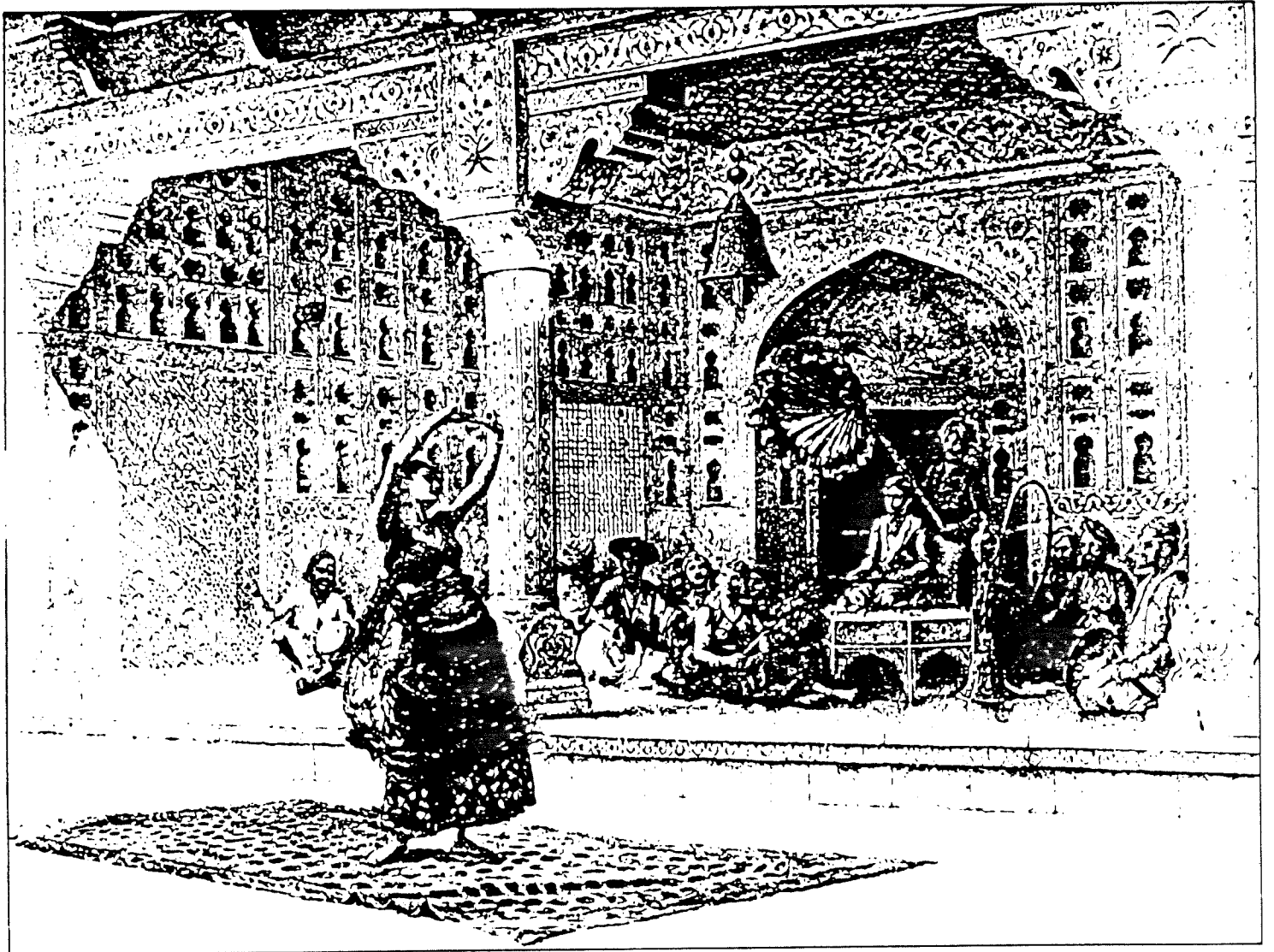




Costumes



A nautch performance during the British Raj. One of a series of Indian scenes by the English Orientalist painter, E. L. Weeks.

The Costume that is worn by the dancer so greatly affects the attitude with which the dance is received that is probably valuable to mention something of its provenence.

