

The Costumer's Quarterly

Vol. 10, No. 4

Oct/Nov/Dec 1997



In This Issue

Hand Beading Fashions from the 1920's

Giving the Major Her Lumps

The Stylish Miss Austen

The Art of Cruising

All About Byron

Dressing Dave



Jana Keeler, Sheri Jurnecka, Sally Norton and Jan Price at the Northern California Renaissance Pleasure Faire.

Summer's Almost Here
Time to Get Ready for Ren Faire

If you need a new bodice
Or your armor is rusty
If your hat needs a plume
Or your togs are a bit musty

Solve these problems and more

at

Costume College '98

July 24-24, 1998
Airtel Plaza Hotel
Van Nuys, CA





COSTUME COLLEGE 1998

A Regional Conference on Costuming
Topics and Techniques

July 24-26, 1998

Airtel Plaza Hotel
7277 Valjean Ave.
Van Nuys, CA
1-800-350-111

ICG Members \$40
Non-Members \$60
Deadline for Registration June 10

To Sign-up
Contact Robin Pavlosky
Costume College
Costumer's Guild West
PO Box 94538
Pasadena, CA 91109

or

Print the Registration Form off the website
<http://members.aol/ZBLGilbert/college.html>

The class schedule is also available on the website.



Time Traveler's Gala Dinner
and
Masqued Ball
Saturday Night, July 25
ICG Mem. \$30 Non-Mem. \$40
Deadline July 10



The Costumer's Quarterly
 c/o GBACG
 5214-F Diamond Heights Blvd. #320
 San Francisco, CA 94131

Sally Norton, Editor
 Email: ritz@home.com
 Tel. 510.793.5895

The Costumer's Quarterly is the official publication of The International Costumer's Guild, a 501(c)(3) non-profit organization.

The Costumer's Quarterly is copyright 1997 by The International Costumer's Guild. All rights revert to the authors, photographers and artists upon publication.

Copyrighted and trademarked names, symbols or designs used herein are provided solely for the furtherance of costuming interests and are not meant to infringe on the copyright or trademark of the person, persons or company owning the trademark.

The CQ accepts unsolicited submissions. You may submit your article in any of these formats: typewritten, printed or disk (PC). No handwritten manuscripts. All media will be returned if the submission includes a SASE. The CQ staff will not pay return postage.

Articles and images may be submitted electronically to ritz@home.com. Images must be in .jpg format.

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

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

Cover: Loren Dearborn as Athena and Harry Morris as Perseus as The Afternoon on Mt. Olympus presented by the Greater Bay Area Costumer's Guild, June 23, 1996. Photo: Sally Norton.

Advertising Rates: Full page \$75, half page \$40, one quarter page \$20. Contact the Editor for more information.

International Costumer's Guild Officers

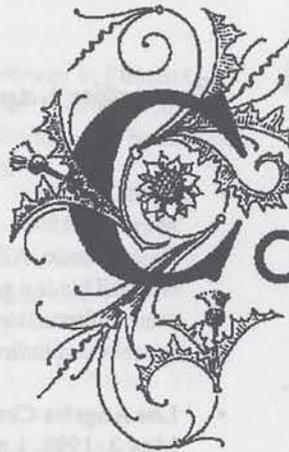
Joy Day, President
 PO Box 272, Dundee, OR 97115
 Tel. 503.538.1617 (Even)
 Email: hotfudge@teleport.com

Janet Wilson Anderson, Vice-President
 3216 Villa Knolls Dr., Pasadena, CA 91107
 Tel. 818.791.9195
 Email: 72437.674@CompuServe.com

Jana Keeler, Treasurer
 c/o GBACG
 5214-F Diamond Heights Blvd., # 320, San Francisco, CA 94131
 Tel. 415.469.7602
 Email: jana.keeler@schwab.com

Zelda Gilbert, Corresponding Secretary
 PO Box 94538, Pasadena, CA 91109
 Tel. 818.907.5281
 Email: zblgilbert@aol.com

Katherine Jepson, Recording Secretary
 19 Taraglen Court NE, Calgary, Alberta, CAN T3J2M6
 Tel. 403.280.2874
 Email: 73622.2716@compuserve.com



Contents

Upcoming Activities.....	4
ICG News	8
Finding Susan	9
The Art of Cruising by Michael F. Kyne	10
Take Me to the Cotton Club by Angela Lazear	12
Giving the Major Her Lumps by Robert Jan and Gail Adams	18
The Stylish Miss Austen	28
All About Byron by Spazz	30
Ladies Winter Bonnets 1875 by Emmeline Raymond	32
Sue Toorans Explains How to Light Up Your Costume	34
Dressing Dave: An Interview with Susan Hum By Sally Norton	41
ICG Chapters.....	44

UPCOMING ACTIVITIES

Auctions and Sales

- **Jewels**
May 5, 1998
 Sotheby's, New York. For a colour catalogue, call 1-800-444-3709. Remember auction catalogues are available at a reduced price after the auction. They make a fine addition to a costume reference library.
- **Couture and Textiles**
May 6, 1998
 William Doyle Galleries, 175 East 87th St., New York. Ball gowns, cocktail dresses, and day ensembles from celebrated designers Balenciaga, Balmain, Chanel, Diot, Galanos, Givench, and Pucci. Call 212.427.2730 for catalogue information.
- **Textile Extravaganza**
May 11, 1998
 Sturbridge, Mass. Highly rated vintage clothing show. Also held in July and Sept. Call L. Zukas 207.439.2334 for more information.

Classes

- **The Cut and Construction of Men's Clothing, 1740-1850**
May 2, 1998
 Textile Talks, Malden, Mass (5 miles north of Boston). 1 day seminar taught by Henry Cooke. Students will learn about the evolution of tailoring techniques between the mid-18th and mid-19th centuries. To enroll, call 617.322.7372. A brochure of all the classes is available on their website at <http://www.itac.net/users/katzmeow>
- **16th Century Commedia Dell'Arte Leather Masks**
May 29-31, 1998
 Banff Centre for the Arts, Alberta, Canada. Taught by Thurston James. For the latest brochure, call 1.800.565.9989 or visit their website at <http://www.banffcentre.ab.ca>
- **Fin de Siecle: The 1690's**
June 6, 1998
 A costume study day in association with the Costume Society and the National Gallery.

Sainbury Wing Theatre, National Gallery, Trafalgar Square, London WC2N 5DN. For ticket availability, call 0171 7472888.

Conventions and Meetings

- **ZoniCon '98**
May 1-3, 1998
 Casa Grande, AZ at the Francisco Grande Resort Hotel. This is a new con. Call Scott Malcomson for more information 520.325.4751. Email horseman@indirect.com
- **Los Angeles Costumer's Guild**
May 3, 1998, 1 pm
 Los Angeles Science Fantasy Assn. Clubhouse (11513 Burbank Blvd., N. Hollywood). Bruce Briant is trying to get another ICG Guild going in the LA area; one devoted to science fiction and fantasy costuming. If you miss the meeting and are interested, contact Bruce at bbriant@juno.com
- **The Importance of Being 1890's**
A Sociable and Tea
May 3, 1998, 1 pm
 Virginia Solomon's home near Golden Gate Park, San Francisco. Presented by GBACG in preparation for the 1890's picnic in June. Call Virginia to RSVP and get directions 415.751.4628.
- **LepreCon 24**
May 7-10, 1998
 Francisco Grande Resort Hotel, Casa Grande, AZ. For information, call Ray Gish at 602.839.2543. Email to RGASAS@aol.com
- **CGUK Get Together**
May 9, 1998, 10 am - 6 pm
 Whyte Hart Barn, Godstone, Surrey (M25 Junction 6). For more information contact Miki Dennis via email at mikidennis@aol.com
- **SLCG Meeting**
May 9, 6 pm
 Meeting of the St. Louis Costumer's Guild. Pot luck. Contact Bruce Mai at B.MAI@GENIE.COM

- **The Medieval Personal Container: Bags, Bourses and Purses**
May 9, 1998
 Courtauld Institute, Somerset House, Strand, London WC2. Annual General Meeting of the Medieval Dress and Textile Society.
- **World Horror Con**
May 15-17, 1998
 Embassy Suites at I-17 & Greenway in Phoenix, AZ. No contact person available. Randall Whitlock of the Southwest Costumer's Guild might be able to help. Email randwhit@aol.com
- **AgamenCon II**
May 22-24, 1998
 Burbank Airport Hilton, Burbank, CA. For information, call 714.643.8352.
- **BayCon '98**
May 23-24, 1998
 The San Francisco Bay Area Science Fiction Convention. Red Lion Inn, San Jose. Masquerade Costume Ball Saturday Night. Costume display presented by GBACG. Contact Cheri Stryker at macha@dancingbones.org.
- **The Silver Symposium in the Golden State, Metals in Dress and Adornment**
May 27-30, 1998
 Pasadena, CA. The 25th Annual Meeting and Symposium of the Costume Society of America. For registration information, call 1.800.CSA.9447.
- **Ars Textrina**
June 26-28, 1998
 Sixteenth Annual Conference on Textiles and Costume. Univ. of Wisconsin, Madison, WI. Write to Patricia Hiltz for more information: PO Box 238, Marshall, WI 53559.
- **Costume College**
July 24-26, 1998
 Airtel Plaza Hotel, Van Nuys, CA
 Main Topic "Dress of the Renaissance and Elizabethan Times: Historical, Theatrical, Festivals". Visit the website at <http://members.aol.com?ZBLGilbert/college.html>
- **Bucconeer - Worldcon**
August 5-9, 1998
 Baltimore, Maryland. For more information write to PO Box 314, Annapolis Junction, MD20701. Web site <http://www.access.digex.net/~balt98>

- **Masque 6**
October 2-4, 1998
 The British Costume Convention. Albany Trust Hotel, Eastbourne. Theme: Foxes (as in Fox's Mask). For more information, visit their website at <http://www.z9m9z.demon.usk/masque.htm>

Events

- **The Fantasy Ball**
May 2, 1998
 International Receptions, 81 Bay St., Brighton, Melbourne, AUS. The Australian Costumer's Guild will provide judges for this, Melbourne's leading costume ball. Credit Card bookings by phone: Paul Collins 9499 9176.
- **The King is Away and We Must Play . . .**
May 2, 1998
 Queen Anne Christian Church (1316 3rd Ave. West on Queen Anne Hill), Seattle, WA. Presented by Somewhere in Time, Unlimited. Join M. le Duc de Saint-Simon, court lutenist to His Majesty, Louis XIV, in the gardens of Versailles for an evening of music, stories, politics and court gossip! \$10 at the door. The performance will begin after the port luck supper. 18th Court Dress. For more information, contact Agnes Gawe 206.632.2288.
- **The Pretty Good Waltz or A Night in Strauss' Vienna**
May 16, 1998
 Masonic Lodge of San Mateo, CA. A Viennese Costume Ball with champagne, truffles, waltzes, polkas, mazurkas, and quadrilles. Suggested evening dress 1844-1899. Presented by PEERS (Period Events and Entertainments Re-Creation Society). Call 510.522.1731 or email peers@peers.org
- **Civil War Memorial**
May 23-25, 1998
 Historical Museum at Kelley Park, San Jose. Presented by the History Museums of San Jose and the National Civil War Assn. with participation by the South Bay Costumer's Guild. For more information, call 408.287.2290.
- **A Country House Ball**
May 30, 1998
 Los Altos Youth Center, Los Altos, CA. Presented by the Bay Area English Regency Society. Call

James Langdell for more information 415.960.7181 or visit the BAERS website at <http://www.geocities.com/Vienna/Strasse/1815>

- **Costumer's Flea Market**
May 31, 1998, 10 am -4 pm
Hillview Community Center, Los Altos, CA. Presented by GBACG. A little bit of everything will be on sale: fabric, trims, hats, wigs, patterns, books, complete outfits, jewelry and more. Call the GBACG Hotline for up-to-the-minute info 415.974.9333 or visit the GBACG website at <http://toreadors.com/costume/>
- **Mourning Costume and Customs**
June 14, 1998, 3:30-6:30 pm
Robinson House, Preservation Park, Oakland, CA. Lectures on Mourning Dress and Rituals, costume display. \$8 at the doore. Presented by GBACG. Call the Hotline for information 415.974.9333.
- **CGW Goest to the Faire**
June 7, 1998
Costumer's Guild West is renting a bus and going to the Renaissance Pleasure Faire as a large, rowdy, colourful group. Bus pickup at Alter Years, in Pasadena. Call Mary Hooper for ticket information, 562.945.7955.
- **The XIV Annual Art Deco Preservation Ball**
Treasure Island, San Francisco Bay. Presented by the Art Deco Society of California. Music by the Black Tie Society Orchestra (this is one terrific dance band. Their horn section is hot). The Annual Preservation Ball honours individuals, businesses and buildings that have participated in the restoration of California's Art Deco treasures. Evening dress 1920-1950 is a must. Call 415.982.DECO for ticket information.
- **A Summer Solstice Celebration**
An 1890's Picnic, Croquet and Badminton Party
June 21, 1998, 1-5 pm
Beard Staging Area, Fremont, CA. Presented by GBACG. 1890's Sporting Dress requested. This years members of the 6th Infantry Spanish-American War Reenactment Society will join us and we'll welcome the soldiers home from the war. More information on the GBACG Hotline 415.974.9333.
- **Stitch 'n' Bitch**
July 26, 1998
Anniversary of the 2nd Annual Costumer's Ball and Panic before the 3rd Annual Costumer's Ball.

Visit the Australian Costumer's Guild website for more information: <http://www.vicnet.net.au/~costume/>

- **The White Star Ball**
June 27, 1998
Masonic Lodge of San Mateo, CA. In honour of the fifth and final season of Babylon5. A science fiction/fantasy costume ball and role playing adventure. Ambassadors from every world are welcome to attend in either native costume, dress uniform or evening dress of their own culture. Presented by PEERS (Period Events and Entertainments Re-Enactment Society). Call 510.522.1731 for ticket information.
- **The Third Annual Costumer's Ball**
August 15, 1998
Streeton Room, The Centre Ivanhoe (275 Upper Heidelberg Road, Ivanhoe), AUS. Presented by the Australian Costumer's Guild. Dinner, Dancing, Costume Parade. Booking enquiries to Jane Tisell at 03 9877 1190 before 10 pm (AUSTRALIAN time -- remember the time difference!).

Exhibitions

- **Man Ray, Photographs**
Ongoing
Galeries Nationales du Grand Palais, Porte Chnos-Elysses (3 Avenue du General-Eisenhower, Paris, France). A major retrospective of Man Ray's photographs which includes more than 500 works -- - fashion photography, portraits and technical effects. Sponsored by Calvin Klein. Tel 44131717.
- **Designs for Dance**
Closes May 9, 1998
Performing Arts Library and Museum, San Francisco, CA (399 Grove Street). More than 20 original costume designs from the San Francisco Ballet productions of the last decade. Designers represented in the exhibit include Robert Heindel, Ann Hould-Ward and Jens-Jacobs Worsaae. Admission free. Call Margaret Norton for more information about the exhibit and the library, 415.255.4800.
- **OBJECTive Fashion**
Closes May 17, 1998
Museum of Fine Arts, Houston (1001 Bissonnet at Main). Comprising both street and couture apparel,

this exhibit considers the themes found in fashion inspired by everyday objects. The exhibit features a Vivienne Westwood/Malcolm McLaren Bondage Suit and Bob Mackie's Horse Head Bolero Jacket. A selection of similarly inspired accessories is included in the display. Call 713.639.7300 for more information.

