. Who's had the most designs total? Check the statistics; Pierre and Sandy Pettinger with 73 designs. Of course they work as a team so the most prolific individual is Alison Kondo with 66, closely followed by Deb Jones with 65. Alison also had the most designs in a single Folio with 23 in FFF#11 and 22 in FFF#10. No one Designer has been in all the Folios, however Alison and the Pettingers come closest having appeared in 10 of them. Deb Jones and Fran Evans are the next two; they both appeared in 8 Folios.

Now you know who our Designers are, how frequently they designed, and how many designs they did. But you don't

American Indian Dance Shawl -- Plains/Pan-Indian Style

by Cynthia Leonard

Of all aspects of Women's dress, the shawl is the only required piece. A woman may participate in any social Pow-Wow or sacred ceremonies wearing street clothes as long as she wears a shawl.

As important as this item is, I have noticed that there is very little written about it. Yet, at Pow-Wows, I am often asked by whites about the shawls. So I hope by this article to explain a little of the history, the use, and the making of shawls.

In writing this, I ask my Grandmothers and Elders for guidance. Everything I know I owe to those who have gone before.

Wopila, Unci.

In the Old Days (before Columbus), shawls were more properly termed robes. These were usually (on the plains) made of buffalo hide, but any fur bearing animal could be, and was, used. Men's and women's robes were essentially the same. The only difference would be in who had decorated the robe. Men and women had completely different styles of art. But, since most robes were made by women, one cannot tell if the robe belonged to a man or woman. People also wore robes made from other animals such as bear (2 small hides) or wolf (4 hides). However, much smaller animals usually were worn only by women.

Rabbit or squirrel hides were collected until there was enough to make a small robe. These were not sewn hide-to-hide, but rather cut into strips and then woven together. Sometimes, the hide was twisted to make a pleasing contrasting appearance.

These robes were often used by the Elder women in their social gatherings with other women. I like to think of the Grandmothers sitting on fur robes, talking, smoking and enjoying the sun on their faces.

It is also worth noting that buffalo robes were worn all year long. In winter, the hair was worn on the inside. In the summer, the hair was on the outside. Now when you look at the photographs of the People, try to determine the time of year when the photograph was taken.



Crow woman wearing buffalo robe
circa 1880's

Cloth, after it was introduced as a trade item, rapidly replaced the fur robes. There are three main reasons for this.

First, the fur trade, along with the US military policy of slaughtering the buffalo, had seriously depleted the animal population.

Second, because of the enforced moves due to military policy (i.e., war and conquest), the time needed to tan and make hide robes was not to be found.

Third, the light weight and varied colors made the cloth desirable and exciting.

This type of shawl was generally in the form of blankets. The most popular was the Hudson bay blankets, the Whitney Point and the US Army issue blankets.

Blankets remain the most highly valued form of shawls today.

Pendelton Woolen Mills have produced blankets specifically for the Indian market for many years now. They make old time patterns as well as developing new "traditional" styles every year. These beautiful blankets are popular give-away items.



Chief Quannah Parker and two of his wives wearing blanket shawls

If you are fortunate enough to be invited to Ceremony, you can show respect by bringing a shawl and wrapping it around you.

But blankets are heavier than regular cloth and they are very expensive. (Editor's note, they start around \$100-\$200 each.)

So, what to do?

This question brings us to the most common form of the shawl today.

These shawls are made from any type of cloth and are often, but not always, fringed on all sides. The advantages to this form of the shawl are many. The first is the cost. On the reservations, the poverty is crushing. However, the People try to maintain their dignity and pride in their culture by adapting, not forgetting. So they do not care as much about the type of material as long as the color is suitable. Hence, many of the

shawls are made out of double knit polyester. Not only is this fabric inexpensive, but it is very durable and easy to clean. Remember, most events are held outdoors, in nature. Fine materials can get trashed much easier than iron wearing double knit.

The second reason is that a shawl can be made to perfectly coordinate with the Dance outfit. In a dance contest, the dancer is judged on appearance as well as skill and deportment.

The average shawl is 54" by 60" and the length of the fringe usually is about 14" long. These are only average measurements. You will see quite a variation according to the size of the person wearing the shawl. I have seen floor length on Fancy Shawl (or Butterfly) dancers.

Fringe is sold by the spool and is cut to the desired length. To attach the fringe, take a large craft needle and double the fringe. Put the looped end through the eye of the needle (to make 14" fringe, you must cut the strands 28"). Partially push the fringe through the cloth near the edge, and bring the edges through the loop and pull tight.

Another style of fringe has been appearing recently. This is Ribbon fringe. It is generally made of 2 satin ribbons of contrasting colors 1/2" wide. I have seen it attached by the above method as well as sewn on. (I do not have any experience with this style but it is popular with young girls.)

This shawl is worn doubled over length-wise with the fold at the top. At a Pow-Wow, one usually wears the shawl about the shoulders, while much ceremonial dancing (not all) has the shawl worn around the hips. This leaves the hands free for ceremonial movements. If you are fortunate enough to be invited to Ceremony, you can show respect by bringing a shawl and wrapping it around you. If you wrap it and roll it at the waist, it should not fall. But if you are worried, you may tie it at the waist with some cloth or a rope (not a belt, it has metal on it), many people do this.

You may also cut down on the weight and cost by halving the width of the shawl. In this variation, the shawl is not fringed on the length that becomes the top. Some people also do not fringe the sides, but that is just a matter of personal taste and economics.

Another variation is to use an actual blanket, or a Serape and to fringe just the ends. Serapes, of course, already have fringed ends, but some people add nicer fringe to them. Serapes have been popular on the plains for a long time. They are a good economic alternative to the Pendeltons. They are also lighter and come in very bright colors. Remember, *The brighter the color the better*. Day glo colors are popular as are hologram sequins.

