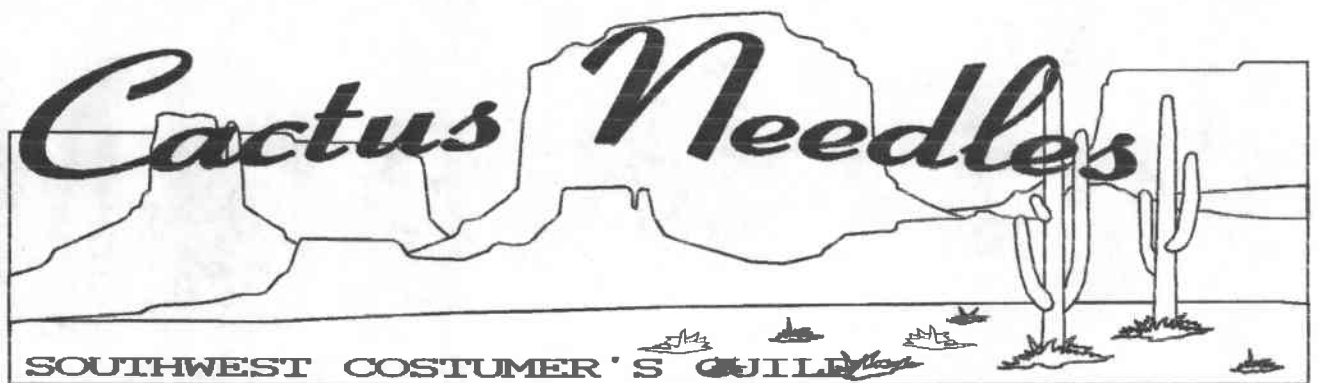


# Cactus Needles



SOUTHWEST COSTUMER'S GUILD

VOLUME II, NUMBER 1 & 2

JANUARY & FEBRUARY 1995

HELP! I AM AVIDLY RECRUITING ARTICLES, ART-WORK AND ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! ALSO, PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS TO ALL FOR EVENT INFO.

## Surprise !

We actually managed to publish an entire year of this newsletter and are beginning a New Year! If we are to continue - I need more of you to contribute articles, how-to's, event, book, and shop reviews. If you have an idea, but feel that it is not good enough to publish, or you feel you cannot write well, or your article needs lots of editing--never fear--help is here! Does this sound familiar? Call me at 878-9324 or send me a rough draft on disk (IBM please) either 5 1/4" or 3 1/2" preferably in WordPerfect, but don't worry as my program can translate. We also need artwork, anything upcoming which might be of interest to us, etc. Please, pretty please--I am begging now...

We have a number of exciting things to do planned for this year. Several of us plan to attend the SCA Estrella Mountain War. We also will go to the Renaissance Festival as a group. We also plan to get involved, as a service, with the Pioneer Arizona Living History Museum.

### In Stitches Conference

1/11-14/95 Holiday Inn Crowne Plaza  
This year the In-Stitches Conference was expanded, more days, a historical fashion show, more speakers, more options, and more money.

Frances and I attended the Historical Fashion show. It was marvelous. The speaker/presenter,

Historical Costume expert Ivan Sayers, traced women's evolution from totally dependent creatures (whose beauty was their only weapon) to the free-spirited independent women of today. Crinolines and corsets, bustles and beaded cocktail gowns...it was interesting to see how changing fashions have shaped the female form and the way women live.

Mr. Sayers began with a model in a dressing gown, which had let out areas on the sides so could be worn as a maternity gown. She then removed that to show her chemise, and then was corseted (24 bones plus busk), a bustle pad, followed by a camisole/corset cover, knickers (split crotch) and added about five or six petticoats (two on one waistband to reduce waist bulk) and finally a skirt and bodice. He is an excellent speaker has been collecting since he was a child. When other kids played fireman or whatever, he played Museum Curator, which he became.

by Jean Palmer

## RENAISSANCE FESTIVAL

Sunday, February 26

Come in Costume

meet at Jena Burroughs'

At 9 a.m. to carpool.

Or meet to the left inside main  
Faire Gate about 10:30 a.m.

# C A L E N D A R

✂ NOTE: INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD. PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

**Estrella War XI** Feb 15-20, '95  
Annual SCA event at Estrella Mountain  
Park, Goodyear AZ. \$30 Wed-Mon, \$25 Fri-  
Mon, \$15 per day.

**CASFS Meeting** Friday, February 24  
8 pm at JB's I-17 & Indian School.

**Outdoor Celtic Concert** 2/24  
Mesa Community College at 7:30pm.

**AZ Highland Games & Gathering** 2/25  
Mesa Community College 8:30-4:30.  
Article elsewhere in this issue.

**Swap Meet** March 18  
Cashman's at 35th & Peoria 10-2

**LEPRECON 21** May 26-29, 1995  
Francisco Grande Resort in Casa  
Grande, AZ. Call 1-800-237-4238  
to reserve your room: Patio Rms  
\$39 S/D, Tower Rms \$49 S/D, Exec  
Suites \$69 S/D. Nancy Strowger is  
one of the GoH's! Membership \$30  
until 5/1/95. \$45 at the door. To  
register send \$\$ to LepreCon Inc.  
PO Box 26665, Tempe AZ 85285.

**COSTUME CON 13** May 26-29, 1995  
Sheraton Toronto East Hotel and  
Towers, Membership \$35.US until  
April 30, '95. Mail to Costume 13,  
Suite 0116, Box 187, 65 Front  
Street West, Toronto, Ontario,  
Canada M5J 1E6. (416)699-0479.  
Fax: (416)699-5512.

**WesterCon 48** June 30-July 3, '95  
Westcoast SF convention moves to Portland  
OR at the Red Lion Inns (it is in the  
Other Hotel!) NOTE: this convention  
absolutely prohibits weapons and masks.  
WesterCon 48, P.O. Box 2584, Portland OR  
97208-2584. Phone (503)283-0802. E-  
mail 74007,3342. Membership rate \$50 to  
6/10/95, \$60 at the door, Supporting \$20.

**NASVIC SF Con** July 13-16, 1995  
DragonCon - Held in Atlanta, GA as  
World Con will be in Great

Britain. Info: PO Box 47696,  
Atlanta, GA 30362-0696.

**Dark Con** July 1995  
Memberships \$20. For info contact:  
DarkCon, PO Box 5638, Glendale AZ 85312  
or phone (602)978-9314.

**COSTUME COLLEGE 3** Jul 21-23'95  
Airtel Plaza Hotel, Van Nuys CA  
91406, (818)997-7676, Guild  
members \$25 till 2/21/95, \$35  
after. Gala tickets \$30.

**INTERSECTION** Aug 24-28, '95  
World Con in Glasgow, Scotland-write c/o  
Theresa Renner, Box 15430, Washington DC  
20003-0403. Memberships: Attending \$125,  
Supporting: \$25. GoHs Samuel Delary and  
Gerry Anderson. Scottish Exhibition and  
Convention Centre and the Moat House  
International Hotel, and other downtown  
hotels and B&B's.

**COPPER CON 15** Sept 8-10, '95  
Day's Inn, 3333 E. Van Buren,  
Phoenix, AZ  
GoH Hugo winners (for "Star  
Dance") Spider & Jeanne Robinson.  
Fan GoH Hilde Hildebrand. Call 1-  
800-528-8191 or Fax 1-602-244-8240  
for room reservations \$42  
single/double, \$52 triple/quad.  
Memberships \$25 thru 5/31/95 -  
Children 8 and under FREE with  
adult membership - Children 9-13  
\$15. If you are interested in  
helping with the con, contact  
Steve Burroughs at 973-2054.  
NOTE: Our own Randall Whitlock is  
the Masquerade Director.

**Costume Con 14** May 23-27, 1996  
Seattle Marriott Sea-Tac Airport, WA.  
Oz Theme Hall Costumes. Rates \$55  
thru 5/29/95. \$25 Supporting (receive  
all publica-tions). Write Costume  
Con 14, PO Box 1095, Renton WA 98057.  
Make checks payable to CostumeCon 14.

**FRED HARVEY AND THE HARVEY GIRLS  
IN ARIZONA**

Through June 1996  
Story of the Harvey girls and  
hotels and their impact on  
Arizona, Arizona Hall of Fame  
Museum, Phoenix. 542-4581/542-  
4675.

**Costume Con 15** May 23-26, 1997  
Lord Baltimore Hotel, Baltimore,  
Maryland. Supporting memberships  
\$25, (No attending rates announced  
yet) Checks to CXXV, 5400 White  
Mane, Columbia MD 21045.

Our **STITCH and GOSSIP** was  
held on **Sunday, January 29th**. We  
met at noon instead of the usual  
One PM. Frances served Jambalaya  
in honor of Mardi Gras from Noon  
till... It was delicious! We  
discussed the schedule for the  
year, which actually took all the  
time. So we decided to have a  
business meeting on the first  
Tuesday evening of the month. The  
first one was held at the Dennys  
at 2201 W. Camelback at 7 p.m. It  
was determined that we did not  
care for the location and will  
change, but to where...? We'll  
save the last Sunday, our regular  
meeting date, for fun things,  
trips, sewing, demonstrations,  
etc.

**SouthWest Costumers Guild 1995 Schedule**

Tentative schedule of activities  
planned for our Guild in 1995.  
Suggestions, ideas, thoughts, are  
welcome. If you don't let us know  
what you want to do...well...

**February** - Go to the Renaissance  
Fair as a group.

**March** - Tatting bring a shuttle or  
two. Eileen Phillips will be  
showing us what it is, how it  
is done, how, where, & when it  
can be used on costumes. At  
Sharons'.

**April** - Sew and Gossip. Work on  
Victorian bathing costumes for  
LepreCon. At Frances'.

**May** - LepreCon; Victorian Bathing  
party.

**June** - ? Victorian Bathing outing  
at the Water Park on Pinnacle  
Peak?

**July** - It's too darn hot! Costume  
College 3.

**August** - Sew and gossip at Kims.

**September** - Fund Raiser - Making  
Stuff to Sell to raise money  
for Guild Projects.  
(Devonshire Ren Faire is 1st  
weekend in October!).

**October** - Halloween Party or Last  
Minute Planing for the Hunt  
Club Breakfast.

**November** - The Hunt Club Breakfast

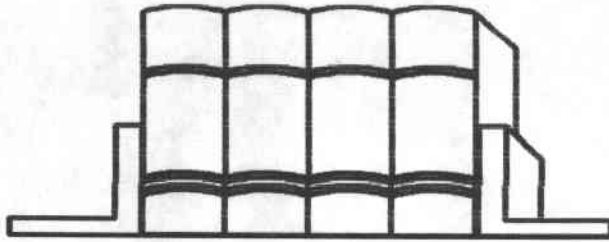
**December** - Challenge, Elections,  
and Christmas Party.

If you cast your pearls before  
swine...you'll get Beaded Leather!



The **SouthWest Costumer's Guild** meets  
generally on the last Sunday of the month at 1:00  
pm. The Guild dues for our chapter are \$7 per  
year, with an optional additional \$1 for membership  
in the International Costumers' Guild, and \$8 to  
receive the International Costumer's Quarterly. \$5  
to receive only our chapter newsletter, send money  
to Kim Martin, she will notify Editor. For further  
information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Event Liaison	Sharan Hoyle	842-0409
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324



**NOTE:** The Spider Robinson book *The Callahan Touch* is now out in paperback! It was seen at the Barnes and Nobel Bookstore.

### **Review - PIECEWORK Magazine**

by Jess Miller

A fairly new publication is *PIECEWORK*, a magazine dedicated to all types of handwork. It covers everything from knitting, crocheting, embroidery and beadwork to porcupine quillwork and horsehair hitching. Each issue has four or five articles that discuss the background of the different subjects. At the end of the article, projects are attached so the reader can learn the techniques involved. For example, one issue had an article on the many items that can be made using rickrack. There were dresser scarves, an apron and deep trim on a nineteenth century petticoat. The projects given at the end of the article were for three different trims, using crochet, tatting, and rickrack, that were rather attractive.

Another article was on quillwork, which even gave sources for porcupine quills (road kill or send for them) and how to remove quills from said animal.

There is usually at least one, if not more, article of interest for costumers.

There is a calendar of exhibits of crafts, by state and always a museum review, so one can plan a vacation.

The subscription rates are \$21 for one year and \$38 for two years. There are six issues a year. The address is PieceWork, Interweave Press, 201 E. 4th St, Dept 14DP, Loveland, CO 80537, phone (800)645-3675.

from Squeals

### **NEW PATTERN COMPANY!**

from Squeals

There is a new pattern drafting company alive in the world! The Mantua-Maker, run by Deb Salisbury, currently specializes in historically accurate late

Victorian lady's wear. Each pattern contains historical notes, stitches descriptions and copious assembly instructions. The first ten patterns offered are multi-sized, with 5 lines on each pattern: petite, small, medium, large, and x-large, with the bust ranging from 30" to 52". Now available are an 1880's bathing suit, a wrapper and various types of underclothing.

Deb's costumes have won awards at Costume Con's (most recently, Honored for Excellence in Underpinnings), WorldCon, WesterCon, and BayCon. She started in the SF/F masquerades, but greatly enjoys historical clothing and loves to draft patterns.

The Mantua-Maker's patterns will be available in the new Raiments catalog, or you can contact Deb Salisbury for a catalog at: 220 S. School St., Grass Valley, CA 95945 or call (916)477-7608.

**Sahuaro Ranch Tour** was held on Feb. 4 & 5. The main ranch house was open for the first time ever with tours by historically costumed guides.

I took the tour and learned a lot about the history of Glendale.

The Ranch was homesteaded in 1886. The original 640 acres stretched from 59th Ave west to 67th Ave and from Olive on the south to Peoria on the north. There was nothing except desert north of Peoria Avenue. It was developed as a large fruit ranch and farm containing orchards, vineyards, grain and alfalfa. The ranch was noted for its distinctive architecture and diverse landscaping.

Each area of the main house was furnished in a different time period, from 1895 when it was built, to 1977 when the city of Glendale purchased the remaining 80 acres of the ranch and began planning the restoration and development of Sahuaro Ranch Park.

The plans are to have the restoration work completed and the ranch open some-time in 1996..



HINT--if pinning something like a ribbon flower, use a cardboard bolt. Fabric stores throw them away, just ask for one.

RESOURCE GUIDE--Check out the Museum Replica Shop in Scottsdale Fashion Square.

### The Pipes are Calling !

When you mention Scotland, folks think of Lock Ness, Macbeth, Robbie Burns, bagpipes, and the annual Outdoor Celtic Concert and the Arizona Highland Games and Gathering. This year the events will be held on the campus of Mesa Community College, Southern Avenue and Dobson Road, Mesa.

The Outdoor Celtic Concert, Friday, February 24, 7:30 p.m. will feature Alex Beaton, the Brown Sisters, George Cavanaugh, Celtic harpist Megha Morganfield, the Mesa Caledonian Pipe Band, the McTaggart Irish Dancers, and Scottish dancing, \$2-\$5.

The Highland Games and Gathering, Saturday, February 25, 8:30 a.m.-4:30 p.m. is an all-day festival featuring dancing, demonstrations, military salutes, a World War II vintage aircraft fly-by, ancient heavyweight athletic competitions for both men and women, piping, drumming, kids' activities, and refreshments. \$3-\$7.

For information, call 431-0095.  
from Febr. Phoenix Magazine  
by Ramona Kiyoshk



### **COSTUMERS' QUARTERLY**

Anyone who did not receive either the first issue of 1994 with a pink cover or the second issue with a yellow cover (which was Volume 7 Number 2 April-May-June 1994 issue--I received mine on December 1st), please let us know so we can let the editor know so one can be sent to you. They are really working hard to get the proper four issues published this year. Please send articles, artwork, reviews, etc. to Maura

Rebholz, 17860 Newhope St. Suite A-296, Fountain Valley CA 92708, or Internet maurar@netcom.COM

If you have an idea, but feel that it is not good enough to publish, or you feel you cannot write well, or your article needs lots of editing--never fear--help is here! Call Cat Devereaux at 818-339-9492 or contact her at CompuServe 71053,3651 or write her at 581 N.Fifth St., Covina, CA 91723 and she will assist you. See you now have absolutely no excuse not to submit something.

### QUERY...

Is anyone from the SouthWest Costumer's Guild planning to attend Costume Con 13 in Toronto? Please let Frances know...ASAP

### LepreCon 21

#### Progress Report One

Due to recent difficulties with hotels, and because of a small "rowdy" element, the board of LepreCon Inc. has determined that there will be NO WEAPONS ALLOWED!! This means no projectile weapons, no bladed weapons, no blunt trauma weapons, no phasers, blasters, etc.,etc. Except for the masquerade please leave the weapons in your car or room. An empty scabbard can still be impressive. Also there will be no modern dance, and no mega-parties allowed at this or future LepreCons. Room parties, club parties, bid parties are fine as long as the noise level is contained. We do request that parties be registered in advance with the convention, and a damage deposit will be required from the hotel. End of bad news! On to the FUN...

There will be a Video Room with lots of videos never seen here in Phoenix.

There will be gaming in Suite 802. Programming focuses on the art of science fiction and fantasy. Also readings, science and technical panels, astronomy at night - weather permitting, a masquerade, filking, Regency and English country dancing, etc.

Also, Sunday evening Raffle, Dealers Room and Art Show.

Artist GoH Dr. Laura Brodian Freas. Special Artist Nancy Strowger is local. Author GoH is D.C.Fontana who wrote several episodes for StarTrek.

This is a four (4) day con.

**COSTUMING THE INTERNET**

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

**Historic Costume**

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

**Fantasy Costume**

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

**Wearable Arts**

Concentrates on design, motivation and execution of wearable art and designer-type original clothing.

To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

**Victoria**

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

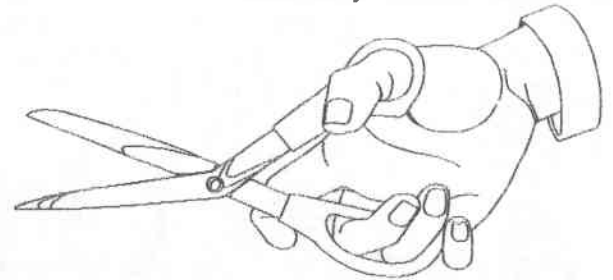
To subscribe, send the message:

SUB VICTORIA[your first name][your last name] to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

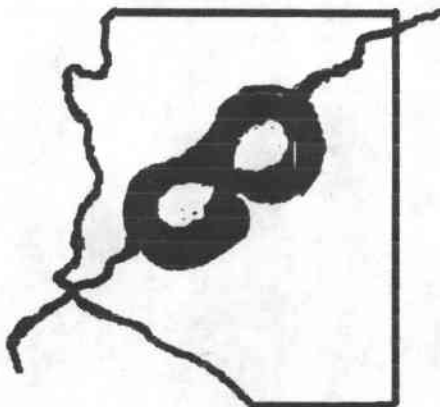
Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8



# *Cactus Needles*

SouthWest Costumers Guild  
P.O. Box 39504  
Phoenix, AZ 85069





VOLUME II, NUMBER 3

MARCH 1995

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## International Costumer's Guild

**Message from the Office of our  
President, Pierre E. Pettinger,  
Jr. to All Chapters:**

**Subject:** Annual Meeting at  
Costume Con 13 in Toronto. Monday,  
May 29, 1995.

Two regular items of business  
are the election of officers (our  
president is retiring) and the  
selection of the three years hence  
Costume Con 16 site (the only bid  
so far is the St. Louis chapter).

President Pettinger also is  
requesting nominations for the  
next Lifetime Achievement Award.

For the full text of our leaders  
messages see inserts between pages  
four and five.

## Creative Festival

For the love of stitches and  
crafts.

SouthWestern Regions 4th Annual  
Festival.

March 10-11-12, 1995, Arizona  
Memorial Coliseum on the  
Fairgrounds at McDowell, 19th Ave,  
and Grand Ave. That is Friday,  
Saturday, and Sunday. I plan to  
go on Friday.

Exhibits, Seminars, Make-it-  
Take-it's, demos. Last year they  
had some great books relating to  
costuming, historical and making.

**Estrella War XI** Feb 15-20, '95  
Annual SCA event at Estrella  
Mountain Park, Goodyear AZ. The  
Merchants Row was wonderful. So  
many books, so much fabric, so  
many accessories. I only bought a  
5 1/2" carved bone hair pin and a  
cloak clasp and fabric--lovely  
copper brocade. It would take at  
least two full days to cover the  
Merchants Row properly.

**Guild Gathering** Tues. April 4  
We are booked into the Denny's on  
the NW corner of I-17 I Dunlap for  
our 7 pm get-together. Address:  
9030 N Black Canyon Highway. A  
real meeting room! This Denny's  
is in much better condition.

Invite a friend to our gatherings.

## TATTING

with *Eileen Phillips*  
What is it? How is it done?  
How, Where, and When can it  
be used on costumes.

**Bring a shuttle or two.**  
Sunday, March 26, 1995  
at Sharan's

**I'd Rather Be Sewing !**

# CALENDAR

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AZ Memorial Coliseum Mar 10-11-12

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June 10, 1995. Gala tickets \$30.

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May 23-27, 1996  
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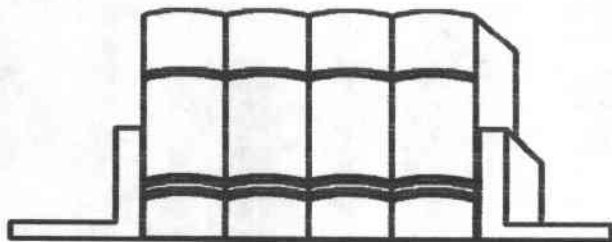
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●●●●●●●●●●

ConAdien Masquerade video now available  
The cost is \$20 US plus a \$5 shipping charge. The address for ordering is:  
ConAdien Tapes, Box 2430, Winnipeg, Manitoba, Canada, R3C4A7



## Revolution in Fashion 1715-1815

### The Kyoto Costume Institute

a book review  
by Janet Wilson Anderson  
& Cat Devereaux

Yes, it's available again!!! We aren't certain if it's back in print, or if the warehouse at Abbeville Press found a stray box, but both Lacis and Raiments got an unexpected shipment two years after it was last ordered. So get your copies now! This is a wonderful book that covers a century that saw some of the most incredible changes in clothing styles in our history. It covers from the rococo era, panniers, and three foot powdered wigs to the free flowing clothing of neoclassical regency that found inspiration from the Greeks.

This exhibit was originally mounted in 1989 in Kyoto as a celebration of the 200th anniversary of the French Revolution, and then traveled in a somewhat modified form to the Fashion Institute of Technology in New York and in a shorter form became The Age of Napoleon exhibit at the Metropolitan Museum of Art.

The clothing in this exhibit is amazingly colorful, more so than even the dresses from LACMA's collection. Full color plates of men's and women's clothing are shown, with exquisite detail on view. Numerous accessories and rare underpinnings are presented as well. Of interest are items such as an early 19th century boned bra.

The photos of 150 pieces are incredible. The Japanese printing process offers much more accurate color reproduction than is normally found in color plates, with very fine focus on each plate. Besides full garment pictures, there are close-ups of various details.

In addition to the incredible pictures of the costumes, there are clothing and

fabric definitions, essays, an historical chronology and photo plate commentary. The numerous essays discuss and contrast the two periods including jewelry, architecture, the times, fashion leaders as well as clothing construction and the mantua makers (dress makers) of the time. This last is an essay by Janet Arnold and includes three scale patterns: a sacque, a robe a'anglais and an 1810 muslin dress.

This is a book definitely not to miss. Available from Raiments or Abbeville Press at \$65.00. ISBN 1-56859-072-2.

### THE LITTLE MUSEUM ON THE PRAIRIE

by Frances Moore-Kyle

Outside the tiny town of Mansfield, Missouri, a small house - a Little House - stands on a ridge overlooking the town. This is the house where Laura Ingalls Wilder wrote all the Little House books, where she lived from 1894 until her death in 1957. This is The Little House on Rocky Ridge. The museum is housed in a single, modern-built room adjacent to the house. The entire house, started in 1894 and added to until 1913, was built by Almanzo Wilder. It is kept as it was when Laura Ingalls Wilder died. The museum houses memorabilia from her life, including the Ingalls family bible, family trees of her parents and even "pa's fiddle. There are clothes,

The South West Costumer's Guild meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap Denny's, NW corner, 7 pm. The Guild dues for our chapter are \$7 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$5 to receive only our chapter newsletter. Send money to Kim Martin, she will notify Editor. For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Event Liaison	Sharan Hoyle	842-0409
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324

accessories and household items from Laura's childhood and adult life, and from the life of her daughter, Rose Wilder Lane, who was a journalist. The items I particularly enjoyed seeing were Laura's embroidery and crochet work, especially after realizing they were done by oil lamp or candlelight. There is also a bookstore on the grounds.

Admission to the museum and house is \$5 for adults and \$3 for children 6 to 18, but when there is a Laura Ingalls Wilder fan in the family...

Mansfield is in southern Missouri, at state route 5 and US route 60, about 40 miles east of Springfield on highways or about 50 miles northeast of Branson on country roads. The museum is one mile east of the town square, on Route A. They are open from mid-March through mid-November, seven days a week. Almanzo, Laura and their daughter Rose are buried in the Mansfield Cemetery.

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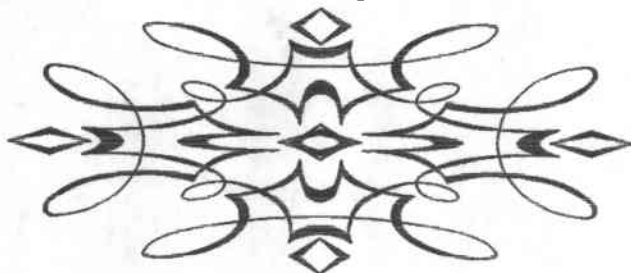
## *Lacy Ladies (& Lads) of AZ*

Their purpose is to learn about lace and to promote interest in lacemaking, and to learn the history of lacemaking.

They meet twice a month. On the first Monday at 7 pm in members homes and the third Monday at 9:30 am at the Phoenix Museum of History.

Anyone is welcome. Membership dues are \$10 per year, due in April. They have a newsletter with club information. There is also an International Guild which publishes a quarterly magazine with helpful information and patterns.

In November, A Celebration of Lace Day..more on this as the date approaches and we get details.



## The Pipes Called !

Scotland = Lock Ness, Macbeth, Robbie Burns, bagpipes, and the annual Outdoor Celtic Concert and the Arizona Highland Games and Gathering. This year the events were held on the campus of Mesa Community College.

The Highland Games and Gathering, Saturday, February 25, was an all-day festival featuring demonstrations, dancing, military salutes, a World War II vintage aircraft fly-by, ancient heavy-weight athletic competitions for both men and women, piping, drumming, kids' activities, and refreshments.