When the dance itself was exported to foreign countries, most notably the Paris International Exhibitions of 1889 and 1900, the dancers wore authentic Algerian and other ethnic costumes. This was also the case at both the Philadelphia Centennial Exhibition and later the Chicago World's Columbian Exposition, but the exploitation had begun in earnest, and as the Victorian world merged into the Edwardian, the image of a romantic and sensual East changed into that of a wicked and sinful one.

While an aura of delightful wickedness has long surrounded actresses and opera dancers, especially those with exotic pretensions, it was the haunting image of Mata Hari that helped create a sinister embodiment of the danseuse orientale. A notorious courtesan and dancer, Mata Hari was convicted of espionage during the First World War and shot by a firing squad. Her incarnation of the femme fatale helped give rise to the motion picture genre that has perpetuated the association of amorality with Orientale dancing.

It has been remarked that the present-day belly dancer's costume bears little resemblance to the long-sleeved gown and pantaloons which were worn in the nineteenth century. The reason is to be found in the disruption of tradition that followed the British presence in Egypt and hastened the disintegration of Turkish cultural domination.

It is necessary to look for the origins of the voluminous skirts, worn on the hips, and the brief spangled upper garment half hidden by gauzy veils. These formed the dress of the nautchee, and this was the costume in which the British were accustomed to seeing voluptuous dancing in India. Variations of this costume were also worn by the Persian Motreb.



A Word from Zarifa

Beautiful ornamentation, soft flowing fabrics, gorgeous designs, provocative styling, and exotic flair all combine to make the oriental dance costume a beautiful creation. The oriental costume designer can choose from a wide range of crafts materials to formulate the final moving tapestry. Whether you are a craftsman, dancer, teacher, designer, or just someone who has a desire to participate in a unique craft, this is the book for you. This book can help you create a versatile and dazzling wardrobe.

I will show you how to make authentic professional costumes, not imitations that are so often passed off as the real thing. Included in this book are ten costume projects, each designed to show you some facet of this entertaining skill. The projects may be taken in any order. Be sure to familiarize yourself with the subject matter in the initial chapters before beginning on the first project.

This book presents:

(1) Paintings, sketches, and etchings of historical dancers and their costumes as well as vivid word pictures by contemporary European travelers.

(2) Thorough instructions on how to design and create show-stopping costumes from various materials.

(3) Patterns which, if bought individually, would more than triple the cost of this book.

(4) Detailed and illustrated instructions for the nonsewer. No knowledge of sewing is assumed.

(5) Suggestions for creating a *complete* belly dance wardrobe, including ways of making new costumes from old ones.

(6) An unusual chapter on the magical meanings of Middle Eastern jewelry for dancers and hobbyists.

(7) An extensive list of supply sources.

(8) Beautiful illustrations and diagrams.

(9) Ten costume projects to help you learn the techniques presented in this book.

The purchaser of this book is allowed to copy designs in Appendix 1 and patterns in Appendix 2 for personal use without further permission from the author. Reproduction in other books and publications is prohibited. All other art work in this book is protected by copyright and may not be reproduced in any form.

To obtain additional copies of this book, please write :

DREAM PLACE PUBLICATIONS

P.O. Box 9416

Stanford, CA 94305

The Costume

TYPES OF COSTUMES

The *cabaret costume* (Figure 1-1) is the most popular costume for belly dancing. In general, there were only minute differences between the costumes that I am familiar with in the United States and those I saw when I toured the Middle East. I attribute the differences to the availability of materials rather than style. One major difference is the use of the body stocking, which is worn in the Middle East but rarely in the United States.

The cabaret costume consists of a bra type top, girdle, skirt or pantaloons, and veil. The shimmering combination of materials is designed to bring about a spectacular theatrical effect. This is the type of costume we are primarily concerned about in this book. It is worn by dancers in the United States and abroad.



Fig. 1-1. The cabaret costume



Fig. 1-2. The antique look

Aside from the cabaret look, there are several styles in vogue among dancers in the United States today.

