

# Silicon Web Costumers' Guild

## Silicon Web Staff

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Virtual Costumer Editor:	<a href="#">Kathe Gust</a>



## President's Message **Kevin Roche\***

Hello Silicon Web! After the summer whirlwind of the Helsinki Worldcon, I thought perhaps life might give me a moment to breathe.



The Dynamic Duo with Bat Girl and Cat Woman.

Ha! The life of a Worldcon chair only speeds up after the Worldcon preceding your own. We had a brief break attending the Bay Area Gay Rodeo (fun as always), then moved on to Con-volution in San Carlos, then LosCon, and I'm preparing to jet off to Boston for Smofcon (which is the reason this issue is delayed a few days; more on that in a bit).

Somehow amidst all the craziness, I managed to both create a more portable version of my SJ Galactic Light Tower and build a new costume for Con-volution. The tower is great, but at thirty feet tall it won't fit in lots of places. I've been modifying it to make it easier to erect, and while I was at it modified the software so I can tell it how much of the tower is actually in place. The small version pictured is "only" 13 feet tall.

My friend Bill Howard, over a year ago, approached me about doing the Adam West/Burt Ward Batman and Robin from the 1960s TV show, and I happily agreed to be Boy Wonder to his Caped Crusader. I actually found a pair of patterns drafted from original on-screen costumes, so we thought, "Easy-peasy!"

Not so much -- I'm a very different shape from the then 19-year old Burt Ward, and Bill ran into similar issues with the Adam West Batsuit. (There were some really interesting hidden details in the Robin



New version of SJ Galactic Light Tower at Con-volution..



The Boy Wonder (Kevin Roche), the Cat Woman (Jade Falcon), and the Caped Crusader (Bill Howard).



The Virtual Costumer Volume 15, Issue 4

suit -- it zips up the back, and features a series of covert snaps that keep the cape flipped back just so and prevent it spinning around during action. The mask, however, is designed to make the wearer look derpy.)

We persevered, however, as did our friend Jade Falcon with her recreation of Eartha Kitt's Catwoman suit, and the results were quite satisfactory. Friday night we had an amazing Bat-Rave featuring a panoply of Special Guest Villains and a surprise visit from Batwoman, and Jade persuaded us to have some fun the next day in the Masquerade, where we won best in show.

Now -- why publication of this issue was held up a few days: Worldcon 76 in San Jose has decided to present the 1943 Retrospective Hugo Awards (for works published in 1942), the first set of Retro-Hugos to be awarded for a year in which there was no Worldcon convened. We'll be doing so at a 1943-themed party on the first night of our Worldcon (August 16, 2018). I wanted you all to have plenty of time to find something to wear to our red-carpet celebration of visions of future past. You can learn a bit more about it in my other article in this issue.

Finally -- as we swing into the end of the year, I wish everyone a joyous and happy holiday season. Ugly sweaters, matching pajamas, dressed to the nines -- so many chances to raid our wardrobes! Be sure to send Phil pix of what you decide to wear for the next *Virtual Costumer*!



## From the Editor *Philip Gust\**

Welcome to the final issue of *The Virtual Costumer* for 2017. The theme of this issue is "Barely There," about ways that costumers deal with designing and creating costumes that appear to be less than they actually are. Giving the illusion of the wearer being naked goes back a long way. The morality plays of the middle ages often depicted Adam and Eve before their fall using thin, skin-toned cloth and the strategic placement of a nearby bush. Later, Lady Godiva's ride was safely shown because her long tresses covered what should not be seen.

Costumes based on literature that depicted nakedness or near-nakedness were equally challenging. The inhabitants of Mars ("Barsoom") were described by author Edgar Rice Burroughs as being "naked" as a way to make the subject seem more sensational and increase sales. Costume illustrators and costumers designers have dealt with it a number of ways (see the pre-movie special issue, of *VC*, "[Visions of Barsoom](#)," vol 7 issue 3, for a discussion).