- **Knights from Imperial Austria**
Closes May 11, 1998
National Gallery of Victoria, St. Kilda Road, Melbourne, AUS. Treasures, art, arms, armour from the State of Syria. The exhibit moves to the Powerhouse Museum in Sydney, June 10 - October 11, 1998 and then to the Art Gallery of Western Australia in Perth, November 5, 1998 - January 10, 1999.
- **Couture and Ready-to-Wear**
Through May 31
Columbus Museum of Art, Columbus, Ohio (480 West Broad Street). Call the 24-hour information line at 617.267.9300.
- **Images of Fashion**
Through May 31
Boston Museum of Fine Arts (465 Huntington Street, one mile west of Copely Square). General information 617.267.9300.
- **What Daisy Wore: Gatsby Era Costumes from the Helen O. Borowitz Collection**
Through May 31
Kent State University Museum, Kent, Ohio (corner of East Main and So. Lincoln Streets). Closed on Monday and Tuesday. Visit their website at <http://www.kent.edu/museum/>
- **International Lace Show**
Through June 1998
The Eureka Museum and Montrose Historic Cottage (111 Eureka Street, Ballarat, AUS). Features the work of lacemakers from around the world. Open 9am - 5pm daily. Call 03 5332 2554 for more information.
- **Japonism in Fashion: The Influence of Japan on Western Dress**
Through June 15, 1998
Los Angeles County Museum of Art, Los Angeles, CA. This exhibit explores the impact of Japanese aesthetics on Western high fashion during the past several centuries. Over 45 works by approximately

20 designers and fashion houses are on display along with 35 Japanese art objects. For more information, send email to info@lacma.org

Chaumet Paris, Deux Siecles de Creation Through June 28, 1998

Musee Carnavalet, Paris (23 Rude de Sevigne). Some of the highlights include Napoleon's imperial swords, along with tiaras, necklaces and bracelets belonging to both his wives: Empress Josephine and Marie-Louise. For information, telephone 42.72.211.

• **Star Trek: The Exhibit**
Closes July 12, 1998

Scienceworks Museum, Spotswood, AUS (2 Booker Street). Open 10 am - 4:30 pm.

• **The Milliner in Cheese Sauce**
Ongoing

Convent Gallery, Daly Street, Daylesford, Victoria, AUS. An exhibition of 15 hats based on the imagery of the Surrealists, created by Michael F. Kyne.

Editor's Notes: See the article by Michael F. Kyne on page 10.

Send announcements of events, cons, meetings, exhibits and tours in your area to the CQ Editor via email: ritz@home.com. Remember many ICG members travel for both business and pleasure. It's always enjoyable to find out about an activity of interest to costumers.

ICG NEWS

New officers for 1998/99 were elected at the ICG Meeting held at CC16 in St. Louis.

President

Byron Connell
Sick Pups, New Jersey/NY CG

Vice-President

Ken Warren
Lunatick Phrynge, Greater Philadelphia CG

Treasurer

Jana Keeler
Dreamers of Decadence, Greater Bay Area Costumer's Guild

Corresponding Secretary

Zelda Gilbert
Costumer's Guild West

Recording Secretary

Steve Swope
SLUTS, St. Louis Area CG

Appointed Officers

Archivist

Carl Mami

Parliamentarian

Pierre Pettinger

Webmaster

John O'Halloran

The locations of the new few Costume Cons were chosen.

CC17

Cherry Hill, New Jersey
February 12-15, 1999

CC18

Hartford, Conn.
May 26-29, 2000

CC19

Calgary, Alberta, Canada
May 25-28, 2001

CC20

To be decided by members of CC17

There is a bid from Australia. If Australia's bid is accepted, the convention would be held in Melbourne on the middle weekend in February 2002. The Bid Committee has been working with the Australian state government to ensure strong financial backing for the event. The relationship with the Melbourne Convention and Marketing Bureau ensures the CC20 committee of the best pick for the venue, accommodation packages, domestic and international airline rates and broad promotion of the ICG.

New ICG Mailing Lists

Two ICG mailing list have been created: a general discussion list and an ICG Officers list. All ICG members are welcome on both lists. The posts on the general discussion list are open to topics of interest to the general membership. Recent postings have concentrated on all aspects of masqueards. The officers lists should be limited to information pertaining to the officers and their duties. John O'Halloran, ICG Webmaster is keeper for both lists. To subscribe, send email to:

icg-l-request@lists.best.com
or
icg-officers-request@lists.best.com

Include the following line in the body of the message:

subsingle *your name*
or
subscribe *your name*

If you choose subsingle, you will receive individual messages as they are posted. If you select subscribe, you will receive messages in digest format (a single file with all the messages posted in 1 day).

If at any time you wish to be removed from the ICG list, simply send email to the same address with this line in the body:

unsubscribe *your name*

For advanced information on controlling your subscription, read the User Documentation for the List Server. It is posted on the website at:

<http://www.best.com/faq/bestserv/bestserv1.html>

Finding Susan

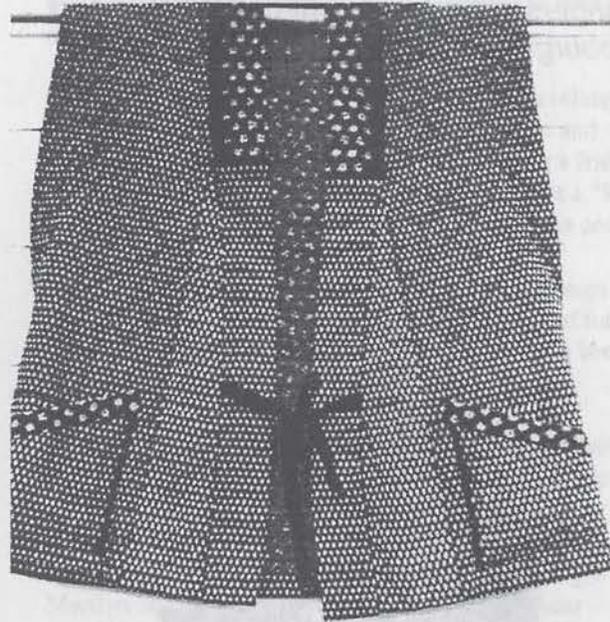
The last issue of the CQ contained an article on Japanese Formal Dress by Susan Fatemil. The URL for Susan's website was incorrect. The correct URL is:

<http://www.california.com/~susanf>

The name of the website is Salome Designs. It contains photos of Susan's original designs and pieces of her Ethnographic Costume Collection. Eastern influences dominate in Susan's designs.

Anyone interested in purchasing a kimono may want to look at the following site where Susan is selling traditional ethnic wear including kinonos, obis, saris, and scrap packets of fabric.

<http://www.portico-press.com>



Above: A quilted blue Momen House vest of hand-woven Japanese cotton, lined with red flannel. The quilting pattern is based on traditional Japanese patterns.



Above: A red Persian vest made of Kasuri fabric with Baluchi embroidery.

Right: A purple Samurai vest made of various silks. The floral fabric is Momen House cotton. The vest is lined in silk dupioni. The patchwork design is a typical Japanese pattern.



The Art of Cruising

In which our intrepid reporter learns the dangers at sea are more than sharks and icebergs.



Forget about urban-inspired lines, oriental inspirations and clean stylized shapes. In January of this year I jumped onto the QE2 in Los Angeles and headed to Melbourne in the old rust bucket. Along the way, I visited all the fashionable meccas of the world: Ensenada, Hilo, Pago Pago and the ever scrumptious Suva.

There wasn't a funky floral to be seen anywhere between the plastic bathing caps, stovepipe trousers, blotchy floral frocks, and those extraordinary green things that you clip onto your shoes. I discovered that fashion could be broken up into nationality and rated by country.

The German contingent wore harlequin plaids which are, surprisingly, showing up on the fashion runways in LA, but these dudes bought their plaids in 1940. I have never understood plaids, and now even less so --- although a strange effect can be gained by mixing plaids that is really quite horrific and should not be attempted without parental guidance.

The hoards from Japan wore labels: Gucci, Armani, and that French dude with the bad hair. During the day they had the label written on the outside of their garments. I thought at first all of their names were either St. Laurent or QE2 until I was informed this was a fashion statement. Why would anyone want to wear a QE2 T-shirt on board the QE2? This must be to remind them, after a short excursion, which ship they were supposed to reboard.

There was one Japanese woman who always talked to me in art class. This was fine as I understood not one word she said, but would nod politely just in case she was complimenting me. To one of the Commodore John Burton-Hall's cocktail parties (yes, he is that sort of captain; cheap, trashy champagne is served at these events), Mrs. What's-Her-Name wore a royal blue sequined thing. It's main feature was a huge, light pink and cerise floral design on the front. I wanted to petition Burton-Hall to force her to walk the plank, but I told this could have a detrimental effect on the dolphin population near the international date line.

I was by the pool all day reading up on the Titanic and drinking margaritas. I saw no date line, just the usual feathered bathing costumes.

The American division are clearly keeping the world-wide manufacturers of sequins afloat. Black and silver

By Michael F. Kyne

are the most popular at this moment in history. I only spotted one sequined frock that I liked. It was full length, black sequins, sharks tooth short sleeves and hem, silver bugle beads and seed beads in a diamond pattern. Each line in the diamond was approximately seven centimeters with silver bugle beads hanging off the sleeves and hem. Most of the other sequined frocks fell into the "hamburger with the lot" category.

I have to tell you about "Hibiscus Bottom" from Texas. She was somewhere between 110 and a cemetery. She was short and round with curly blonde hair trying to hide the flat bit where the white roots grew. She would wear one of those hair scrunchy things. (Viscount Petersham invented Petersham ribbon therefore; a Viscount Scrunchy must be out there somewhere. He's responsible for all those grotesque hair accessories.)

One formal evening the Texas blonde arrived for a cocktail party in the Queen's Room wearing a red sequined tube top. All the fat it couldn't hold spilled out front and back. Add white see-through pants, gold patent shoes and you have a vision. If this was not enough, her black underwear (a red hibiscus adorning each cheek) was visible to all through those sheer, white pants. This was, by far, the worst of her abundant crimes against fashion.

Marilyn Monroe was on board. When I first spied her it down in lower class. First the back view: very bleached blonde hair, very tight strapeless sequined frock with one of the coat hanger straps hanging out the back. I decided to follow her, whilst trying to look not too inconspicuous in a bright purple suit, burgundy shirt and shoes and more hairspray than should be legal.

Ms. Monroe came to a halt at the "Hot Pink Aardvark" (everyone else calls it "The Golden Lion Pub" but, I think that is too boring). This was rather convenient because I had arranged to meet Richard in the pub for drinks before dinner. (OK, so we met here every night for drinks, but this isn't about my habits, now is it!). Anyway, she had a face like a pickled walnut, one of those dreadful wide frog mouths, and a voice that could strip off the britches of a brick layer.

There was a contingency of male, Spanish doctors. A lot of the younger, single females in lower class chased them for awhile until they got bored and went back to playing ping pong and shuffleboard. These doctors never wore real ties to dinner, just those bits of thick shoe laces with big, smudged lumps of silver. The silver is supposed to prevent the shoe laces from looking too stupid. They had matching cufflinks. Such an interesting

look.

I thought of wearing my Nikes around me neck to dinner, but as I had already been scolded twice by the maitre 'd concerning my satorial style, I decided to restrain myself.

Richard. I must write about Richard. He was traveling in Middle Class. They have baths, video recorders and fridges in their cabins. Why would anyone want a fridge in their cabin is beyond me. Room service is just a "9" on the touch phone anyway (and is covered in the cost).

John, my cabin steward, was forever making me cups of tea and fetching slives of apple pie. On the topic of food, the worst thing I ate -- or tried to eat -- must have been the Chilled Shrimp and Asparagus soup. Yucko.

Back to Richard. He made costumes for the real Marilyn Monroe and Josephine Baker (finally, something about costuming has come into this article!). He made that wonderful pearl bra thing and the plastic banana skirt for J. Baker. Richard said everyone hated working with Marilyn because she never bathed and would wear heaps of perfume to try and conceal the fact. Not pleasant for poor, old Richard during the fittings.

If you have not already guessed, I did not enjoy my time on QE2. Most of the passengers were bored with life. It was sad to see so many people with nothing better to do than go on another world cruise. Still, I must admit the food, especially the blue cheese sandwiches at high tea each day, nearly made up for everything else.

Michael F. Kyne (Paris to his mates) is a professional milliner. He lives in a blue stone mews in Melbourne, Australia, is 31 and single (at the moment). Also, he is very good looking.

Take Me to the Cotton Club

Hand Beading Fashions from the 1920's

By Angela Lazear

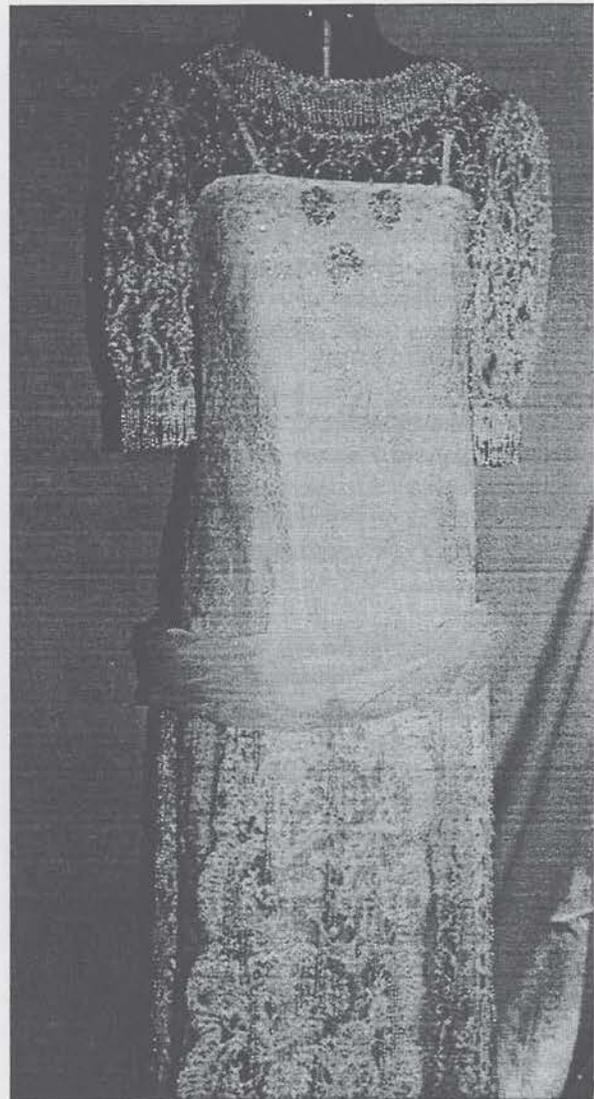
Years ago, a friend familiar with my passion for all things wearable, brought an old dress from the 1920's out of her attic. Lavishly covered with tiny silver, gold, and green seed beads and weighing almost ten pounds; it was breath-taking. The body of the gown was a geometric design; slim panels expanding into petal-shaped triangles joined at the skirt hemline with lovely godets of beaded silk. It was too fragile to wear, but as inspiration goes, it was a defining moment. I determined immediately to find the time to construct just such a dress.