Shawls made from cloth are easy to decorate with fabric paint and/or sequins. *One caveat:* most animal paw prints represent clans. If you do not belong to a clan, don't use the design. Just because you like the animal doesn't give the right to claim the clan. (Sorry, I just want to keep you out of trouble.) There are plenty of non-specific designs to use, i.e.

florals, geometric, four direction symbols, eagles, horses and rainbows. These are just a few suggestions to give you an idea.

Either worn or carried, these shawls show you to be a woman who respects not only the Elders but herself as well. For too many non-Indian people go to Indian events with a cowboy attitude and then wonder why the People ignore them. By your humbleness and respect, you will show the People that you are not there to steal the culture but to honor it. *Lila pilamayayapelo*

Mitakuyasa Oyasin

Cynthia is not a costumer -- but just dresses like one.

She has been attending pow-wow's since she was a baby. She does custom work for her Indian relatives.



Fancy Shawl Dancers
American Indian Dance Troupe

A History Of Costume Overview

A comic look at historic clothing by Susanna Richardson

Next we present a VERY warped description of the dress of early man... er, wo-man... er, people.

Note: There are plenty of puns to be discovered in this article, study the misspelling carefully and certainly don't dismiss the "Latin"!

Anyone who has spent much time researching costumes, will recognize the feeling and frustrations expressed here. So, get out your large Survey of Costume books and follow along with the extremes of fashion... and don't say we didn't warn you.

Introduction

Wherein some things that were once obscure about clothing, its history and terminology are obfuscated, muddled and further confused in the pursuit of determining if a skirt and kirtle are really different names for the same darn thing.



From the time the first man killed an animal and wore the skin instead of chewing it for fiber, clothing has been a topic of much debate and much misinformation. Terminology for clothing was not too sophisticated at this time, words were mostly limited to guttural grunts indicating the untanned or putrescence stage of a rabbit skin, its suitability for a bunting and the desire of the wife to have something less stiff to use for a hat. We do know from paintings recently unearthed in a

small cavern in Cul-de-Sac, a small but long-standing center of Gaelic fashion, that stiffened rabbit skins (referred to in the local vernacular as Pallets du lapin) were worn in pre-historic times as a combination fashion accessory and birth-control

device, if the smudged paintings on the wall are any indication. There is some bitter debate and a severe division among scholars of the early period depicted by the cave paintings (an era loosely labeled the Lapinaceous). No one is sure what the debate is about anymore, but it has become bitter indeed, and rather acrimonious, to judge by the amount of paper it has now occupied. Best left alone, we move to the next section of the history of clothing.

From the time the first man killed an animal and wore the skin instead of chewing it for fiber, clothing has been a topic of much debate and much misinformation.

The Cretine

While the earliest of clothing styles are generally loose and gauzy wisps of fabric, draped in classic folds over classic bodies, the Cretine was developed on a small island in the middle of the Middle Seas, where wine dark waters were little inspiration to people who believed that clothing was for impeding forward motion as much as for warmth. Several illustrations of the Cretine remain on some rather ugly pieces of Pink-ware, as the local pottery was called. Few museums have many bits of this Pink-ware in their collections despite the fact that it exists in profusion, intact and stored in huge caverns on the Cretinous isles that spawned a slow and very short-lived culture. Various bits that curators have been able to view without experiencing a terminal case of hysterical laughter have depicted the Cretins in various attitudes that can only be described as antic and clumsy, due to the constricting nature of the Cretine, which can most easily be described as a narrow length of irregularly woven fabric tied in huge knots at each shoulder, passing between the legs like an unfortunate hammock with the ends of the knots trailing down to impede the feet in a rather awkward fashion. The Cretine was usually topped by an unfortunate bit of headwear called an Anginae, which indicates the fact that having carved the bowl-like hat out of the local basalt, wearing it was likely to induce cardiac complications. An odd and enigmatic culture, the Cretins.

Dashing hastily away from the Pseudo-classic stage we now move into that era known as the Dim Age of Fashion, where men and women both wore unisex clothing, the most unique example being the Anatolic, a close cousin to the Dalmatic, but distinguished by a total lack of taste in cut or fabric.

Mosaics from a small church show a group of courtiers from the reign of Odile the Agelast and her consort Ralf. The entire group of courtiers are famous for the artist's ability to depict in mosaic the frustration the courtiers must have felt while wearing tunics that reached to a uniformly unflattering length of just below the hips with sleeves at least a foot longer than the fingertips, making for difficulty in eating or writing.

These Anatolics are usually worn over a rather uncomfortable tubular bit of clothing with sleeves that go to the wrist, but must have been terribly snug, judging from the awkward arm placements in the mosaic. The undertunic, referred to in *The Abasement of the Senses* (a rather moralistic tract published by one Paulette of Zircon) as the Tublia, was rather snug to the knee and then flared out in a rather ornate band of decorative work involving seashells, bits of agate and sea urchin spines. Dancing was a risky affair according to Paulette, she warns of *dance-scarred maidens* in her tract. Headwear was an interesting mix of the long and awkward too, the women seeming to favor a selection of veils that were close in appearance to modern handkerchiefs worn over long bands of stiffened linen trailing down the back and making sitting awkward. History is silent on the name of these hats, a fact for which many scholars are grateful today.



The Cotehardly, designed to be revealing of the woman's figure, was slashed and cut in pleasing patterns of fabric and open spaces resembling a chain-mail minidress.

The Low Renaissance,

History of Costume II

Part the Second in which the most unusual styles are given rather more attention than is wonted, but even bad taste deserves a footnote in history. Even if it's hidden back in the glossary.

The Dim Ages: or why the heck did they ever wear THAT?

The Dim Ages of Fashion were ushered in by two gentlemen of the bedchamber, three wardrobe mistresses, a page and two rather unhappy spaniels that had been locked in the garderobe for two days for whining. This unfortuitous event coincided with the outbreak of the Black Death, several major

earthquakes and the introduction of the long pointy shoe.