The *antique look* (Figure 1-2) features antique materials, designs, and patterns. Antique jewelry from Turkey and Afghanistan is combined with an ornate cloth from Egypt called *assuit*. This special cloth, usually not available in this country, is prized by dancers for its beauty. It is a fine mesh material with tiny slivers of metal pounded into the material to create the design. The predominant colors are black and silver. Other types of cloth and materials are also used.

The silver jewelry usually worn with this type of costume is heavy, chunky, and extremely ornate.

The Costume

The *Moroccan look* is designated by the use of Berber jewelry (See Chapter 7) and tatoos to decorate the face. The tatoos are put on the face with eyeliner. Small braids with bells woven into the hair may be used to frame the face. Mixed patterns of cloth and materials are used for the skirt and veil. I should point out that this look is used by dancers in the United States to emulate the country look of native Moroccan dancers. Moroccan dancers, who often have real tatoos derived from their various tribes, try to cover them with make-up before dancing in a club. With the exception of some Berber girls who prefer to wear a kaftan while dancing, Moroccan dancers prefer the typical cabaret costume and variations thereof.



Fig. 1-3. The Moroccan look



Fig. 1-5. Egyptian scarab and necklace

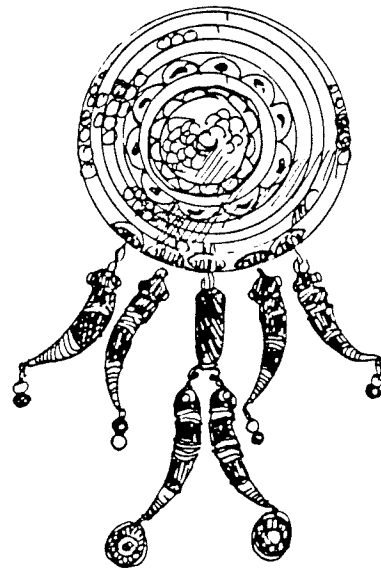


Fig. 1-4. Egyptian pendant

The *Persian* and *Egyptian* looks are derived from the cabaret costume by the simple addition of fabric or jewelry with Egyptian or Persian designs, such as the items of jewelry in the jewelry appendix. (See p. 185.) The Persian and Egyptian looks may also be achieved by copying ancient Egyptian or Persian costumes. Persian fabrics are extremely popular now, as are replicas of gold Egyptian jewelry.

The Costume

In some circles there is a trend toward a more *natural look* in the dance costume. The natural look is the use of unadorned materials: cotton type fabrics, shawls, head scarves, old lace, and no make-up. Again, the dancer is barefoot. The emphasis is on the natural beauty of the dancer. What might be considered a subcategory of the natural look is:



Fig. 1-6. The natural look



Fig. 1-7. The gypsy look

The *gypsy look* (Figure 1-7). "How do the gypsies fit in?" you may ask. The gypsies were one of the groups that figured prominently in the development of the dance. In Turkey today, it is the gypsies who carry on the dance tradition. Gypsies in Turkey usually wear the cabaret costume and its variations. In America, the gypsy look consists of wearing fringed shawls, gold hoop earrings, and loose sheer decorative blouses. Bare feet are also part of the gypsy look.

The Costume



Fig. 1-8. The Indo-Arabian look

One of my favorite styles is the combination of Arabic and Indian styles that I call *Indo-Arabian* (Figure 1-8). When the Muslims invaded India in the Middle Ages, they took with them their artistic traditions and fused them with those of the Indian people. The result is that there is, within the wide spectrum of Indian styles, a Muslim style, which is reflected in jewelry and fabrics. When I dance, I often wear sheer Indian sari types of material and gold jewelry from India. I highly recommend the study of Indian design and ornament for Arabic dancers.

The *historic look* is based on exact replicas of historic costumes, such as those in Figure 1-9. It differs from the antique look in its effort at authenticity. Although the antique look is both old and rich looking, it is fictionalized and styled upon the individual imagination of the dancer.

These costumes are from the Ghawazee tribe in early nineteenth century Egypt. They go with either bare feet or Turkish slippers.

There is much overlap between these looks. If you are trying to coordinate a costume, it is best to stay within the same style. If you are new at coordinating styles, Table 1-1 may help you.