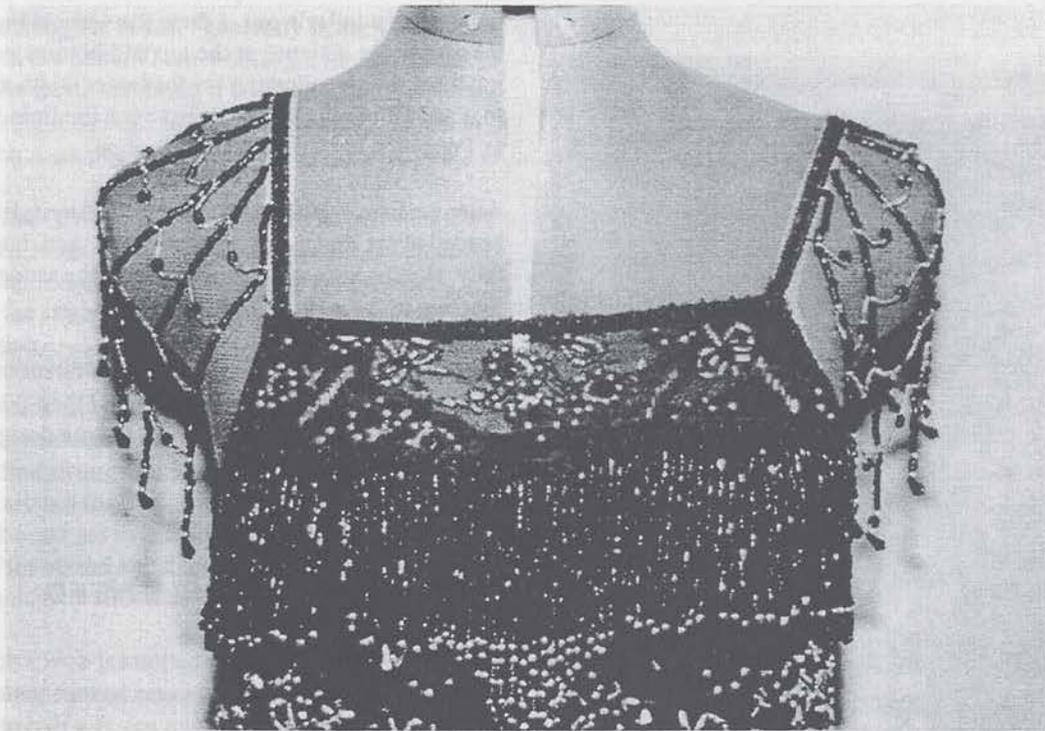
My fascination with Cotton Club era clothing persisted, eventually manifesting itself in the hand-beading of a dress. Initially intimidated by "blank canvas" syndrome, I decided to construct a diagram to follow, using some lovely French lace. I embroidered over the pattern in the lace with my beads, following the natural designs in the lace.

I cut the lace into panels which could be attached at the hip seam of a drop-waist dress; thereby forming "petals" similar to those in the dress had been my inspiration.

I used a wider panel affixed to the front and back of the dress, and two much narrower panels formed the sides. These loose panels allowed a great deal of movement in the garment when it was worn and enhanced the opportunity to catch and reflect light. After this dress was successfully completed, I repeated the effect in a similar gown worked in black and silver.

When I was finally ready to attempt a design of my own, I decided I wanted to work in colour. Experience had taught me that almost anything could form a base for beadwork, I began on a simple green silk slip which provided a fairly safe and inexpensive testing ground. After much hunting, I located several reliable mail order sources for truly fabulous seed beads.





I always select beads for their richness of colour and reflective quality. I might choose a light green Ceylon for its pearlescent sheen or a silver-lined Kelly green for its lovely center, appearing blood red within the green of its shell. Ultimately, the finished garment in this project contained over 25 different shades and shapes of beads.

For added sparkle, I purchased over-sized bugles, two or more inches in length, in three shades of green. I used them to form the fringe of the dress.

You've probably realized by now that the selection of beads for a project is key to its execution. In order to successfully replicate the intricate patterns seen in Twenties' clothing, the design relies exclusively on the colour and texture of the beads. For this project, I studied pictures of architecture from the era. I then selected and copied some simple line drawings and border designs onto tissue paper.

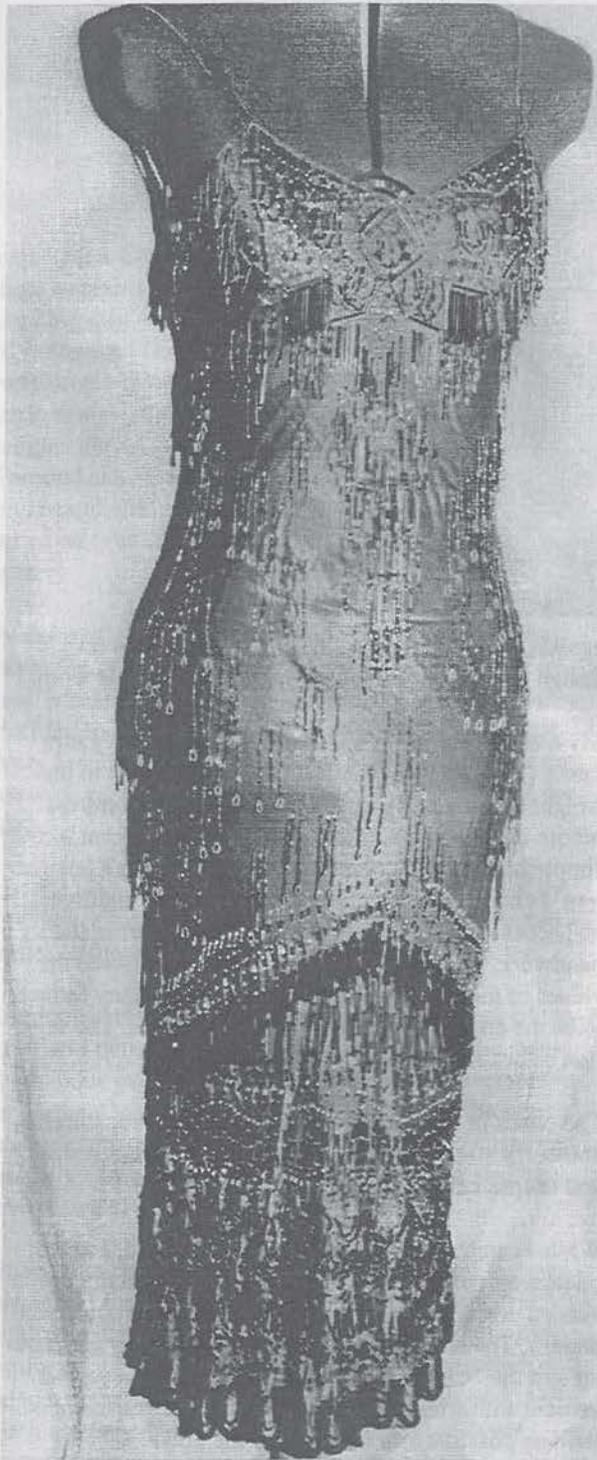
Using a dressmaker's marker, I then copied the designs onto the garment itself. Once I had transferred the pattern to the dress, I began applying the beads, working from the bottom (hemline) to the top. In order to maintain symmetry, the fabric must be kept as flat as possible while it is being worked due to the natural stretch of bias-cut fabric and the weight of the beads pulling

against you. You must take care, so that the overall design will be symmetrical when the garment is worn.

My most recent effort uses a sheer burgundy organza fabric (Note: the weave must be strong enough to the weight of the beads). It was made up as an overdress before the beading was added. The undergarment is a simple bias-cut slip made from a great Calvin Klein pattern. I choose a rose-coloured fabric to best highlight and accentuate the darker sheen of the overdress and its handwork. This colour combination truly allowed the values of the various beads and the designs they formed to be the entire focus of the finished garment. The selection of beads is critical.

The beads in this dress included dark, pink translucents, cranberry silver-lined rocailles and a half-dozen sizes and shapes called "garnet".

While searching for the perfect motif to bead, I saw a photograph in a fashion magazine that caught my eye: a beaded dress, embellished with an enormous spiderweb pattern. The harmony of the beaded motif was spectacular and the "cages" formed by the web were a perfect vehicle with which to incorporate as many different patterns as possible into the body of the gown.



I mapped the web directly onto the dress, one row at a time, using a tailor's pen. I drew the vertical lines first, measuring the distance at the top and bottom and dividing them evenly, allowing for the larger width at the bottom and letting the distances between the lines broaden as I neared what would be the hemline.

After the lines were drawn in both directions, I carefully beaded along them; first vertically and then, horizontally, making sure to catch and secure the string at each junction in the web.

When I had completed beading in both directions, it formed a perfectly meshed net design. I then filled in the squares formed by the lines with a unique design, repeating it along each row.

WHAT YOU'LL NEED

You'll only need a few basic items to start your first hand-beading project.

1. A set of good, thin beading needles. I recommend #13 which is sized to fit 11/0 and smaller beads.

WARNING: It can be quite a chore to thread the tiny hole in these needles.

2. Several spools of strong silk or Kevlar beading thread.
3. A good supply of beads. Crystal flats, rondelles, bugles, and other types of accent beads can be added as the complexity of your design advances with your experience.

Bead Size

Seed beads come in various sizes. I prefer the 11/0. This size is available in a large selection of colours and styles. It's hole is large enough for a good, strong thread.

Bead size is measured according to the number of beads per inch when strung. A 10/0 seed bead will have approximately 10 beads to the inch when laid out flat. An 11/0 will have 11 beads to the inch and so on. I have not had much luck working with anything smaller than 11/0 due to the difficulty of working with such a tiny hole in these small beads.

HOW TO PROCEED

When attaching the beads, I generally string 4 to 6 beads at a time in the pattern I am working. I run the thread through the fabric and bring it up beneath the last strung bead, pulling it through to secure the strip as shown in Illustration A on page 16.

Keeping the number of loose beads to a minimum is best. Using longer strings of beads can result in their catching on something and damaging the garment. Keeping the strands shorter will also minimize any necessary repair.

When I attach fringe, I like to do it one strand at a time, tying each one off seaparately at the top. Each strand of fringe is first strung on its' thread. The thread is wrapped around the end of the bead and then run back through the second to the last bead, threading it the length of the strand and knotting it off under the fabric. This technique is shown in Illustration B on page 16.

Since each fringe is knotted individually, if you do tear one off, it can be easily repaired because it is not attached to half a dozen more strands that could come undone and also have to be repaired.

If you don't have the time or the inclination to attempt an entire dress, you can manage some very nice effects on a much smaller scale. Perhaps some embellishment on an otherwise plain evening gown or jacket would be a good starting point for you.

I have dressed up some simple outfits by adding a few beaded touches such as tinted copper beads along the leaves embroidered on a little, black cotton sweater and pink and gold roses beaded onto the upper breast of a white, moire dinner jacket.

With a little imagination and an investment of a good deal of time, you can create the garment of your dreams. You can be the person wearing a gown that moves and sparkles, that captures the light and liberates the imagination; a piece of clothing so enchanting it will magically transport you back in time to an era of hot jazz, cold champagne, and evenings at the Cotton Club.

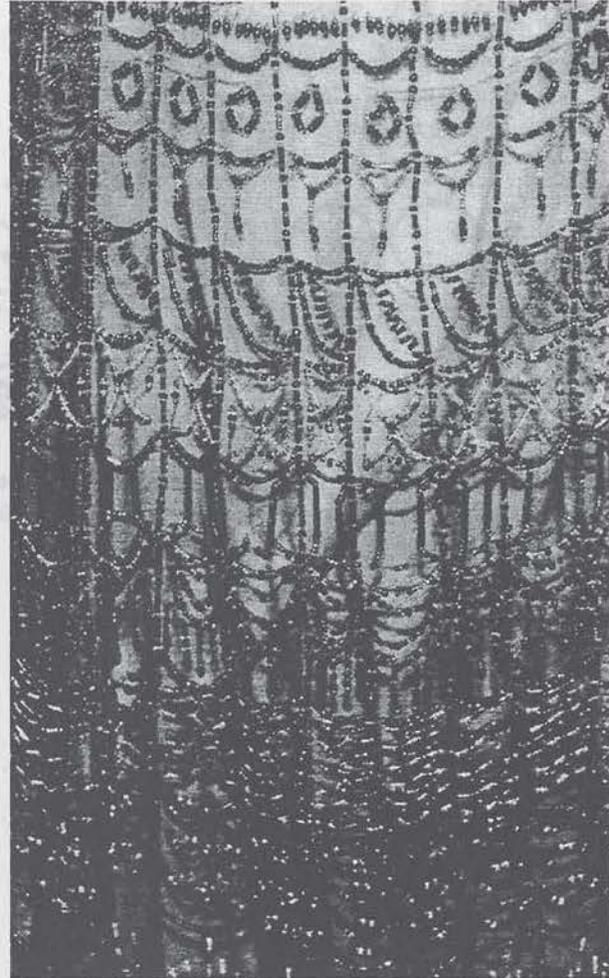
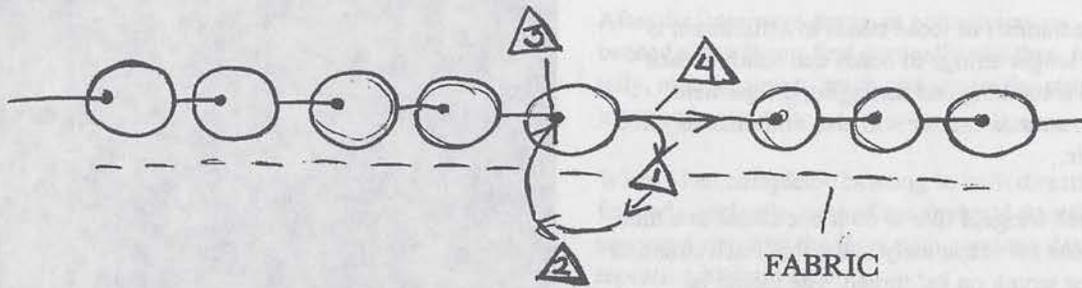


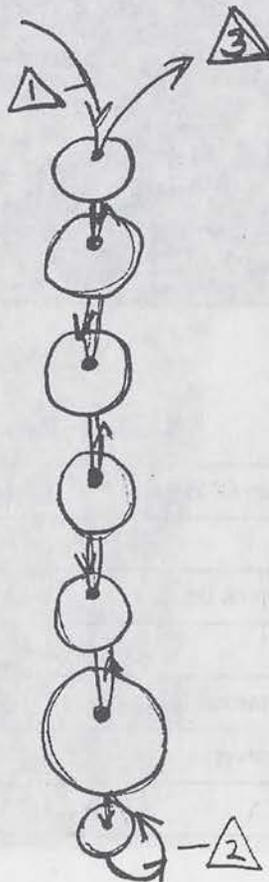
Table 1: Resources

Garden O' Beadin'	1.800.232.3588
FAX	1.707.923.9160
Spiwreck Beads	1.800.950.4232
FAX	1.206.754.2510
Ornamental Resources	1.800.876.6762
In Denver	1.303.279.2101
FAX	1.303.567.4245

ILLUS. A.