All were great fun, with wonderful dance and athletic competitions, pageantry, singing, clan information and dealers. I was surprised to see so many SCAdians, but as the day progressed I realized that they were very much at home there. Basically the Scots groups are "kindred souls", delighted by fantasy recreation like the rest of us fans and costumers. For quite some time Steve and I have been looking for information on his clan. I found members of the Clan Gunn Society out in force. They were friendly, enthusiastic, and delighted to meet new "cousins." I also found a source for tartan yardage-expensive!!-and lots of wonderful costuming books. Also a curious amount of SF, as well as the expected Gaelic, accouterments. I learned that the Royal Scottish Country Dance Society meets every week in both Scottsdale and Sun City. My son has developed a burning desire to learn to "toss the caber." All in all a fascinating, informative day that has opened some new avenues to explore.

submitted by Jeanne Hillery-Burroughs

## DEFINITIONS

caber - a 16 to 20 foot pole weighing 85 to 100 pounds. Athletes flip it end over end in an attempt to make it land in a specific orientation.



# International Costumer's



Office of the President  
Pierre E. Pettinger, Jr.  
2709 Everett  
Lincoln, NE 68502  
CompuServe: 76264,637  
GEnie: P.Pettinger

To: All Chapters  
Subject: Annual Meeting  
Date: February 15, 1995

The date of our Annual Meeting is rapidly approaching. It will be held on Monday, May 29, 1995 at Costume Con 13 in Toronto, Ontario, Canada.

Any member or chapter who wishes to bring business before the meeting is encouraged to send me a draft of your business, whether motion, resolution, or other, so that I may include it in the meeting packs I will be sending to all chapters at the beginning of May. If you are unfamiliar with the proper forms, you can send your idea to me and I will frame it in the proper form. Or, you can contact Janet Wilson Anderson, our Parliamentarian, for help.

Two regular items of business are the election of officers and selection of the three years hence Costume Con site.

Three officers are retiring this year. The President, Vice-President and Treasurer will be stepping down. Of course, all offices are open to anyone who would like to run. (The Treasurer is an exception. Any person running for Treasurer must have access to the proper computer hardware to handle our membership software. Contact Betsy Marks for details.) Please send me any nominations you would like to make. You may nominate yourself.

The only bid for Costume Con 16 in 1998 is the St. Louis chapter. If anyone else would like to bid on Costume Con 16, please let me know. We are also looking for a bid for Costume Con 17 in 1999. Please let us know if you would be interested. There is a bid for Costume Con 18 in 2000, but other bids will, of course, be accepted.

Please return any business, nominations or bids to me by April 20, 1995 to assure it will be printed for the meeting packets. Keep in mind that you may submit business at the meeting. If you cannot attend, you may give a proxy to an attending member. Any proxy should include your name, chapter affiliation, and the name of the proxy. It should also include any special instructions. (You may also give your instructions to the proxy verbally.)

If you have any questions, don't hesitate to call me.

Sincerely,

A handwritten signature in black ink, appearing to read "Pierre E. Pettinger, Jr.", written in a cursive style.

Pierre E. Pettinger, Jr.  
President  
International Costumer's Guild

# International Costumer's



Office of the President  
Pierre E. Pettinger, Jr.  
2709 Everett  
Lincoln, NE 68502  
CompuServe: 76264,637  
GEnie: P.Pettinger

To: All members of the International Costumer's Guild  
Subject: Lifetime Achievement Award  
Date: February 15, 1994

The time has come to make nominations for the next recipient of the International Costumer's Guild's Lifetime Achievement Award. Any member, group of members, or chapter may make a nomination. To be eligible, an individual must meet the following criteria:

1. Shall have been active in the costuming community for at least 10 years.
2. Shall have achieved significant recognition for their costuming skills, which may be in the form of, but not restricted to, competitive awards, professional accomplishments, teaching of skills, and/or media recognition.
3. Shall have made significant contributions in service to the costuming community.

Deadline for receipt of nominations is March 20, 1995. They should be mailed to me at the address above. For nominations only you may use e-mail at either of the addresses above. Remember that e-mail will not be allowed for the final ballots, which will be mailed to the Board of Directors on March 21, 1995.

Sincerely,

A handwritten signature in black ink, appearing to read "Pierre E. Pettinger, Jr.", written in a cursive style.

Pierre E. Pettinger, Jr.  
President

**ceilidh** (pronounced kay-lee) - a social gathering with spontaneous singing, dancing and piping.

**chanter** - the part of the bagpipes that players hold with their hands to play the melody of a tune.

**Highlands** - mountainous region occupying nearly all of the northern half of Scotland.

**kilt** - a pleated, skirt-like garment made of wool and worn by Scottish men to indicate their clan or family affiliation.

**Scot** - a noun referring to a person born in Scotland or of Scottish descent.

**Scottish** - an adjective describing things that pertain to Scotland, such as the Scottish flag or Scottish attire.

**The Royal Scottish Country Dance Society**, Phoenix Branch Invites You to Attend Classes for Beginning, Intermediate, and Advanced Dancers.

There are classes beginning at 7 PM on Mondays in Sun City which are held at the Caliber Bank Community Room 14601 North Del Webb Blvd. (corner of Del Webb between Thunderbird and Bell Road. for more information call Carolyn:602-780-1630.

Also on Wednesdays at 7 PM in Scottsdale at the Scottsdale Senior Center 7375 East 2nd Street. for more information call Madeline: 602-834-5662.

## STORE CLOSING

The House of Fabrics 3337 W Peoria Ave 993-8757 is closing. This location only. Everything is 30% off lowest ticketed price. Entire selection of fabrics, notions, patterns, sewing aids, sergers, beads, jewel stones, crafts, paints, ornaments, etc., etc.

This is a nice large store. There is still a large stock on hand. I was in the other day and plan to return for several items as soon as I determine the yardage needed for a costume. Good time to pick up interfacing and velvets and all those other gorgeous

expensive fabrics. Oops!, they changed their minds. This location is not closing, however, they are having a 50% off sale on the 25th of March.

WE BUY

CONSIGNMENT

**ANTIQUES  
ETC.,**

(602) 939-2732

5753 W. Glendale Ave.  
Glendale, AZ 85301

This is one of the newest of Glendale's Antique shops. Along with Depression glass, cast iron, furniture, jewelry, etc., they carry vintage clothing including hats!

## Garden Party 3/31& 4/1-2/95

The Arizona Quilters Guild 1995 Annual Show "Garden Party" will be held at the Phoenix Civic Plaza. Friday & Saturday 10 to 6 and Sunday Noon to 5. Daily Admission \$5. Included is a Judged Show, Merchant Mall, Classes, Fashion Show, and Lectures. For additional information... Send SASE to: AQQ 1995, Quilt Show, P.O. Box 82416, Phoenix AZ 85071.

## MoiRandall's Miscellaneous



Historically  
Inspired  
Costume  
Items

Randall & Moira Whitlock  
PO Box 39504  
Phoenix AZ 85069

Voice: (602) 995-7514  
e-mail: RandWhit@aol.com

(Send Self-Addressed Stamped Envelope for free catalog.)

Catalog #8 March 1995 is now available. Randall finally has completed the pattern for his Randwulf's Yoked Cloak. This is a half-circle cape, fitted at the shoulder with a rounded yoke. It is also available as a finished cape. The pattern comes with full-sized hood and yoke pieces on a 24 by 36 inch blueprinted sheet, and directions for cutting the cape body. Finished Yoked Cloak in corduroy, cotton twill or wool, trims and linings available at additional cost \$40.00 Pattern \$5.00

**COSTUMING THE INTERNET**

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

**Historic Costume**

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

**Fantasy Costume**

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

**Wearable Arts**

Concentrates on design, motivation and execution of wearable art and designer-type original clothing.

To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

**Victoria**

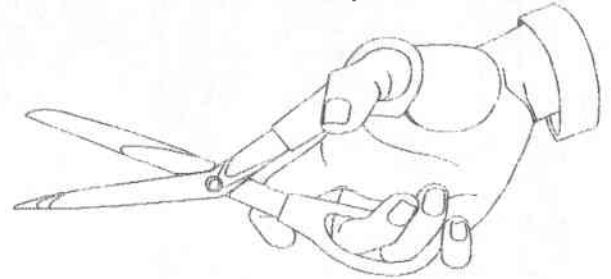
Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear. To subscribe, send the message:

SUB VICTORIA[your first name][your last name] to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8

*Cactus Needles*

SouthWest Costumers Guild  
P.O. Box 39504  
Phoenix, AZ 85069



# Cactus Needles



**SOUTHWEST COSTUMERS' GUILD**

VOLUME II, NUMBER 4

APRIL 1995

HELP! I AM AVIDLY RECRUITING ARTICLES, ART-WORK AND ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! ALSO, PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS TO ALL FOR EVENT INFO.

## Editorial

Welcome. We have some very interesting articles in this issue. I hope they will prompt some of you to show off your costumes on stage in the future.

We have received the first Progress Report for LepreCon 21, to be held May 26-29, 1995. They are planning a masquerade. It will be held outdoors (weather permitting) and will feature guest of honor awards as well as an audience favorite award. Come on let's all enter.

The first Progress Report for CopperCon 15, to be held September 8-10, 1995, will be out soon. The masquerade will be run by our own Randall Whitlock!

We just received the first Progress Report for Costume College 1995. Now to decide which of the wonderful workshops, demos, and lectures to select. So many exciting choices. The main theme this year is the hoop era approximately 1840-1860. We will have reviews after July. Now on to planning, scheming, sewing...

## Costuming by Simplicity

(and Butterick and McCall's)

by Trystan L. Bass

*"Reprinted with permission from the newsletter of the The Greater Bay Area Costumer's Guild."*

Neophyte costumer that I am, I don't like working without a pattern. and I refuse to draft a pattern from scratch.

Consequently, I spend a lot of time scouring the pattern books at my local Fabricland (where patterns are usually half price), looking for easy and intermediate modern patterns that I can use as the basis for historical or science fiction/fantasy costumes.

Getting a truly accurate historical shape out of modern patterns can be near to impossible, but getting a good-looking-yet-not-really-period shape is pretty easy. If you are costuming for a historical masquerade or a not-picky recreation group, you'll have to stick with reproduction patterns or make your own. However, if

...continued on page 5

## SEW & GOSSIP

### Victorian Bathing Costumes for LepreCon

or bring whatever you are working on. There will be a cutting table, a place to set up sewing machines, a room for fitting, and people around to sew, gossip, and bounce ideas off of.

Sunday, April 30, 1995  
at Frances'

See you there!

# C A L E N D A R

✂ NOTE : INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD. PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

**CASFS Meeting** Friday, April 28  
8 pm at JB's I-17 & Indian School. Note:  
The May meeting will be on May 19. This  
is a one time change due to LepreCon 21.

**LEPRECON 21** May 26-29, 1995  
Francisco Grande Resort in Casa Grande,  
AZ. Call 1-800-237-4238 to reserve your  
room: Patio Rms \$39 S/D, Tower Rms \$49  
S/D, Exec Suites \$69 S/D. Nancy Strowger  
is one of the GoH's! Membership \$30  
until 5/1/95. \$45 at the door. To  
register send \$\$ to LepreCon Inc. PO Box  
26665, Tempe AZ 85285. LepreCon 21 now  
prohibits weapons of any type, except  
during masquerade.

**COSTUME CON 13** May 26-29, 1995  
Sheraton Toronto East Hotel and Towers,  
Membership \$35.US until April 30,'95.  
Mail to Costume 13, Suite 0116, Box 187,  
65 Front Street West, Toronto, Ontario,  
Canada M5J 1E6. (416)699-0479. Fax:  
(416)699-5512.

**WesterCon 48** June 30-July 3, '95  
Westcoast SF convention moves to Portland  
OR at the Red Lion Inns (it is in the  
Other Hotel!) NOTE: this convention  
absolutely prohibits weapons and masks.  
WesterCon 48, P.O. Box 2584, Portland OR  
97208-2584. Phone (503)283-0802. E-  
mail 74007,3342. Membership rate \$50 to  
6/10/95, \$60 at the door, Supporting \$20.

**NASFIC SF Con** July 13-16, 1995  
DragonCon - Held in Atlanta, GA as World  
Con will be in Great Britain. \$50 til  
4/30/95 or \$55 til 6/15/95 or \$60 at the  
Door. Info: PO Box 47696, Atlanta, GA  
30362-0696.

**Dark Con** July 1995  
Memberships \$20. For info contact:  
DarkCon, PO Box 5638, Glendale AZ 85312  
or phone (602)978-9314.

**COSTUME COLLEGE 3** Jul 21-23'95  
Airtel Plaza Hotel, Van Nuys CA 91406,  
(818)997-7676, Guild members \$35 til  
June 10, 1995. Gala tickets \$30.

**INTERSECTION** Aug 24-28.'95  
World Con in Glasgow, Scotland-write c/o  
Theresa Renner, Box 15430, Washington DC  
20003-0403. Memberships: Attending \$125,  
Supporting: \$25. GoHs Samuel Delany and  
Gerry Anderson. Scottish Exhibition and  
Convention Centre and the Moat House  
International Hotel, and other downtown  
hotels and B&B's.

**COPPER CON 15** Sept 8-10, '95  
Day's Inn, 3333 E. Van Buren, Phoenix, AZ  
GoH Hugo winners (for Stardance) Spider  
& Jeanne Robinson. Fan GoH Hilde  
Hildebrand. Call 1-800-528-8191 or Fax  
1-602-244-8240 for room reservations \$42  
single/double, \$52 triple/quad.  
Memberships \$25 thru 5/31/95 - Children  
8 and under FREE with adult membership -  
Children 9-13 \$15. If you are  
interested in helping with the con,  
contact Steve Burroughs at 973-2054.  
NOTE: Our own Randall Whitlock is the  
Masquerade Director.

**Costume Con 14** May 23-27, 1996  
Seattle Marriott Sea-Tac Airport, WA. Oz  
Theme Hall Costumes. Rates \$55 thru  
5/29/95. \$25 Supporting (receive all  
publications). Write Costume Con 14, PO  
Box 1095, Renton WA 98057. Make checks  
payable to CostumeCon 14.

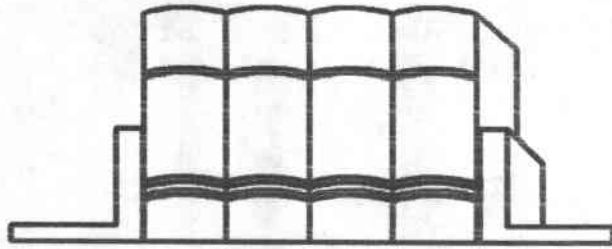
**FRED HARVEY AND THE HARVEY GIRLS  
IN ARIZONA** Through June 1996  
Story of the Harvey girls and hotels and  
their impact on Arizona, Arizona Hall of  
Fame Museum, Phoenix. 542-4581/542-4675.

**Costume Con 15** May 23-26, 1997  
Lord Baltimore Hotel, Baltimore,  
Maryland. Supporting memberships \$25,  
(No attending rates announced yet)  
Checks to COXV, 5400 White Mare, Columbia  
MD 21045.

●●●●●●●●●●

ConAdien Masquerade video now available  
The cost is \$20 US plus a \$5 shipping  
charge. The address for ordering is:  
ConAdien Tapes, Box 2430, Winnipeg,  
Manitoba, Canada, R3C4A7





**The Costume Timeline  
(5000 years of Fashion History)**

by Claudia Muller

reviewed by Cat Devereaux

*Reprinted with permission from the newsletter of  
the Costumer's Guild West.*

This book is the ultimate quick survey source. It covers 5000 years, 6 continents, men's and women's clothing as well as accessories in twenty seven colorful fold-out sheets. (Perfect for the fast-paced, quick reference of today's lives.)

The fold-out sheets are done in time-line style with three columns of people grouped by time and country. At a glance you get a peek at there different cultures were at the same time. See Edypt with their woven garments and ornate collars while central Europe is beginning to stitch skins, or contrast the detailed opulence of Europe's 18th century skirts and frock coats with Japan's ornate and formal kimono with the loose flowing robes and trousers from Algeria and Tunisia.

This book should not only appeal to the historical costumer trying to get a "feel" for a period but is a nice place for the fantasy costumers to do mix-and-match. Grab a skirt from 1st century Carthage, add 19020's European sleeves, then top it with 12th century Byzantium. This is the book that Janet Wilson-Anderson uses at the "Historical Ideas for Future Costume" panel at conventions.

There are only small footnotes that identify the garment or the station of the wearer. You can use this book with a standard survey book to get further details on the period you wish to lilk at in detail.

The book is originally from Italy, but has been translated. It sells for \$16.95 and is available from Raiments. ISBN number is 0-500-01588-0.

**Historical Costumers do it periodically.**

**FASHIONING THE BOURGEOISIE**

A HISTORY OF CLOTHING OF THE NINETEENTH CENTURY

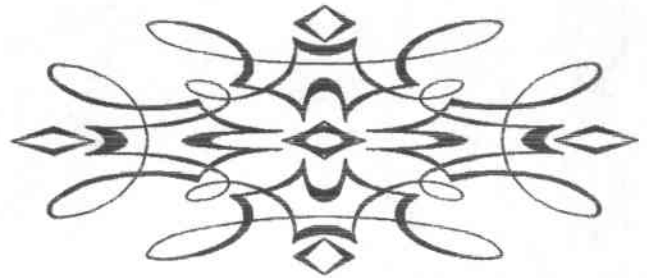
by Phillippe Perrot, translated by Richard Bievenu.

Originally published in French in 1981, the book is one of the first extensive studies to explain a culture's sociology through the seemingly simple issue of the choice of clothing. It reveals the sources of many of our contemporary rules of fashion and etiquette. \$22.95 cloth. Order from Princeton University Press, 41William Street, Princeton, NJ 08540. Tel:(609)258-5165 FAX: (609)258-1335.

**NEW MAGAZINE**

The VINTAGE GAZETTE: a newsletter published four time a year announcing shows and events in the vintage clothing business.

Subscription is \$10.00 for one year. Molly's Vintage Productions, 194 Amity Street, Amherst, MA 01002. Tel: (413)549-6446



**SILK** Dyeing & Un-dyeing

...from the net

The thing to remember about silk is that it IS NOT a fragile fiber, and hot water and soap will not hurt it, (just think of what gets done to it in the dyeing process), but bright colors DO run and fade. Wash in COLD water for the color's sake. NEVER wash bright colored shot silk--it will no longer be shot, but sort of unattractively mottled. Shot silk should be dry cleaned.

Never use bleach on wool or silk--it damages protein fibers (but is OK for

...continued on page 4

Silk...cont from page 3

cellulose, that is, plant fibers like cotton and linen).

I have successfully used Rit Dye Remover to remove dyes from silk. It requires steeping on the stove in a stainless steel or enamel pot and will probably leave the fabric a uniform off-white. Then wash in machine and air dry. It will be stiffer.

If you want to re-dye it, I recommend Procion chemical-reactive dyes. They give excellent colors on silk, and are PERMANENT. Do not waste your time with Rit dyes--they are fugitive and streaky.

A chemical for re-softening dyed silks is Milsoft NB. It is a professional textile softener, a highly concentrated liquid. To use, after dyeing, washing, and rinsing, add 1/4 c. to a washing machine load (or 1 tsp. per gallon if doing by hand), wash for 10 minutes in the hottest water appropriate, rinse in warm water.

I got mine from Dharma Trading Co., Box 150916, San Rafael, CA 94915, (800) 542-5227. It was \$4.95 for a quart (plus shipping). They also sell Procion dyes and all the chemicals that go with them, as well as other dyes for dyeing cotton, wood, silk, linen, rayon and most synthetics. They also carry a line of undyed fabrics. Call for a free catalog.

I've found the Dharma people very helpful on the phone (I told them what I wanted to do and they gave advice!). Their service is prompt. Their catalog is very informative. If you've ever wanted to dye, silk paint, marble, batik, tie-dye, or fabric paint, get their catalog first. Many times your questions will be answered in the catalog.

A word of warning: If you are particularly sensitive to chemicals (if you react badly to household cleaning products, etc) I DO NOT recommend dyeing at home. It's messy, and the many (some very nasty) chemicals necessary for good results are bad for your skin, eyes, and lungs. Always wear heavy rubber gloves, work in a well ventilated area, use only non-reactive metal tools (stain-less steel or enamel-NEVER copper, aluminum, or cast iron). Be VERY CAREFUL not to spill anything on rugs, floors, counters, porcelain fixtures, or what you're wearing (since the stains will probably NEVER come out).

Denise Zaccagnino

## COSTUME CHALLENGE

We had such a good time with the Costumer's Challenge last year that we will do it again! Some wonderful garments were created by our members. Join us in a flight of fancy. Kim brought the fabric to the March meeting... We will show off our own finished unique designs at the December meeting. Constraints of the Challenge are:

1. You do not have to use all the fabric, but must use some.
2. You may add up to four other fabrics.
3. Trims, beading, buttons, fringe, tassels, unseen things like interfacing, etc., do not count.
4. Part of the fabric must be used in a street legal garment that covers some part of your body.
5. Any style or period is OK. The garment can be a hat, shoe, or whatever, the fabric can be used anywhere. It must be worn.
6. You can do anything you want to the fabric so long as the printed design can still be identified - dye, paint, quilt, bead, slash, weave, whatever your heart desires.
7. The finished piece is due at the December Guild Party.

### Dritz Announces Promotion

A "Dream Sewing Room" Contest and a mail-in offer for a free pair of Dressmaker Shears with purchase make up a two-part consumer promotion Dritz is offering April 1-May 30.

A header card, end-cap display (including plan-o-gram), window banner, free contest entry forms, and mail-in offer pads have been designed for in-store promotion. The "Dream Sewing Room" notions assortment and display will be shipped beginning February 1.

For the contests, consumers are asked to describe their "Dream Sewing

**Dritz...** ...cont from page 4  
 Room" in 50 words or less, with entry forms available at participating retailers. Prizes include a New Home-Janome computerized sewing machine, a New Home-Janome MyLock serger, a Horn sewing machine cabinet, 10 "My Double" dress forms, 75 Dritz Craft Kits, and more than 100 subscriptions to Sew News, Sewing Decor, Crafts, and McCall's Quilting, and to Sewing Update Newsletter.

To order the free shears, consumers are required to mail in six proofs of purchase and a store dated receipt.

Dritz will support the program with advertising in Spring issues of Sew News, Vogue Patterns, and Butterick Home Catalog magazines.

For information, call 800/845-4948.  
 from Jan 1995 Craftrends via Squeals



### Costuming by Simplicity (and...

*...continued from Page One*  
 you're costuming for fun at living history and local events, or at Cons, you can get a lot of mileage out of the old Simplicity, Butterick, and McCall's patterns. Likewise, science fiction costumes are often created straight from your imagination (or your interpretation of what a certain character should look like), so you don't have to worry about 'accurate' seams, etc.

When looking at the pattern books, start with the bridal and evening wear section. This is where you will find fancy ball gowns, plus some fancy wraps and capes that are perfect for historical or sci-fi. Next, cruise the dress, blouse, and

skirt sections. In these sections, you may notice a number of historical-ish styled outfits. Or you could use tunic, pants, jumpsuit, or coat patterns to make stylish science fiction clothes similar to any civilian in ST:TNG's Ten-Forward Lounge. The men's clothing sections may have shirt, coat, and pants patterns that could work for your costume project. Lastly, look through the accessories and craft areas for bags, ascots, scarves, and hats. Even some of the Halloween costume patterns could be useful.

A good example of modern-to-historical pattern use is Butterick 4563, a simple bridesmaid's dress with fitted bodice that comes to a slight point and flares out into a full skirt. Upon the recommendation of a woman who does drop-dead gorgeous costumes for a local independent Renaissance guild, I used this pattern to make a lovely Renaissance court gown.

Here is how I modified the pattern (these tips may be similar for other dress patterns you want to use to make a historical gown). I rounded out the back where it dipped into a "V". The front had a sweetheart neckline which I easily made square. The zipper back opening needed to be folded back (about 1/2 inch) to leave room for lacing. (ed.note 1 inch might be better) I tacked a placket to the lining of one side and tucked it under the lacing when I wear it. I added more fullness to the skirt (could even have cartridge-pleated it). Then I split the skirt in the front and wore it over a fancy underskirt. I designed completely new sleeves for the dress. I could have elongated and tapered the elbow-length puff sleeves to become leg-of-mutton type sleeves, or I could have stiffened and stuffed them and added a tight lower sleeve to make a "queen's sleeve."

Some patterns need only minor modifications to make them suitable for historical costumes. For example, McCall's 4897 is a

**Costuming by Simplicity and...cont**  
very simple peasant blouse pattern. You could add fullness to the body and sleeves, if you wish, and/or lengthen it for a simple peasant dress. If you enlarge the pattern, this will make a man's shirt, too.

McCall's 7121 is a very simple pattern for a loose summer dress with a gathered neckline and waist. This pattern can make a very lovely late 1790's chemise dress or Regency gown. For the earlier style, you might add fullness to the body of the dress, and you could fancy it up with a neck and/or hem ruffle. For the later style, you'll probably want to use the short, puffed sleeve option, and you could decorate the hem in a Regency fashion. I think this dress looks especially good in a very crisp cotton--the weight of the fabric gives this wispy dress more of a "period" feel.

Victoria Magazine, that bastion of elegant pseudo-Victoriana, has teamed up with Butterick to make several historical-ish dress patterns. Of particular interest is Butterick 3757, a full-length skirt, a fitted vest, and a pretty blouse which could make a lovely, vaguely Victorian outfit. Also check out Butterick 6830, a very summery, floaty, 1920's tea gown that would be smashing for historical or modern party wear.

If you are in need of petticoats or tiered skirts, Butterick 4407 is a very good choice. It has five different petticoat variations, two with net stiffening, and one which is simply a gathered, tiered skirt which could be made up in a light cotton for a peasant skirt.

Fun, non-historical costumes can be easy to create using modern patterns. Loose coat, bathrobe, and caftan patterns can be the basis for excellent fantasy costumes. Butterick 3820 is meant to be a graduation or choir robe but could be the basis of your own Vampire, Bishop or Gallifreyan President's robes. McCall's 6774 is a cape pattern that could be

made in any length, with or without a hood or collar. Some of the very current styles lend themselves to science fiction/fantasy costuming. Many current styles of long, loose dresses would work as the basis of a woman's or man's fantasy outfit, such as Butterick 3245, a princess-seamed, button-up dress/tunic with a flowing skirt and long bell-shaped sleeves. Butterick 3072 has not only a ruffled blouse and flared pants, but an elegant, fitted duster coat that would be gussied up for any number of sci-fi events.

Lastly, don't forget the accessories. Simplicity 9080 has over 13 romantic-style collars and cuffs that can be added to a woman's bodice or jacket. For some truly exotic and wonderful clothing and accessories check out the new Afrocentric sections in the pattern books. Butterick 3470, McCall's 7277, and McCall's 6873 all have various African-inspired hats, headwraps, shawls, bags, vests, cummerbunds, and ties. Several of these hats resemble those worn by Whoopie Goldberg's character, Guinan, in ST:TNG.

The best thing about using modern patterns is the reliable quality. Pattern pieces fit together properly, instructions with diagrams are always included, and sizing is similar to what you'd wear in ready-made clothing. For fun easy costuming, don't overlook these types of patterns!

For specific tips on how to adjust modern patterns for historical shapes, I highly recommend After a Fashion: How to Reproduce, Restore, and Wear Vintage Styles by Frances Grimble and Elizabethan Costuming for the Years 1550-1580 by Janet Winter and Carolyn Savoy. Both have easy-to-follow suggestions and great illustrations for changing patterns. Both books are available from Raiments (mail order) or in bookstores with a good fashion and costume selection.