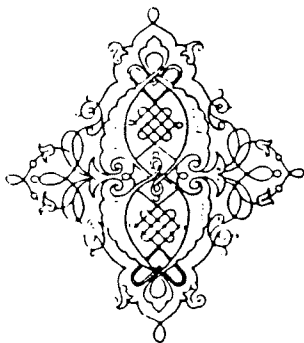


Fig. 1-9. The historic look

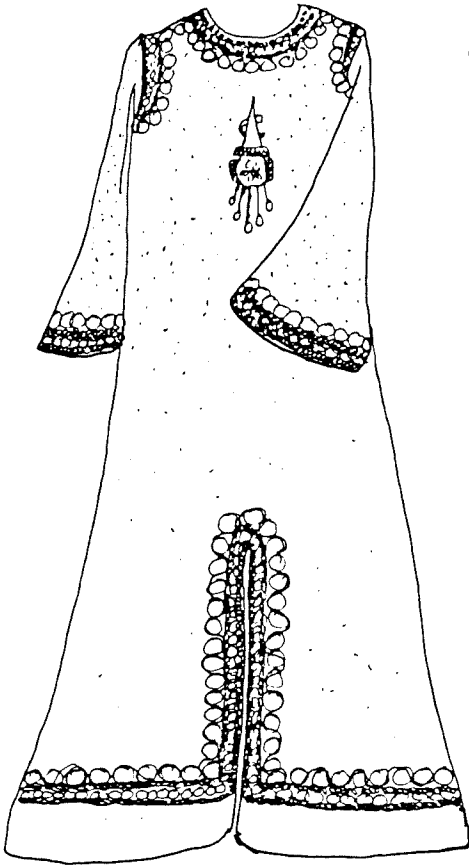


Fig. 1-10. Kaftan

In addition to the various costume styles described above, belly dancers also wear:

The *kaftan* (Figure 1-10). This is widely worn in the United States and in the Middle East. In villages, it is worn for dancing. A sash is tied around the hips. Kaftans come in many styles and have a wide variety of designs woven into the material. In the United States, dancers use kaftans both for dancing and for lounging in the club after a performance. The type that buttons up the front is preferable if you are wearing a costume underneath. Other kaftans slip over the head and open in the back.

If you are performing in a kaftan, make sure it is of a lightweight material and has underarm pads to protect the material.

The *beledi gown* (Figure 1-11) is a floor length gown worn in some countries, such as Egypt and Syria. It is often made of mesh and appliquéd with intricate designs, which are

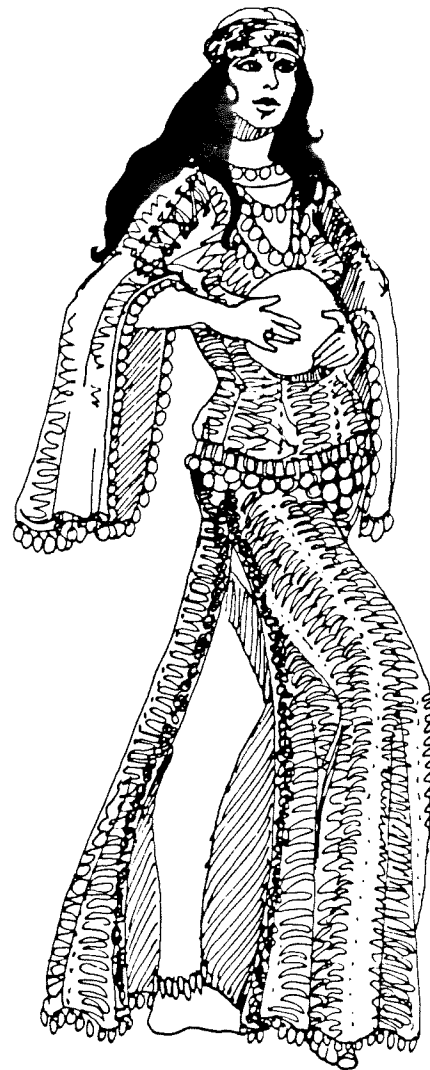


Fig. 1-11. Beledi gown

made of slivers of metal. These add considerable weight to the material. It can, however, be made of other materials.