String 4-6 beads at a time. After the last bead, secure the beads to the fabric at the end by running the thread down into the fabric (1) and back up through the end bead from behind (2). Thread several more beads onto the needle (3) and repeat the process (4).



ILLUS. B.

String the number of beads desired for a completed strand of fringe (1).

Wrap the thread around the end bead (2) and run back up through the entire strand of fringe (3).



Angela Lazear is a resident of the San Francisco Bay Area where she has been active in community theatre for many years. She is a member of the Greater Bay Area Costumer's Guild and a frequent contributor to their newsletter, The Scribe.

Angela wearing the Spiderweb dress.

Giving the Major Her Lumps

By Robert Jan and Gail Adams

This is a best practice, relatively safe casting procedure, but conditions and skill levels vary. We accept no liability for wastage or injury. The reader undertakes this procedure at his or her own risk.

Materials

- 1 Bag of Alginate (slow setting time), available at from a dental supplier
- Bald Cap, available from costume and magic shops and theatrical suppliers
- Brush or mould-making latex, available at craft store and plastics suppliers
- Bucket
- Chair with a high back
- Facial cleanser
- Skin moisturizer
- Cotton wool
- Cushion foam (about 3 cm thick), available from large hardware and fabric stores
- Disposable dust masks
- Disposable gloves
- Plastic garbage bags
- Household dish washing liquid soap
- Accurate kitchen scales
- Covered plastic containers (for example, the kind margarine comes in)
- Mixing bowl
- Marker pen (non-xylene)
- Newspaper
- Paintbrushes (medium size)
- Plastic bandages, cut in strips 6 inches/15 cm long, available from a Chemist/Pharmacy, craft stores, or hospital suppliers
- 1 kilo casting plaster (not for use on face), available from craft stores
- Oil-based or potter's clay, available from craft stores
- Sculpting tools, available from art and craft stores or you may be able to make your own tools
- Shallow cardboard box
- Spirit gum, available from theatrical suppliers, magic shops and costume shops that carry stage makeup
- Stopwatch
- Old towels
- Talcum powder
- Petroleum jelly (Vaseline)
- Scissors
- Rubber mask greasepaint makeup (Kryolan brand) or standard greasepaint makeup
- Latex sponge wedges
- Makeup brushes
- Siegler sealer, available at theatrical suppliers
- Fine paint brush
- Duo surgical adhesive or Pros-aid prosthetics adhesive
- Brush latex, available from theatrical makeup suppliers
- Talcum powder
- Old toothbrush
- Spirit gum remover (99% proof isopropyl alcohol)
- Pointed tip tweezers

Introduction

The simplest Star Trek prosthetics are Bajoran nose ridges ("Lumps!") as worn by Major Kira on *Star Trek: Deep Space Nine*. Small prosthetics like this are relatively simple to create, apply and make-up successfully.

In this article you will learn how to create a mould of a human forehead, emphasising the bridge of the nose area and then use that mould to cast a model of the forehead. You will sculpt typical "lumps" on this model prior to creating an actual latex prosthesis, or appliance.

We have documented the procedure in considerable detail because the techniques involved are foundation skills which, if learned correctly, serve as a basis for many other prosthetic assignments.

Preparation for prosthetics work is critical because of the multi-step, complicated nature of the beast. Two people are required to cast one subject.

Examine the materials list. Shop around for non-household items; prices vary. There are suggested places to look on the list. Start with the yellow pages. You may want to purchase a book on this subject. There are some

excellent books available on three dimensional special effects makeup. Look through the Bibliography at the end of this article.

Step One

The subject must remove all makeup and thoroughly clean skin. If the subject has claustrophobia, a cold, or other breathing problems, STOP. DO NOT PROCEED. The first condition you can wait out, the second required special procedures that are beyond the scope of this article.

Covering the face of an ill person is dangerous. Check if the subject is allergic to spirit gum or has any other relevant allergies.

WARNING

Never use household or industrial glues on human skin

Because we are only casting the forehead, we don't cover the subject's mouth; therefore, discomfort is minimal. Still, as a good safety habit, you should arrange a basic system of hand signals with the subject so you both will be able to communicate without speaking. For example:

- Thumbs up = "OK, proceed"
- A hand raised for attention = "Stop!"
- You'll need an unmistakable signal for "Take it off, now!"

Everyone should be aware that the face cast can be removed easily in a real emergency simply by peeling it off piece by piece, wrecking the mould.

It is often useful to play some quiet, relaxing background music. Audio books, comedy tapes and Heavy Metal are to be avoided!

Explain the procedure to the subject, describe your movements and what you are doing throughout the process. Remember, your subject cannot see what is going on. If you make a minor mistake, avoid an exclamation. "Oops!" is not a reassuring word.

Maintain a professional demeanor. Don't clown around. If the subject laughs, the cast may be distorted.

Never leave the subject alone during the casting. Explain any confusing sounds. Put the answering machine on. Put the pets and kids outside. Ignore the doorbell. If you intend to carry out more than one procedure,

make notes of the variables, problems, etc. Repeatability is just a matter of good record keeping.

Acquaint yourself with the entire procedure before you begin. Do a practice 'dry' run. Several of the steps require advance preparation. Make your own list. Prepare all materials and set them out before you begin. Read all instructions and package instructions. Make sure you understand them. Remember some materials are weighed by weight and some (usually fluids) by volume.

If you are using the metric system, you'll discover that 1 millilitre of water weighs exactly 1 gram. This means that if you know the volume of water you have, you automatically know the weight of the water. Unfortunately, the Imperial system is not so convenient. Make sure you understand how to do conversions before you begin.

The procedure should be performed indoors in a warm, but not stuffy, room. A warm kitchen is ideal because the floor can easily be cleaned afterward.

Spread and tape down newspaper to catch spills. Both casters and the subject should wear old clothes. Have the subject visit the toilet, scratch any itches, and get ready to relax for about 40 minutes. Seat the subject in a comfortable, high-backed chair.

Some procedures have the subject reclining on a bench or prone on a couch, but this results in gravity distortion.

Open out and cut a hold in a plastic garbage bag; thereby making a protective poncho to place over the subject's shoulders. You may want to protect the chair as well.

Step Two

Comb the subject's hair back from the forehead. Apply the bald cap to their cap to protect the hair. Tuck all hair out of the way, under the cap. If the hair creates a 'bump' at the back of the head, don't worry. In this procedure, you aren't concerned with casting that area.

If the bald cap is too big, mark the excess rubber with the non-xylene marker (Xylene markers can corrode rubber and are toxically smelly), then trim it with scissors. Sideburns do not need to be covered because we are only casting the forehead.

Some people don't bother gluing the bald cap down for so small a procedure, but it is a good habit. Apply a min-

imum of spirit gum to the subject's face (not to the rubber cap).

Warning

Don't get spirit gum in the eyes or on unvaselined facial hair.

When the gum is tacky, press the edges of the bald cap down. Some people like to cover the eyebrows with the cap, but we like to reproduce them to help define the area to be covered by the prosthesis.

Apply Vaseline to the subject's eyebrows and eyelashes, taking care not to get any Vaseline in the eyes. Try not to get any Vaseline on the skin because the alginate will slide off a Vaseline surface. Some people apply Vaseline to the bald cap. This is a good idea if you are casting a full head or a full face. Be aware that petroleum jelly and rubber are not compatible; Vaseline will weaken the bald cap.

Step Three

A 'dam' is necessary to prevent alginate being wasted. From the cushion foam, cut a shape similar to a diver's mask without the face glass. Attach this mask to this face and bald cap with spirit gum. It will frame the working area; the forehead, eyes and full nose should still be visible when the foam frame is in place.

You'll need at least two sets of hands to position the frame and glue it in place. The subject will have to help with this part of the procedure.

The bottom of the frame should run just above the subject's upper lip, but clear of the nostrils. We will be casting the entire nose, although it is not strictly necessary because it makes the final model look more human.

Step Four

Dental alginate is used to make moulds of the inside of the mouth; rarely does anyone have a bad reaction. It even comes in a variety of flavors. Logically it is alright to apply it to exterior skin. It makes a very detailed impression of skin texture. Quite unflattering, if you are naive enough to think of wrinkles as blemishes, rather than the tribute of surviving long enough to wear them.

When pouring dry alginate (or plaster) it is a good idea to get into the habit of wearing disposable dust masks so you don't inhale the powder. Mix the alginate in the recommended ratio of one part water to one part alginate

powder, using the measuring scoop that is usually included with the alginate.

The first time you perform this procedure, you will have difficulty estimating how much alginate powder to use. We set up several uniform batches of water and alginate in standard containers; if we need more, they are ready.

For a forehead cast, you will need approximately 1/3 of the bag of alginate.

You should have purchased alginate with a relatively slow drying time. You can further slow it by chilling the water in the fridge (*not* in the freezer). Warn the subject if you are using chilled water.

You want to produce an alginate mask within the frame that is about 1/4 inch/6mm thick. Any thinner and the alginate may tear.

We advise wasting a single batch of alginate just so you can test the setting time and handling qualities of the product.

Some people time the process using a stopwatch or set a timer alarm to let them know how much time has lapsed. We time the procedure, but we don't use alarms because they make the subject jump!

Add the water to the alginate powder (the opposite of mixing plaster). Mix the alginate in a bowl using your bare hands. Gloves are unnecessary. A thin coating of Vaseline on the caster's hands makes the alginate quicker to strip off. One caster mixes; the other applies the alginate to the subject. Some people apply the alginate with their hands; others use a rubber spatula because head from the hands makes the alginate set faster.

The subject's eyes should be closed. Remind the subject to breathe through the mouth, not the nose. Assure the subject it is not necessary to hold breath in; just breathe normally, but through the mouth.

If we were doing a full face cast and covering the mouth, we would arrange for the nostrils to remain unplugged by using drinking straws.

Work decisively. Even slow-setting alginate dries more quickly than you may expect. Start applying alginate at the bridge of the nose and work outward. Use enough pressure to work the alginate into all the lines and folds of the skin. Wipe it across the face. Don't 'pat' at it because the alginate will stick to itself and lift off.

Before it has dried, apply whisps of teased out cotton wool. This will provide a grip for the bandages. When the alginate is set, you will be able to strip it off your hands easily. Keep a separate bucket to wash the alginate off your hands. After you are finished with this procedure, you can filter the water with an old stocking and then pour the rinsed water out in the garden.

Warning

Don't wash alginate down the sink. It will block the pipes.

Step Five

Dip the 6 inch/15 cm strips of plaster bandages in a shallow dish of room temperature water. The warm water will activate the chemical reaction that makes the plaster impregnated cloth set. Tell the subject that the bandages will grow warm, but not dangerously so, as the plaster sets. Apply the bandages to the worked area.

This slow heating mechanism is the major reason in favor of using the impregnated bandages on the face. It's also the best argument against using plaster directly on the skin. People have had fingers, toes, and noses cooked by trying to cast the finger, toe, or nose in plaster. (At this moment, someone out there is asking, "What about those old death masks you see displayed in historical prisons?" Ah --- the subjects were dead. Temperature didn't matter.)

A thin bandage mould doesn't heat up much and it is stronger than plaster because it is a composite material that supports the alginate. Alginate doesn't have much strength; it needs a bandage 'Mother Mould' for support.

Build up about four layers of criss-crossed, interwoven bandages. Both casters can work on the subject at once or one can wet the bandages and the other apply them. If the alginate does tear while you are working, it can be glued back together using denture adhesive.

Step Six

Allow the bandages to dry for 5-10 minutes. The time varies with room temperatures. Remind the subject that the procedure is nearly complete; they will soon be liberated.

Step Seven

Remove the face frame carefully. Remember that you

have stuck it to the subject's skin with spirit gum. Gently work your way around the edge of the frame with your fingers to free it from the skin. When the face frame is loose, have the subject lean forward, cradling the face cast in his/her hands.

Ask the subject to wiggle eyebrows, nose, forehead, etc. This helps to break the slight surface tension 'seal' between the alginate and the skin.

The cast should separate gently, with a little assistance from the casters, and drop into their waiting hands. If it doesn't, don't panic. Keep working calmly at it. Check that it isn't caught in the hair or stuck to the bald cap. Ask the subject to continue the face distortions. The mould will eventually come free.

After congratulating the subject on surviving the ordeal and reemerging into the world, display the inside of the mould. It's something like a mother bonding with a new-born child. Make sure the subject washes the face thoroughly. Use soap and water to remove the spirit gum. Cleanse the face with cold cream and apply moisturizer.

Step Eight

You will not pour casting plaster into the mould to make a copy of the subject's face. You must do this immediately after you have made the mould because the alginate will start to shrink quickly once it is removed from the face.

Position the mould in a shallow box, so that it is cradled by towels, bundled up newspapers, dry sand or clean kitty litter. Whatever you use, it is important that the lowest point of the mould (the tip of the nose) is not flattened out. Avoid distorting the mould. Any warping will be copied onto the forehead cast.

A full face cast is bowl shaped; it is easy to pour plaster into the 'bowl'. The forehead cast needs a retaining wall build around it to prevent leaks. You can use a number of different materials to build the retaining wall: some people use the foam face frame by itself; others prefer a clay or cardboard wall.

It can be tricky making a good seal between the wall and the mould. If the subject has breathed out through the nostrils, there may be air holes in the mould's nose. There may be cavities in the alginate elsewhere due to trapped air. These pockets can be filled with oil-based or fine potter's clay or some other malleable soft filler. Small air bubbles are not significant and can be dealt

with after the final cast is made.

When working with dry plaster you should wear a dust mask and gloves. Some people have skin reactions to the plaster so it is better to protect yourself.

Some plasters are better at producing detail. We use our casts a lot and therefore, choose a higher strength plaster.

Do not mix the plaster in the mould. Mix it in a separate bucket. Line the bucket with several plastic bags, open inside each other. If the water leaks from the bags into the bucket, then you have a hole and need to replace a plastic bag. Why use the plastic bags? Because plaster sticks. Although you can crack it by banging the bucket against something solid, you destroy the bucket in the process.

When you are finished with the plaster, simply tie the bags together and lift them out of the bucket. Discard the plastic bags. As with alginate, do not wash plaster down the sink.