**Guild Gathering** Tues. May 2  
We are booked into the Denny's on the NW corner of I-17 I Dunlap for our 7 pm get-together. Address: 9030 N Black Canyon Highway. A real meeting room!

Invite a friend to our gatherings.

## CONGRATULATIONS!

*Gail Wolfenden-Steib* has completed her masters' in Scenography with an emphasis in Costume Design. Recently she was awarded a ZONY (the southwest's theatrical award) for her costume design working with the Phoenix Theatre Cookie Company.

## Costume Con Bid

Costume Con 16--to be held in late April or early May of 1998. CC16 Bid Committee, c/o Bruce & Nora Mai, 7835 Milan, University City, NO 63130. Their anticipated theme is "Sweet Sixteen and never been..." This is being bid by The St. Louis Costumers' Guild (aka The SLUTS).

## National Muzzleloading Rifle Association Match

The NMLRA holds a shooting match every February at the Ben Avery Shooting Range. Along with the shooting matches, there is an excellent Traders Row, with everything for the 18th and 19th century American reconstructionist.

Walking among the traders tents, you will see Green River patterns for Colonial shirts, drop front pants, and waistcoats. For the ladies patterns included bodices, dresses, corsets, and hats.

For adornment there are beads galore, a flock of feathers, and porcupine quills. And for those who prefer the personal touch, books on making beads, dyes, weaving and just about any other artisan's skill from the 17 and 1800's.

But the muzzle loading recreationist goes beyond clothing. The necessary accouterments are an essential. The items you could buy include everything from personal pen and inkwell cases to teepees. Indian spears, bows, and medicine pipes could be had, along with furs, leather, and woolen goods.

So if you need a pattern for a 1750 corset, a capote coat, a .50 Hawken flintlock, or beads for your gown, visit the NMLRA Match. It is held every February at the Ben Avery Shooting Range.

by Steve Burroughs

### The SouthWest Costumers' Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap (NW corner) Denny's, about 7 pm.

The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the *International Costumers' Quarterly*.

To receive only our chapter newsletter *Cactus Needles* costs only \$8 per year.

Send money to Kim Martin, she will notify Editor. For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324

# Suggestions For Better Masquerades

BY RICHARD STEPHENS, VP OF NEON

*"Reprinted with permission from the newsletter "Notions" of the Beyond Reality Costumer's Guild.*

At SMOFcon, a convention of convention runners, where they teach/learn how to run better conventions, Richard spoke on behalf of costumers. He addressed the Question...Should conventions continue to support a masquerade, and if so, how to go about getting the costumers interested in being part of it.

He took this opportunity to impress upon the attendees the importance of the masquerade and that, since it is always one of the most widely attended functions of any convention, it is certainly worth the effort to put on a successful show.

Following are the two handouts that Richard put together.

## What Do Masquerade Entrants Want?

1. For the meetings, the technical rehearsal, run through and pre-judging NOT to take all day. More people would be willing to enter a masquerade if it did not mean giving up their whole Saturday at a convention.
2. Have the stage available to practice on, to rehearse their routine semi-privately before running through for the tech crew.
3. If the stage is not available, provide an auxiliary area with the approximate stage dimensions mapped out for entrants to practice.
4. Room to move around backstage that is clean, comfortable and semi-private. Not freezing or boiling hallways, kitchens or closets.
5. A published criteria for how the judges will be judging, what they will be looking for.

And finally, quality M.C.'s and experienced, fair judges who know what

they are talking about, can appreciate what they see and can deliberate and reason together in a timely, cooperative manner.

## Ways to Increase Masquerade Entrants

At other conventions, have fliers at the convention rack. Include information sheets with masquerade packets.

Take full advantage of local fan publications like Cactus Needles, SCA publications, recreation groups, and other conventions' progress reports. (Ed. I will publish masquerade info for any local competition, given I get it early enough - At NO Charge!)

Letters of invitation to fan groups and clubs attending the convention. "Dear Starship U.S.S. Washington, We would like to extend the invitation to you and your crew to participate in our masquerade to be held... and here are the important things you need to know..."

Letters to previous masquerade entrants encouraging them to return and asking them to ask someone else to also enter. Give them your name and number, follow up with a phone call if possible.

Active, personal solicitation of regular masquerade entrants, especially journeymen and masters who wouldn't normally enter a "small" masquerade.

Think of ways to streamline the masquerade registration and rehearsal process so that it does not take all day long, and entrants can have the option of catching a panel, a workshop, a bite to eat or spend the day doing last minute sewing or putting on make-up.

Include the "Non-Competition" class as a means to encourage those who are truly terrified of "performing" or don't know how, or who are uneasy about having their work "judged" against others, as a means of getting them out on stage and showcasing their costumes (and then encouraging them to enter as regular entrants next time.

Finally, GOOD, QUALITY COSTUME PROGRAMMING!

Programming that is specifically designed for masquerade costume design and function. Not Hall vs. Stage Costumes," but real, practical programming of how you go from idea to design and then construction, to planning and performing your presentation, spread



**Suggestions...** ...cont from page 8 out throughout the local conventions. Costume programming has got to shift from the trite and banal to a focused agenda, with practical applications for those who attend. This means you consult experienced masquerade costumers in advance when planning your track of costume programming.

In addition, costume programming and Special Events need to work together and should plan their events in tandem with one another. For example, if you want people to wear masks to a dance, plan a mask making workshop two hours before the dance!

If the masquerade is fun, if people have a good time, and they feel that their hard work is appreciated, the word will get out and people will participate. If we provide good programming, lay a strong foundation, we will plant the seeds for future masquerade entrants. Quality programming is vital - If you plan it (well), THEY WILL COME !

**You know you're a costumer when...**  
You overhear someone mention "bones" and you assume they're discussing corsets.

## Costume College Notes

The first Progress Report is out! So many classes, I don't know what to choose. The first two Costume Colleges sold out. And the word has been spreading that this is a good conference to attend (Internet and CompuServ have both been carrying blurbs about the college). Mela reports that she has been running over a dozen inquiries a week from totally new folks.

## WORLD CON 1996

August 29 - September 2, 1996  
L.A.con III, c/o S.C.I.F.I., P.O. Box 8442, Van Nuys, CA 91409.  
Memberships: Attending \$90 to 6/30/95. Supporting: \$30.  
Anaheim Convention Center, Anaheim Hilton and the Anaheim Marriott.  
GoHs: James White, Roger Corman, and Takumi & Sachiko Shibano.

## Are you interested in

- Historical
  - Science Fiction
  - Fantasy
  - Ethnic
- ## Costuming?

The Southwest Costumers Guild, Arizona's chapter of the International Costume Guild, is a loose affiliation of individuals whose interests include sewing, armor, soft sculpture, special effects makeup, historical research, science fiction, pattern drafting, and clothing design. SWCG members are particularly interested in masquerade presentations for science fiction conventions.

**No skills are necessary, only interest.** Come by to learn or just socialize. SWCG meets at 1 pm on the last Sunday of each month at members' homes, and at local science fiction conventions. Give Mahala a call to find out the next meeting place.

**Disguise de limit!**

## Contact:

**SOUTHWEST COSTUMERS GUILD**



**MAHALA SWEEBE**

**VICE PRESIDENT  
P.O. BOX 39504  
PHOENIX, AZ 85069  
(602) 938-9319**

**COSTUMING THE INTERNET**

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

**Historic Costume**

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

**Fantasy Costume**

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

**Wearable Arts**

Concentrates on design, motivation and execution of wearable art and designer-type original clothing.

To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

**Victoria**

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

To subscribe, send the message:

SUB VICTORIA[your first name][your last name] to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8

**Cactus Needles**

SouthWest Costumers Guild  
P.O. Box 39504  
Phoenix, AZ 85069

**HUNT CLUB BREAKFAST**

We are planning to recreate the atmosphere of a Hunt Club Breakfast to be held at the Ben Avery Shooting Range on November 12, 1995. This is a costume event—primary period Regency thru Victorian i.e., 1800-1900, although time travelers will be welcome. \$5.00 per person Feast Fee.

If you want to shoot, it is black powder or small bore only, there is a \$3 range fee (supply your own weapon).

RSVP by November 6th. Call Tasha Cady at 582-0540 make your reservation.

# Cactus Needles

SOUTHWEST COSTUMERS' GUILD

VOLUME II, NUMBER 5

MAY 1995

HELP! I AM AVIDLY RECRUITING ARTICLES, ART-WORK, ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS TO ALL FOR EVENT INFO.

## Victorian Bathing Costume

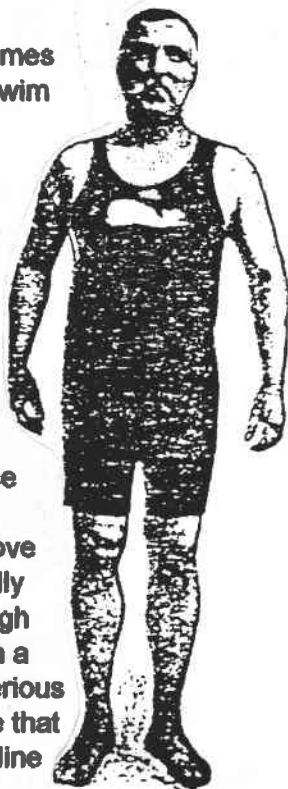
by Wendy Purcell

Reprinted with permission from the newsletter *costume* of the Australian Costumer's Guild.

Bathing costumes are a relatively recent invention, as is, for that matter swimming. Immersion in sea water to encourage good health was recommended by doctors in the early 18th century but it was not until the beginning of the 19th century that bathing became a form of recreation.

At the end of the 18th century women first began to wear bathing costumes which were simple flannel shifts. Men however still bathed naked which led to there being strictly segregated times or areas for either sex to swim at the beach.

Men began to wear bathing costumes around the middle of the 18th century. At first they wore a pair of drawers, held up with a draw-string. But as these were unreliable at staying in place(!) the one piece costume assumed popularity. These suits had short sleeves, finished on the leg just above the knee and were generally horizontally striped, although some appear to have been a solid dark colour. More serious swimmers wore a costume that had a singlet shaped neckline with no sleeves. Towards the end of the century the colors of these



costumes became a little more daring, and the lower half could be plain and the top half striped. Popular colors were dark blue, black, maroon, or red and white striped. Fabrics used were knits mostly.

Women's bathing costume took it's inspiration from Miss Amelia Bloomer who had campaigned for women's dress reform in the mid 18th century. She'd advocated a knee length skirt worn over loose, ankle length bloomers, instead of crinolines and tight corsets. Although her designs never became fashion, they were adopted for sporting costume.

These bloomers with overskirts, became standard bathing costume. They were made of a solid dark colored flannel or serge, with

...cont on Page 2

## Victorian Bathing Party at LepreCon

Hurry and get those  
Costumes ready for  
LepreCon 21

Sunday, May 28, 1995  
(probably - check program)  
at the pool

See you there!

being the most popular colors. They were decorated with epaulets, contrasting colored yokes or sailor collars and trimmed with braid or embroidery.

The trousers under the skirts started off gathered at the ankles but gradually became shorter and lost the gathers so that by the 1870's most bathing suits had straight, knee-length trousers.

Womens bathing suits were often worn with dark or horizontally striped stockings, although these were more commonly seen in America than in England. The shoes worn were like ballet slippers or canvas slip-ons and could be worn with a strip over the instep or with ribbons laced around the ankle or up the calf.



It should be remembered that even when bathing costumes became more substantial, they were not worn for lounging around or playing at the beach as we wear bathing suits now. A bather would enter a bathing machine (a small covered wagon drawn by a horse or winch) in full dress. As the bathing machine was lowered into the water the bather changed into their bathing costume (often hired). They stepped out the back of the bathing machine into deep water, swam, or at least got wet. Then they climbed back into the bathing machine and while it was towed out of the water back up the beach they changed back into full dress to go out and enjoy the rest of their day at

the seaside. For this reason, actual-photographs of people in bathing costumes are not that common.

For those wishing to make the male costume, any simple body suit pattern can be adapted. Butterick 6313 is a pattern for a Batman costume, and Butterick 5874 is for Superman. Both these patterns would have to be adapted by shortening the legs, shortening the sleeves or cutting back to a singlet top shape and the necklines need to be lowered. They also have a zip in the back which you would need to do without by either making the neckline wide enough that you can pull the costume on over your hips, or by putting a button opening at center front, or buttons on one shoulder.

Lykra is a new invention, knit fabrics used last century would have not had anywhere as near as close a fit, so make the costume loose. You could use a medium weight knit or cotton lykra. Remember to take care if you're using striped fabric to match the stripes at center front.

This costume will not offer much support, so you fellows may be more comfortable wearing a pair of pale colored speedos or the like under your costume.

For women Folkwear sells a Vintage bathing suit pattern you can order through Raiments mail order. PO Box 93095, Pasadena, CA 91109 USA. The pattern is Folkwear 253 Vintage Bathing Costume (Multi-sized 6-20). It costs \$18.95 plus postage. [ed. they take plastic also]

On the other hand, you could easily adapt a modern pattern for a non-stretch playsuit with sleeves, and put a skirt over it. Or make a pair of straight leg shorts worn under a waisted, front buttoning dress. Fabrics should be in solid colors, fine vertical stripes, or gingham-like checks. Most primary colors are fine, as is grey or brown, exceptions are solid white or pastels. Trims can be in any color, although I've never seen mention of purple and bathing suit together in one sentence. Fabrics best used are medium weight cottons or poly cottons [ed. wool is a bit warm for Arizona].

\* So now you've no excuse not to attend our Bathing Party at LepreCon, have you? \*

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**No costume can ever be made  
from fabric on hand.**

# CALENDAR

## ☞ NOTE :

INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

### LEPRECON 21 May 26-29

Francisco Grande Resort in Casa Grande, AZ. Call 1-800-237-4238 to reserve your room: Patio Rms \$39 S/D, Tower Rms \$49 S/D, Exec Suites \$69 S/D. Nancy Strowger is one of the GoH's! Membership \$45 at the door. LepreCon 21 now prohibits weapons of any type, except during masquerade.

### COSTUME CON 13 May 26-29

Sheraton Toronto East Hotel and Towers. Mail to Costume 13, Suite 0116, Box 187, 65 Front Street West, Toronto, Ontario, Canada M5J 1E6. (416)699-0479. Fax: (416)699-5512.

### CASFS Meeting Friday, June 30

8 pm at JB's I-17 & Indian School. Note: There will be elections. including President, Vice-President, Secretary, Treasurer, 3 Board Members, Banker for HexaCon 6 (1996), Chairman and Banker for HexaCon 7, Chairman and Banker for CopperCon 17 (1997).

### WesterCon 48 June 30-July 3

Westcoast SF convention moves to Portland OR at the Red Lion Inns (it is in the Other Hotel!) NOTE: this convention absolutely prohibits weapons and masks. WesterCon 48, P.O. Box 2584, Portland OR 97208-2584. Phone (503)283-0802. E-mail 74007,3342. Membership rate \$50 to 6/10/95, \$60 at the door, Supporting \$20.

### NASFIC SF Con July 13-16

DragonCon - Held in Atlanta, GA as World Con will be in Great Britain. \$55 til 6/15/95 or \$60 at the Door. Info: PO Box 47696, Atlanta, GA 30362-0696.

### Dark Con July 21-23

The Grace Inn Ahwatukee, Phoenix, AZ Memberships \$27.50. Media Convention. Visually medieval and Renaissance. Also featuring panels and workshops exploring leading-edge technologies and ideas. Art show, games, dances, merchants, and minstrels. For info contact: DarkCon, PO Box 5638, Glendale AZ 85312 or phone (602)978-9314. See also flyer and article elsewhere in this newsletter.

### COSTUME COLLEGE 3 1995 Jul 21-23

Airtel Plaza Hotel, Van Nuys CA 91406, (818)997-7676, ICG \$35 /non ICG \$40 Pre-registration only! Deadline 6/10/95. Gala tickets \$35. Costume College, c/o Costumers' Guild West, PO Box 6066 Altadena, CA 91003. 71053.3651@compuserve.com Southern CA regional college on costumeing techniques—this year "the era of the hoop".

### INTERSECTION Aug 24-28. '95

53rd WorldCon in Glasgow, Scotland-write c/o Theresa Renner, Box 15430, Washington DC 20003-0403. 301-345-5186. Memberships: Attending \$125, Supporting: \$25. GoHs Samuel Delany and Gerry Anderson. Scottish Exhibition and Convention Centre and the Moat House International Hotel, and other downtown hotels and B&B's. intersection@smof.demon.co.uk

### COPPER CON 15 Sept 8-10

Day's Inn, 3333 E. Van Buren, Phoenix, AZ GoH Hugo winners (for Stardance) Spider & Jeanne Robinson. Fan GoH Hilde Hildebrand. Call 1-800-528-8191 or Fax 1-602-244-8240 for room reservations \$42 single/double, \$52 triple/quad. Memberships \$25 thru 5/31/95 - Children 8 and under FREE with adult membership - Children 9-13 \$15. If you are interested in helping with the con, contact Steve Burroughs at 973-2054. NOTE: Our own Randall Whitlock is the Masquerade Director, 602-995-7514 or randwhit@aol.com

### Costume Con 14 May 23-27, 1996

Seattle Marriott Sea-Tac Airport, WA. Oz Theme Hall Costumes. Rates \$55 thru 5/29/95. \$25 Supporting (receive all publications). Write Costume Con 14, PO Box 1095, Renton WA 98057. Make checks payable to CostumeCon 14.

### FRED HARVEY AND THE HARVEY GIRLS IN ARIZONA Through June 1996

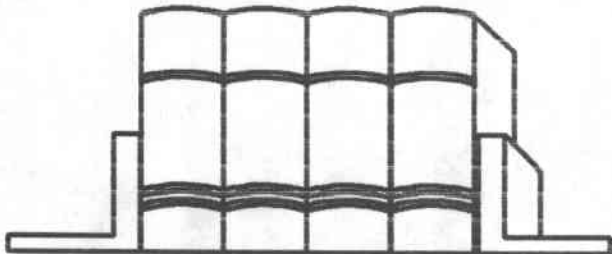
Story of the Harvey girls and hotels and their impact on Arizona, Arizona Hall of Fame Museum, Phoenix. 542-4581/542-4675.

### Costume Con 15 May 23-26, 1997

Lord Baltimore Hotel, Baltimore, Maryland. Supporting memberships \$25, (No attending rates announced yet) Checks to CCXV, 5400 White Mane, Columbia MD 21045.



## Costumers' Bookshelf or Wishlist



### Queen Elizabeth's Wardrobe Unlock'd

**Edited and Commentary by Janet Arnold**

A book review by Cat Devereaux  
Reprinted with permission from the newsletter of the  
*Costumer's Guild West*.

OK, I'll admit it, I haven't read this book, just flipped through the pages and drooled over the detail. That's not going to stop me because it's back in print and marginally available.

The book is best summed up by the author in the first sentence of her introduction. "If any excuse is needed for writing a book of such length on the subject of one woman's wardrobe, then my excuse must be that the careful and abundant records kept for Queen Elizabeth the First give a unique source for the study of dress during the second half of the sixteenth century." Over 18 years in the writing, this book is so detailed that some chapters have up to 700 footnotes. It also contains the actual inventory of the Wardrobe of Robes from July 1600.

It has two indexes listing almost anything you would wish to look up. Index 1 lists "miscellaneous subjects including paintings, persons, places and events". The 2nd index or "clothing, textiles, jewels, motifs, colors, techniques and articles for the Toilet" does more than list where in the book to find the references. It defines these terms. Want to know the difference between lawn and cobweb lawn? It's defined and cross-referenced. Want to know snake symbolism and on what dresses embroidered snakes appeared? It's here along with the summary description.

Various portraits and woodcuttings are compared where the same dress appears. Ms. Arnold discusses how the differences in painting could be due to an artist's interpretation, clothing alterations, over-painting or changes when a portrait is restored.

This book is an incredible scholarly work. BUT don't let it's "heaviness of topic" put you off. It is a great pictorial reference. The high quality color plates in the front as well as the back and front covers breath incredible life to some famous portraits and embroidery examples, also there are details of jewelry and accessories from gloves to hose to fans. Colors are discussed as well.

This book is more than just lists. It gives a peek into the lives of the nobility as it discusses gifts from the Wardroom. (This was a fairly common practice.) There

is a chapter on the fashions of other countries during the same era. The heaviest documented chapter covers the creators of these fabulous creations: Tailors to hatters, embroiders to silkwomen. Much of the detail in this chapter is fascinating and shows the amount of people and disciplines it took to dress the queen.

This book is an excellent addition to any serious costumer's library. Up to this point it has been nearly impossible to get. However, it has just been recently imported. My copy did come from London. My mom was able to order it from Harrod's while she was there. It cost her 75 pounds, plus lots of shipping and took over 5 months to get to California. Others have managed to find the right stores and tote the heavy book back with them. For those of you not traveling to England, Raiments currently has them in stock and will have them at Costume College. (ed. This is from last years 'Squeals', hopefully this is still in print, as it sounds like a great library addition.)

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## PR 1 FOR COSTUME CON 14 has mailed and Next Price Change Looms

*"Reprinted with permission from the newsletter (Squeals) of the Costumer's Guild West"*

Costume Con comes back to the West Coast in 1996. It will be held in Seattle May 23-27 at the Sea-Tac Marriott. Memberships are \$55 through May 29, 1995, so get yours in now, if you are planning on attending (and you all are, right?) Send to Costume Con 14, P.O. Box 1095, Renton WA 98057-1095.

This PR includes information on the SF/Fantasy costume competition, the Historical costume competition, the doll contest, and two longer lead time contests: The Future Fashion Design Competition (what will the future of clothing look like?) and the Single Pattern Competition (pick either of two Folkwear Patterns - the Tibetan Panel Coat or Russian Cossack - and have fun). We'll be publishing details on these in up-coming Cactus Needles for those who don't yet have their own PR's.





## COSTUME CHALLENGE

We had such a good time with the Costumer's Challenge last year that we will do it again! Some wonderful garments were created by our members. See Photo! Kim brought the fabric to the March meeting... We will show off our own finished unique designs at the December meeting. Constraints of the Challenge are:

1. You do not have to use all the fabric, but must use some.
2. You may add up to four other fabrics.
3. Trims, beading, buttons, fringe, tassels, unseen things like interfacing, etc., do not count.
4. Part of the fabric must be used in a street legal garment that covers some part of your body.
5. Any style or period is OK. The garment can be a hat, shoe, or whatever, the fabric can be used anywhere. It must be worn.
6. You can do anything you want to the fabric so long as the printed design can still be identified - dye, paint, quilt, bead, slash, weave, whatever your heart desires.
7. The finished piece is due at the December Guild Party.

**Join us in a flight of fancy.**



### **Guild Gathering** **Tues. June 6**

We are booked into the Denny's on the NW corner of I-17 / Dunlap for our 7 pm get-together. Address: 9030 N Black Canyon Highway. A real meeting room!

**Invite a friend to our gatherings!**

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We are planning to recreate the atmosphere of a Hunt Club Breakfast to be held at the Ben Avery Shooting Range on November 12, 1995. This is a costume event—primary period Regency thru Victorian i.e., 1800-1900, although time travelers will be welcome. \$5.00 per person Feast Fee.

If you want to shoot, it is black powder or small bore only, there is a \$3 range fee (supply your own weapon).

RSVP by November 6th. Call Tasha Cady at 582-0540 make your reservation.

### Reprinting Stuff from Cactus Needles

#### **For Other Guild Chapters and The Costumer's Quarterly:**

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meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap Denny's, NW corner, 7 pm. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Kim Martin, she will notify Editor. For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324

## DARKCON

We are proud to introduce to you what we believe is the convention of the future: DARKCON ! That is because it is being run and sponsored by club enthusiasts who have been to many of the conventions in the area and we know (or at least we think we do) what makes a convention great for convention goers.

A weekend-long media convention, visually medieval and Renaissance, yet also featuring panels and workshops exploring leading-edge technologies and ideas. Complete with an art show, games, dances, merchants and minstrels.

Come join us July 21-23, 1995, at the Grace Inn 10831 South 51st Street (Elliot Rd. and I-10 at exit 157) in Ahwatukee, Phoenix, AZ. 1-800-843-6010. The rooms are really nice. Every room contains a refrigerator, coffee maker, and private balcony. Contact the Grace Inn for hotel reservations and you get a discounted price if you let them know you are booking a room for the convention. \$52 single/double, \$62 Triple/Quad

This Years theme is: Middle Ages, Modern Ages, Future Ages. We believe that everyone will be able to find something that they will enjoy. We will be having panels and workshops discussing the past, present, and future, along with an art show, costumes, dances, vendors (of almost anything imaginable), music, and games (RPG, card and board games).

Memberships: Just \$27.50 thru July 14 and \$35 \* at-the-door. Children 12 and under just \$10. Tickets available at Dillard's Box Office (602) 878-2222 in the Phoenix area. Outside of Phoenix 1-800-638-4253. \* \$5.00 of the at-the-door price will be refunded if you stay at least one night at the hotel.

Contact DarkCon at (602) 978-9314, or P.O. Box 5833, Glendale, AZ 85312

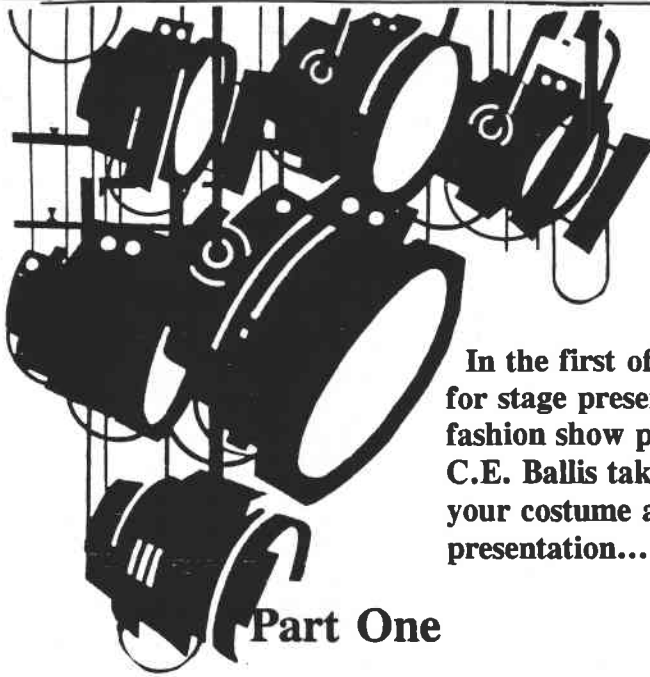


## Short History Lesson

### England—Kings and Queens

Edward the Confessor	1042 - 1066
Harold	1066
William I	1066 - 1087
William II	1087 - 1100
Henry I	1100 - 1135
Stephen	1135 - 1154
Henry II	1154 - 1189
Richard I	1189 - 1199
John	1139 - 1216
Henry III	1216 - 1272
Edward I	1272 - 1307
Edward II	1307 - 1327
Edward III	1327 - 1377
Richard II	1377 - 1399
Henry IV	1399 - 1413
Henry V	1413 - 1422
Henry VI	1422 - 1461
Edward IV	1461 - 1483
Edward V	1483
Richard II	1483 - 1485
Henry VII	1485 - 1509
Henry VIII	1509 - 1547
Edward VI	1547 - 1553
Jane Grey	1553
Mary I	1553 - 1558
Elizabeth I	1558 - 1603
James I	1603 - 1625
Charles I	1625 - 1649
Charles II	1649 - 1685
James II	1685 - 1689
William III	1689 - 1702
Mary II	1689 - 1694
Anne	1702 - 1714
George I	1714 - 1727
George II	1727 - 1760
George III	1760 - 1820
George IV	1820 - 1830
William IV	1830 - 1837
Victoria	1837 - 1901
Edward VII	1901 - 1910
George V	1910 - 1936
Edward VIII	1936
George VI	1936 - 1952
Elizabeth II	1952 -

Crowned Westminster Abbey June 2, 1953



## Part One

### "Let There Be Lighzzzzzzz"

Point one: It isn't going to happen. Whatever you plan, whatever you request, whatever you decide on is not going to happen as far as lighting your costumes is concerned so don't plan on it happening; don't build your presentation around your lighting or sound cues. I have worked on and witnessed professional and amateur fashion shows, masquerades and other presentations and it is rare that things go along without a major hitch. Often the hitch is caused by talent (those people appearing on stage) not getting it right through a lack of preparation. When properly briefed, a professional technical crew (or one which acts in a professional manner) will not go wrong. Unfortunately, in the convention area of costume presentation, tech crews are usually volunteers who are poorly briefed by administrators who only care about running around after the event to brag *how big* their show was.

