

Interview



Costuming by the Book: The Fantasy Writers' Perspective

Philip Gust* with Peter Beagle, Larry Dixon, Mercedes Lackey, and Lee Moyer

A group of fantasy writers and illustrators discuss their perspective on costuming and how they envision what their characters wear

At BayCon 2009, a special “Costuming by the Book”

event gave four teams of costumers a chance to design for characters in Edgar Rice



Burroughs' classic *John Carter of Mars* fantasy series. The designs and discussions appeared as a special issue, Volume 7 Issue 3, of *The Virtual Costumer*.”

All four teams remarked on how difficult it is to design costumes from books, especially ones with so few details about the clothing. They admitted that they would have liked to question Burroughs about

describing his characters as “naked,” even though it was obvious that they wore some kind of clothing. Unfortunately, Burroughs was not available to answer their questions, so the teams were left to their own imaginations. Their parting request was, next time choose an author who is still alive!

BayCon 2010 obliged by hosting two leading fantasy authors together with two prominent fantasy illustrators, including an illustrator for one of the authors. Rather than a panel of costume designers, I moderated a panel where these fantasy authors and illustrators discussed how they approach costuming characters, and to what degree costumes play a role in their works. I hope that exploring the authors' and illustrators' perspectives will provide valuable clues to costumers who decide to costume by the book.

Peter Beagle is an author of novels,



fantasy fiction, nonfiction, screenplays, and operas. He is also a talented guitarist and folk singer. His legendary [The Last Unicorn](#),

routinely ranks as one of the top ten fantasy novels of all time, and at least two of his other books (*A Fine and Private Place* and *I*

See By My Outfit) are considered modern classics.

He also wrote the teleplay for episode 71 of the television series [Star Trek: The Next Generation](#), titled “Sarek.” His screenplay for the 1978 [Ralph Bakshi](#)-animated version of [The Lord of the Rings](#) inspired a teenaged [Peter Jackson](#) to read [J.R.R. Tolkien](#).

Peter Beagle has won a number of prestigious awards, including the [Hugo](#) and [Nebula](#), the [Inkpot Award](#) for Outstanding Achievement in Science Fiction and Fantasy, and the inaugural [WSFA Small Press Award](#) for “El Regalo,” published in *The Line Between* ([Tachyon Publications](#)).

How did you become a writer?

Peter: It never occurred to me, from childhood on, that there was anything else, not just that I wanted to do, but that I could. There's an old saying that an artist is a person who can't *not* be an artist, and that about fits. I come from a family of painters, actors and writers, one where you didn't wait for the Muse to tap you on the shoulder. My Uncle Moses used to say, “If the Muse is late, start without her,” which is pretty much what I do.

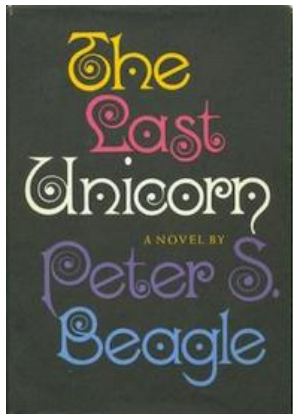
I went to college on a writing scholarship, came out to California, and was in a writing class with people like [Larry](#)

[McMurtry](#), [Ken Kesey](#), and [Gurney Norman](#). During that year, my ego took an enormous beating, which is actually very good for anyone who wants to be an artist, and had early success.

Somehow, I always made some kind of living off it because it never occurred to me that I couldn't, but it was a near thing at times. There were times when, if I could have done *anything* else, I would have because I had kids to feed. But there really wasn't anything else; I had no choice but to make a living at what I do.

Let's talk about Unicorn. It wasn't your first book, but it's the one that everyone talks about. It was published in 1968 and has sold over 5 million copies.

Peter: It wasn't my favorite book either. I've lost track of how many copies have been published. The writer to whom *The Last Unicorn* was dedicated, Robert Nathan, warned me that I'd be stuck with this book forever, the way he was stuck with *A Portrait of Jenny*. He said at the time, "It'll dominate your life and everything you do, and it will be the only book that many people know you wrote." He lived long enough to remind me that he called it!