The first and most unfortunate maker of fashions in the earliest Dim (or Stygian) days was Frederica of the HollieTrees, *maitresse en tappe* to the grim and rather unamusing Olav the Geophage. That she was also M-e-T to most of his court was overlooked by most chroniclers in an unwonted burst of good taste. We only know about Frederica from one rather worn and tatty book, apparently from a very small press, with a circulation one hopes of under 10 volumes. This volume "A Secrete Guide to Ye Hotte Ladies of Merovingia" only mentions Frederica in a footnote:

Ande yt isse knowne that noe ladye withe sembalnce of goode taste would desing herself to followe the terrible pattrns of that Fredrica knowne as the Unfortenate

The unfortunate Frederica introduced two rather odd fashion items, the Cotehardly and the Gates of Heck. On the single disastrous time that she and Olav trundled themselves off to Paris for a wild weekend of roistering, Frederica saw the fashions of the time and interpreted them in her own unique fashion, resulting in a bizarre and eye-damaging combination. The Cotehardly, designed to be revealing of the woman's figure, was slashed and cut in pleasing patterns of fabric and open spaces resembling a chain-mail minidress. Sadly, the effect was ruined by the overdress, the Gates of Heck, that were high necked and cut deeply at the sides and then laced up to the armpit, making the work put into the Cotehardly a complete waste of time.

The next fashion to burst on the scene happened during the Higher and Slightly Less Dim Because of the Break in the Weather Age, also known to scholars as the Day of Sunny Weather. Women everywhere were tiring rapidly of looking like pillars of salt or other picturesque biblical statues, and the naves of churches were hardly the place to look for good

clothing tips anyway. With the advent of some rather interesting weaving techniques and the introduction of seam binding as a fashion tool, the Hopalong bounded into view.

Originally made as a bathrobe, the Hopalong proved so comfortable it became the standard item of clothing in Burgundy, the Lowlands, the Netherlands, the Outlands, the Not-so-Badlands and a small town outside Norwich. Trimmed in festive bands of marabou, the gown proved to be one of the first fashions to make an entire species of bird nearly extinct. For years, variations on the Hopalong flourished, and the comfortable fit made people so relaxed that this is also known as the Time of Really Bored Armies. No one wanted to fight, all those trailing ribbon baldrics with bells and huge floppy sleeves would get muddy. No one knows who designed the first Hopalong, but they should have a statue put up to them, preferably without a shower cap, which was the hat of choice.

The end of the Dim Ages of fashion coincided with the rise of the Italian city-states and a desire by the wives of the local despots to have some really keen new clothes that didn't look like bathrobes. Putting a man into tights and a short jacket that makes him look like a headwaiter will make a man irritable. So, along with the rise in the hemlines of men's clothing, comes a rise in temper, an increase in hostilities and a general return to belligerent behavior known as the XXX Years Wars and Various Skirmishes.

(Editor's note: OK so III is missing, this is costuming not counting.)



Historic Costuming IV : Da Vikings

or... nice tunic, ya wanna let me have it before you bleed on it?

From the first time one of the longships hove to on our movie screens to the latest efforts of Hollywood to justify and romanticize what was basically no more than an entire culture based on the same financial ethics that inspire Wall Street (only business suits don't come with studded armbands), the entire culture that spawned (using terms loosely here, gang) the concept of smash'n'grab economics has been grossly misunderstood, misrepresented and cleaned up beyond recognition. This article will not do anything to improve this situation.

Instead, we now descend into the murky depths of Viking clothing, and essay to answer that perennial question: Are those really tea towels

pinned to your dress?

The Norse are and were a culture much devoted to the enjoyment of life. They knew little things that people now cannot grasp, like how to keep an edge on an ax without losing a finger, how to dress casually, yet in a fashion that inspired fear rather than amusement, and how to get people to settle on a heap of volcanic slag in the middle of the ocean by calling it Green-land.



For years, variations on the Hopalong flourished, and the comfortable fit made people so relaxed that this is also known as the Time of Really Bored Armies. No one wanted to fight, all those trailing ribbon baldrics with bells and huge floppy sleeves would get muddy.

To cap off this devilish sense of humor, they then wrote long and terribly involved poems called *sagas*, which translates loosely to 'Say what?' The Sagas, all written by someone with the word *-sson* in his name at least twice, were a record of the rich and varied clothing that the Vikings stole on a regular basis, and then displayed to each other. This serious lapse of judgment on occasion led to flaming tempers and burning houses as dinner guests not only recognized the silver as theirs stolen only last week, but that the good linen napkins with monograms were now being used for bootrags.

Sadly, the other thing the Sagas did was to tell us who stole what and when and how long it took to pay back the victim. A brief perusal (and that is all that anyone really wants) of the Sagas shows that the Viking culture believed in ostentatious jewelry mostly someone else's, usually draped in layers on the new owner. The women insisted on the rather bizarre custom of attaching their jewelry, (usually hunks of amber big enough to create a static charge strong enough to light Cleveland for an hour) to brooches that were cast of solid and unbelievably heavy bronze. The fact that Viking women did not walk with a stoop is mostly due to the fact that they were uniformly tall, blonde and all looked like their names had *Thorsdottir* in there somewhere as a nickname.

To have something to keep all that jewelry from chafing their delicate skin, and to have something to pin the brooches to, the Vikings condescended to wear clothing of simple cut and fabric that was easy to care for. The simplicity of the cut usually lay in the fact that someone had already made the outfit, and worn it, before it came to the present owner. The basic dress for women was a tunic, often called... a tunic. At least by people that had an eye for fine tailoring. The Norse words were equivalently : Tuunic, toonick, tuenic and then the Icelandic version: tunic. The fine distinctions between these versions is best left to linguists to argue over, I'm too tired. The men just wore tunics, as they were men of simple tastes. That they wrapped dead bunny skins around their shins is something we will NOT discuss here.