The more things you have to go wrong, the more chances you will have of something going wrong. With an elaborate presentation which depends upon a series of sound or lighting cues, one fault early on will knock everything else out of line and leave you helpless.

As a costumier you must take steps to ensure that your work does not get lost amid this cocktail of disasters. The most simple step you

## THE C WORD

by C.E. Ballis

### KEEP IT SIMPLE

In the first of three articles discussing sound and lighting for stage presentations, costumier, professional MC, fashion show producer, and sound and lighting designer C.E. Ballis takes a look at arranging the best lighting for your costume and puts forward a few thoughts on presentation...

can take is the most obvious and an old theatrical saying, "keep it simple, stupid".

Even so, have a stand-by act ready. If something goes wrong during your clever, simple presentation, have something ready to back you up, whether it be witty, dramatic or good old vaudevillian. Remember that the majority of people watching don't know what is supposed to happen, if you can pass over a major bungle smoothly it will not be noticed.

Very well, you are determined after all of that to rely upon a special sound or lighting cue as a key point to your presentation. The only way I have ever heard of avoiding a mistake from a volunteer technical operator comes from the American costumier Janet Wilson-Anderson; have a well-rehearsed friend stand at the shoulder of the tech and firmly order "Now!" at the right moment. Do you have a friend you can rely on to do that? It takes accuracy, care, the ability to get up to the technical control area, the ability to stay there, and guts. I know that, in my day on tech crews, any stranger looking over my shoulder would be tossed out without ceremony (yes, I am, but a *well paid* bastard).

Having now decided to keep your presentation simple and free from any mistakes from outside (it is up to you to ensure no mistakes occur at your end) you should look carefully at simple ways to enhance your costume. Ask yourself what is sound and lighting; we all know that sound and lighting are things you can hear and see but I also know that a motor car is a thing which goes, this does not make me a mechanic.

Investigate the nature of these things and relate them directly to the stage environment.

There are dozens of gimmicks that can be used to enhance a costume but few of these are appropriate to stage use. Special eye-colouring, for example, either as contact lenses or as drops are lost on stage. The closest most of the audience will get is twenty feet away. Eye colouring will only limit your own vision.

You may have some kind of lighting built into your costume. Think twice before you incorporate this kind of effect. Under stage lighting, your LEDs, Budlights, mini strobes and torch lamps could be blotted out. If you are using them, consider the part of the costume they are against: white light, dark fabric; red light, white fabric, and so on.

The stage is a big environment. The smallest stage will take up 150 times the space that you will so any detail work you do must be enhanced. Engraving on metal, for example, will be barely noticed under any lighting circumstances if you do not use some kind of a coloured rinse to bring up the texture.

Unless you are doing a precise reproduction for some reason, the nature of the stage requires that you be gaudy, that your gestures be large and that your presentation be simplified to better allow people to see the whole of your costume, not flashes of it.

Working up a presentation involves finding out what kinds of lighting will be available then choosing that which gives your work its best chance of being seen.

As a general rule, on a small stage such as we usually have, be cautious of spotlights and avoid followspots like the plague. Followspots are difficult for a trained operator to control and near impossible for amateurs. Moreso, they have the effect of rendering you blind if you glance into them.

Normal spotlights, known as cans, the types being PAR 64 (a lamp in a metal cylinder twelve to sixteen inches long and eight across), PAR 56 (a lamp in a metal cylinder twelve to sixteen inches long and six across) and PAR 36 (usually

in a metal cube six inches square or a cylinder of six to eight inches long), are not your best option unless there is a large barrage of them aimed from several directions. Often, inside these cans are the same kind of lamps you will find on the front of your car (Parabolic Aluminised Reflector), designed for a long, narrow beam, not a wide spread of light. If there is a small number of such cans the chances are that only patches of your costume will be highlighted, awful unless you absolutely desire this effect.

If you encounter the more powerful and more common PAR 64s at a normal masquerade, you can be certain there is no rock concert on in your town that night and that the masquerade organisers have been jipped by some unscrupulous hire company.

If spots or followspots are the only lighting available, you are better off not using them, have the house lighting above the stage brought up for you instead.

If your lighting operator has lamps called fresnels focussed on a wide beam, you know you are in good hands. With a specially shaped lens, the fresnel gives a broad spread of light and a whole stage can be evenly covered with only a few of them or only one section of it with one.

Second-best to fresnels are strip lights, a bank of lights in a single metal casing although these are usually only used for lighting backgrounds. It is less economical and harder to place the two or three rows of striplights required for a good coverage.

There may be some effects lighting. Make yourself familiar with these. Strobes can give a terrific effect but if you are not used to them they can be disorienting. There may be ultraviolet (blacklight or U.V.) which will make pure white glow. Of course, if there is a fluoro fabric or paint on your costume that you do not wish to glow, ensure the ultraviolet is off (and, for Ghod's sake, don't open your mouth if you have false teeth unless you wish to display a mouthful of green pegs).

### Choose your colours carefully.

Colours can generate mood: red generally indicates danger, red and orange can give the impression of heat, different hues of blue can seem cold or gentle, and white is the most versatile of all light, it can be stark as in the film *THX-1138* or the stage design of Peter Shaffer's *Shrivings*, or it can be soft, translucent as angel's wings. White light can be used to flood a stage evenly, or to highlight one area against others. Simple washes of other colours against white can give your surrounds a depth not often seen - go out of your way to see *2001* on the 70mm screen sometime, Unsworth's lighting crew has yet to be topped.

With part two of this article, next issue, I will include a simplified lighting chart to assist in decision making.

You might also look at dimming, having more or less of the lighting combinations you have chosen or having your lighting faded in and out or brought up quickly to 'discover' you on stage or you may use the blackout when you have finished rather than a walk-off. Remember though, synchronisation is difficult and you cannot rely upon your actions, the sound of thunder and the flash of lightning all coming together as one. *Keep it simple, stupid.*

In choosing your colours of lighting, remember your poor old costume which is the reason you're going through all this pain in the first place. A red light will look great and dangerous but will render a red costume invisible. Green on a black costume will make you a black figure, denying any detail you have added. Combinations of light on costume colours should be tested well in advance. Nobody running the masquerade will like you for wanting to spend time testing this, that, and the other thing.

Everybody else has better things to do than work on your costume, your costume is your responsibility. Thoughtful preparation of your lighting and your sound will be the difference between a successful presentation and a mish-mash on stage.



"Reprinted with permission from the newsletter (cOZtume) of the Australian Costumer's Guild.

## COSTUMING THE INTERNET

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

### Historic Costume

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

### Fantasy Costume

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

### Wearable Arts

Concentrates on design, motivation and execution of wearable art and designer-type original clothing. To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

## Victoria

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

To subscribe, send the message:

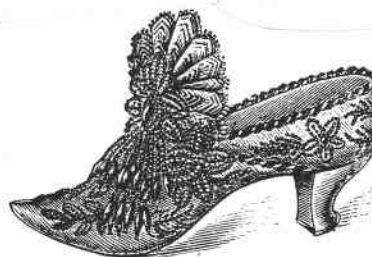
SUB VICTORIA[*your first name*][*your last name*]

to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8



## *Cactus Needles*

SouthWest Costumers Guild

P.O. Box 39504

Phoenix, AZ 85069







**SOUTHWEST COSTUMERS' GUILD**

**VOLUME II, NUMBER 6 & 7**

**JUNE & JULY 1995**

**HELP! I AM AVIDLY RECRUITING ARTICLES, ART-WORK, ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS TO ALL FOR EVENT INFO.**

## CALENDAR

### ∞ NOTE :

INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

### CopperCon 15 Staff Meeting Sat, July 29

All members of the Convention Committee are requested to be at JB's (where CASFS meets) at 7pm. Please have your write-ups for the Program Book, they may be handwritten, typed, on disk (either 3 1/2" or 5 1/4") - [ I can translate most anything although WordPerfect would be nice.], or send by carrier pigeon or however. I can even be reached by net: 194@ef.GC.Maricopa.edu

### CASFS Meeting Friday, August 25

8 pm at JB's I-17 & Indian School. CASFS is the Central Arizona Speculative Fiction Society. Do YOU want a say about how CASFS is run? Be there to have your voice heard.

### INTERSECTION Aug 24-28.'95

53rd WorldCon in Glasgow, Scotland-write c/o Theresa Renner, Box 15430, Washington DC 20003-0403. 301-345-5186. Memberships: Attending \$125, Supporting: \$25. GoHs Samuel Delany and Gerry Anderson. Scottish Exhibition and Convention Centre and the Moat House International Hotel, and other downtown hotels and B&B's. intersection@smof.demon.co.uk

### SCA COLLEGIUM Aug 26-27

Barony of Atenveldt at Encanto Park Clubhouse. A wide variety of classes and workshops available. Desert Revel on Saturday night. A schedule of events and registration information and further details in the Aug Southwinds. Autocrat - Rolann Oceaallaigh (Kelly Reed) 602-412-1951.

### COPPER CON 15 Sept 8-10

Day's Inn, 3333 E. Van Buren, Phoenix, AZ  
GoH Hugo winners (for Stardance) Spider & Jeanne Robinson. Fan GoH Hilde Hildebrand. Call 1-800-528-8191 or Fax 1-602-244-8240 for room reservations \$42 single/double, \$52 triple/quad. Memberships \$30 thru 8/26/95 - Children 8 and under FREE with adult membership - Children 9-13 \$15. If you are interested in helping with the con, contact Steve Burroughs at 973-2054. NOTE: Our own Randall Whitlock is the Masquerade Director, 602-995-7514 or randwhit@aol.com

### Tus-Con 22 Nov 3-5

Executive Inn, 333 W. Drachman, Tucson AZ  
\$20 until Oct 20. GOH Ed Bryant. See Flyer.

### Costume Con 14 May 23-27, 1996

Seattle Marriott Sea-Tac Airport, WA. Oz Theme Hall Costumes. Rates \$60 thru 9/4/95. \$25 Supporting (receive all publications). Write Costume Con 14, PO Box 1095, Renton WA 98057. Make checks payable to CostumeCon 14.

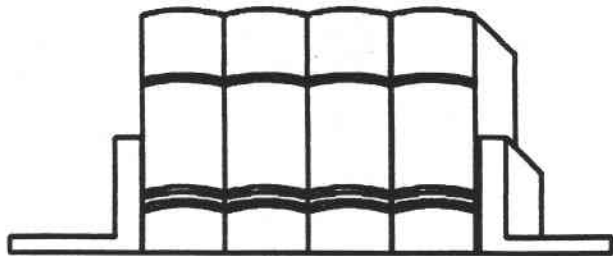
### FRED HARVEY AND THE HARVEY GIRLS IN ARIZONA Through June 1996

Story of the Harvey girls and hotels and their impact on Arizona, Arizona Hall of Fame Museum, Phoenix. 542-4581 or 542-4675.

**No Costume is complete without cat hairs.**



## Costumers' Bookshelf or Wishlist



**The Cut of Mens Clothes 1600-1900 by  
Norah Waugh is back in print!**

---

**PR 2 FOR COSTUME CON 14  
has mailed and Next Price Change  
Looms**

*"Reprinted with permission from the newsletter (Squeals) of  
the Costumer's Guild West"*

Costume Con comes back to the West Coast in 1996. It will be held in Seattle May 23-27 at the Sea-Tac Marriott. Memberships are \$60 through Sept 4, 1995, so get yours in now, if you are planning on attending (and you all are, right?) Send to Costume Con 14, P.O. Box 1095, Renton WA 98057-1095.

This PR includes information on the SF/Fantasy costume competition, the Historical costume competition, the doll contest, and two longer lead time contests: The Future Fashion Design Competition (what will the future of clothing look like?) and the Single Pattern Competition (pick either of two Folkwear Patterns - the Tibetan Panel Coat or Russian Cossack - and have fun). For details see the enclosed flyers for those who don't yet have their own PR's.

## **Guild Gathering      Tues. August 1**

We are booked into the Denny's on the NW corner of I-17 I Dunlap for our 7 pm get-together. Address: 9030 N Black Canyon Highway. We will be discussing what we will be doing at CopperCon among other things.

**Invite a friend to our gatherings!**

## COSTUME CHALLENGE

We had such a good time with the Costumer's Challenge last year that we will do it again! Some wonderful garments were created by our members. See Kim for your piece of fabric. We will show off our own finished unique designs at the December meeting. Constraints of the Challenge are:

1. You do not have to use all the fabric, but must use some.
2. You may add up to four other fabrics.
3. Trims, beading, buttons, fringe, tassels, unseen things like interfacing, etc., do not count.
4. Part of the fabric must be used in a street legal garment that covers some part of your body.
5. Any style or period is OK. The garment can be a hat, shoe, or whatever, the fabric can be used anywhere. It must be worn.
6. You can do anything you want to the fabric so long as the printed design can still be identified - dye, paint, quilt, bead, slash, weave, whatever your heart desires.
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From the Editor: Yes, yes, I know this issue is late and quite small. I was out of town for three weeks for my daughters renaissance wedding. It went wonderfully well. All the costumes were beautiful.

I had barely gotten unpacked and laundry done when it was time to pack again for Costume College. There will be reviews and articles on what we learned in future editions.

See you in August...

## Cavalier Hats

**We have wool felt hat blanks  
in several colors.**

**You will be shown how to steam  
and shape your hat if you haven't  
and**

**We will finish and decorate them  
on**

**Sunday, July 30, 1995**

**at Kim's**

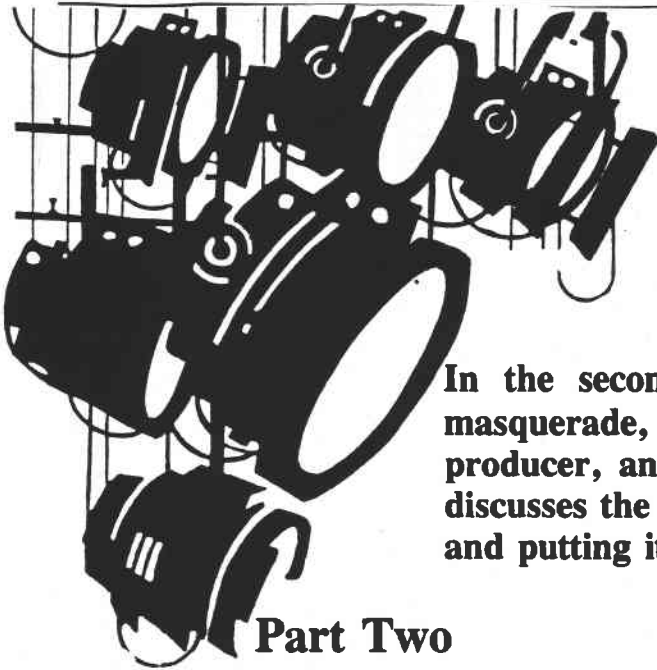
**If you have a steamer -  
please bring it.**

**We will finish & decorate them at the  
July 30th meeting.**



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Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324



## Part Two

### The Sound and the Furry

*Hope for the best, expect the worst,  
The world's a stage, we're unrehearsed.*  
-Mel Brooks

Just as important to your masquerade costuming as lighting is your sound design and, like lighting, the more complicated your sound becomes the more likely it is to go wrong. But without effective sound production, your two years of research and three months of making can go down the drain with all the ho-hum costumes. Like lighting, your sound is too important to leave to the volunteers working for the masquerade director.

First rule: Don't use 'provided music'. Most masquerade directors have the sense to provide a couple of soundtrack compilations for those people who haven't thought well enough ahead to provide their own sound. Trouble is, some entrants don't have the sense to *reject* 'provided music'. Your ideas of dynamic, mighty music or delicate, wistful chords may be the polar opposite to those of the person providing the music. Worse still, you cannot possibly work a good visual presentation against unfamiliar music. And your version of *The Theme from Buck Rogers* may be a different recording to that of the sound operator.

## THE C WORD

by C.E. Ballis

### KEEP IT SIMPLE

In the second of three articles on preparing for a masquerade, costumier, professional MC, fashion show producer, and sound and lighting designer C.E. Ballis discusses the value of creating your own audio backing and putting it together with a good lighting design..

You are left with two options, no audio backing at all or making a home recording.

I cannot understand why anyone would present a costume without sound in the background. Even the garden-variety 'walk on' can be enhanced and deserves to be.

If you are planning on addressing the audience, think carefully about it. Your cavalier attitude is in the here-and-now. How are you going to feel eight seconds before you go on? Can you be sure you won't forget your lines? What about your throat, will it constrict? And your mouth, will it dry up with nervousness? How about good old stage fright? There may be a hundred, two hundred, three or more hundred people about to see you, many are friends and you will have to face them afterwards. Can you afford a stuff up?

It takes great confidence and experience to speak on stage. Unless you shout or have a voice trained for projection, the back half of the auditorium are not going to hear a word you say and you cannot rely upon a microphone being where you expect it to be *and* switched on when you want it to be *or* set to the level at which you can be clearly understood.

Even then, if you have music or sound effects behind your dialogue, can you be sure of being heard over it?

Your best option is to pre-record everything and mime. Apart from saving you from a dozen nerve-related evils, miming forces you to rehearse and that can't be a bad thing. Pre-

recording your words also allows you the luxury of adding effects to your voice, of timing yourself to other sounds precisely, and of doing it as many times as necessary to get it sounding perfect.

Costuming is a complete experience from the very moment you had the idea through to finishing, in this case finishing includes a public presentation. Whether your presentation is to be as a hall costume, or to be worn at a party, some civic event (for which, incidentally, you should ask for payment along with the other entertainers), or to be worn on stage at a con masquerade, you must do everything you can to carry the costume. You should be aware of cameras around you and make sure some rat doesn't sneak up and photograph you chomping into a Big Mac. Establish the character of your costume, kings don't slouch and hookers don't drink tea with their little finger extended; if your costume is menacing, be menacing, if you are a furry, fuzzy teddy bear, don't strut like Errol on Sunset Boulevard; make yourself a part of the costume, not an insert.



A lot of this finishing has to do with rehearsal, wearing the costume around home, practising in front of the mirror, getting to know if your cape can swish, if your boots can tap, if your eyebrow can rise.

For a stage presentation, this rehearsal is most important. Rehearsal allows you to prepare for

what can go wrong and to be ready for it, a rehearsal allows you to discover more things about your costume to better help you to display it. If you are in a well-run masquerade, you will know, in advance, the size and shape of the stage. It only takes a few minutes to clear the furniture from the lounge room to make a space equal to your masquerade working area. Before recording your sound tape, walk through your act, carefully timing it and ensuring that every facet of your costume is being displayed without clutter. Are you being boring? The adage is, 'If in doubt, leave it out'.

Compare your audio ideas with the effect you wish to have and the character of your costume then bring it together with a lighting design. Having done this, rehearse again to make sure the whole presentation works. When satisfied, it is time to begin recording.

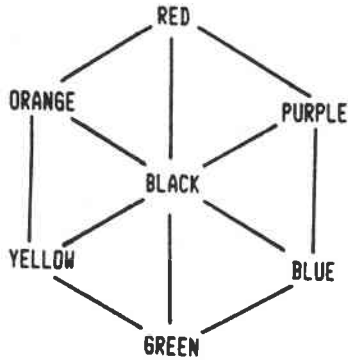
Everybody loves a truism, that's how they become truisms, and the truest truism of all is Murphy's Law: Anything that can go wrong will go wrong.

It is Murphy's Law that makes us prepare so carefully against the mistakes of others as well as our own. It is why we think so carefully about our personal lighting scheme and presentation, and why we make our own cassette tape for the masquerade. If you use a commercial tape, the wrong part can easily be played or your careful instructions for a fade in and fade out can be ignored. If you want a series of music and effects from different sources, you cannot rely upon the audio operator to play them in order at the right moments. The only way to ensure that everything happens as you want it is, as with your lighting, to simplify it, get it all on the same tape exactly as you want it. Simplify the audio aspect of your act so that all the audio operator has to do is put your tape into the machine and press 'play'.

You might be surprised at how effectively you can make sound recordings at home. In part three of this article which is becoming longer than a bad masquerade act, I will outline ways to record professional sound tracks at home with little more than two bits of sticky tape and used gum wrapper - well, a home stereo at any rate.

AS PROMISED IN PART ONE, THE GROUSE AS ALL WHATSIT CHART TO COLOUR AND PIGMENT...

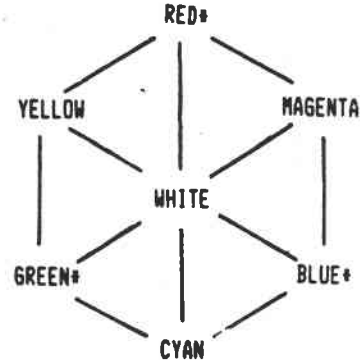
THE INFORMATION HERE WILL GIVE YOU A STARTING POINT FOR YOUR EXPERIMENTS IN LIGHTING YOUR COSTUMES. COLOURED LIGHT IS ACHIEVED BY PLACING COLOURED FILTERS OVER WHITE LAMPS, BE CAREFUL HOW YOU MIX YOUR COLOURS. REMEMBER THOUGH, ALWAYS LIGHT YOUR COSTUME WITH A VARIANT OF WHITE.



At primary school, this is how we were taught to mix pigments together: red and blue makes purple, blue and yellow makes green, and so on.

Mix colours from opposite sides of the wheel and you will make a black.

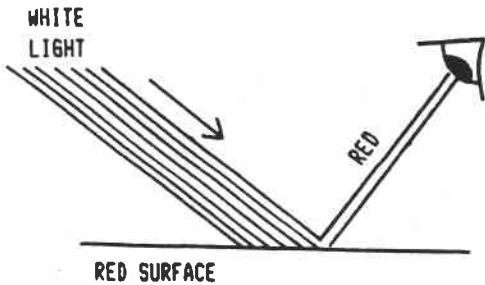
Look at the next diagram and you'll see that mixing coloured lights together is a different matter...



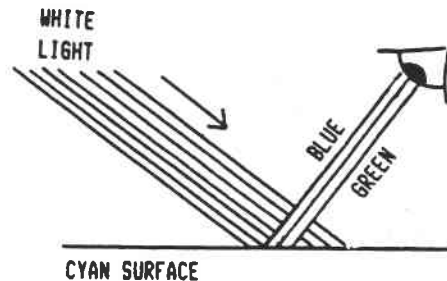
By mixing primary (\*) coloured lights together, others are formed.

Unless you have a special reason, always light your costume with a white light. Often, white light straight from the lamp is too bland so you will create a white by mixing colours from opposite sides of the above wheel. A white from a yellow & blue combination will be quite harsh, a red & cyan white will be warm, you'll often see magenta & green combinations in horror movies or where something vile or dank and mysterious is happening.

When choosing your lighting combinations, be aware of hue, the amount of each primary in your mixture. Too much light which is similar in colour to your main costume colour can wash everything else out and leave your main costume looking very bland. The illustrations below help explain how...



When full spectrum (white) light hits a colour, the eye delivers only that part of the spectrum.



Likewise for mixed colours.

The same effect on the eye occurs when white light passes through coloured filters.



"Reprinted with permission from the newsletter (cOZtume) of the Australian Costumer's Guild.

## COSTUMING THE INTERNET

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

### Historic Costume

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

### Fantasy Costume

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: [subscribe f-costume](#) to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

### Wearable Arts

Concentrates on design, motivation and execution of wearable art and designer-type original clothing. To subscribe, send the word: [subscribe](#) to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

## Victoria

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

To subscribe, send the message:

[SUB VICTORIA\[your first name\]\[your last name\]](#)  
to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8



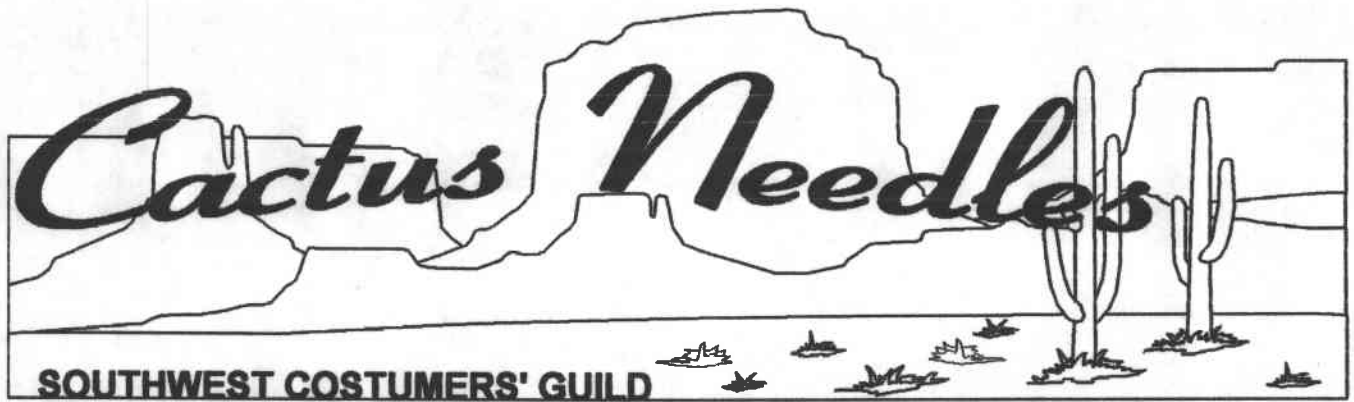
## *Cactus Needles*

SouthWest Costumers Guild

P.O. Box 39504

Phoenix, AZ 85069





VOLUME II, NUMBER 8

AUGUST 1995

### From the Editor...

I know there are more of you out there who have something you can contribute to our newsletter. To get you started here are some excerpted suggestions and guidelines from Edie Evans, Editor of the Raleigh ASG Newsletter *Sew What's New*: [they seem to fit us].