How much plaster will you need? One method is to fill the mould with water, empty it into a container and extrapolate the plaster weight from that amount. You will fill the mould with the plaster/water mixture and have some left in reserve in case of spills or leaks. Better to mix too much plaster than too little.

The usual ratio of casting plaster to water is 8 parts plaster to 5 parts water by weight. Specialised plasters have varying ratios so be sure to read the instructions carefully.

Add the required amount of water to the bucket. Slowly pour the plaster into the water, mixing with a wooden spoon or paddle. Tap the bucket gently to release air bubbles. Aim for a mix with good, but not too fluid, pouring qualities.

Pour the mix carefully into the forehead section of the mould so that it fills the mould gradually and does not trap air bubbles. Some casters brush the first couple of layers of plaster into the mould to reduce the possibility of air bubbles. If you choose to do this, make sure you add successive layers before the previous ones have dried.

You will need to gently rock the box so that air bubbles will rise to the surface and burst. When the plaster is nearly dry, scratch the date, subject's name, and, if you wish, the caster's names, into the back of the cast.

Congratulations. You have made a 'positive' which will serve you for a number of prosthetic projects. You'll be understandably impatient to see the results, but don't try and remove the positive from the mould right away. Give it plenty of time to dry. Depending on the plaster you used, you should leave it to set for five or more hours. The plaster will be set when it loses its wet shine and looks chalky.

Step Nine

Demould the positive. Remove it from the box and carefully peel the bandage mould and alginate from it. If you do get the alginate bandage mould off in one piece, you might like to set it aside and watch it shrink over the next few days. Some people amuse themselves by making a cast of their now miniature face!

Note the amazing detail in the positive. You'll need to clean it up, using the sculpting tools to file off plaster 'warts' (air bubbles become 'warts' when cast) and mould lines. Wash and towel dry the positive to remove grit and left-over Vaseline. Some people like to seal the positive using shellac or some other coating, to protect it from damage. If you do add a protective coating, be careful to keep the coat thin or you'll will eliminate all the lovely detail in the plaster.

Step Ten

The first thing to do when sculpting Bajoran nose ridges is research; however, we don't advocate unthinking duplication of another's work. We are firm believers in adapting and altering appliances to please ourselves. Research does provide a starting point even if the final product is very different.

Look through [The Official Starlog Star Trek: The Next Generation Makeup FX Journal](#) by Michael Westmore and Joe Nazzaro. From there you can launch into a myriad of Bajoran appliances. You'll notice the difference between the early TNG 'lumps' and later ones on *Deep Space Nine*. The originals have a brow ridge like minicattle horns. Major Kira Nerys and other DS9 Bajorans generally have no brow 'wrinkle', but their appliances do end in subtle wedge shaped swellings.

Her prosthesis has five horizontal folds, whereas Ensign Ro has seven. The number varies from four to nine between individuals. If made thin enough, the five barred type 'accordians' neatly when you beetle your eyebrows!

If you want to strike off in your own direction, we suggest you take your inspiration from nature. Many animals and insects have segmented body parts just waiting to be 'grafted' onto human noses. Robert's first Bajoran nose was inspired by a scorpion.

Step Eleven

Sculpting is a learn by doing art form. Theory cannot replace hands-on experience. We do have some tips to help you get started.

To create the distinctive Bajoran look, you must add extra material to the copy of your nose. Because of the delicate nature of this subtle effect, you don't need to use much plasticene or clay. Both materials have their advantages and disadvantages for prosthetics. Messy to work with indoors, potter's clay is cheaper than plasticene/oil based clay (which did not stop Stan Winston's *Jurassic Park* crew from using three thousand pounds of the stuff in creating their T-Rex) and sculpts beautifully. The drawback is that it has to be kept moist or it will shrink and crack on smaller projects or projects supported by armatures.

Plasticene lacks the pleasing mud-pie feeling of clay and dries the skin. Some people apply a moisturizer to their hands before working with plasticene. For a small project like this, the choice really isn't critical. If you decide to work with a water-clay, choose a fine grade and remember to keep it damp.

Step Twelve

Whatever your choice of sculpting medium, pinch off small balls of it, corresponding to the number of ridges you want. Bajoran lumps overlap, much like a stack of upside down flower pots.

Roll the balls of clay into straps. Starting at the lowest point, about halfway up the nose, press one firmly onto the nose model. Use your fingers to blend the edges down onto the plaster. Overlap the next one over the first and so on.

Keep a mirror handy so you can check how much to taper the sculpture down as you near your eyebrows. If you don't remember to taper the size, you'll have difficulty glueing the prosthesis on. When you get to the position of the eye sockets, don't let your clay push too far into the socket. The prosthesis will have to be glued to the socket area (as well as the nose) and you don't

want it force your eyes closed. Finish it off at the top of the socket with a subtle swelling blending into the forehead.

Inspect your work from different angles, particularly the profile. Does it look like a bump on a rock or a natural (albeit odd) extension of the model nose? Trim it down, if necessary, using a small blade. Don't be afraid to pull it all off and start over. In sculpting you trade time for experience. Knowing when to start over demonstrates artistic flexibility rather than lack of confidence.

Michael Westmore's *Star Trek* prosthetics generally don't have sharp edges so you may need to smooth things down using the rounded end of a small paintbrush.

Real skin has texture, pores, lines, etc. This all vary depending on the section of the body and whether the skin is tightly or loosely stretched over bone. Examine the skin on your own knuckles or finger joints and you'll get the idea. You can simulate this texture on your sculpture by gently pressing a stiff bristled brush (an old toothbrush will work) into the clay. Another method is to cast from the skin of an orange, which has great surface texture, and make a stamp.

Step Thirteen

Why not simply paint latex rubber over this enhanced nose, peel it off, and use that as your prosthesis? This does work but the result will lack detail and rigidity.

It's mould time again. Make a dam around the area to be cast; just like the lifecast. Use clay or plasticene, rolled out into a flat sausage to form the wall. Before pressing this down, apply Vaseline to any uncovered plaster surface on the positive which might into contact with the fresh plaster so that it will not stick. You won't need to enclose a large area --- just the upper nose.

The outer nostril rims form little verhangs on the face. If you include these in the casting they form undercuts which the new plaster will lock into, clamping your mould onto the model so it won't release. To avoid this, fill the undercuts with little wedges of clay. Similarly, you would have to backfill the nostrils if you were casting the entire nose. This wasn't a problem with the lifecast because alginate is flexible enough to defeat the gripping effects of the undercuts.

Your dam must be high enough to allow you to fill the area with plaster to a depth of a couple of centimeters above your sculpture. You need a good thickness of

plaster or the mould may crack when it is being removed from the nose. Measure, mix and pour the plaster into the cavity the same way you did for making the face positive in the alginate mould. Review Step Eight for details. Don't forget to rock the mould to reduce air bubbles.

You can carve your initials, the date, and the type of prosthesis (Bajoran: Nose) into the back of the mould whilst it is drying. Remove the clay wall and carefully break the seal between the mould and the face model using a plastic knife or spatula. Remove the mould from the model/sculpture.

The clay may lift off with the mould or stay on the positive. It doesn't matter; you're finished with it. Clean the mould carefully. If you need to pick small bits of clay out, use a soft wooden toothpick so you won't damage the fine detail.

There shouldn't be any airpockets in the mould but, if there are, deal with them the same way you dealt with the positive. Make sure you wash out any bits of plaster grit. Apply Vaseline because the grit has a tendency to degrade latex. Give the mould a final clean with methylated spirits.

Well done. You've made a Bajoran Nose Mould that even antibiotics won't cure.

Step Fourteen

Draw a pencil line in the mould to indicate the limits of the prosthesis. Lightly dust the mould with talcum powder. This will stop the latex from sticking (much) to the mould. Shake out any clumps of powder from the mould.

You won't need much latex. We suggest obtaining a small bottle, rather than a litre of industrial latex. You're going to brush it into the mould rather than pour it in as you might for larger appliances. Use a small chisel-edged brush; an old one. It won't be much use for painting afterward. Latex gums up brushes. There are cleaning solvents but a better solution is to work a mild household dishwashing liquid through the brush bristles and then wash the brush with soap and water. You will want to preserve the brush. You'll be applying between 10-20 coats of latex.

Some people pre-colour their latex by mixing it with liquid eye-makeup or acrylic paints. If you try this, be aware that latex dries darker than it appears when it is a liquid; therefore, your custom prosthesis will also be

darker. Have fun experimenting.

Charge the brush with latex. Starting at the centre of the mould, work out to your pencil line. The idea is to make the appliance thick in the middle and thin along the outside to create a fine blending edge which can be seamlessly glued to your skin. Don't be tempted to just run the brush around the pencil line. You need to carefully 'feather' up to it to produce a ragged edge, rather than a visible straight line.

It takes many coats of latex to build large appliances up to the same thickness as the original clay sculpture. With a small prosthesis, there will only be a tiny cavity between the appliance and your skin. On a Klingon appliance, we fill the space with glued in 'spacers', or cast the appliance in a multi-part mould using special foam latex which expands to fill the entire cavity.

Step Fifteen

When you feel your appliance is thick enough, let it dry. Dust talcum powder over it. You are ready to remove it from the mould. Brush around the edge with talcum powder as you lift the prosthetic, making sure that you powder all newly exposed latex as you work. Freshly cured latex loves to stick to itself unless it is powdered. Keep going until the entire appliance is free. Take care not to rip that tissue-thin, fragile blending edge.

Wash the appliance out in water. Sponge dry with tissues. Apply a light dusting of talcum powder.

Step Sixteen

You now have Bajoran lumps. (That or some wee beastie has shed its' skin in your home!) You can check the fit of the appliance on your model nose. Does it clear the eyebrows? If you need to trim the blending edge, don't use scissors. Careful tearing, using fingers won't create unnaturally sharp edges.

Step Seventeen

Spirit gum used to be the most common prosthetics glue. It's safe for most people, but don't forget to do a patch test first. To be safe, you should really patch test makeup, cleansers and any other products you intend to use on your skin. A very few people have been known to have violent reactions to spirit gum. The subsequent eruptions are more convincing than any appliance! There are other, milder glues on the market now, especially designed for cosmetic medical use. Duo Surgeti-

cal Adhesive (a kind of weak latex) and Pros-Aid (our favorite) are the most common.

To test, place a small amount of spirit gum or other recommended glue on your wrist/inner arm and leave it for 24 hours. If irritation occurs, do not use that product.

Warning

Never use household or industrial glues on human skin.

Gluing appliances on is an art form. Don't expect to acquire the knack overnight. Small bottles of spirit gum often come with their own internal cap-brush, but these are too large for fine prosthetic work. Use an old, clean, small paint brush with the metal ferrule slightly bent to make working under the edge of the latex easier. Ideally, have someone else glue the appliance on you. Apply prosthetics works best with the buddy system. With practice, you can learn to do it yourself.

Begin with clean skin with no street makeup. Seat yourself in front of a good, well-lit mirror and put a towel around your shoulder to protect your clothes from makeup. If you have a costume with parts that have to be pulled over your head, put it on before you begin. You don't want to smear the makeup when you put on your costume.

Bajoran lumps are wasted behind glasses. If you wear contact lenses, put them in before you start gluing and makeup; otherwise, you might contaminate the lenses. Be especially careful not to puff powder into your eyes when you are wearing contact lenses. It acts like an abrasive grit.

It is important that the appliance be sitting correctly on your nose or you will spoil all your careful work. You've already got an idea of how to position your appliance. Dry fit it to your face, making sure it's right way up. A guide to positioning can be created by dusting talcum powder around the appliance whilst it is sitting on your face (remember to close your eyes). When you remove the appliance, the outline will be on your skin where you must apply glue. With practice, you won't need this guideline.

Being careful around the eye area, brush the glue onto your skin, not the appliance. Press the appliance on starting at the top. Use your fingers to apply gentle pressure; work around the edge using the non-bristle end of a paintbrush as you go. If a blending edge folds into itself, it can be hard to put right. You'll use a clean, spare brush dipped in isopropyl alcohol/spirit gum remover to

dissolve the gum. Work carefully. After the glue is dissolved, unfold the appliance area with pointed tipped tweezers. Reposition the appliance area and reattach.

If you have done everything correctly, the appliance will sit neatly on your nose. The edge will blend into your face with very little of the join line visible. A final light coat of Duo or latex brushed along the join will render the blending edge almost invisible. (Don't use spirit gum; remember it dries a darker shade.). Allow the appliance to dry on your face.

Step Eighteen

You're nearly finished. Your prosthesis looks good, but it isn't the same colour as the rest of your face. It's time for makeup. To obtain the best results, use a makeup specifically designed for latex (for example, Kryolan brand). It can cost as much as \$90 for a full palette of colours. Quality pan sticks and standard grease paints give reasonable results provided the latex is sealed first. Sealing prevents it leeching moisture and pigment from ordinary makeup, which otherwise creates unwanted colour contrast between your skin and the appliance.

After years of experimenting, we now use a product called Seiglor Sealer, even with special latex makeup. If you can't get Seiglor's, you can achieve adequate results With Duo. Stipple the latex with the sealer and allow it to dry. You're now ready for makeup.

Step Nineteen

Devise a makeup plan beforehand. Use a sheet of paper with a basic oval face drawing with simple shapes for the eyes, mouth and nose. Label each area.

You will need a few shades of makeup: a base colour, a lighter shade for highlights, and a darker shade for shadows.

We've had a lot of practice with appliances. We now often apply makeup to our appliance before attaching them to our faces.

Apply the base colour using a damp sea sponge or a latex sponge wedge (these have useful pre-cut thin edges for blending). Dab the makeup on. Don't worry if the first coat is patchy.

Powder the first coat with a light dusting of talcum powder, applied with a puffer, powder brush, or pad. Apply another coat of the base colour and powder. Keep work-

ing in this manner until your face and the latex are evenly covered.

For 'walking around' makeup, you should apply the makeup with a lighter hand than you would for viewed-at-a-distance stage makeup.

The makeup you've just applied removes natural highlights and shadows. Now we have to put them back. Using the same dabbing technique with the sea sponge, apply the darker shade of makeup in the areas where shadows naturally occur; that is, under the cheek bones and where you think shadows will occur on the prosthetic (for example, in the hollows under ridges). The lighter colour will be used for highlights on the top of your cheekbones.

Robert likes to use really dark shadow makeup in the deeper crevices. He applies it with a fine paintbrush. The result is a definition that really stands out in photos; otherwise, flash photography tends to wash out or flatten the face.

Blusher should be used on cheek bones, the temples, nose and chin. Once the shading and highlighting have been completed, finish with eye makeup, lipstick, and one final dusting of powder. The final touch is the insertion of your Bajoran earring.

Bajorans, especially religious and military personnel, wear their lumps with attitude. It has something to do with the time it takes to create those lumps or perhaps, their earrings are too tight. When wearing the appliance, resist the temptation to scratch at it and remember to sneeze with discretion.