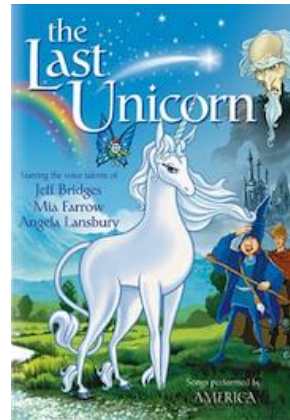
It's been translated into over twenty languages, and it's different in each. The translation issues must be really fierce.

Peter: For one thing, many languages have gender, but unicorns aren't always female in those languages. Many translators over the years have asked, "Why did you do that to us?" They also have a hard time with the butterfly speech, and the only thing I can tell them is to make something up.

The first images many people have of your characters are from the Rankin & Bass animated feature. Did you participate and help the artists understand what the characters should look like, or did they just come to you and say, "here you go...?"

Peter: There were a combination of character designs, partly American, partly Japanese, because there were a large number of now well-known anime artists working on the film. Sometimes they'd take a character design from the American animators and say, in polite Japanese, "maybe not, maybe we should do it this way." You can sometimes see on the remaining designs where it started out American and became Japanese, and vice versa.

But I had no input into that. I'm just grateful that they filmed it the way I wrote



the script, give or take a little. That's all that you can ask from a movie company.



Molly and Schmendrick (above); The unicorn and a transformed Lady Amalthea (below) Courtesy of Rankin/Bass Productions.



Did seeing your characters on the screen affect your writing afterwards? Did it make you think more about how they looked and what they wore as a result?

Peter: Not particularly. In fact, I've probably spent less time than anyone else here thinking about what my characters wear. The closest I get to it are the

remarkable designs, paintings really, of a seventeen year old girl named Rebecca Naomi Cox, drawing with a mouse on the family computer.

It's frightening because its as though this kid had reached into my head and pulled out characters and character designs that had been in my head when I wrote the book. And she has no business doing this! Those are the closest realizations of the way I imagine the characters; much closer than the character and costume designs in the movie.

You can find her work on my [web site](#), and I'm very proud of the fact that we sell her prints. I love her. When I'm in Florida, we sign prints together. She's really getting the knack; she doesn't look terrified any more!

Many of your fans enjoy costuming from Unicorn. Here's an image that's particularly interesting because it has the three principal characters and the Red Bull as well.



Peter: The Red Bull costume in particular is brilliant!

You know, I'm very new to having people show up at masquerades as my characters. It happens to other authors far more than it does to me. I'm delighted when it happens, but also startled. More so, because I left an awful lot to the reader's imagination. I'd like to say it was intentional, but a lot of time I just left it out.

When you see a passage of physical description of a person, or place, or the inside of a room, be assured that I knocked myself out over it, because it doesn't come easily to me.

Did you envision a costume for Lady Amalthea?

Peter: Only in the vaguest possible way, and only when she turns human. It occurs to me now, looking over the book, that I really didn't spend much time on character design, beyond the obvious things. Physical things like the rusty armor of King Haggard's men at arms, yes, but not much else, and I don't know why.

This is really the first time I've come face-to-face with this question.

In addition to the movie and a new comic book series, there was also a stage production of Unicorn by the Promethean Theater in Chicago in 2009. What did you think of how they portrayed the characters and costumes?

Peter: I was very impressed. It's not a book or a movie, it's a play. There are differences, and there should be. Writer Ed Rutherford, working on a budget of about \$1.50, did wonders finding theatrical equivalents for moments in the book.



For example, from the moment an actress literally explodes onto the stage in a dramatic forward somersault as the Last Unicorn in her forest, you're aware of movement and a kind of excitement that hasn't been there in the many dramatic versions I've seen.

Thanks, Peter. Any last thoughts you'd like to share about characters and costuming from your perspective?