This issue describes ways that costume designers from movies and television have approached the subject, and reveals some of the techniques they have used at various times, from the early pre-code days of Hollywood, to early television with its censorship codes, and to a more lenient television production code today.

First, we begin with an article by Worldcon 76 Chair Kevin Roche making a very special announcement about an event that will take place, and an additional opportunity for costumers to “strut their stuff” on a red carpet at the convention. Kevin wanted SiW member and VC readers to be among the first to know about this historic happening at Worldcon 76.

Next comes a Website Spotlight about a new online archive and exhibit called “Women in Trousers: A Visual Archive.” This material available on this new archive chronicles the development of bifurcated or divided garments worn by women. The visual gallery tells the story of women in trousers via an online gallery of images through galleries of digital images that span more than a century, from the 1850s to the 1960s. This is an important resource for historical costumers who want to research and create authentic costumes from this period.

Rae Bradbury-Enslin is a dedicated *Doctor Who* fan, who enjoys the classic episodes as much as the more modern ones. In her article, “The Hand(book) of Fear,” she chronicles her fascination with the *Doctor Who* episode, “The Hand of Fear” from Season 14 Episode 2 in 1976. The story involved a silicate creature

named “Eldrad” who was made entirely from rock crystal. Rae decided to recreate the costume since she bore a striking resemblance to the actress who originally played the role in a tight-fitting body suit, encrusted with rocks and gems. How she researched this revealing costume, and the techniques she developed for recreating it and for attaching the rocks and gems makes for fascinating reading. The results were everything a *Doctor Who* fan could hope for and more.



Kang and Mara (Philip and Kathe Gust) take over the bridge of the U.S.S. Enterprise. Costumes designed by William Ware Theiss from the *Star Trek* TOS episode “Day of the Dove.”

In her article, “Nearly ‘Naked’ Dressing in Films of the 1930s,” Kathe Gust takes us back to pre-code era of early Hollywood, and tells about how the movie companies used clothing (or the lack of it) to titillate their audience while staying within the bounds of decency laws at the time. The pre-code era saw the use of scanty costumes that covered only the minimum. The advent of the Hays code in the mid-1930s meant costume designers had to deal with censors, so they developed other ways of suggesting nudity using form-fitting designs, and luxurious fabrics that clung to an actress’ figure in all the right places. Some of the more modest designs found their way into contemporary fashions, but many of the creations remained a fantasy that kept movie-goers coming back week after week.

Finally, I profile a television costume designer who took creating a sense of nakedness to a new level. In the mid-1960s, a young designer named William Ware Theiss was tapped by Gene Roddenberry to create fashions for the 22<sup>nd</sup> century world of *Star Trek*. Theiss designed the iconic uniforms for the crew of the U.S.S. Enterprise, but became best known for his designs for the female guest stars, which often left little to the imagination. His “Theiss Titillation Theory” held that, “the degree to which a costume is considered

sexy is directly dependent upon how accident-prone it appears to be." Theiss pushed the limits, and shocked the censors and studio heads (and a few actresses) with his daring designs, egged on by Gene Roddenberry. "William Ware Theiss: Costuming Dangerously" presents several of his iconic costume designs, and what the actresses who wore them, and others on the show, had to say about them.

Here is a preview of what is upcoming in *VC*. For the February 2018 issue, the theme will be "Transformations" about costumes that use various techniques to change the garment or wearer, or to completely transform themselves into something completely different from what was originally presented.

The theme of the the May 2018 issue will be "To Boldly Go..." about costumes that push the limits of current design, materials, and construction techniques, or introduce novel approaches to presentation, workmanship, or documentation.

I am pleased to announce that the theme for August 2018 will be "Accessories," about all the things that costumers carry or wear to complete their ensembles, and give them extra authenticity, whether for historical, sci-fi/fantasy, or any other kind of costume.

See the [Upcoming Issues](#) page of the SiW website for details. Now is a great time to start writing for *VC*, and share what you know and love with your fellow costumers.