When removing the appliance, don't just rip it off. Remember it's glued on. Brush spirit gum remover (not industrial solvents) under the edges and work your way around it, lifting as you go.

If you're careful, the appliance should have several wearings in its use. Wash it, tissue it dry, then dust with powder. Store it in a box in a dry area, away from sunlight. Use cold cream and soap and water to remove the rest of the makeup. Apply moisturizer to your skin after it is cleaned. Wearing prosthetics tires the skin.

Congratulations. You've given the major her lumps. Yes, you could have just painted lines on your face, had plastic surgery, got the Phantom to rework your nose with his skull ring, or invited some crinkly bug to perch on your nose, but think what you would have missed learning!

There are many books, publications, and videos that feature or touch upon this art form. The books we've listed in this short bibliography are the standard resources. We also recommend the trade magazine *Cinefex* which often features makeup, the review magazine *Cinefantastique* and the icky horror magazine, *Fangoria*.

Bibliography

Baygan, Lee, Techniques of Three-Dimensional Makeup. Backstage Books/Watson-Guption Publications, New York, 1988.

This is the Bible for beginners and veterans, alike. Illustrated with photos, it has advice on life-casting, sculpting, making foam latex, and makeup prosthetics. It hasn't got much on brush or casting latex (professional studios work with more costly products) but, many of the principles are the same.

Corson, Richard, Stage Makeup. Prentice Hall, New Jersey. Fifth Edition, 1970.

The Old Testament Bible of stage makeup. Later editions update information about three dimensional makeup. Lots of information about designing makeups, artificial hair, hairstyles, types of makeup and colour charts.

Kehoe, Vincent J.R., Special Makeup Effects. Focal Press/Butterworth-Heinemann, Boston. 1991.

A concentrated study for creating 'Humans Plus'. A broader range than the "Techniques" book and, in some respects, a better buy for complete novices, but on page 75 it details a method of making a face casting using casting plaster direct on the skin that is ill advised. Not a recommended 'best safe practice' procedure.

Dick Smith's Do-It-Yourself Monster Makeup Handbook. Imagine Inc., Pittsburg. 1985.

No 'rubberman' with their latex should miss this classic! Dick Smith (*not* the OZ explorer) is an FX grandmaster. He wrote the original way back in 1965. It contains many deceptively simple ideas.

Westmore, Michael and Nazzaro, Joe, The Official Starlog Star Trek: The Next Generation Makeup FX Journal. Starlog Press. 1992.

ture step-by-step applications of some makeups. Anyone who wants to replicate a *Star Trek* appliance should start with this magazine. It needs updating for *DS9* and *Voyager*.

Robert Jan has been costuming for 20 years. His particular passions included armouring, prosthetics, leatherwork, dyeing and painting. With this list, it is no surprise he has built *Star Trek* Klingons, Hortas, Starfleet Marines, a Predator, Babylon5 Ambassadors G'Kar and Kosh, *Star Wars* Sno-Walker Tanks, the Stargate Annubis, and Sean Connery's peacock cloak from *Highlander*.

Gail Adams is the Editor of COZTUME, the newsletter of the Australian Costumer's Guild. She can be seen on the cover of the April 1998 issue of COZTUME dressed as a Minvbari.

This article grew out of a workshop Robert and Gail presented to their local *Star Trek* club.

The Stylish Miss Austen

The Annual Meeting of the Jane Austen Society of North America was held at the ANA Hotel in San Francisco on October 3-5, 1997. The highlight of the AGM was a costume exhibit.

Two years in the making, the exhibit was organized by JASNA member Sally Norton. It included 57 costumes and a selection of accessories. Most of the costumes were displayed on mannequins and were grouped according to decade and activity (ballgowns, promenade and traveling ensembles, riding habits, dinner gowns --- and undergarments!

During Jane Austen's lifetime (1775-1817), clothing changed from the restrictive garments of the 18th century to the loose, elegant style of the Regency period. The exhibit looked at Jane Austen's work through her closet. It included the types of garments she might have worn, and certainly would have seen in her social circle.

The majority of the costumes were made by members of the Greater Bay Area Costumer's Guild. Garments were also loaned from generous costumers in Los Angeles and Seattle. The exhibit was also fortunate to be able to include a few of the costumes from BBC productions.

The Costumers

*Robin Berry Adrian Butterfield Janet Canning
Autumn Carey-Adamme, Loren Dearborn Jewellifer de Winter
Rio Folsom Agnes Gawe Denisen Fraser Hartlove
Jay Hartlove Christine James Sheri Jurnecka Shelley Monson
Erin Harvey Moody Cherie Moore Monique Motil
Sally Norton Susan Pascoe Denise Pieracci Philip Rayment
Victoria Ridenour Katherine Wolters*



Photo: Sally Norton

Blue silk Spenser decorated with ribbonwork and matching bonnet worn with a white silk gown. Make by Christine James.





Photos: Lilli Ann Photography, San Francisco

All About Byron

Byron Connell, 1996 ICG Lifetime Achievement Award Winner and Newly Elected 1998/99 ICG President

By Spazz

At Costume Con 14, held in Seattle over Memorial Day weekend in 1996, the International Costumer's Guild presented its' Lifetime Achievement Award to Byron Connell. Byron is somewhat bemused by this honour, wondering what he did to deserve it, although various techies have pointed out to him that he represents all of them as the first recipient who has never made a costume of his own.

Born in Brooklyn, New York, Byron says that he had the good sense to leave at the age of three days. He grew up in Queens, not all of which resembled Archie Bunker's neighborhood. Byron discovered science fiction magazines at about age 12, but didn't attend his first con until he was in his late 30's. He met his wife Tina over an SF novel. They didn't just marry; they merged collections.

He saw a notice for an SF con to be held in Albany, New York (where he lived); he and Tina attended. Pat and Peggy Kennedy (also living in the Albany area) introduced Byron and Tina to Costume Con. Their first was CC3 in Columbia, Maryland.

The discerning reader will note that there are no photos of Byron's costumes with this article. That is because there are no costumes; he's never made one. He does, however, wear with pride his button that reads "I don't make them. I just wear them." (Actually he doesn't even wear them all that often.)

Byron's first masquerade was at ConStellation, the 1983 World Science Fiction convention. He was one of the banner bearers in "The Demon Lords of Darkness", a Barb Schofield group that won Best in Show. In what was clearly a preview of would become his standard "con garb", he was dressed in unrelieved black.

The following year he was part of "The Riders" at LA Con II, costumed as Death which included a full latex mask (UGH!!!). Aside from a couple of entries at Darover Cons, his next appearance on a masquerade stage was at ConFrancisco in 1993 as one of Vicki Warren's group, "A Contemporary Moral Problem." He says an appearance once every 10 years is about right.

Byron's probably best known today for running masquerade green rooms and backstage areas where he can be seen invisibly dressed in Ninja black. He got into this activity through his job. In the mid 1980's, he was a manager with the New York State Education Department. The New York Board of Regents, the Department's governing board, was founded in 1784. 1984 was the 200th anniversary. An academic convocation

with participants in cap and gown was part of the year-long celebration. Byron was in charge of robes and ran four simultaneous green rooms for more than 200 participants, including Walter Cronkike.

With Costume Con7 sheduled to beheld in Albany, Byron volunteered to run the green rooms. Since then, he has worked at three world cons: Noreascon II (boston 1989), MagiCon (Orlando 1992), and Conadian (Winnipeg 1994). He has participated in five Costume Cons: 9 (Columbia 1991), 11 (Pittsburg 1993), 13 (Toronto 1995), 14 (Seattle 1996), and 16 (St. Louis 1998). He's also run the masquerade green room for Arisia in Boston, Lunacon in the New York City area, LA Con III, and the backstage area at ConDiego.

At CC13, he arrived not expecting to have any major function until Cat Deveraux told him, "It's *your* coast" about four hours before the science fiction and fantasy masquerade was scheduled to start.

Byron says that to run a green room he simply applies what he read in The Kennedy Compendium and The Masquerade Handbook. It's not hard. As he explains it, his job is to "Maintain chause and prevent order". Something like that. He enjoys it. The con members who volunteer to work with him seem to enjoy it as well

A member of the Sick Pups (the New York/New Jersey Costumer's Guild), Byron became involved with the ICG by representing the Pups at the ICG meeting at CC8 in Ontario, California in 1990. ICG President Denise Giradeau asked him to serve as Acting Recording Secretary of the Guild at the 1991 meeting at CC9 in Columbia, Maryland. Possibly in a state of shock after running the green rooms and co-running the Con Operations office with Tina, he said yes. The meeting then proceeded to punish -- that is, elect --- him ICG Recording Secretary, a post he held for three years.

Besides running green rooms, Byron has been a judge at Lunacon and Philcon masquerades, an experience he found to be enjoyable. In 1992, he and Tina directed the science fiction and fantasy masquerade at CC10.

Appalled at the original text of the ICG Bylaws, Byron drafted a re-write for consideration at the ICG meeting at CC10. During the debate over ICG guidelines for worldcon and Costume Con masquerades, Animal X asked him to serve as recorder of ballots. He also helped tally the votes with Janet Wilson Anderson, Pat Kennedy, and Peirre Pettinger. They began at 11 pm after the Historical Masquerade was over and finished the tally at 5 am, four hours before the ICG meeting.

Byron handed off the job of ICG Recording Secretary to other members at CC12 in 1994 (Santa Clara). At CC14 he announced the formation of the ICG Directors and Officers Anonymous (D.O.A.). It's a 12 Step program that holds its' meetings in the nearest bar during ICG annual meetings.

Byron enjoys his masquerade activities and hopes to continue this work in the future. Of course, his immediate future will be taken up running the ICG. He's the newly elected President. The big question is how will he run the next ICG annual meeting and chair the D.O.A. meeting? It's this sort of heady problem that only Byron can solve.

Ladies Winter Bonnets 1875

By Emmeline Raymond



Above: The crown of this black velvet bonnet is trimmed with two rows of gathered ecru lace. An ecru damask ribbon is wound around the crown and the inside of the bonnet is furnished with a bandeau of similar ribbon. A spray of white roses, leaves, and berries trims the inside of the bonnet in front, and a small rose is set on the brim in back. Besides this, the bonnet is trimmed with rows of black gros grain ribbon.

Below: This seal brown felt bonnet is trimmed with gros grain ribbon in a lighter shade, with brown velvet, and feathers of the same colour. A row of yellowish lisse is sewn to the band of brown velvet, on which are set bows of the same, and asters with brownish leaves. Similar flowers are set on the outside of the bonnet.



By Spazz



Above: The brim of this steel blue felt toque is bound on the outer edge with a narrow band of dark blue velvet and is turned up in back. The crown is encircled with a scarf of figured black tulle and lace, the ends of which are left hanging in the back. The remaining trimming consists of steel blue ostrich feathers, a blue changeable wings, and sprays with berries and leaves.

Below: The brim of this cream felt aureole bonnet is faced with dark green velvet. The crown is encircled with cream coloured damask ribbon. The inside of the bonnet is trimmed with a bandeau of dark green creamy roses, a cream coloured feather, and a green changeable wing.



This article first appeared in the November 6, 1875 issue of Harper's Bazar, a weekly magazine published by Harper and Brothers, New York.

Sue Toorans Explains How to Light Up Your Costume

A CQ interview with San Francisco Bay Area seamstress, weaver, jeweler and creator of award winning costumes, Sue Toorans. Sue has been sewing since she could walk or thereabout. Tinkering with her father in his workshop was really fun. She took a jewelry class in junior high school and has been jewelry ever since. Her friends say she loves all shiny things. She demurs: "It isn't true. I only love, pretty shiny things."

"Sale" is one of her favorite words; so is "free food". Hardware stores are on her list of favorite places. Old hardware stores are even better. They have some of the most interesting things to make jewelry out of and the help *always* remember you after you've purchased 50 feet of clear tubing to make a skirt.

Sue spins, weaves, dyes, sews, knits, quilts, embroiders, tats, does needlepoint and crochet, shapes metal, anodizes titanium, and does cordwainery. In this interview Sue explains the different lighting techniques she has explored.

CQ Sue, I'm really interested in what you've done; what's worked and what didn't. Let's go through chronologically. What was the first costume where you added electronics?

ST A wood sprite some years ago which consisted of a sheer green organdy, long-sleeved tunic and tights and 6800 feet of fiber optics. The fiber optics come in cables that are bundled in 68 ft. rolls. I bought 100, split it out, stripped it, and wove it all through the fabric. Between my chin and my thighs and down my arms, I was covered with 6800 feet of fiber optics with a little in my hair. That was the first one.

CQ Where was the power pack?

ST Hidden on the inside of my belt. The belt was like a money belt with a pouch on the inside. I kept the power and the electronics in that. The belt was worn on top of the tunic.

CQ What was the power source?

ST 9 volt batteries. I think I had 6 batteries in that costume.

CQ Did it work?

ST Marginally. Fiber optics are a point source of light. Unless you are viewing the "end" you don't really see the light. I attempted to cut them on an angle to get more of the light, but they are still teensy little light sources. Unless I was in a pitch black room, the lights did not show.

CQ So, it was a great deal of work to minimal effect.

ST Very much so. I took each one of those split fiber optic cables and sewed it through the fabric.

CQ How much weight are we talking about?

ST That one was light. My flannel shirt probably weighs more than the entire costume, minus the batteries.

CQ If you were to redo this costume, trying to achieve your original goal. What would you use as a light source?

ST I'm not sure yet. I'm still looking for what I would use. The goal was to have the appearance of being 'bathed in light' --- 'dressed in light' rather than sparkling.

CQ What was the next one you attempted?

ST A dress I made for the Starfleet Academy Graduation Ball (April 23, 1994 held in Fremont, CA). The one you call the "Slinky Dress"; the one I call a 'Visitor from 4028 or Thereabouts'.

CQ Excuse me, but it looks like a "Rita Hayworth Sitting On a Piano Dress" to me.

ST Well, the fabric was supposed to a future civilization's attempt at doing suede when they have forgotten what an animal looks like and their idea of simple elegance.