Peter: I've spent a lot more time since Unicorn, teaching myself to describe characters' costumes and physical appearance, but it doesn't come naturally. As I say, I spend less time thinking about costumes than anything else about my characters, and it fascinates me now talking with you about it.

Mercedes Lackey is the author of such series as the *Heralds of Valdemar*, *Bardic Voices*, *SERRA*ted Edge, *Bedlam's Bard*, *Elemental Masters*, and the *Halfblood Chronicles*, as well as many stand-alone novels and collaborative works.



Her books number between 60 and 100, depending on how you count her many collaborative efforts. In addition to fantasy writing, she has also written and recorded nearly fifty songs through [Firebird Arts and Music](#), a small recording company that specializes in science fiction folk music.

Mercedes enjoys beadwork, jewelry design, needlework, and doll making, which keep her hands busy while she works out details of plot and character. She married artist Larry Dixon in 1992.

You've written a lot of books!

Mercedes: It must be in the vicinity of 80 or 90, at this point.

The hard part in talking with you about what your characters wear is that you've written so many books that I don't know where to begin. But I happen to know that you're a costumer, too.

Mercedes: I am!

So instead, I'm want to talk with you about the dolls that you costume from your books.



Mercedes: Originally, I started out doing Barbies as my characters for charity auctions at conventions. This is Solaris and the Firecat from the *Mage Storm* series.

They actually raised quite a bit of money. But I'm old now, and my eyes don't work that well any more, and working in Barbie scale is really, really, really hard!

Have you thought about switching to My Size Barbies, which are about 1/3 human size?

Mercedes: I've actually been doing porcelain dolls that are about 16 inches tall, which is a lot easier. Then we stopped doing conventions for a while, so I stopped doing the dolls.

But then I started working with Asian resin, ball-jointed dolls. I've already started doing some of them for The Secret Worlds Chronicles. I have a series of Secret Worlds dolls. I think I'll start doing outfits at that size again for charity auctions.

So you obviously know what your characters look like, or at least you've fixed them in cloth and fabrics.

Mercedes: Unlike Peter, I think very extensively about what their costumes are like. I did the Solaris doll second, and it's only a very crude approximation because it's Barbie size. It's very, hard to do at that scale.

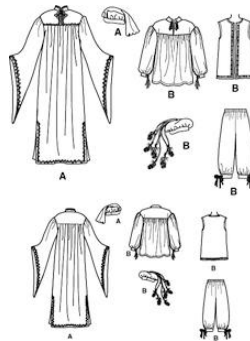
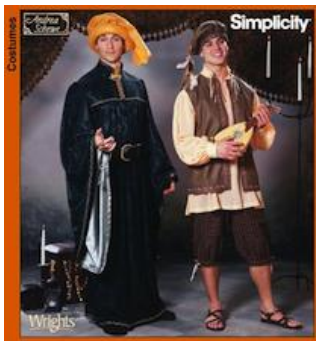
Here's another doll you made, Rose Hawkins from "The Fire Rose." How close is that to what you envisioned when you wrote it?



Mercedes: This one's dead spot on. It's one of the porcelain dolls I was talking about. Here's another one: Rune from *Bardic voices*, which is also spot-on:



Here's one of the suggestions of readily available patterns that I give on my web site for people who want to do Valdemar style costumes.



How does being a costumer inform how you write and describe the characters?

Larry Dixon: (Costume Porn!)

Mercedes: Larry's right. I have to restrain myself or I would go on for many, many pages.

How do you restrain yourself?

Larry: I edit it!

Mercedes: Actually, I pretty well self-edit these days. If it's not necessary, it leaves. I have gotten very, very ruthless with my own work.

Let's talk about color in your costumes. The Collegia use particular colors, and I've noticed that the novitiates are a light shade of the color and the seniors are a dark shade, except the Heralds, who are reversed.

Mercedes: That's true! It's because the white makes a better target. The Heralds are not supposed to be stealthy; they're supposed to have big fat targets on their backs.