Over the tunic, the women wore clothing that has been the subject of great disputes. Some believe that there were two narrow strips of fabric, cut to the most unflattering width, that one that makes the waist look bulky, the hips bulge and the thighs flare. These were attached by the means of rather ingenious fastening devices, the *saefeti peinne*, which later generations used as a multi-purpose fastener. This style is

referred to in the Sagas as the *teuuu teatowelen* or *Aproon gunne*.

The women insisted on the rather bizarre custom of attaching their jewelry (usually hunks of amber big enough to create a static charge strong enough to light Cleveland for an hour) to brooches that were cast of solid and unbelievably heavy bronze.

A second school of thought, but certainly not one anyone gets a diploma from, claims that the over dress was actually one piece, wrapped sarong-like and then fastened firmly with immense and difficult to understand tortoise brooches, most likely named from the weight, which would slow anyone down. The wrap-style gown was called the *hangingrock* or *dorrotti lamoor* loosely translated to mean 'overlong fabric that trips up the wearer'. These gowns were useful for wrapping up loose booty that fell off the edge of the ship, tying small children securely for sacrifices and getting wet and snapping the men when they got too rowdy during the drinking matches that usually started sometime in August with the first snow and did not

let up until Spring arrived in June. As the Vikings were simple people, these are all they wore.

That's it, no fancy ball gowns, no evening dress, no ties or top hats. Zip, zero, nada.

It is obviously not their fashion sense that caused the Viking culture to strike fear in the hearts of any resort they visited, but an excavation near Wisbech has unearthed a small stone tablet from the local spa, on which the early writing of the locals was deciphered to say: From the wraps of the Northmen, oh Lord deliver us. They have NO fashion sense and are greedy as gulls!

And so, we depart this era of fashion, gratefully skipping over the questions of fashion that we really cannot answer:

Were the Vikings just bad dressers?

Did some sneaky Celt talk them into all those horned helmets at a discount?

Were the women really blonde?

How the heck did the French ever descend from people who would mix a plaid and a stripe?

History is not the only one to decline to answer these questions.

Susanna loves to do historical clothing research, especially concerning hats. She states that the usual disclaimers ought to apply, but just in case, please note that this article was written under the influence of three chocolate-covered Twinkies (tm).

Adjustable Safety Harness

by Cat Devereaux

This issue we have been presenting patterns that cover varying levels of sewing skills and varying levels of costuming skills. This pattern is for the more advanced or very detail oriented costumer but full diagrams are included.

Note: this pattern has been fully road tested. It handled 40 pounds of costume and a five foot long wig (the Lenox Snow Queen) not only during competition but for the horseplay that goes on afterward.

OK, you are asking yourself. What does an adjustable harness have to do with costuming?

Quite a bit, actually.

As your costuming ideas grow wilder, you will attempt ideas that change you from a standard human shape into anything from a four legged centaur to a multi-person dragon, to a winged fairy or even a deck of cards. All of these require securing large structures on your body with really odd weight distributions. This article will discuss not how these objects are attached but how to secure the attachments, safely. These same techniques may be used to attach a three foot hat or an off balance costume.

Why go to the trouble?

While being a den mom at many a convention, I have taken care of costumers backstage in all kinds of "contraptions" with all kinds of fastening and ties. An item slips and then there is panic while the item is adjusted with extra safety pins or tied tighter. Backstage, I carry safety pins and a little exacto knife. The knife is used mostly for trimming thread but has twice had to cut a cord or two to get a costumer out of a costume. One only needed to desperately use the restroom but the other had collapsed because he was tied in too tightly. The tied knots had been put under so much stress that they would not untie. The same has happened during shows, ties take too much stress and knot or tangle at the worse possible moment. (That's how I started carrying my little exacto knife.) Even if you do not stress the body too much, repairing the costume is a pain!!!

There are ways to secure the costume extension without risk. An adjustable harness using a parachute buckle will simplify dressing and make it safer, too. The buckle releases with a quick squeeze and the wide canvas strapping is less likely to

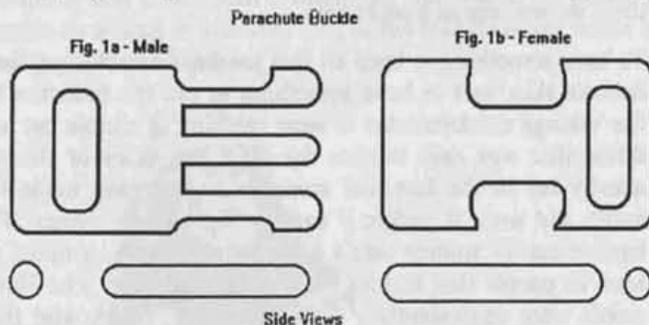
cut off circulation. If you are not sure what a parachute bucket is, take a look at a fanny pack or dog collar. {fig. 1} The two-piece snap together connection has replaced the old fashion buckle.

The buckle releases with a quick squeeze and the wide canvas strapping is less likely to cut off circulation.

Decision time -- step back and consider how you need to secure your costume. You may just need one waist strap (puppets and creatures) or you may need a more complicated arrangement used for heavy backpacks -- waist and shoulder buckles, etc. to secure wing backpacks. If the costume is just lopsided, it may need some kind of suspender arrangement. Each costume

will have different requirements, for the weight distribution is in different places.

For this construction example I will describe a suspender arrangement needed to hold up a large collar and long train on a robe that did not even fasten in front. This consists of a waist strap, a chest strap and a pair of suspenders. The two strapping arrangements can be modified for almost anything.