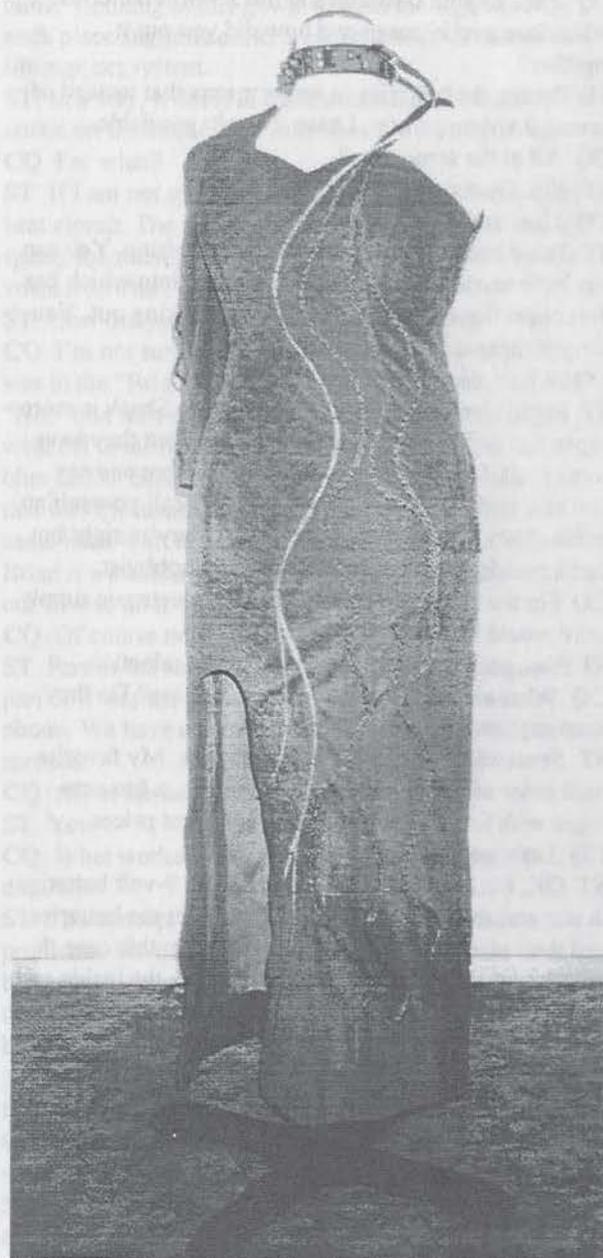
CQ Before we get into how you did the electronics, what was the inspiration for this dress?

ST Nothing in particular. There was a science fiction story I had read many years ago; in the story a woman wore a dress that glowed with light and had many multi-coloured lights going through it. The lights shifted and changed as she moved or her mood changed.

CQ Do you remember the name of the story or the author?

ST I don't.

CQ The dress is very much an elegant, fitted evening gown, certainly suggestive of some of the styles of the late thirties. I understand your fabric choice. What was your next desing decision?



ST The top, in particular the shoulders. I wanted the asymmetry and I wanted something we hadn't seen a lot. That's why I have the cut-outs on the sleeves with the binding. Though it fits well enough without the strap on the one shoulder, that is an artifice for conveying the electronics from the collar where I have them hidden in plain sight to down the front of the dress where they are displayed. I wanted to make a shoulder strap that was more interesting than "just a shoulder strap". Of course, fiber optics are "point sources of

light" so getting them to bleed their length was bastardizing exactly their intention.

CQ Having used fiber optics in your first construction and *not* getting the desired results, why did you again did to go with fiber optics?

ST Because I wanted a strip of light. I thought I could achieve that with the fiber optics by striping the surface and I did. I can get that effect.

CQ Can you explain exactly what you did?

ST After a fair amount of experimentation, I found I could get the light to bleed sideways by striping off the coating. Fiber optics is much like a root; it has a core and a 'bark' or outer coating. That coating keeps the light bouncing in the fiber. By judicious striping of that 'bark coating' which is a clear coating on the fiber (you can't see it), I got closer to my desired results.

CQ How did you strip it?

ST Sand paper. I lightly sanded. I discovered I could only get it to bleed a length equal to about a third of my body length. The dress, then, has three different sets of striped fiber. I bundled bunches of sets together so they amplified themselves and you see a concentration of light.

Editor's Notes: Sue is 5'3". The gown length is approximately 4'3".

CQ How did you bundle them together?

ST Whip stitch.

CQ Really? You just stitched them together?

ST Basically.

CQ For those of us who are not electronics savvy, you are describing striping or peeling or sanding a section and another section and another.

ST Yes, but only a third of a cut section is striped; the rest of the length remains coated. This meant the bunched together striped parts gave a 'root' look and then the light branches out.

CQ Where is the power?

ST The power is at my waist. The light and electronics are at the neck.

CQ Would you describe the parts?

ST Yeah. I made a pair of tights that go over the shoe and come up to my waist. The power pack containing the batteries is tucked into the waistband. There is another connector on the other side of the light. This connector brings the power up to the neck.

CQ How many batteries?

ST Three in series.

CQ What does that mean and how did you do it?

ST The "how" was really easy. I called my friend Brian and he helped a whole lot with the electronics.

Editor's Note: For those of you who are thinking, "I want to do some of this stuff that Sue has done", the hint clearly is, if you have a friend that is an Electronics Technician, cultivate that friendship!



ST Actually, the real hint is to canabalize. Find something that does something similar to what you want and canabalize the electronics. For my first costume (the wood sprite), I got those visors with the blinking LEDs on the headband. They blinked, they turned on and off. They did what I needed. I took the LEDs out of the headband and used it in the costume. Canalbalize is the

key. There are lots of things that blink. You can build a blinking costume with minimal electronics know how. You need to be able to sauter a joint; if you can do that, you can build costumes that blink.

CQ Back to your costume and the 3 9-volt batteries. What does a relay mean and how did you put it together?

ST Putting the batteries in series means that instead of having 9 volt to call on, I have 27 volts available.

CQ All at the same time?

ST Yes. Give or take some drop off.

CQ How are they connected?

ST These batteries are connected in the wiring. You can buy little carriers that your battery snaps into which has the connections and they have a wire sticking out. You can get these in a rigid frame.

CQ Where do you buy this stuff?

ST Retail electronic supply stores. Radio Shack is more expensive and more limited in selection, but they have some stuff. God forbid you walk into a store and say you're a costumer. Don't do that. Never call yourself an artisit. They'll think you're cracked. (They're right but, that's beside the point.) Call yourself a hobbyist.

CQ For the budget conscious, a larger electronic supply store would be a better choice.

ST Yes, and they'll have a much better selection.

CQ What about the traditional hobby store? Do they have anything you can use?

ST Somewhat. They'll have fiber optics. My favorite mail order source is American Scientific, a fun catalogue with lots of good stuff and excellent prices.

CQ Let's get back to this dress.

ST OK, but first a caution. We have the 9-volt batteries in our waistband. It's important to protect the batteries and their electronics from persperation. In this case, I built a naugehide pouch. I put the vinyl on the inside and backing on my skin side. The batteries are completely protected from any moisture.

CQ Before we go on to the neck piece, there's one point I want to ask about. This is the dress I refer to as the 'Slinky Dress' (look at the photos folks, you'll see why). This is not a dress where you can hide a protrusion anyplace. You want that svelt, elegant line. How much bulk are we talking about at the waist?

ST Just a smidgey bit over the thickness of a 9-volt battery, about a centimeter. You'll notice the dress is cut a little loose at the waist in the front.

CQ This, then, is a hint to remember. Whereone one is going to put the power source, you may want to adjust the draping of the garment.

ST Or you could hide it all in a bustle?

CQ The Electronic Bustle?

ST Why not?

CQ Now, about the neck piece. It's quite a beautiful

work of art, by itself. The fact that it is functional is extra. I like this gown because it creates two different looks; with the lights, it's more of a fantasy creation, without the lights on, it's more of a science fiction costume. Looking at this gown without the lights on, the neck piece suggests either a communication device or a life support system.

ST In a way, it does; at least, communication. If you'll notice on the inside, that little spot is a microphone.

CQ For what?

ST If I am not speaking, the electronics run on a heart-beat circuit. The light pulses with the heartbeat. When I speak, the microphone picks up my voice and I have a voice over-ride.

ST How did you do this? This is fascinating.

CQ I'm not sure about the heartbeat circuit because I was in the "Brian, could we do ... " mode. He would say "No!" and then come up with a solution. It was great. I went off to the hardware store and came back with these blue LEDs. Blue LEDs are unusual. Some of them are tied into the heartbeat and one of them just stays on. I came back with this little tiny microphone and asked Brian if we could add it. He said "No!" and then figured out how to do it. Never take no as an answer.

CQ Of course not.

ST Part of the solution was Brian creating things and part of it was the circuitry that came with the microphone. We have a combination of home brew and commercial.

CQ All of the neck piece is functional?

ST Yes.

CQ What worked with this design concept and what didn't?

ST The concept was fine. The realization had some problems. We had tried to use normal electronic wire between the boards. We had to break the boards up so that they would fit around my neck. We just cut the boards. They had to be designed so they could either be jumpered across with wire or everything that needed to talk to each other all fit on one board.

CQ I see all the little individual boards are connected with wire. It looks as if they are just looped together.

ST Some of them are. Some of the connections are actual cable going across for electricians (moving the electricity back and forth). The problem was they are small enough that they break. In all the dress rehearsals, this thing worked fine. When I got to the dance, my electronics went out because it's not designed to flex. We will have to rebuild the neck piece on a base that is designed to flex. You'll notice that again I used the vinyl on the inside of the neckpiece to protect the electronics from moisture.

CQ When you build a new neck piece, will you use any of this electronic material or will you start afresh?

ST No, we'll use all of it.

CQ What will be different?

ST We'll change the connections between the boards. There are materials designed to be flexible and electronic such as ribbon cable.

CQ Is ribbon cable readily available?

ST Yeah. It just never occurred to us that this was going to be a problem.

CQ Do you think if this had been some sort of static ornament (such as an epaulet), you would not have had this problem? Something that doesn't move?

ST It wasn't the movement. The problem was that it goes on and off. It has to open wide enough to go around my neck and then close back down. That was the problem.

CQ During your dress rehearsals when it worked, did you get the light effect you wanted?

ST Yes, I did. The other little problem is the little microphone is very sensitive. As soon as I go into a loud room, the lights are on constantly. When I say I have to go outside to cool down, I mean it literally because my electronics will burn up if they are on constantly.

CQ Does it feel warm to wear?

ST Absolutely. I have the light source which is a Zenon bulb cranked up to its' limit. It's on a potentiometer and that is cranked up to the limit of the bulb. Much more and we would be blowing out bulbs. It is extremely bright and quite warm. It's the brightest bulb we could get.

CQ How long can you wear it comfortably?

ST If it's working as designed on the heartbeat, which means not continuously, the I could wear it an entire evening. When the lights are on continuously, it's noticeably warm but not going to burn, but the electronics themselves are potentially going to burn out.

CQ To clarify for the non-technical, what does the phrase burn out mean? What could have happened?

ST A transistor is a little box with smoke inside. When the smoke comes out, it quits working.

CQ Could you have been damaged?

ST Probably not.

CQ The lights would simply have all gone out?

ST Right.

CQ Would the parts have to have been replaced?

ST Yeah, replaced. The odds are poor against actual metal melt or flame, but there is potential of that.

CQ Are you serious?

ST Yes. It depends upon what actually took the stress and burnt out.

CQ If you build a new collar, can you add something so you can turn off the lights?

ST Yes.



CQ Before we move on to the last gown, I want to ask a very practical question. How do you clean these dresses?

ST The original one, the wood sprite, was 'Don't get it dirty'.

CQ Did you wear a full body leotard underneath so it would not touch body oils?

ST Right.

CQ The Slinky Gown?

ST Remove the fiber optics and throw it in the washing machine.

CQ They're just tacked on?

ST Yeah.

CQ Sue, tell me about the Origin of the Electric Crinoline.

ST This one was made to wear at Costume College 1995. The theme that was the crinoline. I decided it had to be electric. I'm not trying to be Madonna and wear it on the outside, but it would be more visible on the outside. There's no point in having one's underwear blink.

CQ I suppose that depends upon who saw one's underwear.

ST True, but in the company I was keeping that evening, there was no point in having my underwear blink!

CQ This structure is really an overgown that is worn over a very simple black sheath.

ST Yes. It's almost a pinafore. Almost.

CQ And it's made of what?

ST Many feet of two different sizes of clear, vinyl tube, LEDs on wire, gazillions of tie-wraps, and a whole, heck of a lot of 4-pound test fishing line.

CQ Were the LEDs stuffed inside the tubes?

ST That was the original plan. When I was shopping for the tubing, I brought my little, sample LED with me, wired up to the three wires that they ride on and managed to get it into the tube. So I bought about 100 feet of that size tube. I got it home and found out it worked for the sample; it did not work for the strings of LEDs.

CQ Why?

ST It stuck. Vinyl is sticky and plastic to plastic formed a near watertight bond by itself.

CQ And, of course, you'd already bought all these materials.

ST Right, and it wasn't cheap; and the guy at the hardware store had already raised his eyebrows. I tried to powder it. Of course, that was going to obscure the inside of my clear tubing which was a bad plan. What I ended up doing, was slicing the tubing open all the way down its' length. I then laid the lines of LEDs in the open vinyl tubing. I closed the tubing around the lines of LEDs and secured the closure by wrapping it with the 4-pound test fishing line. This did weaken it structurally. There are a few areas where it kind of puckers, but if I don't point them out, nobody notices them.

CQ I notice this gown is actually a series of loops. Is it all one continuous line of tubing?

ST It's a bunch of separate loops. I decided what size each panel had to be. There are six panels. I drew this outline on a large piece of paper and started to design the spirals, and swoops and swirls. I finally just said, "Egh! Let's just do it free form." As I worked on the design, I did whatever felt right at that very instance. I just made sure I stayed within the outline. (This is where colouring *inside* the lines is important.)

CQ Then the panels are not identical?

ST Oh, they absolutely are not. The design is whatever I felt like at the moment I was making that section.

CQ How many individual circles are in the gown?

ST (Laughing) I don't have a clue!

CQ How did you attach the panels together?

ST It's all joined with tie wraps. First the circles are joined to form a panel, then the panels are joined. If you're going to use tie wraps, get the little hand held tool that tightens and cuts the tie wrap flush for you. It will make the job faster, easier and less painful. I did not

know about the tool and wrapped every tie wrap individually. I don't recommend doing it all by hand. Using the cutting tool would also make the costume less dangerous because all the cuts are flush. My cuts were all done by hand and there are a lot of sharp points. It can snag on anything.

CQ Let's talk about power.

ST This costume runs off 18 double A batteries. This is a fine example of canabalizing. I didn't have to have Brian help, other than a few telephone consultations. American Science and Surplus sells Christmas LEDs that are battery-powered. It was a string of 10 or 12 LEDs in red and green with a little power pack, a board and a switch so it could be turned on to blink or full on to be on constantly. I used six of these. I modified them a smidge. I extended the wiring and I changed the colour. I didn't like the red and green; I changed it to amber. I just kept adding to my test circuit. I never saw my circuit fail. A test circuit helps a lot. I just needed a sautering iron and some electrical tape.

CQ What about the power packs?

ST There are six separate power packs, one for each panel. I've hidden them behind a coiled rope medallion in the waistband. The waistband also supports the weight of the tubing. The skirt is heavy.

CQ So this gown is cumbersome.

ST Yes and difficult to walk in. It doesn't flow nicely. I tend to walk through the circles when I should, sort of kick the whole skirt forward.

CQ Would you say you met your design goals?

ST Mostly.

CQ Were there any surprises when you wore?

ST I expected to be able to walk in it. I knew I could not sit in it. In general, it doesn't hold it's shape nicely and it sags somewhat. It stretches and starts to drag. It was not designed to touch the ground but, its' weight bears it down.

CQ So it does not hold the circle shape.