“Beledi” means “of the villages,” and there is a style of dancing, also called “beledi,” in which the gown is worn. I consider beledi dancing a less stylized form of belly dancing, although some dancers consider it a distinct form. Beledi dancing is often performed by belly dancers. It involves props, such as a cane, and is performed barefoot.

What I have shown you are examples of a particular style, and there are many variations depending upon fabrics and designs used, and the individual creativity of the dancer. Yet, despite the variety of styles and variations on a theme, the costumes the American dancer wears today are based on those worn by Middle Eastern dancers of past times.



Turkish

nightclub style costume, referring mainly to a degree of exposure and the use of flashy decoration does not seem quite so stringent. Almost all of the categories can be rendered in a nightclub style with the use of theatrical fabric and/or some revision in their design. For example, the Turkish coat looks great done in a lurex knit edged in sequins and worn with a beaded bra and belt. Design ideas from the Indian costume may be incorporated into a beautiful nightclub style costume.

Which category you decide to use will also be determined by the number of people in a troupe, the variety of body shapes, availability of materials, ease of production, and the type of image you wish to project.

The fewer people there are in a group, the stronger their statement will be if they wear costumes that allow more coverage and are very closely related in style. The more people in a group, the harder it will be to co-ordinate the costumes, but there is a

greater opportunity for variety.

If there are a wide range of body sizes and shapes, the group will look more cohesive if everybody wears very similar style costumes that hide a major portion of the body. Very bare costumes tend to magnify the differences in skin coloring and anatomy. A dancer who may look fine on stage by herself can suddenly become washed out and out of proportion when lined up with a bunch of other dancers.

TURKISH

The Turkish style of costume is popular with dance troupes because it offers a wide range of variations, is attractive on most figure types, and works well for groups of any size. The long fitted coat is a very slenderizing silhouette and has the added advantage of full coverage for those who are not comfortable exposing the midriff or who wish to hide unsightly scars or stretch marks.

To reproduce an authentic-looking Turkish costume, a striped fabric would

be your first choice, since this is the type of pattern most commonly associated with the Ottoman Empire. The added advantage is that not only are stripes slenderizing, but they also serve as a great common denominator in unifying a group of dancers.

Drapery or upholstery fabrics in stripes or brocades may be found to simulate traditional textiles. Knits will help to give that form-fitted look. For a more glamorous look, you could wear striped taffeta coats with satin pantaloons or velvet vests with gold braid trim.

The Ghawazee coat and vest pattern put out by Jehlor is your best bet for re-producing the Turkish style of costume.

NORTH AFRICAN

This style of costume works well when there are a small number of

people in a group because the heavy coverage of each dancer will make the group look larger as a whole. And the full-body coverage acts as an equalizer in combining disparate body shapes.

The North African costume is the hardest to integrate with other categories because its unusual and distinctive style is commonly associated with the Guedra and Ouid Nail, two very specialized dances. If a dance troupe's repertoire calls for a Lebanese Debke and a Moroccan line dance with the same show, the easiest way to co-ordinate the two divergent styles of costume is through the use of closely related color, texture, and fabric. Any attempt to involve the two different costumes in the same dance may strike a note of incongruity. Usually the dancer wearing this costume is a soloist or only a small number of people participate in



North African



Gypsy

the dance.

Since the basic silhouette for this costume is quite simple, the options are limited. But within its simplicity, a group can make a very strong statement that is definitely North African in origin. Aman International Dance Troupe from Los Angeles does a beautiful Tunisian suite that is spectacular with all the dancers attired in brightly colored meles.

You may choose not to wear the blouse or dress underneath the melea and keep the arms bare. The top of the melea is then tucked into the bra creating a more flattering and daring neckline for sophisticated audiences.

The drapability of cotton gauzes and their wonderful color range make them a good choice for reproducing this costume. Qiana Knits and lightweight satins or synthetic silks are being used more and more for theatrical adaptations and are surprisingly beautiful. Stripes are also very effective

and work well mixed with the Turkish style. Often-times, we see a gaudy mixture of patterns. In general this costume would look best done in a block of solid color with lots of jewelry, tassel belts, and head coverings. Everybody wearing black or beige meles would create a very dramatic effect.