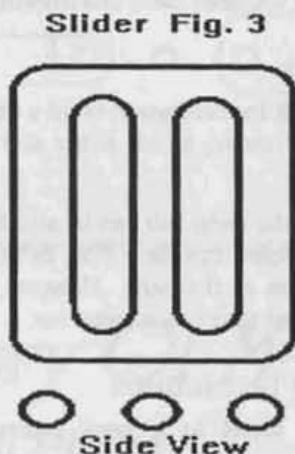


Required supplies

Jeans needles for your sewing machine, a zipper foot is helpful but not required, a book of matches, canvas strapping, two parachute buckles and sliders for the waist and chest. The suspenders can be made with suspender clasps unless there will be a lot of stress and then use a pair of sliders for each. To attach the costume at the shoulders, I used wire that slid through button holes in the costume layers and secured this with small barrettes. (This is the point that is determined by your costume.) If there will be a lot of weight on the shoulders, include a couple shoulder pads for each side (or make your own pads).

To determine how much strapping is needed take the following measurements: Smallest point of your waist, chest (women under the bust, men figure out what will be most comfortable over or under). Waist front to back from one quarter off your center back, across the opposite shoulder and down in front one quarter off center (times two). Add approximately eight inches to each piece. In this case 4 times 8. Add another 2 feet to the measurement.

These parachute buckles can be purchased in fabric stores or sewing catalogs for \$2 to \$2.50 each if you don't scrounge them off old belts or dog collars. Camping stores have heavier duty models. You also need canvas strapping the same width as the buckle and a "slider". (Think of a very fat figure eight or two wide ovals sharing the center bar. {fig. 3}) Both these can be purchased through the same sources. The slider sometimes comes as part of the parachute buckle kit.



For projects that do not require the inch wide hardware, look at the lingerie fastenings or cummerbund hardware sets. These sizes work well with elastic or grograin ribbon. The smallest fastening can also be scrounged from front close bras and shoulder straps. The size just depends on how much weight the item has to hold. If you are doing a small item with elastic, you may not need the center buckle -- just the slider and a small circle to attach the other side.

Finishing and stitching techniques

The canvas strapping is too heavy to turn under to finish. Unless you have something like a triple ziz-zag stitch to finish the edge off (best choice) you will need to use the match method. Cut the edge straight across. Lightly run a match across the edge enough to melt synthetic fibers. (Do this over the kitchen sink, near water in case you get too energetic with the matches.) Let it cool. (A toothpick can be

used to smooth down some of the melted globs.) Once it's cool, smooth off sharp corners with an emery board.

Strapping is attached to buckles and sliders by weaving the strap up and back in a "U" around the center bar pulling an inch through on the wrong side. That strap is stitched back on itself. {fig. 6A} Use a wider than normal stitch -- either a straight stitch or a three step ziz-zag. (Play with the tension in advance.) Work on the wrong side. With a straight stitch use the zipper foot, sew a box shape about the edge and then stitch across in an "X". Sew about once more in a box shape. {fig. 4A} When using a 3 step ziz-zag use a utility foot. Stitch the square with an extra row by the center bar and in the center of the box. When you stitch your box, do not sew too close to the bar. The

The weaving steps will drive you crazy. This is simpler to do if you have a fanny pack or dog collar in front of you so that you can see each weaving step I describe.

strength of the attachment is in the length of the tab.

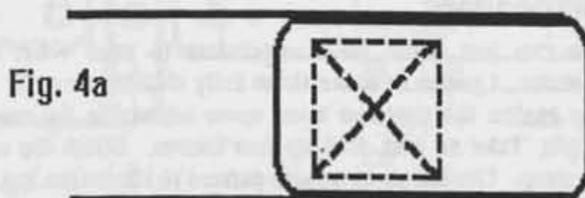


Fig. 4a

Strapping Sticking

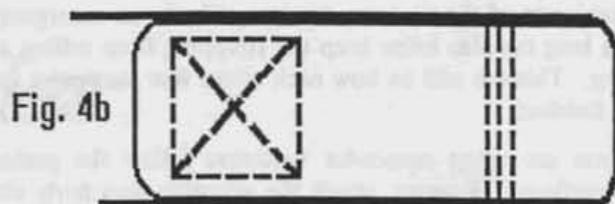


Fig. 4b

Actual Construction

Waist and Chest straps

The waist and chest strap are the easiest. There is very little sewing. The weaving steps will drive you crazy. This is simpler to do if you have a fanny pack or dog collar in front of you so that you can see each weaving step I describe.

Start sewing by attaching the waist's canvas strapping (waist + 8 inches) to the slider. Weave the strap through the slider - in from the bottom around the bar and back down in a "U". {fig. 5A} Stitch. Weave the strap through the bar at the back of the male piece of the buckle going in from under the front {5B}, around the bar on top then back down the other side of the bar. {5A} (Male is the side w/ the prongs to insert in the

other side.) Pull the buckles until they are about 4 inches apart.

Pull the strap tight, male bucket at one end, all the loose strapping at the other side. At this point the strapping should lie flat. The slider should securely hold the strap. If it does not, you wove in on the wrong side of the slider. Check your sample and reweave again.

Confused yet? The first piece is almost done.

Holding the strap right side up, weave the strap through the female piece of the buckle from the top of the bar. {5C} Pull an inch through. Check it. The buckle should snap closed around your waist. Stitch it down.

The chest strap is made identically. Use strapping that is 8 inches plus your measurement.

Suspenders

You can just stitch your suspenders to your waist band. However, I prefer to make these fully slidable as well. This also makes the costume even more adjustable for multiple people. Take an end, fold up four inches. Stitch the end to the strap. Use the same square pattern to secure the top inch. About an inch and 1/2 up from the fold, sew a few rows. {fig. 4B} The waist strap will eventually be woven through the middle opening. The bottom opening can be used to hang other parts of the costume (or ice packs in an emergency). The long tab also helps keep the strapping from rolling and icing. This tab will be how each of the four suspender ends are finished.