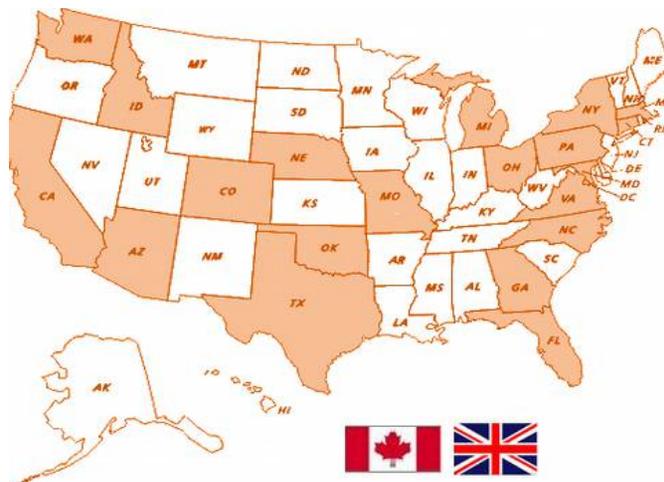


## From the Web Diva Kathe Gust\*

Silicon Web is still one of the largest chapters in ICG, and I'm proud to maintain our chapter website.

This year saw another refresh of the color scheme (Tawny Orange), and ongoing expansion continues for the Vintage Sewing Books links. I'm also still maintaining the author and topic indexes in my role as assistant editor for *The Virtual Costumer*. If you ever want to find (or share) articles from the back issues, the indexes can help you locate them.

We still have our Costuming Links and Historical Costuming Resources areas as well. As always, if you find good (or bad) resources you think we should cover please let me know so everyone can benefit from your experience.



Since many of us meet infrequently at conventions, or perhaps not at all, it is really great to see photos and find out a little bit about everyone on our member profiles. Only about half of our members are listed right now.

If you would like to be included, send a photo of your choice and a brief bio to: [webmaster@siwcostumers.org](mailto:webmaster@siwcostumers.org). Not quite sure what to write? Get some ideas while finding out more about your fellow members by reading their profiles!

I am hoping to see many of you at Costume-Con 36 in San Diego in May. Happy Costuming in 2018!



## From the Secretary Deb Salisbury\*

As of October. 31, 2017, the Silicon Web Costumers' Guild has 73 members in 20 U.S. states plus the District of Columbia.

SiW is also international, with two members in Canada and one in England. We even have an honorary member: "Gunther Berger" from the Greg Evans comic strip, *Luann*. Welcome and thanks to all of our members!

If your contact information changes, please let me know so that you continue to receive your SiW and ICG member benefits: [secretary@siwcostumers.org](mailto:secretary@siwcostumers.org).



**From the  
Treasurer  
Bruce MacDermott\***

As you can see in this financial report, over the 12 month period ending October 31, 2017, the SiW increased its reserves by \$380.10 to \$3118.64. Income in 2017 exceeded expenses by \$33.45, with income totaling \$100.25 thru 10/31.

We are looking for opportunities to put our surplus funds to good use in support of the costuming community. If you have suggestions, please send them to the SiW board at [board@siwcostumers.org](mailto:board@siwcostumers.org).

I'd like to remind members that you can also designate Silicon Web Costumer's Guild as your Amazon Smile beneficiary!