Why are the other ones the opposite scheme?

Mercedes: The truth is that the seniors in the Heralds, Bards, and Healers are all supposed to be colors that stand out very brightly on a battle field. So white stands out much better than grey or black. Scarlet stands out much better than rust does. Bright green is going to stand out much better than a darker or paler green. Commanders in bright blue, are going to stand out better.

The whole point is battlefield colors. I came up with the color schemes because of how they are used in the story.

I've also noticed that some people make costumes for your characters.

Mercedes: Oh, yes! Unlike Peter, I've had fan costumes almost from the time I had stuff published, because people were turning

up in Tarma and Kethrie outfits when all I had was the short stories out.

I want to get your reaction to a photo that portrays one of your characters.



"Rare and Elusive Firecat" by Stephanie Park.

Mercedes: Oh, wow, cute Firecat!

I saw this one at Costume-Con 26. It's even more impressive when you see the way Stephanie Park moves in it.

Mercedes: There's a person in there? OMG!! That is just *stunning!* Holy cow. It's on par with my favorite: the [Black Swan](#) costume I saw at WorldCon 60 in San Jose.

You wrote three books with Andre Norton, with a fourth in progress when she died. How did her approach to costuming her characters compare to yours?

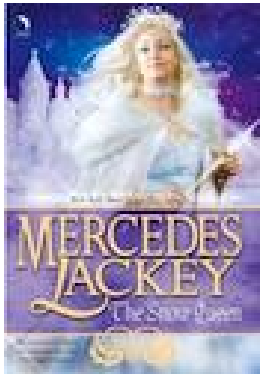
Mercedes: They were pretty much the same, although like Peter, she tended to not think too much about what they wore and I tended to think too much about it.

Peter: It's a comfort to know that at least Andre Norton wasn't a born costumer!

Larry: Andre was very terse about describing a character's clothing. You'd get one or two bullet points, and move on.

Mercedes: But it was never a problem. We had a delightful time writing them.

Most people know how fairytale characters look. What did you do with them in the "500 Kingdom" series?



Mercedes: I went for it – both fists! The costumes I envisioned are mostly the same frou-frou that everybody thinks of. It's tradition!

How do you work together with Jody Lee as an illustrator?

Mercedes: Like Larry, she's not only a good artist, but she's also very cognizant of historical periods. We talk about the mix for a character, and that's about it. She is really, really good!

Thank you, Mercedes, for talking about costuming from your books!

Larry Dixon has been an uncredited co-plotter or co-writer for many popular properties, bringing jovial and energetic approaches to collaborations.



His cover-credited novels include the ever-popular *Gryphon* series, the *Winds*, *Storms*, *SERRATED Edge*, and *Owl* books with the mighty Mercedes (Misty) Lackey. *Born to Run* has been hailed as a "romp with a conscience," and *The Black Gryphon* has been critically referred to as "A modern classic," and is in its nineteenth printing.

Larry is a sports car enthusiast, a storm spotter and a volunteer firefighter. He can often be found rushing to the scene of any disaster where people need help. He married fantasy author Mercedes Lackey in 1992.

To begin with, tell us about this picture.



Larry: It's a total, freak'n coincidence that changed my career. Richard Taylor gave Misty and me a tour of WETA while they were making *The Lord of the Rings* movies. I asked whether he had done the Great Eagle sequences yet. It turns out that they have no eagles in New Zealand, let alone golden eagles. We work to rehabilitate birds of prey, and I told him we have a golden eagle in the Oklahoma studio. Suddenly, I'm providing photography and resin casts of beaks and claws that the CG eagles in the movie were built from.

Mercedes: He spent two months photographing every feather of this eagle and mapping it out. That picture is the key frame for the CG animation.

Larry: Every eagle goes back to that position – look for it! I enjoyed it a lot, and hope I get to do it for *The Hobbit*, too.

This image has an interesting back story, tell us about it.