If you are using suspender hardware follow the package instructions. However, attach the adjusting bars fairly close to the front waist tab (3 or 4 inches up). The back piece will just be a plain piece of strapping with a tab for the waist. The other side goes into the suspender and out towards the waist front and hangs down.

If you are just using two sliders, use these instructions. (Look at a bra strap.) For the front piece, make a tab at one end, cut the strapping three inches up from the tab. {6D} Weave the strapping from up to down on the bottom, not center, bar. Stitch. Make the tab for the back strapping. (The strapping will be waist over the shoulder to waist plus eight.) Weave the back strapping through the other slider, down up down through the center bar. {6A} Next weave the end through the front slider's top bar, above then down. {6B} Finally, weave back through the first slider over the first piece of strapping. {6C} Just an inch on this part. Pull it flat and check your work. Stitch. Do the second suspender.

Finishing

Thread the suspender pieces through the waist band, remembering to criss-cross the back. Use this pattern, thread in front suspender #1, back #2, back #1, front #2. Fasten the waist band and adjust the straps, tight. Wear it a bit and readjust them even more. It will have a tendency to ride up.

Once it settles, buckle the chest strap across. Have someone mark where it sits best on you in front and back. (If two people will be wearing this, mark the points for both. Take four 3" pieces, stitch the ends against the inside of the suspender straps. Do not use the square method. These points do not have to take a lot of weight from the suspenders though they may take weight from a back pack.

If you are securing your costume through the wires at the shoulder, attach the wires through the strapping. Stitch shoulder pads if you need them underneath.

If you are securing your costume through the wires at the shoulder, attach the wires through the strapping. Stitch shoulder pads if you need them underneath.

Other styles

Use the waist belt instructions to build a quick release buckle. Instead of a full circle, attach either end to the side of the costume.

Suspenders and the waist belt can be attached to a back board for wings. The board can have slots in the wood to perform the same function as the bars. However, you may wish to reinforce the wood slots with a metal bar.

Final safety techniques

Remember the secret to a good presentation. Practice. Practice. Do the same here. Ask any woman who has ever worn a corset -- your body will adjust to weight bearing and constricting straps. Make adjustments as needed. It's better to do this in advance -- not the night of the competition or during a show.

Make sure to show someone else where the buckles are in case you need help -- your dresser or your den mom. When doing complicated costumes remember to never shortchange safety.

When not editing the Costumer's Quarterly, Cat gets compulsive about costuming details -- as in how not to kill her model despite smothering her in many pounds of velvet, fur and brocade. Years of backstage managing shape her concepts on costuming and wanting to get the contestants out in one piece. The detailed diagrams are the result of a mind that has spent too much time around logic and computers.

Fig. 5 Waist Strap

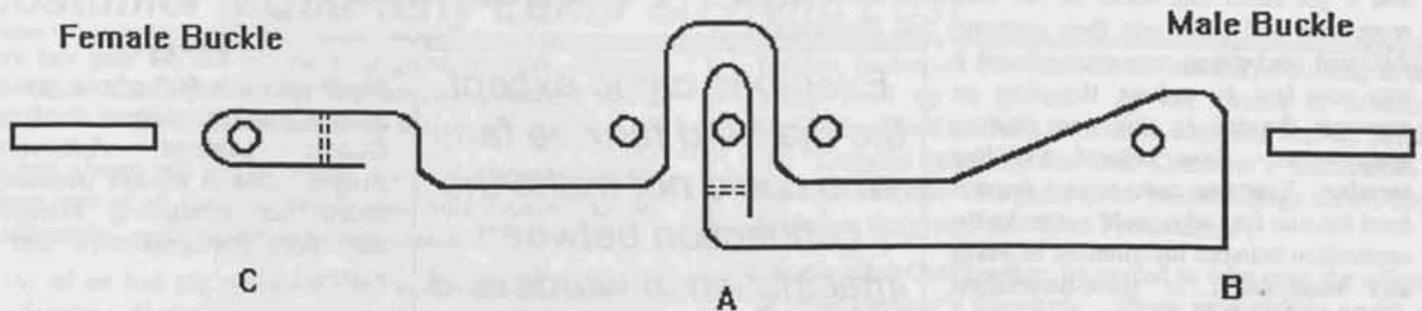
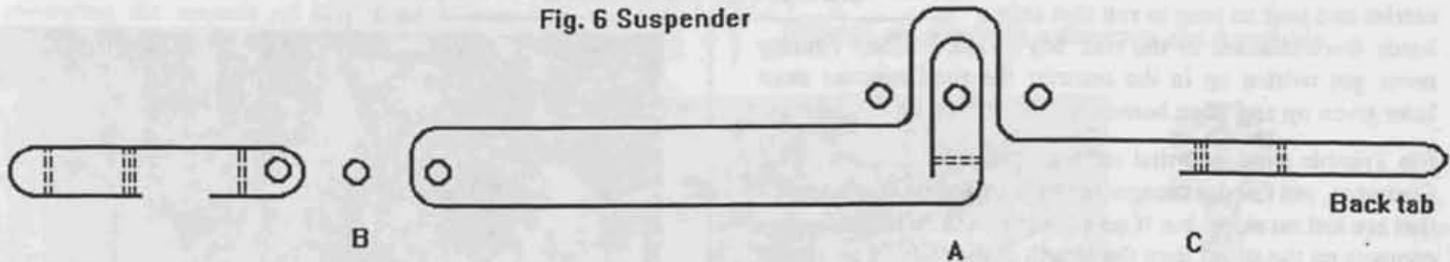


Fig. 6 Suspender



History Of Masquerades

by Marjii Ellers

Now-a-days during masquerade competitions, the costumes are accompanied by a rehearsed presentation and, most often, with music. This has not always been the case. Ours is an evolving art. Marjii introduces us to the earliest days of costuming at Science Fiction venues and to some of the original people who began the shaping of our events.