ST No.

CQ If you were do make this again and attach the panels to a mesh framework, do you think that would help retain the shape?

ST It might. Part of the goal was for the skirt to be stand-alone and have no visible means of support. I'd have to work really hard to support this much weight into the shape I desire and still have it invisible.

CQ Do you think it's doable?

ST It's probably doable but, would entail a rethink of the goal. I'd have to decide how much visible support is acceptable. That or lots of helium balloons.

CQ That's an option.

ST Absolutely!

CQ How long can you wear it?

ST How long can you stand up without visiting the

facilities?

CQ It's really not suitable for a dinner dance.

ST No. You can't dinner and you can't dance.

CQ This is more of a reception gown.

ST Yes. I find being careful of other people and their costumes more tiring than bearing the weight. The weight is mostly distributed at my waist and supported by my hips. The problem is maneuvering and making sure everyone else is aware and to stand back. Standing still is easy. Walking is a bit of an annoyance because I tend to step through the hoops.



CQ Did the lights work?

ST Yes. Each panel has a string of LEDs that blink alternately. There's a lot of busy light happening.

CQ What other changes would you make?

ST Depending on the cost, I might buy the rope lights that are already LEDs in a tube. They come in a variety of colours. I might try to come up with some sort of May Pole type ribbon weave to support the structure so that I had ribbon diagonals going in both directions.

CQ Have you tried putting it over a black hoop skirt to

see what it looks like?

ST I have not. I don't own one.

CQ I know you have loaned this gown for display. What kinds of reactions has it gotten? I ask that because I really see this as wearable art. I'm wondering if that has been the response.

ST Well, mostly it seems to be a guy gown.

CQ Really?

ST Yeah, the women kind of ignore me. The guys ask "How did you do that? Cool effect."

CQ Interesting.

ST I have no idea what the women are saying.

CQ This is more than a Guy Gown; this is an Engineer's Gown.

ST Yeah. Absolutely.

CQ If someone was to attempt something similar, we've already suggested they use the hand tool for the tie wraps, buy the rope lights if they are affordable, and consider some sort of additional structure. What else?

ST Design it to go over a corset so the steel bones take that much more of the weight. Design the gown to be part of a boned bodice or wear a corset.

CQ You're working in geometric shapes in this gown. I'm thinking of other possible pieces where this technique could be used. Perhaps a tabard.

ST That would work but you'd have the same problem of being stuck standing all the time. It would probably be more useful in smaller pieces like a headdress or a standup collar that could be more contained.

CQ A vampire collar would be wonderful.

ST Absolutely. But again, there's the weight. You'd have to do an awful lot of under-structure.

CQ How do you store the Electric Crinoline?

ST In my fencing duffle bag.

CQ The last question is, what's next?

ST Nothing electronic. My next project is to weave the fabric for a Victorian cloak.

CQ Are there any electronic effects you know about that you want to use?

ST If you've ever been to the Chicago O'Hare Airport. There's the hall lighting. That is not neon. That is a fibre technique. I want to find out how they did that. It is lit fabric. To make it portable, it would have to be reduced.

CQ Sue, thank you for sharing your experience and knowledge. I'm sitting here wondering if we'll see more costumes with lights at Costume Con next year.

ST Maybe. I think the Basic Rule of Costuming is "just one more project."

CQ True. Sometimes to our peril!

Dressing Dave

Susan Hum
Costumer for
The Late Show
with
David Letterman

By
Sally Norton

Susan Hum thought she was heading for a career in fashion, but life often takes us by surprise. These days Susan says she feels like she spends "my whole life waiting for a joke." Sound a bit odd? Not at all. Susan is the costumer for the David Letterman Show. It's her job to find, build, buy, or rent whatever costume is needed for a joke no matter how outrageous, how late the order comes to her, or how much is involved in creating the costume. She has to deliver --- fast. The job consumes her entire life.

This wasn't her original plan. She attended Moore College of Art in Philadelphia. She drew and painted. After college, she taught for six years. She and her husband had several friends who were actors and directors. In the late sixties, a director friend asked her to build a costume. She later enrolled in the 2 year certificate program in the Brooklyn College Theatre Dept. After college she did at least 70 plays Off Off Broadway, Off Broadway, summer stocks, and in the mid-70's, *Dance With Me* on Broadway.

She did some soap operas in New York (*The Doctors*, *Another World*) and *The Year of the Dragon* at the American Place Theatre. Black theatre became popular; she costumed LeRoy Jones' *Slave Ship*. One show led to another. She costumed *The Threepenny Opera* three times for three different companies. The shows in the 1960's and 1970's paid very little; sometimes as little as \$75.

Portfolio in hand, she made the rounds, looking for work. "You get a job by being in the right place at the right time, and by making connections. It's not easy."

Finally, she realized she would have to join the union, The United Scenic Artists. This required taking a written and practical test. A candidate is assigned a play and required to prepare perhaps as many as 75 sketches and swatches. There are advantages to being in the union; there are minimum wage requirements. The union sets up a pension plan and health insurance.

The mood toward the union has changed over the years. New York is now "a big, union-busting place". Budget conscious TV shows want to get around the union so they can avoid paying the pension and health insurance. MTV, for example, works "off the books" and they go up to Canada, out of jurisdiction of the union.

Barbara Matera in New York is a union costume shop and is still active, but there are far fewer costume houses today than existed 20 years ago.

"I had less than 24 hours to costume 14 dancers for the 'Nathan, Nathan' number from Guys and Dolls. Fortunately, I found a shop that makes bebop clothes. They could provide zoot suits for my six male dancers.

"Fat is funny for the Letterman Show. I've had to costume 400 lb. people in less than 24 hours. I once needed a pink pinafore for a guy with a 64" waist.

Once you get a job, you must negotiate the contract. Susan explains, "You are your own negotiator. Designers Anne Roth and Jane Greenwood have agents, but this is rare. It's a very small percentage."

Working on The Late Show, Susan is at the mercy of David and the writers. She's usually called at home around 9 pm and told what they want for the show on the following night; but, they may not call her until 1 am. She's eager to get going because whatever Susan has to provide must be ready for rehearsal at 2:30 pm for taping the same day. The stress can be tremendous. "It's very hard day in, day out to come up with funny stuff."

She has made some very odd things: a head sculpture with a Sony TV, a western jacket with syringes instead of fringe, and a lox salmon suit made of latex cut in little pieces. David threw the last one into the audience and (big surprise), it never came back.

Susan has been with the Letterman Show since 1984. His set designer, producers, and two of the writers have been with him since the beginning.

She works 5 days a week. On Thursday, they do the shows for both Thursday and Friday. On Friday, they do location work. Whenever the show goes out of town, her weekends are taken up with packing and travel. "No one really understands how much work is entailed in a talk show. The show takes up my whole life. We have a staff of 150 people and every one of them says 'I have no friends'."

They once wanted 2 dinosaurs on a bicycle. There aren't any dinosaur costumes in New York. None. They had to be shipped from California. When they arrived, hours later, she found she had 2 *Jurassic Park* dinosaur heads on crocodile bodies with lizard hands. She had only a few hours to make the costumes look like two unified dinosaurs. All of this effort for something that will appear onscreen 2 or 3 seconds --- maybe up to 1 or 2 minutes.

She is on the phone a lot. One call leads to another. One source leads to another. Her rolldex has become one of her most valuable possessions. "Knowing your sources is the key to this type of job."

When she went to work for the show, she began with an empty room. Because she buys a lot of the costumes they use, she has slowly built up a wardrobe stock for the show: cops and robbers, sanitation workers, and 4 drano bottles for a "singing, dancing quartet of drano

bottles that never made it on the show." For one night's show, the writers create enough material for 4 shows. During rehearsal, it all gets paired down to what will be used that night.

Many of David's suits are made by a New York tailor that Susan found. She has a large supply of swatch books and spends hours pouring over them looking for what David likes and remembering what he dislikes. She regularly sends FAXes for orders to a Saville Row tailor in London. It takes 6-8 weeks to get 1 suit. She does his suits in the fall and spring, 10 new suits each season. Many of the fabrics she chooses for his suits are \$100 a yard and she has ordered fabrics that are up to \$200 a yard.

She may have to do a few extra suits during the year because David has cut a pant leg off on the air (as he and Mel Gibson did to their pants one night). Obviously, that suit is finished and will have to be replaced.

David is not into the Armani look. He wears an American, natural shoulder, conservative suit. His suits are double vented and he likes a snug fit. The format of the talk show dictates his wardrobe. Suits work for a talk show; casual does not. David is actually a very casual person.

"Quality is all in the fabric and cut. For David, classic is better. He's so outrageous himself --- simple, classic lines don't take away from what he's saying and doing."

Susan is an excellent seamstress. She has made her own suits for years (when she has time, that is) and she honed her tailoring skills at Brooklyn College. She knows what David wants and what she is looking for. She does make some of his ties. "David like simple ties, but it has to be exactly right. I'll do a 'tie search' all over town." (Remember, when Susan says 'all over town', she's talking New York City, not the neighborhood mall.)

When the show goes on location, she takes her list of things she'll need and goes shopping. She uses the LA Sourcebook when they are in Los Angeles. When they are in London, she has a local designer who helps her find things. She describes Angels and Berman (THE costume house in the UK) as the most organized shop she's ever seen. "Everything is in show cases and on display shelves. It's like a department store."

She's on hiatus from the Letterman Show for a brief amount of time about every six to eight weeks. During those break periods she has done some commercials for Sony TV, Maxwell House Coffee, and Arm & Hammer.

The work comes in spurts. She's also done a bit of film work for films shooting on location in New York City.

There's more work for wardrobe, makeup, and hair people and more of them are needed for a job. Only one designer is needed and there is a lot of competition.

Susan explains that all kinds of people get into this business. "Some were art students; others come from the-atre. What really counts is stamina."

"Costumers work very hard."

ICG Chapters

Australian Capital Territory Costumer's Guild
 c/o Jo Toohey
 17 Beaurepaire Crescent, Holt, 2615 AUS

**Australian Costumer's Guild
 (The Wizard of Cos)**
 PO Box 322, Bentleigh 3204, Victoria, AUS
 Email: stilskin@netspace.net.au
<http://www.vicnet.net.au/~costume>

Beyond Reality Costumers Guild
 North West Chapter, Serving US & Canada
 c/o Joy Day
 PO Box 272, Dundee, OR 97115
 Tel. 503.538.1616 Email: hotfudge@teleport.com
<http://www.helix.net/~lynx/guild.html>

Chicagoland Costumer's Guild
 c/o Carol Mitchell
tallison@mcs.com

Costume Guild UK
 c/o Teddy
 212 Albert Road, London E10 6PD, UK
 Email: CGUK@ireadh.demon.co.uk
<http://www.ireadh.demon.co.uk/cguk.html>

Costumer's Guild West
 PO Box 94538, Pasadena, CA 91109
 c/o Zelda Gildbert
 Tel. 818.907.5281 Email: zblgibert@aol.com
<http://members.aol.com/ablgilbert/cgw.html>

Great Lakes Costumer's Guild
 PO Box 573, Hazel Park, MI 480303-0573

**Greater Bay Area Costumer's Guild
 (Dreamers of Decadence)**
 c/o Jana Keeler
 5214-F Diamond Heights, #320, San Francisco, CA 94131
 Tel. 415.974.9333 Email: jana.keeler@schwab.com
<http://www.toreadors.com/costume>

Greater Columbia Fantasy Costumer's Guild
 c/o Amanda Allen
 PO Box 683, Columbia, MD 21045
 Tel. 410.258.7948

**Greater Philadelphia Costumer's Guild
 (The Lunatic Phrynge)**
 c/o Vicki Warren
 1139 Woodmere Rd., Pottstown, PA 19464

Heartland Costumer's Guild
 c/o Richard R. Rathman
 1507 C. West 23rd Terrace, Independence, MO 64050

**New England Costumer's Guild
 (Boston Tea Party & Sewing Circle)**
 c/o Eastlake
 318 Acton St., Carlisle, MA 01741

**New York/New Jersey Costumer's Guild
 (Sick Pups)**
 c/o Carl Mami
 85 West McClellan Ave., Livingston, NJ 07039

North Virginia Costumer's Guild
 Not currently active

Rocky Mountain Costumer's Guild
 Serving the Colorado Front Range and Beyond)
 c/o Vandy Vandervort
 2854 Tincup Circle, Boulder, CO 80303-7222
 Email: dragonart@worldnet.att.net

**San Diego Costumer's Guild
 (Timeless Weavers)**
 1341 E. Valley Parkway #107, Escondido, CA 92027

**St. Louis Costumer's Guild
 (St. Louis Ubiquitous Tailoring Society: SLUTS)**
 c/o Nora and Bruce Mai
 7835 Milan, University City, MO 63130
 Email: bmai@genie.com

**South Bay Costumer's Guild
 (Bombazine Bombers)**
 c/o Lisa Deutsch-Harrigan
 PO Box 28427, San Jose, CA 95159-8427
 Email: carole@falconer.vip.best.com
<http://www.best.com/~falconer/carole/locale.shtml>

Southwest Costumer's Guild
 c/o Randall Whitlock
 PO Box 39504, Phoenix, AZ 85069
 Tel. 602.995.7514 Email: randwhit@aol.com
<http://members.aol.com/souwesgld/guild.html#meet>

Utah Costumer's Guild
 871 North 600, West #7, Provo, Utah 84604

**Western Australia Costumer's Guild
 (The Grey Company)**
 c/o Cheryl Mitting
 4 Wyatt Rd, Bayswater, 6053 AUS

**Western Canadian Costumer's Guild
 (Wild & Woolly Western Costumer's Guild)**
 c/o Katherine Jepson
 19 Taraglen Court NE, Calgary, Alberta, CAN T3J2M6
 Tel. 403.280.2874 Email: 73622.2716@compuserve.com



Heather Archuletta as Nimue

Photo: Sally Norton

Coming in the Next Issue

Our Fashionable Mothers

Building a 1790's Gown by Lynn McMasters

Bridal Gowns of the 1920's by Alison Kondo

GBACG Requests the Pleasure of Your Company

Using La Mode Bagatelle Patterns by Danine Cozzens

Cutting a 1913 Norfolk Coat and Skirt by May Manton

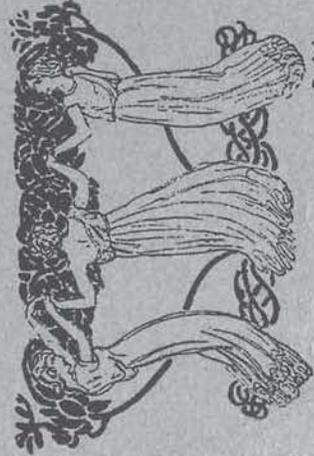
The Costumer's Quarterly
c/o GBACG
5214-F Diamond Heights Blvd. #320
San Francisco, CA 94131

Published by The International Costumer's Guild

Address Service Requested

BULK RATE
U.S. POSTAGE
PAID

SAN FRANCISCO, CA
PERMIT NO. 595



Pantoh.