Larry: This is the frontispiece I did for *Black Swan*, and it's digital. I had a terrible studio fire in the late 1990s, and lost 80% of my work and all my materials. All that survived were some photocopies that the bin had literally melted around to protect them. I had to scan some of these from the printed book to put on the web site because the originals had been lost.

When I was rebuilding and everything was gone, I decided to go digital for a couple of reasons. Having lost so much, I wanted a way to back things up. This is where all my friends became minions to me, because I would say, "hey, have a look at what I'm working on now," which means that I now had an off-site backup! It's also non-toxic. I was using cadmiums and cobalts, and solvents that would kill you over time, and I'm thinking that the mouse and pad are probably a lot safer!

It isn't from any particular scene. How did you conceive what the character looks like and wears?

Larry: Misty is, to me, magnificent in every way, but she's also very easy to work with in particular when it comes to visuals. We kind of get each other's groove. For this piece, I wanted to get a vibe for the story, the sense of regret that was in the story. But I tried to use a dark core to it, which is the opposite of most of the compositions I do.

Most compositions I do will have dark corners to keep your eyes focused on the center of it. In this case I really wanted the eye to drift, and that's why I had it come out

into lighter sections, to blend with the page and bring you to the next page.

This next illustration is different. It's very realistic compared to the others. In fact, it's my favorite.



Larry: Steelmind is a kind of a rebellion character. A lot of people like him because he's happy. In fantasy fiction, everyone tries to be deep by being dark. Well, dark is not deep! Deep is deep, and dark is dark. If everyone is writing all these angsty, depressing characters, what if we had a guy who was good at what he did, and everybody liked him, and he was genuinely happy. I wanted to reflect that with a relaxed pose and a smile. It's not Photoshopped; I started with a blank canvas.

I'm into prosthetics and building creatures, so I really love Gervase. You did that for Misty, right?



Larry: I always thought the character was adorable and I love the [Hertasi](#). They're these little fast, strong lizards that can be anywhere at almost any time. I knew Misty and I had to get together. I drew this lil' guy, about a four foot tall, gentle saurian mage. Misty had written a song about Gervase, the Lizard Wizard. We met. It fit. Who knew?

This next one is an amazing image from a Bane book cover for "This Rough Magic."

Larry: Misty described the history of this character as Mediterranean, and as I was researching, I came across a Flamenco outfit. I showed it to Misty, and she said, "Oh *hell* yeah," so I based that elaborate dress on a Flamenco outfit.



It had a natural drape and feel to it of being in motion, so for the cover I decided to do the moment when she's in the cave and she's turning around and just sparking up the magic because she may have to zap something that she just heard. So I was able to get the motion of a Flamenco dress in that scene, without actually having her dancing.

Any final thoughts?

Misty: Larry did a terrific thing with [Lois Bujold](#). She's notorious for being difficult with cover artists, but not because she's cranky, or a curmudgeon, or a diva.

Larry: Lois McMaster Bujold writes the [Vorkosigan](#) space opera stuff. She's great at describing what happens in the book. She knows what she's thinking about, but she has no reference to explain it to the artist. She sure knows when it isn't "it" though. She ran through a lot of artists that way.

Since I was a novelist myself at that point, I was asked to work with her because I could "speak the language." I realized that we needed a "Rosetta Stone," so I created a reference bible. On each page were twelve images that were all numbered and lettered. I sent her a copy and I had one.

We'd get on the phone, and I'd say, "ok, now Miles is 41 in this illustration and I want you to go to page 37B, and say if that's what his chin would look like then. How about over on 48C; are the eyebrows like that at that point? So because we had this standardized reference we could both relate to, we were able to build eighteen or twenty pictures, including vehicles and interiors.

It's fascinating to work with different writers, because I really want to learn them as people, and bring things they really like into the illustrations. In effect when I do a portrait of a character from a writer's book, I'm also doing a portrait of the writer.

Thanks very much Larry!