GYPSY

This style of costume is not generally done in its pure form by belly dance troupes but certain elements of it tend to pop up in other categories because the gypsy costume reflects the many different countries through which they traveled over the centuries. Believed to have originated in India many of them made their living as itinerant dancers and musicians. Their migrations accelerated the evolution of music and dance throughout the Middle East and into Europe. Today in Turkey, the majority of belly dancers are gypsies. Their influence left a strong mark on

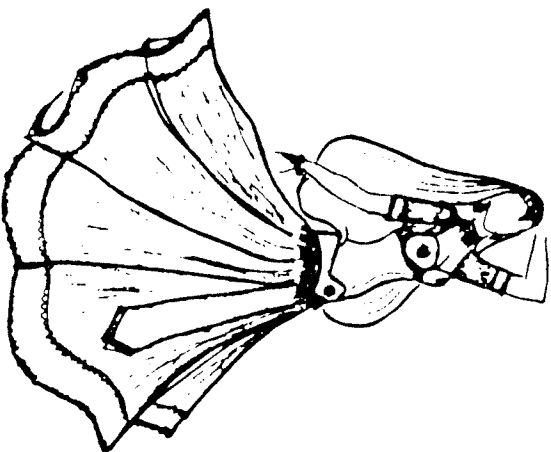
the music, dance, and costuming of Spain.

The ease with which this style of costume and dance can be integrated into a belly dance repertoire can best be illustrated by the fiery gypsy flamenco dance that Bou Saada, a popular Middle Eastern dance troupe in the Pacific Northwest, used to perform. This would also be a very good costume choice for a tambourine dance.

Check out your local fabric store for patterns of vests, boleros, peasant blouses, and full or tiered gypsy skirts. Many of the garments can also be purchased ready made.

INDIAN

The Indian look can be adapted for either nightclub or ethnic presentations, depending on what kind of fabric you use. The appeal of this costume lies in its very feminine silhouette and the fact that it works well for large groups.



Indian

For a more authentic look, inexpensive Indian jewelry and sari fabrics, which make beautiful skirts and veils, are readily available at import

shops. I have seen one dance troupe wear the heavily embroidered mirror glass-encrusted tops called cholis with full circle skirts. This style would also look great made up in printed Indian bedspreads or border prints. For a more elegant look, you can combine velvet boleros and chiffon circle skirts with beads and sequins.

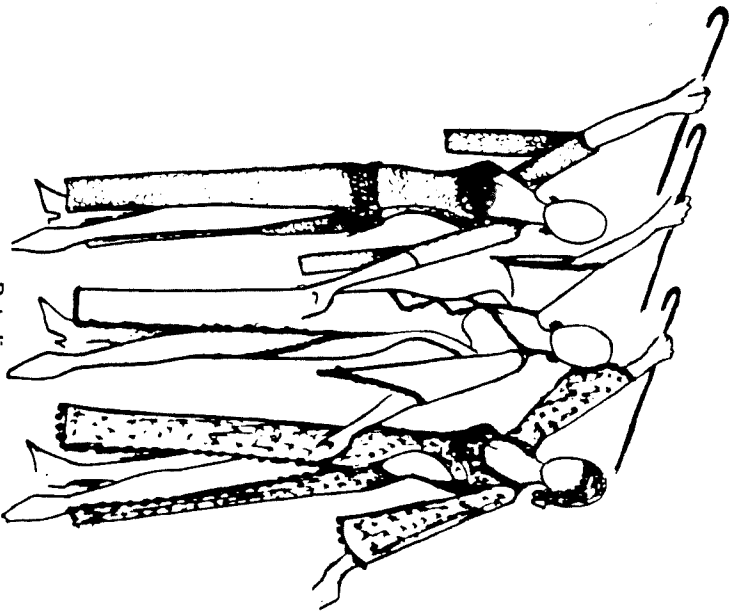
BALADI

This style of costume is becoming more popular because it offers the advantage of full coverage and may be interpreted in a very folksy manner or the more glamorous, slinky nightclub style.