"Prerequisites for the job are the ability to speak English, or some semblance of it, ownership of a pen or pencil, a pad of paper, and a familiarity with basic sewing terms like fabric, store and sewing machine. [costume]

Anything you enjoy reading here was at one point just a jumble of ideas and words. Someone took their knowledge or experience, thought about the ideas they wanted to share, and started writing. (I'll share a secret I learned in journalism school: thinking about writing is generally much harder than actually writing). Think about what you want to tell your reader and start telling your story.

A journalist's touchstones for a story are the big W's: Who, What, Where, Why, and How. (OK, so "How" isn't a "W", but you get the idea.)

You will get a by-line [i.e. "by Cindy Costumer"] and your reporting career is off to a marvelous start. You turn it into your editor, who corrects your spelling and major grammatical errors if needed. See? It's easy! Moreover, it's important. I can't be at every meeting, every convention, every committee meeting. My favorite things probably aren't yours. Your input is needed to keep this newsletter vital and growing, educational and funny."

Thanks to those of you who have contributed! I encourage more of you to give it a try!

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### A 12 Step Program for Beginning Costumers

**GBACG** by **Trystan L. Bass**  
*Reprinted with permission from the Greater Bay Area Costumers' Guild newsletter, The Costumers' Scribe.*

Being a beginning costumer is a lot like having a debilitating addiction. You are gripped by this irrational desire to make something, but you feel powerless because you don't know quite how to get started. You also feel terribly alone in a world full of fantastically garbed artists.

So in the spirit of American pop psychology, I've devised a 12 Step Recovery Program for Beginning Costumers.

Okay, I'll start. Hi, my name is Trystan. I've been a beginning costumer for 10 years.

Now lets review the program ...

**1. Admit that you have a problem.** Don't be afraid to say, "Hey, guys, I'm new here!" Whether it's an open house or a workshop or a costumed event, talk to people about being a beginner. Ask people who are wearing costumes you like how they got started working with that style /era. Get into a discussion about your interests and your costuming problems. The more people you talk to, the more likely you are to find someone who can give you some valuable advice. If you talk to nobody, nobody can help you.

**2. Come out.** Find a place or event where you would like to appear in public in full costume. Decide where you want to debut your work. Do you like period dances? Renaissance Fairs? Tea parties? Science-Fiction conventions? Regency soirees? Klingon dating games? Masquerade balls? Or do you have a secret desire to enter a costume competition? Pick your favorite type of event, find out the date of the next one, and start planning what you'd like to wear. Start well in advance, too.

...Continued on Page 2

## Sew & Say

Bring whatever you are  
working on.

Sunday, August 20, 1995  
at Kim's

Have you finished that hem yet?  
Do you need help marking it?  
We also need to make final plans for  
CopperCon 15 Masquerade



**3. Easy does it.** Keep it simple in the beginning. Start with the easiest style in the era you are interested in. Go for Renaissance peasant clothes instead of full court velvets. Or a crinoline walking dress before an elaborate bustle gown. Or a basic fusion uniform instead of complete Klingon battle gear and prosthetics. Begin with a costume idea that does not immediately tax your abilities, whatever those are.

**4. Make a thorough inventory of your skills and tools.** Decide what work you can do for yourself and what work you may need to hire/bribe/barter with someone for. Maybe you can cut out the fabric if your grandmother will sew it. Or you could hire someone to do the basic construction work and you could trim it. If you can and are willing to sew, you will need to assemble as many of the appropriate tools as you can afford and store in your home (if you haven't already).

**5. Get help.** If you can't sew a straight line or you can't hot glue anything but your finger together, learn how or find someone who can. If you want to learn to sew, check out your local fabric store for leads. Some stores have classes or know where you can find them. Also check out community centers, junior colleges, and adult education sources for sewing classes. If you don't have and don't want those skills, find someone who can do the work for you. The best way to find someone is to start with people you know—you may find a friend or family member who really enjoys sewing and would enjoy collaborating with you. If you can't find someone who'll do it for free or trade, contact professional costumers and seamstresses and get references.

**6. Have a plan, or better yet, a decent pattern.** If you are going to sew any historical costumes, ever, invest in at least one pattern catalog. Raiments (P.O.Box 93095, Pasadena, CA 91109 \$5) is the most comprehensive, and the descriptions indicate the approximate sewing level required for different patterns. Commercial patterns, such as Butterick and Simplicity, can also be handy in both historical and science fiction/fantasy costuming. Look through these catalogs at your local fabric store, and try to imagine what you could do with different items of clothing. Until you have at least one full costume under your belt, don't bother trying to "gasp" draft a pattern yourself. It's not worth the pain and trouble.

**7. Understand the nature of the beast.** If you wish to do any sort of historical or recreation costuming, you will need to do a little research. For historicals, you'll need to go to the library and look up anything you can find on the era and styles. For recreations of specific costumes from a particular media (like Star Trek), your research will consist of watching video tapes and possibly studying still photographs (which can be purchased from movie memorabilia outlets [NOTE: there is one in the new Arrowhead Mall at 75th Ave & Bell] or at conventions or even by writing to the film or t.v. studio company.) Even if you are creating completely fantastical costumes, you might gain some insight from perusing a few detailed books on sewing or theatrical costume construction.

**8. Don't gamble.** Unless you are a very experience seamstress, do not make your first costume out of velvet, real silk, embellished laces, or any fabric that costs more than \$10 a yard (better yet, use nothing over \$6.00 a yard for awhile). You will not enjoy screwing up your first couple of times if it costs you an arm and a leg. Likewise, if you are trying out a difficult or unusual pattern for the first time, make the fitted parts (bodice, sleeves, coats) out of some cheap scrap fabric first so you can fiddle with the fit. This is what's called "making a muslin". Really ugly muslin can often be found for 99 cents a yard, though any medium-weight, non-stretchy fabric from the sale table will do.

**9. Fake it.** Maybe you want something to wear to just one event. Or you want something costume-ish, but you're short on time and/or funding at the moment. If you're not sure you want to commit to a whole costume just yet, don't be afraid to fake it by wearing a combination of modern and vintage clothing that can approximate the 'look' you want. Check out your local thrift store for items such as capes, ball gowns, tailcoat, jumpsuits, white lab coats, and/or anything else that vaguely resembles a past or future historical period. Don't worry about authenticity, just try to emulate the proper silhouette and shape.

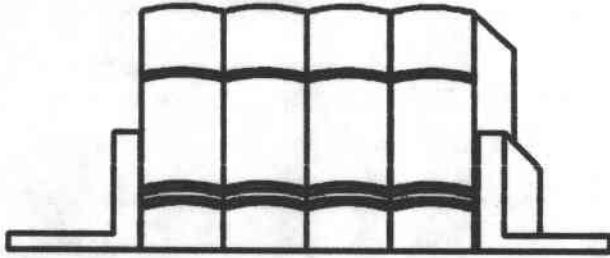
**10. Just say no.** Don't succumb to peer pressure. So what if everyone else is making fussy 1880's bustle gowns? It doesn't mean you have to. And if everyone else seems anal-retentive about how historically accurate their seams and underwear are, you don't have to if you don't want to. You've got every right to just say no. If anyone dares to give you any guff for not being "accurate", tell 'em you're an artist, not a historian, or are from another planet, or alternate universe.

**11. There, but for the grace of God, go I.** This is the flip side to number 10. Even if you have done a ton of research on corsets, you don't have the right to criticize someone else for their no-so-perfect bodice shape. But, hey, us beginners don't really get caught up in all that, now, do we?

**12. Face the music.** Obviously, not everyone will become a master costumer. You would have to make a considerable investment of time, patience, and money to achieve really spectacular costuming works of art. But many of us have little things like careers, school, kids, pets, cooking, cleaning, romance(s), and other assorted facts of Real Life that can make a serious dent in the energy we have for costuming. Don't push yourself to be a fabulous costumer if all you can manage is being a pretty decent costumer (or less). Do what you can and what you enjoy, and don't feel disappointed if you can't do more. After all, this is a hobby, and it should always be fun!

Although this is certainly not all that can be said on beginning costuming, this covers a few basics you might think about as you embark on your costuming odyssey. Good luck!

### Costumers' Bookshelf or Wishlist



The Cut of Mens Clothes 1600-1900 by Norah Waugh is back in print!

This is one of the few books relating to mens clothing. It traces the evolution of the style of men's dress through a sequence of diagrams accurately scaled down from patterns of actual garments, many of them rare museum specimens. Plates, photographs of old paintings and prints show the costumes complete with accessories. Quotations from contemporary sources—diaries, travellers' accounts, tailors' bills—supplement the text with comments on fashion and lively eyewitness descriptions.

I have not yet attempted to sew anything using this book as a guide, however, the diagrams look as though they would be easy to follow.

### Guild Gathering

Tues. September 5

We are booked into the Denny's on the NW corner of I-17 I Dunlap for our 7 pm get-together. Address: 9030 N Black Canyon Highway. We will be discussing what we will be doing at CopperCon among other things.

**Invite a friend to our gatherings!**

HELP! I AM AVIDLY RECRUITING ARTICLES, ARTWORK, ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS.

THANKS TO ALL FOR EVENT INFO.

## COSTUME CHALLENGE

We had such a good time with the Costumer's Challenge last year that we will do it again! Some wonderful garments were created by our members. See Kim for your piece of fabric. We will show off our own finished unique designs at the December meeting. Constraints of the Challenge are:

1. You do not have to use all the fabric, but must use some.
2. You may add up to four other fabrics.
3. Trims, beading, buttons, fringe, tassels, unseen things like interfacing, etc., do not count.
4. Part of the fabric must be used in a street legal garment that covers some part of your body.
5. Any style or period is OK. The garment can be a hat, shoe, or whatever, the fabric can be used anywhere. It must be worn.
6. You can do anything you want to the fabric so long as the printed design can still be identified - dye, paint, quilt, bead, slash, weave, whatever your heart desires.
7. The finished piece is due at the December Guild Party.

**Join us in a flight of fancy.**



**No Costume is complete without cat hairs...**



### Part Three

## 'Never Oil a Creaking Door'

Before going any further I will point out something which is obvious, so obvious that it is almost always ignored. No matter how good your costume or how good your lighting or how good your audio, you are not going to be an award winner unless you have an effective, well prepared presentation. Do not think that, by reading this and getting some tips on recording, you are going to have a killer costume presentation. Presentation takes a lot of things, thought being the most important. Prepare yourself and your costume thoughtfully and combine all of your elements into a consolidation which supports the costume. It is no good to have judges walk away saying, 'Great sound.'

Okay, how do you record?

It has been pointed out to me that not everyone has a recording studio in their workshop, as uncivilised as that may sound. You may search out someone who does have a studio and beg them for a loan (not me, I'll charge you a bomb) or set about recording yourself.

A reasonable audio mixer will set you back around \$150. Of course, as with most things, the less you pay the less the quality.

You might want to hire a simple mixer (\$15 to \$30 per day) but they come with very basic instructions or no instructions at all and it takes time for the audio novice to become accustomed

## THE C WORD

by C.E. Ballis

### KEEP IT SIMPLE

In the final part of this series, costumier, professional MC, fashion show producer and sound and lighting designer C.E. Ballis gives a few tips on home recording and fitting it into your masquerade presentation...

to the equipment.

If you are hiring, you may be able to screw down a better price early or midweek. The weekend is the busiest time for hire companies.

If you do not wish to invest in a mixer you will have to record on your home sound system and very good results can be obtained if you are diligent.

The only drawback in recording in the lounge room is that it is unlikely you will be able to mix combinations of music and effects over one-another, these will have to happen one at a time. On many home systems, however, you will be able to combine music or effects which overlap with your vocals.

I'll say here that some of the tips coming up can be applied to recording with a mixer or in a studio (if you have found a sucker who will let you borrow one).

First up, choose a good quality cassette tape. Again, the more you pay, the better you are likely to get. Go for shorter length tapes, the more tape there is on the standard size spool the thinner and more likely to break it will be.

Clearly mark your tape with your name and the name of your entry. Also, clearly mark the tape with "play this side" and "play other side". Ensure there is absolutely nothing else on the tape except for your masquerade recording and that the recording starts at the beginning of the tape, not at some obscure point which could be lost through accidental or mischievous fast

forwarding or rewinding. As a precaution, record a duplicate of your sound at the beginning of the B-side of the tape in case it does get wound through and played on the wrong side. Knock out the lugs when you have recorded so that it is impossible for your tape to be erased by accident.

Much of the above is exactly why you should not provide the masquerade director with a shop-bought recording. You cannot be certain it will be played from the right point or faded in and out the way you wish it to be.

In choosing how to record, opt for the simplest form. You have no idea of how elaborate or well controlled the masquerade sound system will be so, as with lighting, keep it simple. Record in mono, especially important if home recording, and do not use artificial fix-ups such as Dolby, DBX or any others. You cannot be sure you will have them on the night.

If you have a tape deck which controls sound levels as you record, make use of it, if it is a more standard kind, you'll just have to wing it.

If you are going to have vocals, you will have to find a microphone. Buy, hire or borrow a good quality one. Don't bother with cheapies and, never, never, never use any microphone which is built into your sound system, they are mostly inserts available for fifty cents at the local electronics store.

On your home system, you are going to have to record everything at once, background and voice. Reach behind your tape deck and pull out one of the plugs leading into it (input), the one marked "left", for example. Now plug your microphone into the left "mic" socket. This means that you will be recording voice on the left channel while recording sound or effects *at the same time* on the right (always record the same way around, with music on the right, it makes it easier to keep track of things).

If you wish to combine sound effects with music and have no vocals, the principle is the same but, for this, plug your source of sound effects into the left channel and your source for music into the right.

If you do not have a "mic" input, you are in trouble. You will have to find a pre-amp to enhance the signal from the microphone into the tape deck. There are several pre-amps available from electronics hobby stores, but you might like to test the effect of using an old radio-cassette recorder or a ghetto blaster first. Simply plug your mic into the recorder and the output of the recorder into the left input of the tape deck you will be using. Often this will give you a good enough effect but be critical, bad sound is bad sound and nothing can make it better. If the radio-cassette/ghetto blaster option is not working you will just have to fork out for a real pre-amp.

Remember to have the tape deck switched to record in mono or else, if played back in stereo, one set of sounds will come from the left speaker and the other from the right while you are standing in the middle.

If you have a tone generator lying around (and who doesn't?) or a recording of tone, you probably know how to align the meters of your tape deck at zero. If you don't have some way of making tone, your preparations will be a little more elaborate - and if you don't have a cassette deck with meters, skip these paragraphs all together, your machine probably sets record levels automatically.

To generate artificial tone, hum steadily into your microphone, at the approximate loudness you intend to speak at, while adjusting the record level to zero. For the music/effects side of things, play your music or effects over and over, adjusting the record level until it, too, peaks at 0db. You are now ready to record.

Rehearse many times before recording. There is a degeneration of quality each time you record over the same length of tape.

There are a few tips to make your recording even more professional:

If you do have a tone at 0db available *and only if you are sure there will be a pro operating the masquerade sound*, put some tone for line-up onto the beginning of the tape and mark it as so; do not put a tone on if you even minutely suspect it will not be recognised;

The "pause" button is not there so you can stop your favourite tune when the telephone rings, the "pause" button will help you avoid that awful klunk sound at the beginning and end of each recording - press "pause" then press "play-record" and press "pause" again when you are ready to start;

Use the "pause" to stop the tape before you press "stop" at the finish of your take. As well as helping to avoid the dreaded klunks, you will find the "pause" button easier to press than the others;

Most people in the recording industry are trained to act as octopuses (even more so at office parties) but you are not. Have a friend there to help you push all of those buttons and keep track of what you are up to.

So, under the impression that you are the next Ian McKenzie or George Martin, it may be time to go to the toilet. Seriously. If you want a better resonance for your vocals, record them in the toilet. One of the most successful Australian pop songs of the 1960s was recorded in the toilets at Channel 9. Why do you think people love to sing in the shower? All the hard surfaces bounce your voice, making it sound fuller. And if you want a slight echo without the bother of a feedback loop or expensive equipment, talk down the toilet bowl.

There are plenty of effects you can produce at home, so long as you don't mind being thought of as weird by your housemates who discover you talking into cupboards, up chimneys and over utensils. A *Dr Who* Dalek, for example: Daleks weren't always synthesised by the Radiophonic Workshop - try talking into an electric fan sometime.

A lot of sound effects can be made at home, and at \$20-30 a shot for effects discs, this is handy. Slam that galvanised iron gate for thunder, twist a balloon for a bending or stretching sound, pluck a guitar string and play it backwards for a laser shot, and, for Ghod's sake, never oil a creaking door, you never know when you'll need it.

**"Reprinted with permission from the newsletter (cOZtune) of the Australian Costumer's Guild.**



## HUNT CLUB BREAKFAST

We are planning to recreate the atmosphere of a Hunt Club Breakfast! 9 AM - 1 PM (actually we have reserved the space from 8 - 1, but will use the 1st hour for set-up). It will be held at the Ben Avery Shooting Range on Sunday, November 12, 1995.

This is a costume event. Primary period Regency thru Victorian i.e., 1800-1900, although time travelers will be welcome. \$5.00 per person Feast Fee.

If you want to shoot, it is black powder or small bore only, there is a \$3 range fee (supply your own weapon).

RSVP by November 6th. Call Tasha Cady at 582-0540 make your reservation.

---

When the Hindu woman stored her outer garment with the Roman's robe, it went into a sari-toga trunk.

Lloyd Clark



## STITCH & BITCH

Remember to come to Kims 979-3814 on Sunday, August 20.

We need to make final plans for CopperCon 15 Masquerade. Exactly what we are going to enter and prepare our presentations. We have less than three weeks to get ready!

Also we need to make final plans for the costume panels we are doing at CopperCon 15.

Frances is doing the bustle-era Victorian, Kim the Edwardian era, and Tasha the leather corset, for the Foundations of Costuming strip-tease. Tom will moderate the Character Development panel, he needs others in costume, in character, to interact in their chosen persona.

Jean, Nola, and John are planning the panel on Costuming Out of the Closet to show how common (and not so common) items that we have in our possession can be quickly be combined into costumes.

Frances is also conducting a hand-on workshop demonstrating a dyeing technique. This will take 2-3 hours and will be done outside. We, the Guild will provide the fabric, bags, and dyes for a maximum of 15 people to participate.

The Guild is also donating a Cavalier hat as a prize for the Masquerade.



### Reprinting Stuff from Cactus Needles

**For Other Guild Chapters and The Costumer's Quarterly:**

The Southwest Costumers' Guild expressly grants permission to reprint anything that appears in its newsletter to other ICG chapters and to the ICG's magazine. We only request that the following legend appear on anything so reprinted: "Reprinted with permission from the newsletter of the Southwest Costumer's Guild". If you are writing a by-lined article for Cactus Needles, please note that in so doing, you expressly permit this use.

### **For Everybody Else:**

Permission to reprint or extensively quote from the newsletter needs to be formally granted by either the editor or current SWG President for anything you want to use. If the article is by-lined (a named author is given), that author's permission must also be obtained before reprinting. Again, the legend "Reprinted with permission from the newsletter of the Southwest Costumers' Guild" or "Reprinted with permission of the author and the Southwest Costumers' Guild" depending on whether it's a by-lined article or not, should appear.

The South West Costumer's Guild meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap Denny's, NW corner, 7 pm. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Kim Martin, she will notify Editor. For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324



# CALENDAR

⌘ **NOTE :** INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

## Sew & Say Sunday, August 20

Bring whatever you are working on. Have you finished that hem yet? Do you need help marking it? CopperCon 15 is Sept 8-10! Less than three weeks away!

## CASFS Meeting Friday, August 25

8 pm at JB's I-17 & Indian School. CASFS is the Central Arizona Speculative Fiction Society. Do YOU want a say about how CASFS is run? Be there to have your voice heard.

## INTERSECTION Aug 24-28 '95

53rd WorldCon in Glasgow, Scotland - write c/o Theresa Renner, Box 15430, Washington DC 20003-0403. 301-345-5186. Memberships: Attending \$125, Supporting: \$25. GoHs Samuel Delany and Gerry Anderson. Scottish Exhibition and Convention Centre and the Moat House International Hotel, and other downtown hotels and B&B's. intersection@smof.demon.co.uk

## SCA COLLEGIUM Aug 26-27

Barony of Atenveldt at Encanto Park Clubhouse. A wide variety of classes and workshops available. Desert Revel on Saturday night. A schedule of events and registration information and further details in the Aug Southwinds. Autocrat - Rolann Oceaallaigh (Kelly Reed) 602-412-1951.

## COPPER CON 15 Sept 8-10

Day's Inn, 3333 E. Van Buren, Phoenix, AZ  
GoH Hugo winners Spider & Jeanne Robinson.  
Fan GoH Hilde Hildebrand. Call 1-800-528-8191 or Fax 1-602-244-8240 for room reservations \$42 single/double, \$52 triple/quad. Make your room reservations NOW...we want to have the whole hotel...so there will be no mundanes underfoot! Hotel cutoff date is Aug 17! Not much time left! Memberships \$30 thru 8/26/95 - Children 8 and under FREE with adult membership - Children 9-13 \$15. If you are interested in helping with the con, contact Steve Burroughs at 973-2054. NOTE: Our own Randall Whitlock is the Masquerade Director, 602-995-7514 or randwhit@aol.com

## Tus-Con 22 Nov 3-5

Executive Inn, 333 W. Drachman, Tucson AZ (520) 791-7551. \$20 until Oct 20. \$25 at the door, Kids 6-12 half price. GOH: Ed Bryant. Toastmaster: Simon Hawke. FGOH: Barry Bard. Art Show, Dealers, Game Room, Midnite Readings, Consuite, Panels, Vampire LARP, Masquerade Ball (with a first prize of Jaeger dagger donated by Gannd at Druid's Keep.) The Best little Sci-Fi fantasy & horror Convention in Arizona. To register make checks payable to TusCon 22. For more info write to PO Box 26822, Tucson AZ 85726 or call Cristi at (520) 881-3709 or Rebecca at (520) 293-1455.

## Costume Con 14 May 23-27, 1996

Seattle Marriott Sea-Tac Airport, WA. Oz Theme Hall Costumes. Rates \$60 thru 9/4/95. \$25 Supporting (receive all publications). Write Costume Con 14, PO Box 1095, Renton WA 98057. Make checks payable to CostumeCon 14.

## FRED HARVEY AND THE HARVEY GIRLS IN ARIZONA Through June 1996

Story of the Harvey girls and hotels and their impact on Arizona, Arizona Hall of Fame Museum, Phoenix. 542-4581 or 542-4675.



## International Costumers' Guild

Minutes of the 1995 Annual Meeting of the Board of Directors

**1. Call to order.** Pierre Pettinger, president, called to order the 1995 annual meeting of the Board of Directors of the International Costumers' Guild at 8:10 AM, Monday, May 29, at the Sheraton Toronto East, Scarborough, Ontario, Canada. A quorum was present. Other officers present were: Dana MacDermott, Recording Secretary; Janet Wilson-Anderson, Corresponding Secretary; and Betsy R. Marks, Treasurer. Minutes of the 1994 meeting accepted as mailed.

**2. Membership update problems.** Betsy Marks, Treasurer, reported that because of a computer problem that had resulted in the on hand current membership list leaving off approximately one third of the members, it would be impossible to validate the membership status of meeting attendees or proxies prior to the general meeting. If it were deemed necessary, post validation could be done. Consensus of the board was given.

In a related discussion, the Treasurer informed the board that she would be introducing a motion at the general meeting to amend Standing Rule 20 to change the deadline from 7 to 14 days prior to the Annual meeting for chapters to submit membership updates and dues to establish voting privileges for the meeting. The arrival of a substantial number of updates at the last minute

contributed significantly to the problem with the membership list.

**3. Ambiguous Language In Standing Rules.** Janet Wilson-Anderson, Corresponding Secretary, reported that the language in the standing rules is ambiguous as to whether someone who has paid the \$1.00 annual membership, but not the \$8.00 Subscription to the Costumers Quarterly is a legitimate voting member of the Costumers' Guild. Because of the situation with the Quarterly, this has now come up. It needs to be cleaned up. This ambiguity also extends to household members. It was never intended that membership be separate from receiving The Costumers Quarterly. This issue came to the forefront partially because of the decision by the board of the Greater Bay Area Costumers' Guild (GBACG) to not change their membership dues, but to keep the \$8.00, and tell their new and renewing members that if they wanted to get The Costumers Quarterly, they had to pay an additional \$8.00. This was done without notifying the ICG. This situation, and its implications need to be kept in mind when the clarifying language is written. Household members are in the situation of wishing to pay for only one Quarterly issue, but deserving full voting privileges. This also impacts on the Australian chapter which currently is receiving all its Quarterly issues in a bundle for local distribution.

A motion is required to set aside the relevant Standing rule for this meeting so that there are no voting problems. The overall situation must be referred to a Committee for correction by next year. Moved by Stewart Hartman (Rocky Mountain Costumers' Guild) and Seconded by Cat Devereaux (Costumers' Guild West): For the purposes of the 1995 annual ICG Meeting that membership be defined by the payment of the \$1.00 annual dues, paid on the schedule as defined by Standing rules 3, 4 and 5. This shall not be deemed a precedent. The motion was approved unanimously. ("What the Hell happened to New York!?!")

The Recording Secretary will report this action to the general meeting.

**3. Clarification of right to Proxy.** Article IV, Sections 7, 9, and 10 do establish and define proxies.

**4. Clarification of voting for the 1995 meeting,** in the absence of an accurate membership list.

In previous years we have checked membership status at the door using the official list. This year we will ask members (and non-members) to be on an honor system as to eligibility. Voting members will please move to the front of the room.

**5. Further membership issues.** The late publication of the Quarterly has resulted in the extension of memberships in the ICG, as the two are considered inextricably linked. As a result membership in the ICG is currently not linked to expiration date of chapter membership. This also ties in with consideration of members and potential members who have no local chapter. The creation of a Chapter at Large would allow this type of membership without by-law revisions. This will be referred to the Standing rule committee to be appointed at today's meeting. The suggestion was made that the ICG Treasurer could be the de facto head of the Chapter at Large to simplify the procedures. A formal name will be needed. (The "Chapter at Large and Floating Cocktail Party"? or "Chapter at Large and Floating Sequin Party"?)

**6. There will be a new chapter requesting membership.**

**7. Janet Wilson-Anderson,** as Parliamentarian requests that Bylaw Article IV, Section 5 be amended to substitute "Treasurer" for "Corresponding Secretary". This will change the responsibility for the member list to the Treasurer. The number of days needs to be changed as well.

**8. Betsy Marks,** Treasurer is also bringing up Standing rule number 5 at the general meeting. The membership money was not received from some chapters for up to 11 months. This creates an impossible situation with membership. GBACG and CGW were singled out. CGW's problem was apparently due to non receipt of the package. The Treasurer will now confirm receipt of updates within two weeks with a copy of the reconciliation report. This report includes the names and new members.

**9. There will be an arrangement made with the Australian chapter** so that they will be spared extra costs due to the membership extensions.

**10. Wendy Purcell (Australian Costumers' Guild)** suggested that the new chapter be sent letters of welcome by all the current guild chapters.

**11. Meeting adjourned at 10:00 AM** to go to location of General Meeting.

## International Costumers' Guild

### Minutes of the 1995 Annual Meeting

**1. Call to Order.** Pierre Pettinger, President, called to order the 1995 annual meeting of the International Costumers' Guild at 10:14 AM, Monday, May 29, 1995, at the Sheraton Toronto East, Scarborough, Ontario, Canada. Members moved forward.