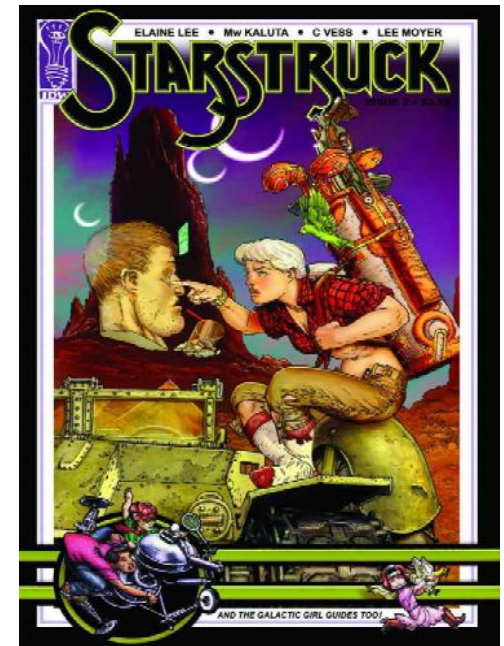
Lee Moyer embraced digital media in the late 1980s, and swiftly learned to mix traditional and digital painting. He is inspired by the 20th century's great illustrators and by Art Nouveau, Art Deco, Arts & Crafts, propaganda art and the Pre-Raphaelites.



He spent a decade as a docent and naturalist illustrator at the Smithsonian Museum of Natural History. The New York Times nominated him for a [Webby](#) in 1999.

Lee enjoys art direction, design, collaboration, and illustration – classical, vintage, modern, or post-modern. He also designs games, sculpts, writes, performs, and plays a mean game of Scrabble. He and his dog Lego live in Portland, Oregon, surrounded by Creatives of all stripes.

I'd like to start with your comic book art. Tell us about "Starstruck."



Lee: [Starstruck](#) is this amazing series that preceded me. It didn't precede me being a fan, but it certainly preceded me having any notable skill of any kind. Before it was a comic series, it was a play, which means that

it had costumes before it was a comic. [Mike Kaluta](#)'s did beautiful character illustrations. Then there was a series of short stories in [Heavy Metal](#) magazine that read like comics from another place. You're just dropped, or kicked, or punted into this world. I loved it!

What did you do on it?

Lee: When I saw them, they looked awful because of the cheesy 1980s color separations. Mike Kaluta also crowded his panels back in the day, and they're chock-a-block with illustration. I asked Mike to scan some pages, and I would show him what this comic should look like. He sent me the most evil pages imaginable. That's how he rolls.

It's out now in comic form, and a compendium is due from IDW (who also does Peter's *The Last Unicorn*). The aspect ratio is different between the size of *Heavy Metal*, an old-school aspect ratio, and the comics. The comics are taller. We literally added 17% in height on every single page, which also eased the overcrowding.

So I took what had been cheesy color separations and overcrowded panels and make them beautiful. You can finally see the incredible costume details now, too.

The term "commercial art" is sometimes considered to be a dirty word, but you also do commercial art.

Lee: It's so *not* a dirty word! John Waters, the film director, has said "I'd love to *sell out* completely. It's just that nobody has been willing to buy." In my case I strive to create *useful* beauty.

You did two really different treatments of Alice. How did they come about?

Lee: The first one is a theater poster. I do a lot of theater posters because 1) I love theater, 2) I love posters, and 3) more important than either of those is that, unlike working for Wizards of the Coast, or Sony, or Hasbro, I own the rights to every single one of my theater posters.



A very dear friend posed for this poster of Alice. My wife didn't like it because she said that the feet are so tiny! But [John Tenniel](#) drew Alice's feet tiny. Alice is growing and shrinking, and it's all this swirling context of character. So what's not to love about creating a realistic Alice with John Tenniel's proportions?

I also did the cards around the border and the old storybook title inset for the stage

version. There are familiar characters down the sides and at the bottom, but the ones at the bottom are all jazz musicians! One is a "7" and he has a stand-up base that's too big for him; he's a little awed by it. I call the king with the sax the "Bill Clinton" character. The diva queen is at the left corner. This was a jazz musical that was meant to introduced kids to jazz.