On rare occasions, you may find authentic Baladi dresses in local ethnic import shops. The price usually ranges from \$50 to \$300, depending on the amount of embroidery and the quality of the garment. If you are an accomplished seamstress and want to do an authentic reproduction, inquire at your local fabric store about a company called "Folkwear Patterns." They have a catalog that features patterns for garments from around the world, including a dress from Syria and the Gaza Strip, an area situated next to Egypt.

The nightclub style Baladi dress shows off your figure without exposing it and allows the dancer to wear the flash usually associated with cabaret costumes. The popularity of this style of costume in Egyptian nightclubs has influenced its growth and acceptance in the U.S.

For that sleek, fitted look, use metallic knits, stretch sequins, and lace. Chiffon is popular if you want that see-through effect in a more casual style that hangs loosely from the shoulders. Glitter scarves or veils and assuete may also be made into a tunic style baladi



Baladi

dress.

If you are going to use stretch fabric, I recommend that you buy a basic dress pattern for knitted fabrics with sleeves and a fitted torso. You can always alter the sleeve and neckline to suit your design and it is easy to lengthen the skirt.

NIGHTCLUB

This is the most difficult style of costume for dance troupes to use successfully. Costumes in this category will not serve as a unifying factor unless everyone has similar body builds or skin coloring because the more skin you expose, the more obvious the difference in body type becomes, and no two bodies are alike. However, everyone can still wear the beautiful nightclub costumes. The best solution is to pick two or three girls with similar body builds and put them in the more

revealing cabaret costume. Other dancers can wear variations on the transitional style or Baladi dresses made out of the same fabric and colors. This compromise will better enhance each individual's figure and balance the troupe's visual appeal.

Nightclub style costumes can be the most expensive and hardest to construct of all the categories. When you are making this style of costume for three or more people, it is better to keep your designs simple and use showy colors and glittery fabrics to make your statement. Elaborate beadwork can be eliminated by using metallic fabrics and sequin trims that from a distance will show up much better anyway.

TRANSITIONAL

This is probably the most popular type of costume worn by belly dancers today, since it represents a hodge podge



Transitional

of all the afore-mentioned styles and theatrical or traditional fabrics in their allows the dancer creative expression interpretation.

within a wide range of ideas. As long as there is one consistent element to hold the group together, the dancers may be covered or bare, use traditional or Next issue: Adventures with Mish Mish in New York and Egypt.

OLD DANCER

*The old dancer
With her weathered face
And knarled hands
Sits motionless with half closed eyes.
Her time-worn body is content to rest.*

*The beckoning melody of a velvet throated nai
Flaats across the courtyard.
She smiles,
And her ageless soul
Flies feather-light
And spathiced with silver.*

Letty - Issaquah, WA

!

BIBLIOGRAPHY (List of excellent resources!)

- Berger, Morroe. "The Arab Danse du Ventre" DANCE PERSPECTIVES (Spring, 1961), pp. 4-41.
- Curtin, George William NILE NOTES OF A HOWADJI. New York, 1865.
- Flaubert, Gustave. OEUVRES COMPLETES, v. 10, 13. Paris, 1973, 1974.
- Flaubert, Gustave. THREE TALES, trans. Robert Baldick Harmondsworth, Middlesex, England, 1961.
- Huysmans, J.K. AGAINST THE GRAIN, trans. anon. New York, 1930.
- Lane, Edward William. MANNERS AND CUSTOMS OF THE MODERN EGYPTIANS, London, 1908.
- Loftus, William James. "A comparison of the Travel Journals of Alphonse de Lamartine and Gustave Flaubert: Two Romantics Travel to the Near East." diss. Pennsylvania State University, 1973.
- Ohanian, Armen. THE DANCER OF SHAMAHKA, trans. Rose Wilder Lane. (New York: E.P. Dutton, 1923).
- Steegmuller, Francis, trans. and ed. FLAUBERT IN EGYPT: A SENSIBILITY ON TOUR Boston, 1972

OTHER RESOURCES: (Tahya has catalogues and order forms)

Records: Rashid Sales, 191 Brooklyn Avenue, Brooklyn, NY 11201 (212) 852-3295
Unicorn, 73 Virginia Avenue, Long Beach, NY 11561 (516) 432-5246