This article is written using some of the slang that has grown along with "Fandom".

Masquerades...How did they start? Probably with Forrie Ackerman and Morojo. They wore the futuristic costumes she had made to the first World Con, and then to subsequent ones. The very next convention, in 1940, there was a

masquerade, with \$5 cash prize for first! Those were the days when the writers dressed up and competed: Heinlein, Kornbluth, Doc Smith, Dave Kyle... Bloch and Tucker were judges...

Those were the days when the writers dressed up and competed: Heinlein, Kornbluth, Doc Smith, Dave Kyle...

Early Masquerades were informal and more like dance parties. Everyone dressed up; not like today, where the vast audience of fans gather to look at a few brave amateurs.

As the conventions grew, they lost this sense of participation and a new art form developed: very short presentations of differing emotional impacts, each only a few seconds long. No experience or training was required; everyone was as amateur as the writers of fanzines. Competition for the prestige of being on stage and making

your statement before a sympathetic and informed audience grew. So did the sizes of the cons.

What was originally a social evening became entertainment, and it got better and better as the would-be costumers put more time and effort into their costumes and presentations. Alarmed convention managers found it was too late to reduce the time or expenses devoted to this one glorious giant event. Fans enjoyed attending together. Everyone came except the die-hard fanzine fans who could not make the connection between imagination in words and imagination in three-dimensions with color, action and music.

Bigger cons and bigger masquerades brought their problems, however. Discon II, for instance, had over two hundred entries and took so long to run that only a hardy few remained to the end. My award for Best Fantasy never got written up in the records; the tired reporter must have given up and gone home.

Bjo Trimble suggested that separate prizes be given for Hall Costumes, not only to recognize the finer points of costuming that are lost on stage, but if no costume worn in the halls may compete on the stage, then the length of the show is shortened due to the absence of the hall-type of costume. I wrote this up some time in the seventies, defining each, so the distinction could be clarified.

The Display Costume is as elaborate as necessary to get the effect; comfort and practicality are no consideration.

The Hall Costume must be "Everyday wear for alternate worlds; clean, decent and comfortable at the Crossroads of the Galaxy". This seemed to reduce the size of the entries, and to increase the number and quality of the costumes in the halls.

In this truce between the Con Committees and the Costumers, those who had been taking advantage of the wonderful venue of a friendly appreciative crowd of fans began to take their responsibilities seriously and provide personnel and expertise in running the Masquerade. No more free rides; pay for your good times by seeing to it others have a chance.

Bjo and John Trimble at Denvention, Marty Gear at Constellation, Drew and Kathy Sanders at LAcon and now Janet and Gary Anderson have all worked on improving the details and getting the most out of each costume to make better shows.

Masquerades are shorter but better now, much better.

Next, we have to take on the job of getting the permanent recognition the Hall Costumes deserve. There needs to be at least publication of the names and titles of the outstanding costumes; of course in the daily con newsletter, and perhaps a

quarterly devoted to the art. Exchange of information is what amateur organizations are all about.

Some day Hall Costumes will have their own system of recognition, perhaps a Hall of Fame?

Everyone came except the die-hard fanzine fans who could not make the connection between imagination in words and imagination in three-dimensions with color, action and music.

 Marjii was the first of our group to receive the International Costumer's Guild's Lifetime Achievement Award. She is always available to share her costuming knowledge with both the beginners and the experts.



Marjii Ellers as the Frost Dancer:
 WesterCon XXIX - 1976

Richard Lawrence

Costumer's Quarterly Editor & Friend Lost

This last year we lost a long time guild member, Richard Lawrence. Last April 1st, without warning, Richard had a massive heart attack and passed away at home.

He was always one of the people behind the scenes, calmly taking care of all the little details that were required to run masquerades, registrations, even conventions.

Many of us had an opportunity to work with him on the ConFranciso WorldCon committee. He was a familiar and permanent face up at BayCon. He was on the committee of, and heavily involved in, three cons at the time of his death.

He made a rare stage appearance during the 1994 Westercon, answering the appeals of help from a group he was *den dadding*. They had lost a member. So in typical, helpful

fashion, he donned a trench coat and started rehearsing as the group lined up to go on. As the strains of *Mission: Impossible* filled the hall, he entered stage and bravely played the "Costume Nazi" against the "Costumer's Resistance". He took his bows with gusto as he received large cheers (and hisses) as the group won "Best Presentation".

Shortly after ConFranciso, he agreed to take over the editing of the *Costumer's Quarterly*. There were frantic weeks of retrieving submissions and begging for more. He just looked on all of this as a challenge and went onto the nets looking for even more material. This issue would have not been possible without him.

Richard, we miss your enthusiasm and friendship.



Richard and Victoria Lawrence
in Victorian Finery.

Coming Events

(Editor's note: this section normally contains the next quarter's events. However, given the special nature of this issue's timing, and the fact that this info would just be a duplicate of another issue, we restricted the info and left the pages for more articles. Listed here are International Costumer's Guild events and a couple of the upcoming WorldCon's. Each of these events is a stellar costuming event!)

Fairy Tale Masquerade Ball, March 2, 1996, \$35 thru 9-30-95 / \$45 thru 2-15-1996, c/o GBACG, 5214-F, Diamond Heights, Suite 320, San Francisco, CA 94131, 415-974-9333, Enchanted evening: Buffet and dancing.

Costume Con 14, May 23-27, 1996, Sea-Tac Airport Marriott, Seattle WA, \$65 through 5-1-96 / \$25 supporting, CC14, PO Box 1095, Renton, WA 98057, CostumeC14@aol.com. The annual convention for all costumers. The ICG's annual meeting. Science Fiction / Fantasy Masquerade, Historical Masquerade, Futuristic Fashion Show, single pattern contest, doll contest, OZ themed hall costume contest and much more.