Was the costume in the play related to what you did here?

Lee: The costume design is John Tenniel, and that's really what she looked like in the play.

The second one has a backstory.



I had done a poster for the same theater for a play called "Moby Dick, The Musical". The

original play was absolutely lewd in some of its advertising. The subtitle was “They Say It Couldn't Be Mounted!”

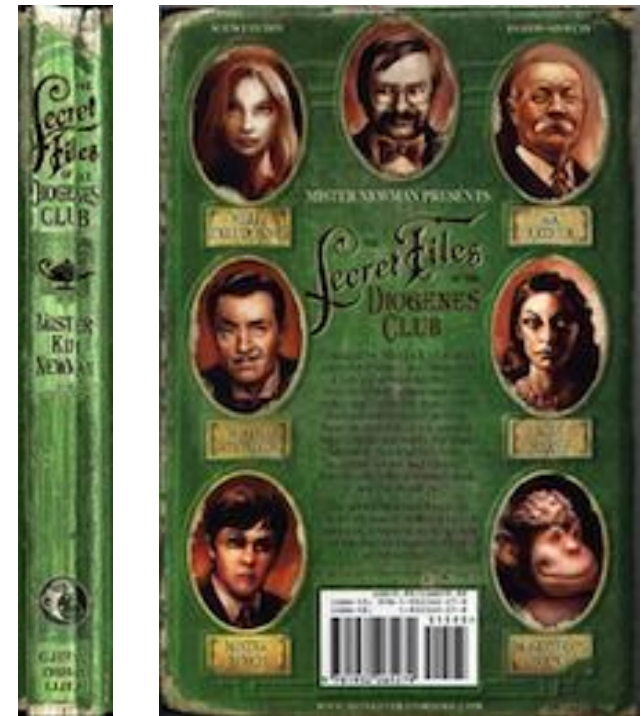
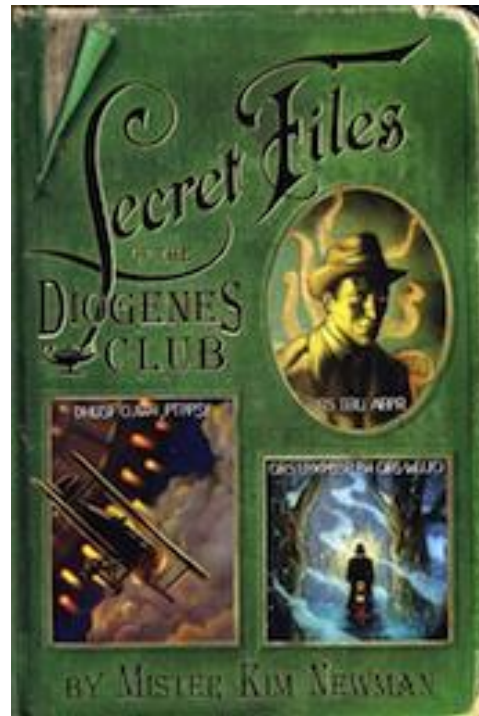
My version of “Miss Melville” was actually not that saucy. She has her harpoon, and she's sitting on a Melville book. I had such a strong reaction to that piece, people loved it, that I thought I'd create an entirely literary pinup calendar. That's where this image of Alice comes from.

A friend at Dark Horse paid them the highest complement by using my pieces in the same sentence with [Mr. Elvgren](#), and, everyone knows [Mr. Vargas](#), who was really the second-hand version of [Mr. Petty](#). Then it was instantly followed by, “but you know, calendars are a dead business.” So I spent all that time not making a calendar: no one wants it. We'll eventually decide on Plan B.

You also designed a book cover that is has literary elements.

Lee: Kim Newman is one of my favorite authors. The front cover is not as well painted as I could paint it, but I'm going for a much older school book style.