**Statement of Financial Income and Expense  
As of Oct 31, 2017**

<b>Income</b>	
5000 · Earned revenues	
5210 · Membership dues - individuals	98.00
5490 · Miscellaneous revenue	2.25
<b>Total 5000 · Earned revenues</b>	<b>100.25</b>
<b>Total Income</b>	<b>100.25</b>
<b>Expense</b>	
8500 · Misc expenses	
8530 · Dues - organization	64.00
8590 · Other expenses	2.80
<b>Total 8500 · Misc expenses</b>	<b>66.80</b>
<b>Total Expense</b>	<b>66.80</b>
<b>Net Income</b>	<b>33.45</b>

**Statement of Financial Position  
as of October 31, 2017**

	Oct 31, 17	Oct 31, 16	\$ Change	% Change
<b>ASSETS</b>				
<b>Current Assets</b>				
<b>Checking/Savings</b>				
1010 · Cash in bank-operating				
1010-01 · Wells Fargo Checking	1,530.89	1,359.11	171.78	12.6%
<b>Total 1010 · Cash in bank-operating</b>	<b>1,530.89</b>	<b>1,359.11</b>	<b>171.78</b>	<b>12.6%</b>
1030 · PayPal	222.71	28.55	194.16	680.1%
1070 · Wells Fargo Savings	1,337.04	1,336.88	0.16	0.0%
<b>Total Checking/Savings</b>	<b>3,090.64</b>	<b>2,724.54</b>	<b>366.10</b>	<b>13.4%</b>
<b>Other Current Assets</b>				
1299 · Undeposited Funds	28.00	14.00	14.00	100.0%
<b>Total Other Current Assets</b>	<b>28.00</b>	<b>14.00</b>	<b>14.00</b>	<b>100.0%</b>
<b>Total Current Assets</b>	<b>3,118.64</b>	<b>2,738.54</b>	<b>380.10</b>	<b>13.9%</b>
<b>TOTAL ASSETS</b>	<b>3,118.64</b>	<b>2,738.54</b>	<b>380.10</b>	<b>13.9%</b>
<b>LIABILITIES &amp; EQUITY</b>				
<b>Liabilities</b>				
<b>Current Liabilities</b>				
Accounts Payable				
2010 · Accounts payable	-22.37	-28.74	6.37	22.2%
<b>Total Accounts Payable</b>	<b>-22.37</b>	<b>-28.74</b>	<b>6.37</b>	<b>22.2%</b>
<b>Total Current Liabilities</b>	<b>-22.37</b>	<b>-28.74</b>	<b>6.37</b>	<b>22.2%</b>
<b>Total Liabilities</b>	<b>-22.37</b>	<b>-28.74</b>	<b>6.37</b>	<b>22.2%</b>
<b>Equity</b>				
3001 · Opening Bal Equity	794.48	794.48	0.00	0.0%
3010 · Unrestrict (retained earnings)	2,018.86	1,827.37	191.49	10.5%
Net Income	327.67	145.43	182.24	125.3%
<b>Total Equity</b>	<b>3,141.01</b>	<b>2,767.28</b>	<b>373.73</b>	<b>13.5%</b>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>3,118.64</b>	<b>2,738.54</b>	<b>380.10</b>	<b>13.9%</b>

## Author Acknowledgements

The Silicon Web Costumers' Guild honors the 21 people who generously shared their knowledge and experience in the pages of *The Virtual Costumer* in 2017. SiW members are indicated with an asterisk beside their names. Thanks to all!

If you'd like to join these and other authors by sharing what you love doing, consider writing an article for one of the 2018 issues. For information on upcoming issues visit the [Upcoming Issues](#) page. To learn how easy it is to write for *VC*, see the [Author's Guide](#) online!



Lisa Ashton



Ashley Bilke\*



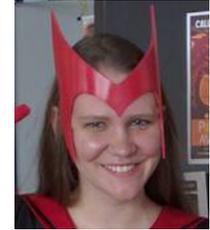
Rae Bradbury-Enslin



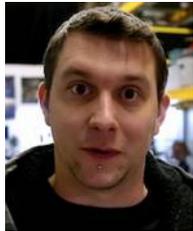
Bruce MacDermott\*



Nicole Mullen



Marianne Pease



Joshua Cole



Lorien Fletcher



Margot Silk Forrest



Kevin Roche\*



Elaine Sims\*



Deb Salisbury\*



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Olivia Stanton



Linden Wolbert



William Kennedy



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