A quorum was present. Other officers present were: Dana MacDermott, Recording Secretary; Janet Wilson-Anderson, Corresponding Secretary; and Betsy Marks, Treasurer. Approximately 44 members were present with an additional 91 represented by proxy.

**2. Treasurers Report .** Betsy Marks, Treasurer read the Treasurers Report. The announcement that there are 809 active

members of the ICG was met with cheers. More than sufficient money was collected to pay for the plaque honoring Forry Ackermann. Refunds to the chapters that donated will be made accordingly. Betsy Marks, Treasurer read her letter concerning lapsed Chapters, but postponed the motion to later in the meeting.

**3. Costumers' Quarterly report.** Cat Devereaux, acting editor summarized the situation with the Costumers' Quarterly. Six weeks prior to the meeting we were four issues behind. We were scheduled to be up to date as of this meeting with Richard Lawrence as editor. His sudden death postponed the final double issue that would have brought us up to date. That issue will be out in the next three months. The Canadian issues were incorrectly sent and have been replaced. Financial report attached. A permanent mailing address must be found to use our non-profit status for the mailings. Costumers' Guild West (CGW) has donated the postage for the last two issues. The current temporary (and potentially permanent) new staff is not a single person. Victoria Lawrence will be involved. Zelda Gilbert and Cat Devereaux have been active. Byron Connell will edit "Upcoming Attractions". Fund raising will be needed to keep the quality at the current level. Deadlines for the next issues are not yet known. Articles that have been sent to the last two editors may not have been forwarded to Cat Devereaux. Anyone who sent any in is requested to forward it to Cat Devereaux at: The Costumer's Quarterly

c/o Cat Devereaux

581 N. Fifth Ave.

Covina, CA 91723

E-mail: 71053.3651@compuserve.com.

Fax: (818) 791-9434. (Raiments)

You will be acknowledged. Electronic media preferred, Word 6.0 is best, can accept Word Perfect 6.0a. If Mac format must be used, please e-mail it at present. Images should be in photo Shop for Macintosh at a rather low resolution. Hard copy good in addition to electronic. OK, but reluctantly, if only hard copy sent. Volunteers are needed. They can be anywhere. Report accepted as read.

**4. Recording Secretary's Report.** Dana MacDermott, Recording Secretary read the motion passed during the board meeting: For the purposes of the 1995 annual ICG Meeting that membership be defined by the payment of the \$1.00 annual dues, paid on the schedule as defined by Standing Rules 3, 4 and 5. This shall not be deemed a precedent. The reasons as to ambiguous language and the voting status of some chapters' members and of household members was discussed.

**5. Corresponding Secretary's Report.** Janet Wilson-Anderson, Corresponding Secretary, will pass on materials for an updated brochure on the ICG to the incoming Corresponding Secretary. In addition, Raiments will send leaflets publicizing chapters to anyone who places an order from that chapter's geographical area, if the chapter supplies Raiments with literature. This was applauded.

**6. Old Business.** The IRS audit to substantiate that we are fulfilling the mission statement

for our 501(c)(3) (C), 3 will probably take place this year. The ICG needs from all the chapters a listing of everything of an educational nature that you have done. We need copies of Newsletters, thank you letters from appropriate people or organizations you have served, receipts that are directly relevant, literature on educational events, class schedules, or documentation of any similar events from 1991 on.

Educational panels at Science Fiction Conventions are also relevant. The more information we have, the better. The more we can show the Cultural, Artistic, Historical, and literary side, the better off we are. Also good are library displays, art gallery exhibits, museum involvement, and living history. Non profit status can be lost if the organization is perceived as primarily social in nature. Some Science Fiction Conventions have lost theirs. CostumeCon and Costume College will be our strongest evidence. We may need to document that dealers were screened to emphasize their educational nature. The 501(c)(3) status now takes up to 20 years to get. We are small fish. Get this in FAST. Send this to the ICG President.

**7. Northern Virginia Costumers (NoVa Costumers).** The Northern Virginia Costumers request affiliation with the ICG. Their letter is signed by: Rev. Aynne Price Morison, President; Tereyn Marks, Secretary; James F. Morison, Vice-President; Edmund D. Goode, Treasurer; Robert Owens and Brenda Owens. Their address is: Northern Virginia Costumers, 6313 Davis Ford Road, Manassas, Virginia 22111 (703) 369-2293. Moved by Steve Swope and seconded by Brigit Landry...to recognize the Northern Virginia Costumers as a chapter of ICG. Passed Unanimously. The new chapter was greeted with applause.

**8. New business.**

Moved by Betsy Marks and seconded by Janet Wilson-Anderson: All officers and the editor of the Costumers' Quarterly will be required to submit quarterly reports to the President. These reports should include all activities, problems, solutions and transactions the officer/editor has performed or is responsible for. Reports from the treasurer should include listings of all new and expiring members, plus collections and disbursements. The Quarterly editor's report should include the number of issues printed, recipients, collections and disbursements. The Corresponding Secretary's report should include listing of all incoming and outgoing correspondence, plus details of any correspondence not a general inquiry. The Recording Secretary's report should include any item received for archival and inquiries into past or current minutes. The Vice-President's report should include any special projects they are pursuing, as well as any other activity for the Guild they have been involved in. Reports are due March 31, June 30, September 30, and December 31, or the following business day. The motion was passed with two abstentions.

**9. Resolution one.** A motion to adopt Resolution one (concerning the wearing and use of vintage attire) was made by Cat Devereaux and seconded by Bruce MacDermott. This was immediately followed by: A motion to table Resolution one until the 1996 annual meeting made by Cat Devereaux, and seconded by Betsy Marks. Motion to table passed.

The request was made by ICG President, Pierre Pettinger, to the CC14 committee to schedule a discussion on Resolution One during CC14 and prior to the 1996 ICG meeting. It was also suggested that discussion and papers on this topic be sent to Costumers' Quarterly.

**10. Costumers' Quarterly.**

Moved (as a Standing Rule) by Wendy Purcell and seconded by Steve Swope: The Editor of The Costumers' Quarterly must be authorized and appointed by the Board of Directors. Discussion: The concerns addressed were the necessity for the editor of The Costumers' Quarterly to be responsive to the Board. The motivation was the failure of The Costumers' Quarterly to publish for the majority of the previous year. The

primary argument opposed was that the President (who currently appoints the editor) could respond faster and adequately to potential situations. The vote, including proxies, was 59 in favor, 69 opposed and 7 abstentions. The motion fails.

A motion was made by Janet Wilson-Anderson, seconded by Jess Miller as Standing Rule 23: The Costumers' Quarterly shall include a summary of all official ICG business and reports received. It is recommended that The Costumers' Quarterly also include updates from chapters as to their activities and events as well as feature articles. The reason for this motion was to insure that The Costumers' Quarterly performs its functions to communicate between the chapters and to unify the organization. The motion passed unopposed.

Moved by Wendy Purcell and seconded by Katherine Jopson as Standing Rule # 24: The Board of Directors should continually evaluate the editor of The Costumers' Quarterly and other appointees by sending in concerns or complaints to the president and the board will be able to recommend that the editor of The Costumers' Quarterly or other appointees be placed on probation or dismissed. The motion carried with one nay and two abstentions.

11. The President appointed a committee to study a memorial to Patrick Kennedy. The committee members are: Carl Mami; Ken Warren; Byron Connell (chairman). They will report next year or sooner.

12. The president appointed a committee to study the By-Laws and Standing Rules for corrections needed in Language. The members are: Steve Swope; Byron Connell; Janet Wilson-Anderson (chairman); Betsy Marks; Kate McClure.

### 13. New Business.

Moved by Betsy Marks and seconded by Bruce Mai to amend Standing Rule 5 to read (additions in bold): Each chapter shall send to the Corporation Treasurer annually on January 7 a list of the names, addresses, and phone numbers (where provided) of all members for whom dues have been paid. The chapter shall remit for each member the dues set forth in Standing Rule 3 on January 7, and shall send at a minimum quarterly updates to the Treasurer on April 6, July 6, and October 6; such updates shall include changes of names and addresses and phone numbers (where provided) of existing members and payments for new members, together with new members' names and addresses and phone numbers (where provided); such updates shall also include any changes in membership status. Effective January 1, 1995, all new members whose dues are received by the Corporation Treasurer will be assigned a membership expiration date which shall be the last day of the month, one (1) year after the dated payment. Renewing members' expiration dates will be extended one (1) year from their current expiration dates, unless the membership has lapsed more than three (3) months. If the membership has lapsed, the member will be assigned a new expiration month, in accordance with the new member policy as stated above. The motion passed with one nay and four abstentions.

Moved by Betsy Marks and seconded by Janet Wilson-Anderson: ..to amend Standing Rule 20 to change the deadline from 7 to 14 days prior to the Annual meeting for chapters to submit membership updates and dues to establish voting privileges for the meeting. The motion passed with one abstention.

14. Site selection for CostumeCon 16. The proposal for St. Louis as the site for CostumeCon 16, Sweet 16, and Never Been ... , the weekend of April 3-6 (Friday - Monday), 1998, was the only bid that had been put forth. Upon the re-submission of a Baptisttown bid for 1998, proffered by Toni Lay, Nora Mai withdrew the St. Louis bid, yielding to Baptisttown. The CostumeCon 15 committee joined its support. Toni Lay, as Co-Chair, accepted the bid provided she could get the committee out of Jail. Under the circumstances, the St. Louis bid was re-instated conditionally, contingent on the availability of the Baptisttown ConCom. The conditional bid was accepted with two opposed.

### 15. Election of Officers.

Nominated:

Ron Robinson, President  
Pierre Pettinger, Vice-President  
Gary Anderson, Treasurer  
Wendy Purcell, Corresponding Secretary  
Dana MacDermott, Recording Secretary

Toni Lay was nominated for ICG President, but declined.

Moved by Vicki Warren and seconded by Sandy Pettinger: ..to close nominations and accept the slate by acclamation. Motion carried (with ritual nay by Ron Robinson, incoming President). The ceremonial (pink) hat was presented by Pierre Pettinger to Ron Robinson. Pierre Pettinger is accepting suggestions for the token he will add to the Presidential hat.

Moved by Janet Wilson-Anderson and seconded by (multiple sources): ...A vote of commendation for outgoing President, Pierre Pettinger. Passed by acclamation!

The Meeting was adjourned at 12:11

A Board of Directors Meeting was convened at 12:28.

Moved by Amanda Allen and seconded by Betsy Marks: ..to ratify the results of the election.

Motion passed by acclamation. The meeting was adjourned at 12:29.





## Greetings from the St. Louis Costumers Guild

Thought we'd drop ya'll a note about CostumeCon 16, to be held here in St. Louis, Missouri, in 1998.

The SLCG (our friends call us the St. Louis Ubiquitous Tailoring Society--SLUTS) was selected to be the hosts for the 16th annual CostumeCon, and we intend to maintain the tradition of CC excellence in the sharing of information. We also plan on adding some new twists in our programming, which ya'll be hearing about over the course of the next 2 ½ years.

First, some background info: Your CC16 Co-chairmen are Nora Mai (Head Honcho and Costume Wrangler) and myself Bruce Mai (Chief Glad-Hander and Dogsboddy). Many of our core Con Com have previous experience in running a convention event, having served as *Doctor Who* fan club officers and con staff for past club conventions known as TARDISCON.

We have chosen to break with tradition and hold our CC16 on April 3-6, 1998, for two reasons. Weather is always a factor for traveling, if held in the winter, it can get pretty gross in St. Louis by Memorial Day weekend with heat and humidity. This is not good for Historical clothing wearers. The second factor is that many people who work retail these days don't get a 3-day weekend, anyway. So, since it's only recommended that a CostumeCon be held between President's Day weekend and Memorial Day weekend, we split the difference. Viola. And the weather is very pleasant that time of year.

The hotel we've selected, the Radisson Hotel St. Louis Airport, is a beautiful and modern facility with 353 guest rooms. It's also ridiculously easy to find, being located just off Interstate 70, one of the major national thoroughfares. It's also mere minutes from our airport. The main ballroom is spacious, with 6,900 sq. ft. of room--plenty big enough to contain the Green Room, the stage, audience and the technical equipment. A breakfast restaurant and a TGIFriday's chain establishment are located within the hotel. For relaxing, there's the indoor pool, a game room and an exercise room. Best of all is the room rate--considering we're talking almost 3 years away, \$97 per night for up to 4 people is pretty decent!

What have we got planned for the con? There's still a lot in the works, but we can tell you there'll be the usual 2 masquerades plus the Future Fashion Show. In addition, the Friday Night Social will have a Prom theme--"Stairway to Heaven--Highway to Hell"--with a crowning of a King and Queen (be afraid, be very afraid). The \$1.98 costume contest will also return.

There are many major con staff positions open at this point, so if you're planning on coming, and have any inclination to contribute to the con's functioning, PUH-LLEEZE contact us and let us know what you'd like to do!

If you'd like to do the tourist thing while in St. Louis, there are plenty of costume and non-costume oriented things to do. There's the Arch, of course, but we also have Six Flags over Mid-America, tours of Anheuser-Bush breweries, and other stuff. We're talking about making up a map of local fabric stores and other interesting places for folks to feed their costume habits.

Our first Progress Report will go into a lot more detail than what's been covered here. If anyone wants further info, they can send us a SASE with their questions, or contact us via e-mail. Currently, our CC16 membership rates are \$40 per person until October 31, 1995. Supporting memberships will be \$25 at all times.

As a shameless plug, there's an additional way to get more frequent updates between Progress Reports. For \$5, one can become an Honorary SLUT. This entitles a person to a one year subscription to the quarterly SLCG/SLUT newsletter, The Scarlet Letter. The SL will be carrying the CC16 con staff meeting minutes. In addition, an Honorary SLUT receives a nifty button and a certificate (suitable for framing) that proclaims their proud status.

Our address: St. Louis Costumes Guild  
7835 Milan  
University City, MO 63130

(Make checks out to the SLCG)

Our e-mail address: GENIE: B.MAI  
Internet: b.mai@genie.geis.com

We hope everybody can make the trip to the second Midwest CostumeCon and have a great time. We're planning on it!

Bruce Mai  
Co-Chairman, CostumeCon 16

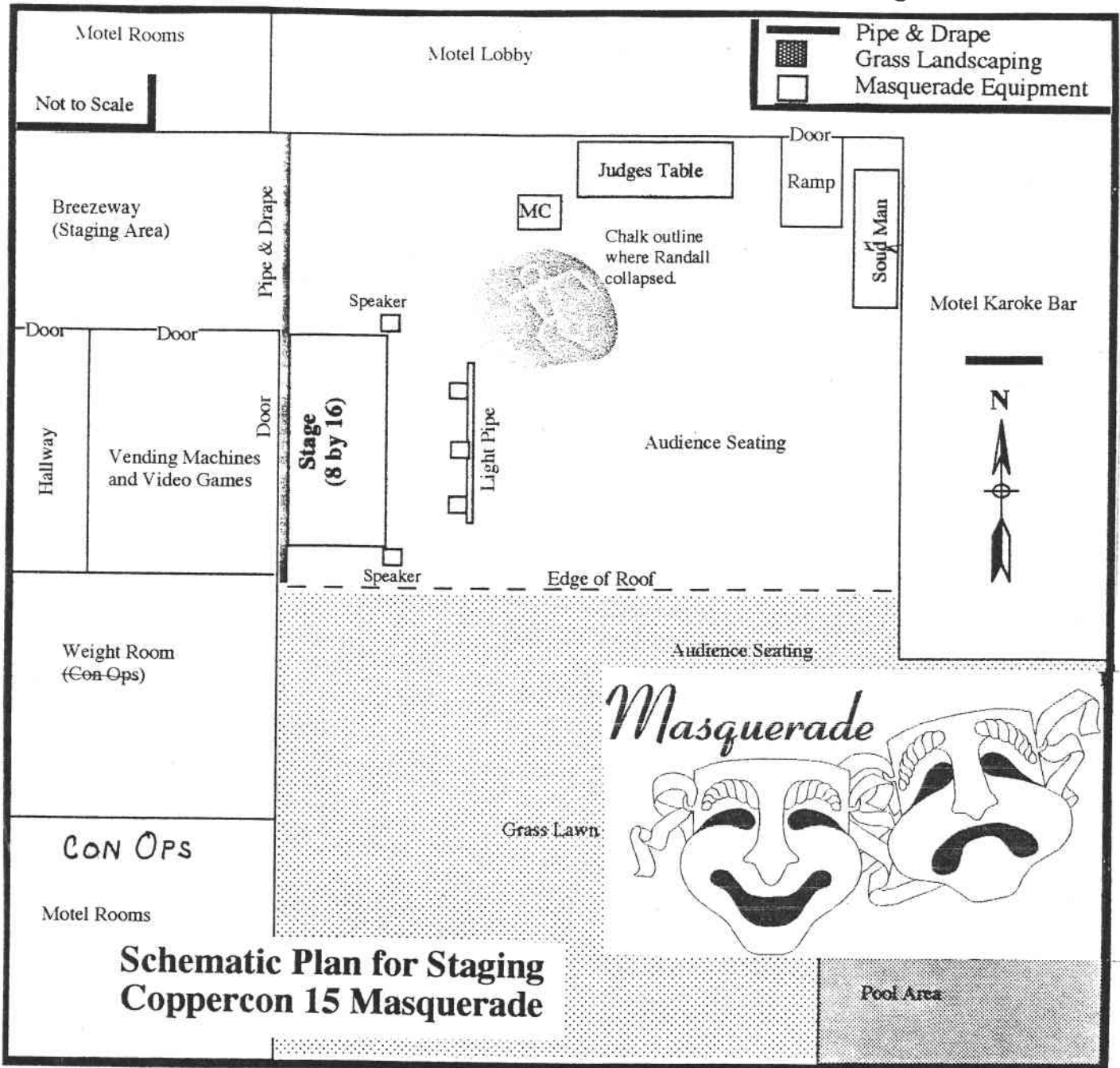


# MASQUERADE UPDATE

Plans have firmed up nicely for the Copper Con 15 Masquerade. We will be setting up an intimate 8 by 16 foot stage on a semi-outdoor patio (roofed and confined on three sides). A pipe-and-drape curtain will allow concealed entry from stage left or center stage. Natural-angle lighting will be provided and a sound system for playing taped music or narrative will be available.

Awards will be presented based upon the three "ships", that is Craftsmanship, Workmanship, and Sportsmanship. Come and join a masquerade that knows costumes are FUN!

We have our director, assistant director, judges, sound man, and MC. We still need catchers, den mothers, stage technicians and house managers. If you would like to help out, or would like more specific information of the staging or rules, please contact: Director, Randall Whitlock, PO Box 39504, Phoenix AZ 85069 or e-mail RandWhit@aol.com



**Schematic Plan for Staging  
Coppercon 15 Masquerade**



## COSTUMING THE INTERNET

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

### Historic Costume

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

### Fantasy Costume

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

### Wearable Arts

Concentrates on design, motivation and execution of wearable art and designer-type original clothing.

To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

### Victoria

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

To subscribe, send the message:

SUB VICTORIA[your first name][your last name]  
to: [listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8

### Arizona Science Fiction

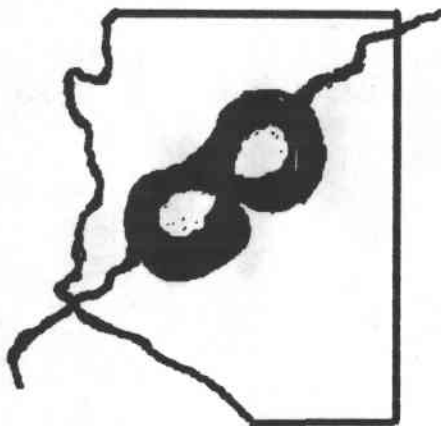
To provide local Sci-Fi fans a way to find out what conventions, clubs, sales, TV show airing changes & events are happening. This is read by a person so no special format is necessary. Afterwards you will receive a post explaining how to leave mail to the other subscribers. It is not affiliated with any club, store, or organization. To subscribe send e-mail to: [az-sf-request@wwwi.com](mailto:az-sf-request@wwwi.com)

## *Cactus Needles*

SouthWest Costumers Guild

P.O. Box 39504

Phoenix, AZ 85069





## MAKING BEADED APPLIQUES

Lecture and Workshop  
at Costume College 1995

reported by Paula Lary

I attended both the lecture and workshop on Making Beaded Appliques and they were well worth the time.

The lecture was specifically on beads used for appliques and dealt with kinds of beads and what works for what. Doyne Allen, who taught both the lecture and the workshop, said that there really is no "wrong" bead for appliques--just be sure of what you will be using the article for and the problems that might arise with certain types of beads. One good example is those red crystal beads. Although they sparkle and would look great on something like a belly dancers costume, they aren't suitable--they are glass and will shatter if the dancer does anything more than walk around the floor. They would be fine if you want to make a Middle Eastern costume just to wear to cons and not do any dancing, but the cost of them is so high that most people wouldn't want to use them for that. (Beads Galore in Tempe has very short strings of Austrian crystal beads for \$97.00 per strand! ) They are also heavy.

Another factor to consider when choosing beads is how practical they are for cleaning. If you are going to be using the article so much that it will need frequent cleaning, it is best to decide before buying beads what method of cleaning you will be using. Crystals, glass beads and stones can be dry cleaned. Plastics for both beads and sequins cannot--the solvents will discolor, dissolve or melt the plastics. Doyne Allen makes costumes for professional belly dancers. One of them told him that she takes her Bras and belts, puts them into a pillow case (one article to a case), ties a knot in the case and puts them in the washing with Woolite on

gentle cycle. She says they do very well with this method. Doyne says that he has never used this method himself, but has told at least 50 others and they all swear by this method.

He explained the different basic types of beads. Seed beads are the opaque plastic beads that we think of on Indian beadwork. Rocaille beads are those of the same size only transparent. E-Beads are much larger beads that look like rocaille or seed beads with a glandular condition. These are the best ones for learning beadwork because their size makes it easier to see your stitches and keep track of what you are doing. There are also bugle beads which can be glass or plastic and may or may not have silver lining the tube. He said that the opaque bugle beads in the red line--red, pinks, purple, mauve, etc.,--will fade, especially when exposed to a lot of sweat or dirt.

...continued on page 2

## Cape Making Also Flat Caps

Sunday, September 24, 1995  
at Frances'

**This is our only Guild fund raiser!**

**Come help--you too can be covered  
in tiny black fuzzies.**

They will be sold by Randall at the  
Devonshire Ren Faire--Sept 30 & Oct 1

When buying beads, take the needles you will use to be sure they will go through the beads—physically try them, don't just rely on the shop owner (clerk) telling you they will fit a certain needle. Also, beads bought by the ½ kilo will be cheaper than the same ones bought by the string, you will get more beads for the same price.

He had many examples of beadwork, most of which he'd done himself. There was a belly dancer's bra and belt that were done in stone. He'd used turquoise (raw nuggets), cinnabar, quartz, silver, and those long bone beads often seen on Indian breastplates and chokers. The entire effect was to make it look either like an American Indian belly dancer or antique Middle Eastern pieces.

There were also pieces with Baltic amber (the best kind), other types of amber, tiger eye (very effective!), and a wide variety of other stones in addition to the "traditional" types of beads most of us are familiar with.

To sew on beads, Doyne recommends not only using waxed Dental Floss, but drawing the floss across a beeswax block. This creates a very slippery surface to prevent the bead from sticking to or catching on the thread, especially if there are tiny rough edges in the beads.

The main idea of this lecture was to show that the only real limit is your imagination and what you plan to do with the beadwork. Even if certain beads aren't practical for an entire piece, if you find something that grabs hold of your wallet and won't let go, you might be able to do a small accent that could be removable before cleaning.

The workshop was a lot of fun! To start with, always keep the fabric in the embroidery hoop taut as possible. Work North to South or East to West. Use double thread. Doyne went through the basics of kinds of beads—for those who hadn't been at the lecture—and then started on the stitches. They were really variations on the basic backstitch, often allowing for the width of one bead when you come up to add a bead. After going through this bead, before going back down into the fabric, you would go back though one to three beads (depending on the type of bead) and then go back into the fabric to come up one bead width beyond the last bead you added. This is the basic fact he kept emphasizing: doing the stitches so each bead had thread pulled through it two or three times and each bead would be individually anchored. (The

back of the work will have a feathered appearance.) It may seem like it takes longer, but it pays off the first time you catch your garment on something and pull a bead loose. You won't be leaving a trail of beads down the hall, and may not even lose the bead from the originally damaged area. He told us about a woman who was very well known nationwide for making professional belly dancer costumes. After she retired (she went blind...), one of her customers damaged a bra and belt and went to Doyne for repairs. Doyne discovered the maker had just taken individual strings of beads and tacked them on the articles without sewing the individual beads on. The result was when the dancer caught the belt and bra on a doorway, the contents of entire strings of beads spilled onto the floor. Doyne ended up almost totally reconstructing the costume. After that he learned that was the only way the woman ever constructed her work. He was soon repairing pieces dancers had paid big prices for.

He had us do samples of each stitch he taught. We worked on embroidery hoops and he told us just as in needlepoint or embroidery, you always straighten or tighten work in done direction, either North to South or East to West. It may look as though you are keeping to the design when you straighten any direction at will, but once the work is completed, the finished design will look distorted.

Doyne first demonstrated a stitch on a whiteboard and explained it, then had us work it. While we worked, he told us about various materials to use for the basic appliques. He said denim works very well, especially for dance bras. Once the work is completed, shape the piece over the bra it will be attached to and coat the back of the piece with Aileen's fabric stiffener. Once dry, sew it to the bra. If the piece is going to be used heavily one trick is to sew in a liner of needlepoint canvas (14 count is good). After each use, lay the piece flat with the liner exposed and let it thoroughly air dry before putting it away. After about three months, assuming the piece is used on average of twice a week, the canvas can be replaced.

If netting is the fabric used for a project, back it with chiffon and sew through both as you are beading. Appliques can be used for anything. He showed us masks that he'd completely covered with beaded and sequined appliques.

If you are beading on fine fabric, use padding under it in the embroidery hoop.

Plastic beads can be painted. He showed us gold and silver beads that he'd painted those colors and then sprayed on clear acrylic paint to make them shine. This only works if the original bead is plastic. He also coats a lot of his plastic beadwork with the clear acrylic paint. When spraying fringe, he hangs the fringe over the side of a table so the fringe hangs free, and sprays a very light coat across the fringe. While this is drying, he goes back frequently and ruffles his fingers through the beads to prevent them from sticking together. After they are dry, he repeats this process six or seven times. The result is pieces with a high shine and the coating also protects them from cracking and a bit from fading. It also aids in cleaning.

Doyne said most discoloration of beads is not from the actual colors turning but rather from sweat and air pollution. The latter doesn't just mean smog, it also comes from cigarette and cigar smoke, perfume (in case you don't know, spray on your perfume first, let it dry and then put on your jewelry), and other contaminants in the air which in turn cause other dirt to stick to the beads or jewelry.

One way to avoid replacing sweat damaged sequins too frequently is to sew them on in two or three layers—that is use two to three for each sequin used. The bottom layers will catch the sweat and dirt letting the top one stay cleaner and less prone to change color. He told of several dancers who will literally sweat the color right out of their sequins each time they dance!