I love Kim because he's inspired by the same things I am. He loves history but also pop cultural history. A character in one of the stories is a boy adventurer, who develops a super-secret code. You'll see it written in white in the three pictures on the front cover. “Monkey Brain Books” on the spine is also written in that code. You can look at the front cover and say, it's *The Big Fish*, and it's



Angel Down, Islington, and eventually you can break the code that's within the book.

On the back cover, I had the satisfaction not of just doing that author's portrait, top middle, and Sir Arthur Conan Doyle, who is a character in the book, top right, but also trying not to give the real identity of his oldest character, Geneviève Dieudonné, upper left, away and yet let people know she's still in the book.

The one below her is William Powell from *The Thin Man*, because Kim has these characters who are a bantering, feuding, sometimes heavy-drinking couple.

Tell us about Philip Jose Farmer and your cover for “Two Hawks from Earth.”

I have two terrible secrets. The first is that I'm a virtual Mormon; I'm not an actual Mormon, but I don't even drink coffee or tea. When my wife announced that she was marrying me, all of her unbelievably hip New York friends said, “but he's so square!”

My other dirty secret is that if there were twelve-step meetings where you could sit down and say, “I'm Lee and I have a problem,” I'd go. I read all the time, everything in sight, and I can't stop. So my rule, the only reason I get anything done, is that I only read for work.

The upside is that when I get *Two Hawks from Earth* by [Philip Jose Farmer](#), I get to be the serious addict that I am. I get to

admit that, and if someone interrupts me, I get to say, "Hey, I'm working here!"

It's about Roger Two Hawks, a native American U.S. Air Force officer, who is out flying his plane when there is a giant explosion, and he finds himself in a parallel universe during World War II.

This book is a joy for so many reasons. The number one reason is that I have achieved one of my life's goals: I have replaced a Boris Vallejo cover! The original Vallejo book cover had a hunky, swarthy dude with a pistol, and this giant Aurox coming down on him. That was the cover of a book about World War II.

I got to designing the whole book. I needed an explosion on the front cover, but didn't want to show the whole Zeppelin being shot down. By moving it across the spine and putting his name across it, and you



get that billow of hydrogen across the front of it, I get to put parallel earths as the insignia on the cover, and the Monkey Brain piece as its own blazing sun.

The most important thing about this cover is that he's in front of the swastika. On the back cover, it's the parallel universe's swastika, which is a wolf's head. So there's all this stuff I can do if the publisher is willing to let me do it.

Phil Farmer might care what a woman is wearing, maybe, but that's not his focus, not what he's about. He loves his cultural anthropology, and there's a good deal of it in this book, specifically about native American languages, and what would happen if Asia didn't exist. Crazy things like that. But he does *not* care about costumes. So when I got to the end of it, I totally wanted to draw the bad guys, because, as the saying goes, if Nazis hadn't existed,

Hollywood would have had to invent them.

Mercedes: The bad guys get better costumes anyway.

Lee: I had in my head this image of a World War I German officer's costume with a hard hat with the pig sticker, but instead you'd have a wolf skin as the martial cape, with the wolf head on the metal helmet, and with a big Hussar's pike.

Mercedes: I wish I could afford you for *Secret Worlds!*

Lee: We can talk!

Well, then I went back through the book and thought, oh yeah, except I made that up! So I guess that won't be happening. In this case, sure I could have put those bad-ass Nazis from another dimension on the cover, and it might have even sold more books, but I can't do that to Phil Farmer, that's just not right.

Any final thoughts?

You asked Peter earlier about why people costume for *The Last Unicorn*, since he didn't give them costume ideas. I think that he gave the most important idea: that people are able to get to the heart of it, the groove, and work from that.

Thanks, Lee for discussing your work and your illustrator's perspective.

Once again, I'd like to thank Peter Beagle, Mercedes Lackey, Larry Dixon, and Lee Moyer for giving the costuming community some insights into how fantasy authors and illustrators think about costuming characters from books.

Philip Gust enjoys sci-fi and fantasy costuming, and has particular interests in props, special effects, and prosthetic makeup. He also costumes in historical periods, including Regency, Victorian, and early 20th C.