Costume College 1996, July 19-21, 1996, AirTel Plaza, Van Nuys CA, \$40 ICG / \$60 thru June 1, 1996, Time Traveler's Gala, dinner/dance \$30 / \$40, c/o Costumer's Guild West, PO Box 94538, Pasadena CA 91109. The CGW's conference. Focus: Panier Period. Pre-registration only / Sells out early.

WorldCon 54 / LA Con III, August 29-September 2, 1996, Anaheim Hilton, Marriott Anaheim & Convention Center, \$110 thru 12-31-95 / \$30 supporting, LA Con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409, info@laycon3.worldcon.org. (New e-mail address.) The world science fiction convention.

Costume Con 15, May 23-26, 1997, Lord Baltimore Hotel, Baltimore, MD, \$45 / \$25 supporting, CCXV, 5400 White Mane, Columbia, MD 21045. The ICG's annual convention.

LoneStarCon2 / Worldcon '97, September 3-7, 1997, San Antonio Convention Center / Marriott, \$80 thru 8-15-95 / Supporting \$25, LoneStarCon2, PO Box 27277, Austin, TX 78755-2277, The world science fiction convention, masquerade.

Costume Con 16, April 3-6, 1998, (hotel TBA), \$50 thru 10-31-96 / Supporting \$25, CC16 c/o St. Louis Costumers' Guild, 7835 Milan, University City, MO 63130, b-mai@geni.geis.com. (If e-mail address is invalid, e-mail the CQ and we will pass the new address.) The ICG's annual convention. Friday night social "prom theme": Stairway to Heaven - Highway to Hell.

Please send in information about events in your area. To keep the calendar's size manageable, we are looking for events that are regional and larger.

We would like this page to be much more than conventions. Are there special museum events running in your city? What about special gallery showings? Send those in please! This page is for you. Share!

Send me flyers, brochures, notes, or other material. Address them to Byron Connell, 50 Dove Street, Albany, NY 12210-1811. -Byron

Submit Those Articles!

If you look at the size of this issue and the number of articles, you can guess how low our supply of articles is -- **desperate!** Well, you know how you can remedy that. **Send in something!** The address for submissions is in the front along with preferred formats. However, we take everything from hand written on up. We want articles. We're not picky about formats. Dats what da computer's are for!

Are you teaching a class at Costume Con or World Con??? What about writing up your notes??? We'll help. Written something for your newsletter you'd like to share? Send us a copy. (We don't get the guild newsletters.) Found out some new details in your research??? Don't keep it a secret.

Contribute to your guild. Please

Guild Chapters

The Costumer's Quarterly is sponsored by the International Costumer's Guild. For your membership dues you receive 4 issues a year. Some chapters also have a local newsletter, meetings, classes, discounts and specially sponsored events. Contact them for details.

Australian Costumers' Guild

(aka The Wizards of Cos)
P.O. Box 322, Bentliegh, 3204
Victoria, Australia
Sub chapter, The Grey Company, Western Australia
Dues: \$25/year (Australian),
household \$7 each extra, concession \$20

Beyond Reality Costumer's Guild

P.O. Box 272
Dundee, OR 97115

Costumer's Guild West

P.O. Box 94538, Pasadena, CA 91109
Sub-Chapter: San Diego Costumer's Guild
(The Timeless Weavers)
1341 E. Valley Parkway, #107, Escondido, CA 92027
Dues: U.S. \$20/year, household \$10 each extra
Newsletter subscription for ICG members - \$15/year
Canada & Mexico - \$24.50/year, International Air Mail - \$32.50

Greater Bay Area Costumer's Guild

5214-F Diamond Heights, Suite 320
San Francisco, CA 94131
Voice mail: 415-974-9333

Greater Columbia Fantasy Costumers' Guild

P.O. Box 683
Columbia, MD 21045
Dues: \$15/year

Great Lakes Costumer's Guild

P.O. Box 573
Hazel Park, MI 48030-0573

Greater Philadelphia Costumers' Guild

(aka The Lunatic Phrynge)
c/o Vicki Warren
1139 Woodmere Rd.
Pottstown, PA 19464

Heartland Costumers' Guild

c/o Richard R. Rathman
1507 C. West 23rd Terrace
Independence, MO 64050

Midwest Costumers' Guild

Merging with St. Louis Costumers' Guild

© Note

New England Costumers' Guild

(aka Boston Tea Party & Sewing Circle)
c/o Eastlake
318 Acton Street
Carlisle, MA 01741

New York/New Jersey Costumers' Guild

(aka Sick Pups)
c/o Mami
85 West McClellan Avenue
Livingston, NJ 07039
Dues: \$20/year

North Virginia Costumers

(aka NoVa Costumers)
c/o Aynne Price Morison
6313 Davis Ford Rd.
Manassas, VA 22113

Rocky Mountain Costumers' Guild

2982 East Phillips Drive
Littleton, CO 80122

Southwest Costumers Guild

P.O. Box 39504
Phoenix, AZ 85069-9504
Dues: \$19/year

St. Louis Costumers' Guild

(aka St. Louis Ubiquitous Tailoring Society: SLUTS)
c/o Nora & Bruce Mai
7835 Milan
University City, MO 63130
Dues: \$12/year single, \$16/year 'couple'

Western Canadian Costumers' Guild

(aka Wild and Woolly Western Costumers' Guild)
c/o Katherine Jepson
19 Taraglen Court NE
Calgary, Alberta, Canada T3J 2M6
Dues: \$20/year (Canadian), \$25 for family

(Information is correct, to the best of my knowledge. Please send me corrections and dues updates. -Cat-)

The International Costumer's Guild's
Costumer's Quarterly

P. O. Box 94538, Pasadena, CA 91109-9998

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