While you're doing your beading, be aware of the condition of each bead. Often they will have sharp edges or be cracked. Either one could result in broken thread. While I was using bugle beads, I had several that would let the needle go in one end, but not come out the other. I also had a bead crack while I was stringing it and it cut the thread. If I hadn't been doing the backstitch method he'd taught us which had the thread going through each bead twice, I would have lost the entire line I'd been stitching. We weren't using beeswax or Dental Floss for the workshop, but those might have protected the thread in this case.

If you are going to use sequins, decide if you want them to overlay. If so, get the flat ones. This way, the overlap will be easier to do and the thread from the previous sequin can be hidden by the one you're currently putting down. The last sequin can have the thread either hidden in a border edge, or if

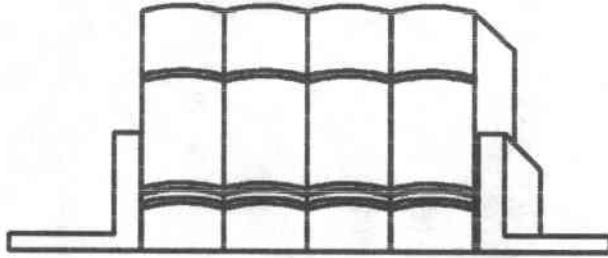
that's not possible, use a felt tip pen of a matching sequin color to paint the thread. If you are going to be sewing a bead on top of the sequin, get the cupped ones. The bead will settle into the cup and sit better, and the sequin also will lightly reflect it. He showed us a neat stitch he calls Loch Ness. Come up through the fabric, through a cupped sequin (cup facing up), add a rocaille bead, then a bugle bead, another rocaille bead, another bugle, another rocaille, then down through the top of another sequin and anchor it so it sits right next to the previous sequin. You'll form a large hump that looks like those pictures of the Loch Ness Monster. There will be a tiny triangular pattern of exposed fabric between the curves of the sequins. Not only do the sequins look nice with this looped effect, but it also protects the fabric from the beads, and the rocaille beads protect the sequin from the sharp ends of the bugle beads.

Besides giving us tips on beads and fabric, Doyne also told us anecdotes. He told us of doing Deidre Hall's dress for the Daytime Emmys three years ago. He met with her several times to discuss colors and patterns. She had a professional dressmaker do the actual dress and Doyne beaded it in shades of gold that complimented her hair and skin. That work, just for the beading alone, cost \$31,000!

While he was teaching the workshop, there was a team from UCLA going over his house. He has a ghost. There were things being moved around, his cat, a house-kitty, refused to go back into the house after he'd taken her to a kennel for a few days, and one day he found clotted blood in his bathtub. No one had been in the tub or anywhere near it. He called a friend on the Police Department who knows he's a level-headed person, and when he heard the bathtub story, referred Doyne to another detective who investigates cases like this for a hobby. He examined the house and the tub, which Doyne had not cleaned, and called in the parapsychology team. The blood was human...When a lady turned on one of her meters as she entered the house, the needle jumped all over the place. Her exclamation of "Oh, Wow, that never happened before!" didn't do Doyne's nerves any good.

Doyne offers one-day workshops in beading. Makes me wish I lived in California, so I could attend one.

### Costumers' Bookshelf or Wishlist



**The History of Underclothes** by C. Willett and Phillis Cunnington is a comprehensive look at the subject from the Medieval Period through 1939. It contains many pictures and sketches. I enjoy just reading it.

### **Guild Cape Making**      **Sun. Sept. 24**

Also, Flat Caps and whatever else comes to mind. This is our only fund raiser. Please come to Frances' house (back porch) and help. Bring sissors, heavy duty black thread, heavy duty needles for sewing machine &/or serger, sewing machine &/or serger. Hint: wear something that zillions of tiny black fuzzies won't hurt. We need to get these completed so Randall can sell them for the Guild at the Devonshire Ren Faire. The faire is Saturday, September 30 and Sunday, October 1 at Los Olivos Park...28th Street and Devonshire.

### **Guild Gathering**      **Tues. October 3**

We are booked into the Denny's on the NW corner of I-17 I Dunlap for our 7 pm get-together. Address: 9030 N Black Canyon Highway. We will be discussing what we did at CopperCon and plans for the Hunt Breakfast, among other things.

**Invite a friend to our gatherings!**

**HELP!** I AM AVIDLY RECRUITING ARTICLES, ART-WORK, ANYTHING RELATING TO COSTUMING. REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, AND NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON WITH PHONE NUMBER WOULD ALSO BE HELPFUL. CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS TO ALL FOR EVENT INFO.

## COSTUME CHALLENGE

We had such a good time with the Costumer's Challenge last year that we will do it again! Some wonderful garments were created by our members. See Kim for your piece of fabric. We will show off our own finished unique designs at the December meeting. Constraints of the Challenge are:

1. You do not have to use all the fabric, but must use some.
2. You may add up to four other fabrics.
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5. Any style or period is OK. The garment can be a hat, shoe, or whatever, the fabric can be used anywhere. It must be worn.
6. You can do anything you want to the fabric so long as the printed design can still be identified - dye, paint, quilt, bead, slash, weave, whatever your heart desires.
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**Join us in a flight of fancy.**



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If you want to shoot, it is black powder or small bore only, there is a \$3 range fee (supply your own weapon).

RSVP by November 6th. Call Tasha Cady at 582-0540 make your reservation.

### Reprinting Stuff from Cactus Needles

#### **For Other Guild Chapters and The Costumer's Quarterly:**

The Southwest Costumers' Guild expressly grants permission to reprint anything that appears in its newsletter to other ICG chapters and to the ICG's magazine. We only request that the following legend appear on anything so reprinted: "Reprinted with permission from the newsletter of the Southwest Costumer's Guild". If you are writing a by-lined article for Cactus Needles, please note that in so doing, you expressly permit this use.

#### **For Everybody Else:**

Permission to reprint or extensively quote from the newsletter needs to be formally granted by either the editor or current SWG President for anything you want to use. If the article is by-lined (a named author is given), that author's permission must also be obtained before reprinting. Again, the legend "Reprinted with permission from the newsletter of the Southwest Costumers' Guild" or "Reprinted with permission of the author and the Southwest Costumers' Guild" depending on whether it's a by-lined article or not, should appear.

**Handy Hint...** when inserting grommets, after nipping hole, and before (or after) inserting first half of grommet, put fabric glue (or fray check) around hole to stabilize fabric. If the fabric is a loose weave use awl to form a hole without cutting fibers...this is especially good for eyelets. It is actually best to use an awl for any fabric (except leather) so threads are not cut which can, of course, cause raveling.

## Devonshire Renfaire

Sept. 30-Oct.1, 1995

Phoenix, AZ

There will be something for everyone. Embroidery, artisans' display, activities for youth, melee fighting, different tourneys, archery, rapier, and a queen parading with her retinue.

It will be at Los Olivos Park, 28th Street and Drevonshire. 10 AM - 6 PM Saturday and 10-4:30 Sunday. There will be food merchants. NO dogs allowed. No fee if dressed in Renaissance, with SCA membeship card, otherwise \$3.

I-10 to Squaw Peak Expressway (51), Indian School Road exit east to 28th Street. North one block to Devonshire, turn right into the park.. Contact: Verna Ramondino 2911 W. Campbell Ave, Phoenix AZ 85017. (602)433-0137. (From Sept Southwinds)



### The South West Costumer's Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap Denny's, NW corner, 7 pm. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Kim Martin, she will notify Editor. For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	878-9324



# CALENDAR

## ⌘ NOTE :

INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

**Guild Cape Making**      **Sunday, September 24**  
Our fund-raiser. At Frances Burns place. See article on page 4 for what to bring.

**CASFS Meeting**      **Friday, September 29**  
8 pm at JB's I-17 & Indian School. CASFS is the Central Arizona Speculative Fiction Society. They sponsor CopperCon.

NOTE: The October meeting will be held the second Friday...October 13.

**Devonshire Ren Faire**      **Sat Sept 30 & Sun Oct 1**  
Los Olivos Park 28th Street & Devonshire. North off Indian School on 28th. 10 am until 6 pm. on Saturday and 10 til 4:30 Sun.

## Highland Games

Sept.30-Oct.1, 1995      Ft. Huachuca, AZ

Gather up your kilts, cut yourself a caber and bring your favorite sheep to beautiful Garden Canyon in the Huachuca Mountains. Traditional highland games. It has been prophesied that a plague will be unleashed that weekend. In order to keep this menace under control we invite Alchemists and Brewers to bring their wares so we may find the best cure for the plague. Potluck feast.

Ft. Huachuca/Sierra Vista exit off I-10. Hwy-90 until you reach the Ft. Huachuca main gate, (be prepared to show driver's license, proof of insurance and registration). Follow the main road leading onto post and look for signs.

More info (520)452-8101 no calls after 9:30 PM please.

**Tus-Con 22**      **Nov 3-5**  
Executive Inn, 333 W. Drachman, Tucson AZ \$20 until Oct 20. GOH Ed Bryant. See Flyer. A Jaeger Knife will be the grand prize at the Masquerade!

**Hunt Club Breakfast**      **Sunday, Nov 12**  
Ben Avery Shooting Range. See page 5 for details.

**Costume Con 14**      **May 23-27, 1996**

Seattle Marriott Sea-Tac Airport, WA. Oz Theme Hall Costumes. Rates \$65 thru 5/1/96. \$25 Supporting (receive all publications). Write Costume Con 14, PO Box 1095, Renton WA 98057. Make checks payable to CostumeCon 14.

**FRED HARVEY AND THE HARVEY GIRLS IN ARIZONA**      **Through June 1996**

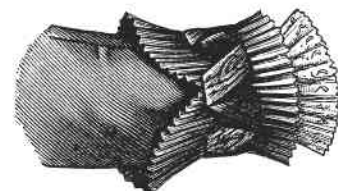
Story of the Harvey girls and hotels and their impact on Arizona, Arizona Hall of Fame Museum, Phoenix. 542-4581 or 542-4675.

Jaeger Knives..per Gannd of Druid's Keep

## Proper Care of Weapons

1. Wipe all metal after use or handling.
2. Do not store the weapon in the leather sheath or scabbard.
3. Extra protection is advised in areas of excessive humidity.
4. Clean brass with Simichrome (found in bicycle shops, motorcycle shops, Harley's, Jewelry shops with service center) or equivalent.
5. Lightly oil blade and handle if necessary.
6. Seal weapon with Renaissance Wax...found in Museum Replica Shops.
7. To remove rust use Never Dull...found in hardware stores.

**Druid's Keep**  
4610 E. Cooper Street  
Tucson, Arizona 85711-4240  
520-881-7292



## Sewing Through the Ages

- 1100 Dutch invented the thimble.
- 1200 Buttons created as clothing decorations, not fasteners.
- 1250 French tailors made patterns out of thin sheets of wood—because styles changed so slowly (about every 50 years).
- 1300 First scissors produced in Nuremberg, Germany.
- 1806 When Napoleon blockaded Great Britain, making imported silk unavailable, Patrick Clark created cotton thread smooth and strong enough that silk was no longer a necessity.
- 1812 First tape measures appeared during War of 1812.
- 1845 Elias Howe invented first sewing machine, which sewed with a double stitch.
- 1849 Safety pin devised by Walter Hunt.
- 1853 America's first sewing machine for consumers was created by Isaac Singer, a former ditchdigger.
- 1863 First paper dress patterns in America offered by Ebenezer Butterick.
- 1866 O.N.T.(Our New Thread) developed by Clark Thread Co. (now Coats & Clark) as first thread suitable for machine use.
- 1869 James McCall's new pattern business used drawings as guides to cut patterns from tissue paper.
- 1893 Chicago inventor, Whitcomb Judson, took out a patent on a shoe fastener, which developed into the zipper we all know and use today.
- 1919 Printed patterns first sold by McCall's.
- 1927 Simplicity founded by Joseph and James Shapiro.
- 1930 Industrial sergers introduced to the U.S.
- 1934 Simplicity formed an education division—one of the first in American Business.
- 1955 Velcro created when Swiss inventor George Demenstral was inspired by two interlocking burrs blowing down a hill.
- 1965 Simplicity did first national TV commercials in pattern industry, with spots on the Ed Sullivan Show and the Tonight Show based

- on the theme, "If I can sew, you can sew". Personalities who sewed were featured, including Pamela Tiffin, Esther Leslie, Donna Loren and Julie Newmar.
- 1970 Sergers made available to home sewers.
- 1990 IBM compatible computer sewing machine for home sewers introduced.
- 1992 Yearly sewing industry sales were estimated at \$4 billion.

from The Sewing Fashion Council reprinted from *Sew Far Sew Good*, the Greater Phoenix Chapter newsletter of the American Sewing Guild.



## COSTUMING THE INTERNET

Computer-literate costumers now have several opportunities to get information on costume events, organizations and resources via four Internet mailing lists:

### Historic Costume

Includes information on design, construction, preservation, & wearing of reproduction & vintage costumes from all historic periods. To subscribe, send message to:

[h-costume-request@andrew.cmu.edu](mailto:h-costume-request@andrew.cmu.edu)

### Fantasy Costume

Concentrates on the design, motivation, and execution of fantasy clothing and costume from all eras: past, present, and future. To subscribe, send this message: subscribe f-costume to:

[majordomo@lunch.asd.sgi.com](mailto:majordomo@lunch.asd.sgi.com)

### Wearable Arts

Concentrates on design, motivation and execution of wearable art and designer-type original clothing.

To subscribe, send the word: subscribe to: [wearable-request@lunch.asd.sgi.com](mailto:wearable-request@lunch.asd.sgi.com)

## Victoria

Covers all aspects of Victorian studies and dedicated to sharing of information about 19th century British culture and society, from 1790-1914. Conversation tends towards the literary and historic, but fashion & theatre topics also appear.

To subscribe, send the message:

SUB VICTORIA[*your first name*][*your last name*]

to:

[listserv@iubvm.ucs.indiana.edu](mailto:listserv@iubvm.ucs.indiana.edu)

Digest formats and archival material are available on request for some of these lists.

courtesy GBACG Vol.IV #8

## Arizona Science Fiction

To provide local SF fans a way to find out what conventions, clubs, sales, TV show airing changes & events are happening. This is read by a person so no special format is necessary. Afterwards you will receive a post explaining how to leave mail to the other subscribers. It is not affiliated with any club, store, or organization. To subscribe send e-mail to: [az-sf-request@wwwl.com](mailto:az-sf-request@wwwl.com)

## *Cactus Needles*

SouthWest Costumers Guild

P.O. Box 39504

Phoenix, AZ 85069





SOUTHWEST COSTUMERS' GUILD

VOLUME II, NUMBER 10

OCTOBER 1995

## DISNEYLAND COSTUME SHOP TOUR

Costume College 1995

...reported by Paula Lary

On Friday, June 21, Francis and I took the tour of the Disneyland Costume Shop. The tour started in the lobby of the hotel with everyone arranging rides. Frances and I went with Ioanna and her daughter, Allison, and another young girl. Due to the normal LA traffic and an accident on the freeway (but that still is normal for LA, isn't it?) we arrived in time to just drive through McDonalds for a much needed soft drink before we had to be at the meeting place at the park.

The entire group of 25 was split into two groups to make it easier to go through the two main areas, we would be shown. Disneyland operates 20 costume shops throughout the park to avoid having to carry costumes through the park to the various attractions.

The first area our group was led into was the "checkout" service, where the cast picks up their costumes for the day. The costumes are hung on racks according areas where they are used (Star Tours, Crystal Belle restaurant, etc.) and then by gender, size and garment type men's shirt, women's skirt, etc. in size groupings). No costume is ever allowed to leave the park—even for washing or repair. All that is done at the shops. The few items that need special care are taken to specific dry cleaners which work with Disneyland. There are windows where the actor requests a specific costume, it then gets pulled from the racks and the actor signs for the garments. When they are returned, it is noted on the computer and the actor again signs that it has been returned. When a garment is returned, it is checked for damage and any needed repairs are noted on a slip of paper

pinned to it. Each day someone goes through the racks and checks for all needed repairs. We were told that 100,000 repairs are made per year. Recently Disneyland has started a new service that the cast likes. Up to eight hours before a costume will be needed, the actor can go to a computer terminal set up for the purpose, insert his or her ID card and request a specific costume. It then gets pulled from the rack and is labeled with the actor's name and is ready when they come to pick it up.

The character heads—such as Goofy, Mickey, etc.—are kept in a separate costume shop that works with just the heads. They used to clean them every night with Renuzit until it was discovered that the product is hazardous if inhaled or close to the skin for long periods. So to clean and disinfect the heads, the insides, which are plastic, are wiped down thoroughly with alcohol and placed on hair dryers set on cool over night.

...continued on page 2

## Halloween Happening

Sunday, October 29, 1995

at Tom Vincent's

Noon(ish)

Tom is going to cook!!!

Come in COSTUME — Bring snacks

Call 582-6990 for directions or via Net

76444.27@compuserve.com

BOO !

Disneyland has a strict policy of no actor ever being out of costume until they turn in their costume, but that day we were "shocked!" to see Goofy remove his head on the way to the shop. Judging by the red color of his face and the hair plastered to it, we could "forgive him this transgression" and promised the tour guide we'd never let Disney know. (It was very hot and muggy that day!)

A costume lasts about 18 months. We were told that costumes that were too far gone to repair were destroyed. If the design is replaced, some of the garments still usable and not recognizable as being from Disneyland are given to charity. Designs are replaced every three to five years.

From this area, we went upstairs to the working areas where costumes are designed. None of the designers were there that day, but we were led into a couple of offices to see some of the designs being worked on. One of the designers was working on the Tomorrowland costumes for the Tokyo Disneyland. It was definitely drool time for the entire trip around those offices! On the walls in the hallway outside the designers' office were large boards covered with fabric swatches. (They have 1700 fabrics and are considered a small industry...) These were fabrics that were in limited amounts and would not be replaced and the designers were encouraged to use these up. Several were labeled "hot" meaning they were extremely low on these supplies. When asked what happens to any leftovers the guide told us they get sold in "garage sales"—to commercial design companies or movie companies. We were all set to hit the streets until she explained their version of "garage sales". Most fabrics are custom manufactured for Disneyland. The actual working costumes are made by other firms, Nike being one of them. Technically they have a turn-around time of 10-12 weeks to design costumes for a show or specific ride, but they rarely get that much.

From there, we went into the shop where new designs are actually built into costumes. First a muslin mockup is made, and after a meeting to discuss the design, an actual demo or prototype is made, including any changes made during the meeting. This is done from the materials the working costumes will eventually be done in. The prototype is worn by one person for about six weeks to see how it stands up to washing, ease of

movement and how the design generally works. If it is for one of the shows, a dress rehearsal is done. The shop is one big room with four specialized areas. The first area handles the muslin mockups, the second, the production of the demo models, the third is the milliner and the fourth, the animatronics. All along the walls are shelves with bolts of fabrics (and we weren't supposed to bring in any purses or big bags...), those big clear plastic storage tubs with supplies such as beads, trims, specific fabrics with designs and trims to complete specific projects, pattern pieces, etc., all labeled with contents. It looked like every sewer's dream of the perfectly organized sewing room. At one of the prototype tables, we were shown the demos for the new Pocohantas show. The leather pieces had removable cotton liners attached with snap tape. Ever see a costume for an Indian or African native and wonder how the actor could stand having all those huge wooden beads hanging on his chest? No, not balsa wood foam! They use extruded foam which looks like cheap yellow upholstery foam, shape it into a bead—and even carve it like lathe-turned beads—paint and shellac it and it looks like a wooden bead! We got to examine those close up along with headdresses with lots of feathers and beads, the Pocohantas demos, and several other projects under construction. The fourth area dealt with construction of mockups, prototypes and repair of the animatronic costumes. Yes, the clothes on all those Small World dolls, the Bear Country Jamboree, and all the other mechanical figures are completely removable. The animatronics are hydraulic which means that even under the best of circumstances, the oil leaks onto the costumes. There is a special group who start to work at 5 a.m. which goes into all the animatronic attractions and checks the critters and their clothing for damage. If a costume is soiled, it is removed, taken for cleaning and replaced. "Dressing dolls for a living" sounds like fun until you learn that many of those "dolls" hang from ceilings or are in extremely inaccessible places and are only taken down for repairs to the actual doll if it can't be repaired in place. This results in the "dresser" having to repel down to the doll or hang in a sling to repair it or dress and undress the doll. When we were there one of the Small World little Balinese dancers was in for repair. I took a close look and the detail and workmanship on the costume was

wonderful—and this on a doll that the public would normally be several feet from.

This was the last stop on the tour and we reluctantly left the shop, several of us, I am sure, trying to figure out how to cram some of the fabrics and trims into fanny packs or pockets. It was a great tour and worth the trouble Frances and I had to go through before the trip even started.

### HELP!

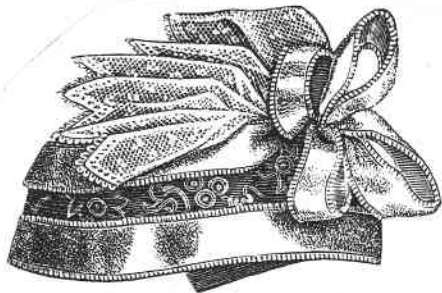
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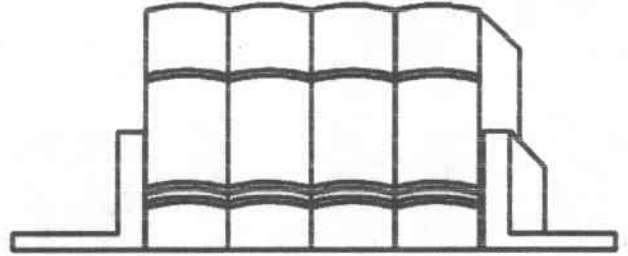
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### **Invite a friend to our gatherings!**

See article starting page 5 on Hunting Costumes researched and written by Mahala Sweebe.



### Costumers' Bookshelf or Wishlist



**Hey**, haven't any of you read any books lately? Or what titles have you seen which you covet? Let's make a list so it can be conveniently left lying around where someone can't help but see it. Circled in red???

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RSVP by November 6th. Call Tasha Cady at 582-0540 make your reservation.

See article beginning page 6 about Hunting Costumes.

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**This editor has moved!** Well actually I am still in the process—this may take awhile. At least the computer is up and running. My new address is:  
17829 N 107th Ave  
Sun City AZ 85373  
602-876-1848  
194@ef.gc.maricopa.edu

## CopperCon 15 Masquerade

...reported by Randall Whitlock

The contestants at the Coppercon 15 Masquerade are listed below in Marching Order. Prize in parentheses. db=designed by. mb=modelled by. bb=built by.

1. **Wolf Lord** (youth ribbon) db = Kayla & Judy Scheiner, bb = Judy Scheiner, mb = Kayla Scheiner
2. **Borg Child** (youth ribbon) db, bb = Kate Lacy, mb=Morgana Lacy.
- 2a. **The Three Princesses** (youth ribbon) costumes were designed & built by Sharon Hoyle and Frances Burns and modeled by Sharon's granddaughters, plus a friend.
3. **Innanhaou Sandelves of the Red Desert.** db, bb, mb = Patricia McMullen, Kerry Nelson, Samantha Nelson (Nesan?).
4. **What Era Is This?** (Sportsmanship Award). db, bb, mb = Barb Kemp. (Sportsmanship award well earned. Barb is always a delight to work with.)
5. **Armand the Vampire.** db, bb, mb = Joseph R. Alpert (a worthy first effort. Hope to see him again)

...cont on page 5

### The South West Costumer's Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. We also gather on the first Tuesday of the month at the I-17 and Dunlap Denny's, NW corner, 7 pm. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Kim Martin, she will notify Editor.

For further information contact:

President	Frances Burns	944-0160
Vice President	Mahala Sweebe	938-9319
Treasurer	Kim Martin	979-3814
Secretary	Randall Whitlock	995-7514
Newsletter Editor	Jean Palmer	876-1848

6. **The Vedek of the Dark Well** (Showmanship Award). db, bb, mb = Samantha L. Nocera. (This costume also took a prize at Bubonicon)
7. **"Conan" O'Brien.** db, bb, mb = Stephan Dillie and Dawn Benjamin (good gag concept, needed snapper timing.)
8. **The Coat Cursed by the Gods.** bb = Paula and Vilma Lary, mb = Paula Lary (Based upon the trials and travails of working with the Folkwear Tibetan Panel Coat pattern).
9. **Omaha the Cat Dancer.** db, bb, mb = Shirley Runyan
10. **Chandra, Empress of the Universe** (Craftsmanship Award). db, bb, mb = Karen M. Moore.
11. **The Prince (Grand Prize).** db, bb = Nola Yergen & Jean Palmer mb = Nola Yergen, Jean Palmer & H.B. (Obviously defenders of the right to keep and arm bears.)
12. no show, number skipped. (Amy Gould had intended to display the results of a makeup workshop, hosted by Norman Porters, earlier in the day, but things didn't quite work out in time. It would have been great.)
13. **The Penguin** (Special Honorable Mention). db, bb, mb = Ron Galen White (Ron was a winner at last year's CopperCon as "Edward Scissorhands")  
The judges were Frances Burns, Pete Manly and Gail Wolfenden-Steib. Cary Riall was MC, Alice Ford was Den Mother, Angel Trinkle was Assistant Director, Tom Vincent was Sound Man, Jim Cryer was Videographer (I haven't seen the tape yet), Brian Korn was Still Photographer.  
Halftime performers included singer-songwriter Marc Hirsch (I don't have the names of the juggler or the dancer at this time, though their performances are appreciated and went over well with the audience). Many thanks to the other volunteers who helped as catchers, techies, house management, and cleanup crew.  
The hotel staff was particularly helpful, delivering stage pieces and chairs early and coming up with some spare extension cords in a hurry. The chair shortage was inevitable, considering how many tracks of simultaneous programming were running at the con.  
I'm probably too busy to make the next issue's deadline, but there is probably a humorous article on "what all can go wrong for a director" somewhere in this experience.

## CALENDAR

### ⌘ NOTE :

INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

### Halloween Happening Sun Oct 29

About Noon until whenever. *Costume, of course.* Tom Vincent lives at 15th St. just North of Union Hills. He is planning to cook...do bring snacks or whatever special you would like to eat or drink.. Call 582-6990 for directions or what to bring OR contact him via net 76444.27@compuserve.com

### Tus-Con 22 Nov 3-5

Executive Inn, 333 W. Drachman, Tucson AZ \$20 until Oct 20. GOH Ed Bryant. A Jaeger Knife will be the grand prize at the Masqueradel

### CASFS Meeting Friday, November 10

8 pm at JB's I-17 & Indian School. CASFS is the Central Arizona Speculative Fiction Society. They sponsor CopperCon.

**NOTE:** The December meeting will be held again on the second Friday...December 8.

Hunt Club Breakfast Sunday, Nov 12  
Ben Avery Shooting Range. See page 4 for details.

Costume Con 14 May 23-27, 1996  
Seattle Marriott Sea-Tac Airport, WA. Oz Theme Hall Costumes. Rates \$65 thru 5/1/96. \$25 Supporting (receive all pubs). Write Costume Con 14, PO Box 1095, Renton WA 98057. check payable to CostumeCon 14.

## Hunting Costumes

by Mahala Sweebe

In doing research for a period costume for the Hunt Breakfast in November, I found most costume books had very few illustrations, if any, of hunting costumes. The best source I found was *The Book of Costume*, by Millia Davenport, Crown Publishers, Inc., New York, copyright 1948. It has lots of detailed pictures covering a span of several hundred years, particularly from the 1650's to the present. I've listed a few more books which have at least one or two illustrations, in the bibliography at the end of this article.

However, I went to the new Phoenix Main Public Library shortly after its opening and found a treasure. I discovered a new (to me) book which I must highly recommend for the two relevant chapters on riding and hunting. The book is *English Costumes for Sports and Outdoor Recreation from the Sixteenth to the Nineteenth Centuries*, by Phillis Cunnington & Alan Mansfield. Colour Frontspiece, 64 plates and 254 drawings. Barnes & Noble, Inc., New York (Copyright 1969). Each chapter ends with its own bibliography. Chapter 7 is a satisfyingly thick chapter on "Riding" with lots of illustrations and quotes, but I immediately turned to Chapter 9 on "Hunting," also by Alan Mansfield, where I found:

*The Master of Harriers wears a green coat  
The Master of Foxhounds a pink 'un,  
But the Devil he cares  
Not a damn what he wears  
When he's hunting the people of Lincoln.*

— Anon.

**Disclaimer:** This article is not intended to be a reference guide. I've tried to concentrate on the general time period of the mid-1700's to mid-1800's, with a few tidbits from other times if they seemed interesting. Relying heavily on Mansfield's research, but also on other books, I've put together a mishmash of information, quoting heavily and shamelessly without identifying each source. So, find a costume you like from Millia Davenport's *The Book of Costume*, or *English Costumes for Sports and Outdoor Recreation*, or some similar reference book and make it up from that, and if your book says anything that contradicts what I've written, ignore this article.

### General Background of Hunting

Hunting in Europe is more highly specialized than anywhere else in the world, and reaches its highest development in Great Britain, where the chase is a tradition. Stag hunting was a popular sport of the British landed gentry, but is practically non-existent now. When stag became scarce, the aristocracy took to pursuing the more abundant fox. Presently, fox hunting is perhaps the most fashionable of sports, using a pack of hounds. James I of England is quoted in 1617 as saying that he thought armed hunting "a thievish kind of sport," but chased with a pack to the exhaustion of the court. By the late 1600's English foxhounds were being bred. Smaller beagles were developed to follow the large, slow European hare, accompanied by hunters on foot, known as beagles.

Today the hare is hunted on foot by packs of beagles; the mounted hunts adopting the name of Harriers. A harrier is a midsized hound, a little larger than a beagle, but smaller than an English foxhound. Traditionally, the Master of Fox Hounds holds a position of respect in society. The Master employs a huntsman, whippers-in and hunt servants. It is the duty of the whippers-in to see that the whole pack gets on the trail when the fox is released. The largest, most fashionable meets are in the shires. Meets assemble very early in the morning and it may be ten or eleven o'clock before a fox is found, depending on the skill of the fox.

At the beginning of the 1700's, individual landowners tended to hunt privately on their own lands with their own packs of hunting dogs. Later in the century the Hunt Club was formed, which raised subscriptions from members and hunted over wider country. From this, hunting costumes began to evolve and hunting club colors. The spread of the railways opened up the hunting countries to those town dwellers who in past years had been unable to make a lengthy expedition into the shires to indulge in the sport. It was possible, by means of the train, to spend a day hunting on a borrowed or hired horse, or even on your own, travelling with you in a railway horsebox.

### Riding Sidesaddle

By the 1600's women were riding sidesaddle, rather than astride, facing sideways. This allowed them to ride wearing dresses and petticoats (minus hoops?) without



illus. 1: 1620 - 1625

having to hike up their skirts and exposing their legs, or having to cover them with some sort of trousers underneath.

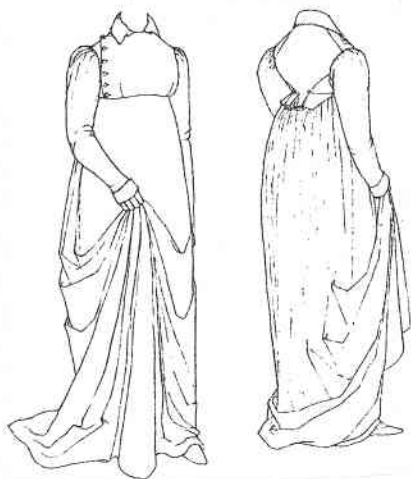
(illus. 1)

Later the addition of a second crutch on the saddle to support the right leg higher allowed the rider to face forward more easily. Riding habits began to evolve as a separate style. They followed the fashions of the day, but were plainer, more tailored in design. Clothing was looser in fit to allow for more movement on horseback. Skirts were full enough to allow for mounting and dismounting, although this was not a problem until the French Revolution when narrow, straight-skirted Empire styles were introduced, and again in the Victorian and Edwardian eras (however, hunting skirts evolved then into something different and sometimes unusual, see illustrations #3 & #4).

By the end of the 1700's, fewer and fewer petticoats were being worn as women's skirts became slimmer. To preserve some semblance of modesty, women began to wear light pink trousers or pantaloons which came down to their ankles under their skirts. Another solution was to wear very long skirts, that were six inches to as much as several feet below their ankles. Then the skirts could be "gathered together under a leather strap, which, passing

under the rider's thighs, is naturally most uncomfortable; the other [method], much simpler, but which is also less secure, is to fasten the skirts one to the other with pins." — France, 1806. "When the lady is seated, the groom fastens the habit below her left foot, either by pins or a brooch." — England, 1832.

A riding habit (illus. 2) in the Salisbury Museum, dated 1795-1810, detailed in the Janet Arnold book, *Patterns of Fashion I, 1660-1860*, has the following description: "The skirt is so long that it would have to be held up or carried



illus. 2: 1795-1810

over the arm until on horseback. There are tapes and tabs inside, which when tied up, permit the habit to be worn for walking." "Ribbons 3/8" wide and 7" long are attached inside the skirt to loop it up for walking. The stitches are barely visible on the right side." There are four tabs at the bottom of the hem, two in front and two in back, for looping up the skirt. The ribbons are sewn on a few inches above the knee. (?About where a pair of stockings would be fastened onto a modern-day garter belt?)

During the 1860s and 1870s the skirt gradually became shorter. In the year 1875 the first "safety" skirt was worn, and this was the forerunner of many patent garments of similar type. These skirts had a slit behind, fastened with hooks or press studs when dismounted, and opened when on horseback. In 1879, skirts ". . . are cut in so complicated a manner that any attempt at home and amateur-making must be failures; the two sides of the skirt being quite different, in order to give ample room to the right knee over the pommel." (illus. 3)



illus. 3 - 1893

About the turn of the century the apron skirt was introduced (illus. 4); it hung, when mounted, straight and square from the knee, open behind; when the wearer was dismounted it fell back to make an incomplete skirt and was worn with breeches (knee-length trousers) underneath and knee-high boots.



illus. 4: Early 1900s

During the latter part of the 1800's, "Girls up to the

age of sixteen or so might ride astride in the days before the Great War, either in a divided skirt or breeches and a long coat coming down to the top of the boots."

### Riding Accessories

**Hats** — Women's hat styles usually copied men's with the addition of veils and trimmings such as ribbons, bows, feathers and buckles. From the 1660's to 1700 the wide-brimmed Cavalier hat was the style. The universal hat of the 1700's was the tricorne for gentlemen and soft-headed jockey caps for hunt servants. Later in the century the jockey cap was adopted by the gentry. About 1800 the top hat was introduced which underwent several changes in height and silhouette, and the jockey cap was mostly worn again by the hunt servants. In the 1850's a hard-style jockey cap was introduced which was popular with both classes although the top hat was still worn by the Hunt Master and some of the gentry. By 1870 Bowler hats were being worn in the field; soft cloth caps began to be worn toward the end of the century; and by the early 1900's caps competed with the Bowler hat for casual wear. The 20th century introduced the soft felt hat.

**Gloves** — Gloves were worn by both sexes as a practical matter to protect the hands from the elements, the underbrush and other field conditions. After the Cavalier period, they seem to be mostly short, covering the wrists, tight-fitting, leather rather than cloth, and light-colored — natural, tan, buff, white or grey. Ladies might wear light colored gloves matching some part of their outfits.

**Spurs, Riding Whips and Crops** — Spurs were worn by men in the field before the 1660's to the present, the size and popularity diminishing over time, to the end of the 1800's. In the 1800's an occasional woman also wore spurs, although not common, and both sexes carried a hunting whip or crop, leather gloves, and a hat or cap, depending on the fashion of the times. Ladies carried a light-weight, elegant whip or crop at the beginning of the 1800's which evolved by the 1890's into a heavier one, the equal of a man's.

**Buttons** — In the 1770's, metal buttons, brass or steel, were sometimes decorated with figures of dogs, foxes, stags and horses. Another fashion was enamel buttons with hunting devices. At the end of the 1790's mother-of-pearl buttons, which didn't rust, were popular. In 1884, the fashion was to decorate "Hunting vests with buttons carved in ivory representing the distinguished members of the canine family. As each button costs one or two guineas, not many can indulge in the fancy."

### Men's Pants and Boots

Men's riding costume from the mid-1600's to present has been breeches, waistcoat and a coat of various styles. Hunting in the field ruled out wearing top coats so the hunting coat or frock was ideally made of a weatherproof material, worn with leather or buckskin breeches and stout top-boots to keep the hunter as well protected as possible from the English elements (fog, mist, rain). From the mid-1600's until the 1790's breeches were worn which came below the knee, worn over long stockings and tucked into sturdy boots.

In 1790 pantaloons were introduced — close fitting tights shaped to the legs, extending to the ankles —



illus. 5: 1790's

which continued to be worn in the first half of the 1800's. Hussar boots or buskins, and Hessians, two types of short boots decorated with tassels, were worn with pantaloons. (illus. 5)

By 1817 the Wellington boot was being worn with trousers, which were ankle-length and straight-legged, often with a strap under the riding boots.

In the 1860's breeches began to make a comeback for riding, becoming looser in the thigh, even leather ones, but tight around the knee. They became better fitting, and sometime after the 1880's, if made of cloth, they were often "strapped" with leather on the inside of the thighs. (illus. 6)

By the early 1900s men's riding breeches had evolved into jodhpurs, cut very full

over the hips and tapering at the knees to become tight fitting from the knee to the ankle. A jodhpur boot was an ankle-high shoe for wearing with these breeches, having a strap that encircled the ankle and buckled on the side. (illus. 4 & 7)



illus. 7: 1912

over the hips and tapering at the knees to become tight fitting from the knee to the ankle. A jodhpur boot was an ankle-high shoe for wearing with these breeches, having a strap that encircled the ankle and buckled on the side. (illus. 4 & 7)



illus. 6: 1890

### Fabrics

A waterproofed cloth of red and other colors was being advertised about 1800. Mr. Macintosh patented his "Indiarubber cloth" in 1823, and after 1830 Macintoshes of various

colors and styles were worn in the field. In the latter half of the 1800's, other garments of more or less waterproofed materials were also developed. Woolen cloth was woven which retained a large amount of its natural oil. Other fabrics were either tightly woven, or treated chemically.

Woolen cloth of varying weights and weaves was used extensively, usually lined with flannel, silk or cotton, and undergarments of linen, silk or cotton might be worn. References are made in the mid- and late-1800's, to broadcloth (a fine wool cloth), superfine cloth (of Merino wool), camlet (a silk and wool or hair mixture), and program (a thick silk taffeta). Also tweeds, twill and something called zephyr cloth. A corduroy hunting suit is cited in America in 1854, and a corduroy coat in 1858 in France. Camlet and kersey is mentioned in the 1700's.

### Hunting Colors and Styles

When referring to the color of the hunting coat, the color red traditionally may also be called "scarlet" or "pink." A red coat was the hall mark of a fox-hunting man, so was a green one that of the hare hunter.

Henry VIII is said to have had a preference for green as a hunting color; Elizabeth I hunted in Enfield Chase accompanied by twelve white satin-clad ladies in 1557.

The clothes worn for hunting were the usual riding

clothes of the day, adapted for the conditions of the field. Chasing the quarry across ploughed land or along muddy streams on horseback allowed the fox-hunter, stag hunter and harrier to dress more fashionably than their more pedestrian brothers in the field, the beaglers, and bird hunters. Men's coats had large pockets, ladies had none that were visible except for a brief period in the 1780's and 1790's when some women's riding habits imitated military costumes. From about 1730 the small flat collar, often made of velvet, became common, or was a different color material with matching turned-back cuffs. Coats or frocks were sometimes embroidered with emblems or motifs related to hunting, such as antlers or stag heads.

In the early years of the 1800's red-coated hunstmen vied with those clad in coats of other hues — blue, green, brown, buff. White or pale buff breeches for men, cut long in the leg, generally of leather or Bedford cord, and top-boots, were almost universal.

The middle years of the century saw a wide selection of colors. At the opening meet at Tantivy Castle — red coats, green coats, black coats, brown coats, and at less serious meets one even saw "the rest of the field in shooting-jackets, tweeds, and other anti-fox-hunting looking things."

An anonymous author in 1859 wrote in, *The Habits of Society — a Handbook of Etiquette*, "For hunting . . . cord breeches and some kind of boots are indispensable. So are spurs, so a hunting whip or crop; so too, if you do not wear a hat, is the strong round cap that is to save your valuable skull from cracking if you are thrown on your head. . . But beyond this you need nothing out of the common way, but a pocketful of money. The red coat, for instance, is only worn by regular members of a hunt. . . In any case you are better with an ordinary riding coat of dark colour . . . your "cords" should be light in colour . . . a cap of dark green or black velvet, plated inside and with a stiff point to be made to look old."

As the century progressed, the fashionable hunting colors for men were red, black or grey coats with leather breeches, or white twill or cord breeches.

In 1889 members of a Hunt Club escorted the Queen: "24 members of the hunt in black cut-away hunting coats, white leather breeches and top boots, riding four abreast. Behind these rode thirty two more members of the hunt, also four abreast but in scarlet coats. . ."

1870s — The prevailing tendency for elaborate ornamentation in women's clothes did not pass the riding habit by; nevertheless the serious horsewoman kept to a plain costume of some dark color. Fashionable colors at the end of the decade were dark brown, green, blue, and claret. Sometimes a buttonhole of fresh flowers was worn, sometimes a colored-bordered handkerchief was tucked into the front of the bodice with one corner showing.

1897 — For ladies, "Dark grey and black are, perhaps, the most sporting colors, but light brown and drab are conspicuous and become shabby much sooner than the dark colors. I have seen a habit . . . green with white spots all over it, and . . . a girl in a purple hunting costume; but my advice is to stick to the dark, quiet colours. . ." One or two daring ladies about 1890 ventured out in scarlet habits, but these were denounced as loud and never caught on.



**Men's and Women's Riding Habits**

At the beginning of the 1700's, women's riding coats resembled men's and were worn with a waistcoat. Both coat and waistcoat were long, almost knee-length, with back and side vents. By mid-century the coat-skirt became shorter and fuller, then longer again, and developed large lapels and a deep collar.

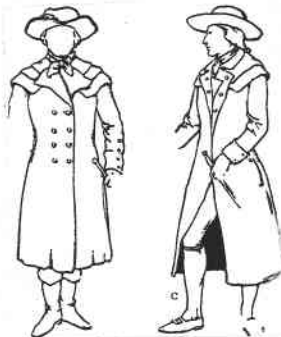
During the 1760s the rather long-skirted riding habit was worn in England. It was called a "Joseph" and it had to be green — any green was permissible, from forest to pea. In the middle of the 1780s the Joseph became old-fashioned, and a short, narrow-tailed jacket, anticipating men's styles by a decade, came into style. It had a collar and large triangular lapels and was firmly fitted to a tightly laced figure with ruffled frills at the neck and long, tight sleeves. With it, a wide-brimmed hat in the pattern of the period was worn. The coat-skirts, which had started out equal in length, front and back, now began curving from the front to the back, then disappeared from the front, leaving only rounded coat-tails in back (*illus. 8*). Next the tails became shorter, then disappeared completely. After 1790 the coat evolved into a Spencer, designed specifically for riding. It was a very short-waisted coat



illus. 8:  
1780's

(jacket) without coat-skirts or tails, worn over a waistcoat (vest). Men wore Spencers with a stand-fall collar and cuffs on long sleeves. Women wore Spencers too, with a flat collar and often cuffless sleeves. The waistline of the ladies' coat rose and fell with the fashions, still being worn in the 1810's and perhaps later.

About the year 1786, another style, the English riding coat became popular in France, called the *redingote*, which was used at first solely for riding dress. The main difference between it and other coats of the day was that it had two rows of buttons, i.e., it was double breasted — and could therefore be buttoned to the right or the left. If one desired to wear it open the two fronts could be buttoned back. (*illus. 9*) It had revers, or lapels, and had two or three small capes over the shoulders in imitation of the box coats worn by stagecoach drivers. The front between



illus. 9: 1780's



illus. 10:  
1790's

the turned down lapels could be filled-in with a buffont, or with a rich frill of lace. With this coat, it was fashionable to wear a tall-crowned, flat-brimmed hat of felt or beaver, which was decorated with bands, bunches of ribbon, and buckles. A dress made like the coat seems to have been an exceedingly popular habit, and while primarily designed for sporting wear, it was the garment most worn when travelling by coach, or carriage, or walking, and even in the house. (*illus. 10*) It was generally made out of heavy cloth, or of a velvet of

a bright color, scarlet or red predominating.

A general change of dress took place after 1797. Spencers and redingotes gave way to "coat gowns of oriental inspiration, with full soft chemises of English muslim" under them, but then appear alone. Necklines are lower, shoulders more exposed, the waistline is raised to a point just under the breasts, "the sheer, naked gowns of the Classic Revival are beginning to be indicated." The masculine riding habit was replaced by a garment more in accord with the feminine fashions of the day. Coats, waistcoats, and cocked hats were discarded. In their place was substituted a tight, short-waisted bodice with revers or lapels. The bodice was open at the throat with a small ruching, or lace frill, at the edge of the opening. The sleeves were tight from the shoulders to the wrists. The long skirt was not made very full. In place of the impractical and extravagant styles in hats, a close-fitting, brimless, black velvet cap was worn. (*illus. 11*)



illus. 11:  
after 1797

Long, plain sleeves are seen at the beginning of the 1800's, puffed sections appear at the top which lead to the short, puffed cap-sleeve which was popular through the late 1810's. By 1820, waistlines are beginning to drop, skirts are becoming fuller, necklines have small collars which grow larger through the decade, and sleeves are fuller at the top, leading into a *gigot* (leg-o-mutton) silhouette. By 1830, the collar is large, has extremely sloping shoulders; sleeve tops have reached their ultimate balloon-fullness; skirts begin to be pleated and gathered onto the bodice. (*see illus. 16*) In the 1840's skirts became longer and the bodice became close-fitting with a fan-shaped piece of material inserted in front. The stuffing was taken out of the *gigot* sleeves and they now drooped down the arm. In France, however, the riding habit was very similar to the male version, from the top-hat to the cravat and the jacket, although the skirt remained feminine and voluminous

\* \* \* \* \*

The following section is a timeline of all the descriptions I found of men's and women's riding and hunting costumes from the early 1600's to the late 1800's. There are some contradictions and some duplications. As no two people agree completely with one another, neither do costume books. I have tried to sort out the trends and describe them in the preceding section, but with trying to reconcile descriptions from a dozen different sources, it was quite a fight and I'm not sure who won. However, the variety of styles and colors is amazing and if you read long enough you are sure to find a costume you would like for yourself (or possibly, run screaming in horror away from).

**1600's**

1617 — The Queen of England's hunting costume, worn with gauntlets and a male hat, is a severe version of ordinary dress.

For riding and hunting in the second half of the 17th century, court ladies wore a costume of male hat, wig, cravat and coat, with a trailing skirt. The hat is larger



than men's, and ladies' coats are laced with an extraordinary amount of metal braid. (French, last quarter 17th century, in gold-embroidered velvet.)

1660-65 — Men's red coats were worn as ladies' riding dress at Oxford.

1663 — Samuel Pepys saw Charles II and the queen riding by. The riding habit worn by her majesty was, "... a white laced waistcoat and crimson short pettycoat ... in this dress, with her hat cocked and a red plume."

1666 — Ladies of Honour dressed in their riding garb, with coats and doublets with deep skirts, and buttoned their doublets up the breast, with periwigs and with hats, so that, except for a long petticoat dragging under their men's coats, nobody could take them for women.

### 1700's

1712, England — A lady's riding dress: a coat and waistcoat of blue camlet trimmed and embroidered with silver, and a blue petticoat of the same stuff; a smartly cocked hat edges with silver and a white feather.

1730's, French — For riding, women wore men's coats and waistcoats, cut with an exaggerated flare, and men's tricorns. Ladies wore the contemporary habit, sometimes in hunt colors.

1759 — In one portrait, a lady wears the navy blue uniform with gold braid of the Charlton Hunt, with a black wide-brimmed hat trimmed with feathers. Another portrait (about 1752-54) shows a lady at a hare hunt wearing a brown habit and a jockey hat, her husband wears a long grey frock with jockey boots and a jockey hat.

1770's — Women's cutaway riding coats, almost indistinguishable from men's, closed with frogs, worn with sashes and skirts clear of the ground, plumed hats, one cocked behind by a button and loup, and worn with a long pigtail wig or clubbed up behind. A woman's riding costume might have a gold-gallooned green satin coat and silver-trimmed pink skirt.

1784: American — Hunting dress: breeches lengthened to meet boot tops; coat with collar and lapels is being sharply cut away into tails at the line of the square-cut, double-breasted vest, which also opens into lapels. High stock; small, plain ruffles.

1786 — A lady's riding costume is described as having triple collars on a coat of puce-colored shantung; ivory studs at front and pockets; a matching skirt with serpentine trimming in pink ribbon; pink doeskin boots, a canary yellow felt hat with green and white plumes, and hair clubbed.

1790: English, female — This is the classic example of the English riding hat and coat, with lapels, multiple capes, large buttons, and kerchief, which made costume history in the mid-1780's and 90's. Postilion's hat replaces the traditional tricorn; it is dark brown with great brown bows, crown wreathed in orange scarlet to match gloves; coat slightly less brilliant scarlet, grayish skirt, white kerchief. (*see illus. 10*)

1795: English — A lady's riding habit, which is a red, double-breasted riding coat with the skirt unbuttoned, revealing a green petticoat, two small capes over the shoulders and revers, both trimmed in black, a white buffont, black hat with green veil and bow which matches the petticoat, and buff gloves. (*also see illus. 10*)

### 1800's

1808 — Lady in brown riding habit, Directoire style. Long full skirt that has to be carried over her arm, brown waistcoat has dark orange or red lining and revers which overlap the collar of the short-waisted Spencer jacket with straight sleeves. Black top hat and tan leather gloves. (*see illus. 12*)

1812 — Bright green one-piece habit (riding dress) laced with black. Black beaver hat and plume, black half-boots laced with green. York tan gloves. White under petticoat. (*see illus. 13*)

1818 — A habit composed of fine slate-coloured cloth; the skirt is of moderate fullness and finished up the front with braiding. Headdress, a small round hat composed of cork. Slate-coloured leather boots and Limeric gloves. (*see illus. 14*)

1819: English, male — Top hat crowns spread as the body begins to change form. The over-long, straight coat-body had forced the bosom of the coat upward. As the 1820s approach, the torso shortens and becomes rounded. The waist is nipped in, forcing the body into hips and swelling bosom which fills out the loose fabric. The back is curved; the notched collar also becomes rounded and starts to climb back to the neck. The coat keeps the narrow, well-fitting sleeve (often seen in 1815-18) instead of approaching the over-long, pushed-up sleeve of the 1820s.

1823: English — Two gentlemen in red sporting frocks, one with M-notch in collar, one with V-notch, and lapels. Huntsman in jockey cap and red frock with small turn-down collar and no lapels.

Late 1820s, a woman's habit of dark blue woolen cloth, with a full skirt and a waist-length jacket bodice with vestigial tails, and with a large collar — the sleeves are plain and tight fitting.

1830's — In some instances bodice and skirt were of contrasting colors, worn with a wide belt around the waist, giving a blouse and skirt effect. A short, wide, shoulder cape was also a feature of the 1830s. Half-boots were commonly worn, and the tall beaver hat with a flowing veil was popular.

1830: German, woman — Classic riding dress of 1830-33; collar grows higher; sleeve tops have reached their ultimate balloon-fullness; skirts begin to be pleated and gathered onto the bodice. (*see illus. 15*)

1834: French, female and male — (1) Ladies riding habit in zephyr cloth with a velvet collar. Merino pantaloons, morocco boots. *Panne* coat, velvet collar, corded gray-white velours pantaloons. Dark blue habit; pale lavender hat, with pale gray-green scarf and matching green gloves; yellow boots.

The woman's riding habit has developed extremely sloping shoulders and a longer waist. It is worn with long breeches strapped under the boot, like men's pantaloons. The small figure shows the lapels of the habit, three rows of buttons, standing collar and stock tied in a bow, and a pleated and ruffled shirt.

(2) Bottle-green coat, black collar, yellow gloves. The man is a typical figure of the 1830s: tall, slender silk hat; bunched curls at male as at female temples; jaw framed by sideburns and standing collar. What is essentially a double-breasted overgarment has been turned

into a tail coat with a smooth, close sleeve. Its double row of buttons is set in a V to stress its narrow-waisted torso; the skirts are cut away at a point below the exaggeratedly fitted waist, and are rounded off to outline the hip's roundness before falling in long, straight square tails. Striped pantaloons strapped over boots with long, narrow, square toes and spurs. Tasseled stick.

1836: English, male — Dark dickey and coat, separated by a line of white vest, worn with a forage cap and light-colored (probably waterproofed) topcoat. Colored cravats; light and dark topers.

1850: U.S.A.: Female — Riding habit with rather long basque worn with a full, round skirt and wide-brimmed, low-crowned hat.

1854: U.S.A.: Men's — Corduroy hunting outfit with jockey cap and gaiters.

1855: English — Blue cloth; short bodice trimmed with braid. Voluminous skirt.

1856: Female — (1) Equestrian costume for a young lady. Habit of purple cloth. The skirt full and plain. The basque is not very deep, open in front. Sleeves slightly full, plaited down at the top, and back from the wrist. Cambric chemisette. Light straw hat, with straw-colored ribbons. (2) Habit of dark green pelisse cloth. A deep basque, open all the way from the throat and trimmed slightly by rows of quilling, or moire, of a lighter shade. Chemisette and sleeves of cambric. Gray felt hat with bows and plume to correspond with the lightest shade of green.

1858: French — The male hunter wears a wide-brimmed brown hat, green corduroy coat and white trousers.

1865 — Lady in blue riding habit with white trim, black top hat with white veil, buff gloves. (see illus. 16)

1880-1890 — Brown twilled woolen cloth. Short bodice lightly boned. Wrap-over skirt. Brown "bowler" hat trimmed with brown silk ribbon.



illus. 12: 1808



illus. 13: 1812



illus. 14: 1818



illus. 15: 1831

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illus. 16: 1865

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