Fabric & Jewelry: The Lion and The Sun, 393 Miller Avenue, Mill Valley, CA 94941
(415) 383-6855
Catalogue: \$2.50; Fabric Samples: \$2.25

Finger Cymbals: Turquoise Finger Cymbals	FC & Drums: Mideast Mfg., Inc.
PO Box 59286	2817 Cameron St.
Chicago, IL 60659	Melbourne, FL 32901
(312) 764-0136	(305) 724-1477

Patterns: Jehlor, PO Box 577, Reston, VA 98055

Costume Design

RECYCLED COSTUMING

"I'd love to make a costume, but I don't have any money." The less money you have, the more you will have to draw upon your imaginative faculties. I have made luxurious, rich-looking costumes for twenty-five dollars. Sound impossible? Not if you know certain secrets of recycling costumes that I have discovered.

Your first source is dancers. They often sell their costumes for a fraction of what they paid for them. Many times these costumes are in excellent condition. If they are not, it is only necessary to revitalize them. Costume tops and girdles may frequently be revitalized by adding new trimming or new design elements. Bra tops look quite different with a jewelry overlay on top of them. Old skirts get new life with fresh accent panels—that is, added sections in contrasting colors. Trimming or rhinestones make them sparkle.

Your second source is thrift stores. Here is an invaluable source of ideas. Old evening gowns can be cut up—the chiffon skirts revamped into a new skirt and the hand beaded trims sewn on the bra top. Look for old beaded purses. When cut apart, they become two beaded bra cups.

To change the look of old pantaloons, slit them open on the side to mid thigh and add trimming around the slits. Or add sheer metallic accent panels on top of them. Look for old materials and tapestries that can be made into pantaloons.

I have made a costume top of crystal bead drops from an old purse for \$5.00. A pantaloons and jacket ensemble was made from a dress found in a thrift store, and a Turkish slipper set from an old blouse.

COSTUME CARE

(1) If possible, keep costumes separate from regular clothes. Do not put skirts on top of bras and girdles. They may snag the material. Drapery hangers are excellent for hanging bras and girdles, if the material is one that does not stretch.

(2) Treat the costume as you would any fine clothing. With proper care, it should last many years. It is a good idea to cover it with a plastic bag.

(3) Don't wash or dry clean your bra and girdle. If they get dirty or wear out, you have to revitalize them or make new ones. The average life of a bra top, depending on its use, is about one and one half years. Girdles last indefinitely.

(4) Pretreat skirt and veil areas that are heavily soiled with a paste of detergent and water before washing. Be sure the material is washable.

(5) To help reduce static, it is best to use fabric softener in the final rinse. Hand washing is advised. If you wash by machine, use the delicate cycle in cold water. Hang to dry, or use soft heat.

(6) Imported fabrics should be dry cleaned only, as recommended on bolt end or tag.

(7) Let the perspiration from the bras and girdles dry before putting them away.

(8) Be sure, when hanging the skirt, that it is hung evenly on a skirt hanger.

(9) With all fabric painting techniques, do not wash the material for two weeks. Iron on the wrong side with a cool iron.

(10) Do not fold metallic skirts or pantaloons. Hang on a padded hanger.

(11) Brocades should be dry cleaned and hung on a padded hanger.



PRESSING HINTS

Iron nylon chiffon and other synthetics very lightly on the wrong side. In some cases, protect them with tissue paper. Use steam. To avoid press marks, do not press over pins and basting stitches. Press lames and metallics with a warm dry iron and protect them with tissue paper. Avoid moisture from steam.

Avoid pressing brocaded fabrics; it may flatten out the design. But if you must press, press without steam. Satins are also pressed without steam. Protect the surface with a dry press cloth.

To select the right pressing temperature, practice on a swatch of cloth. If iron does not easily glide over fabric, it is too hot.

Many imported kaftans are made of velvet or velveteen. These beautiful garments require special care. Velvet and velveteen are not pressed; they are steamed. Place the iron on its heel and cover with a small towel. (See Figure 3-7.) Place the iron on the steam setting. When the steam begins to come, hold the wrong side of the velveteen up to the iron so the steam will penetrate the fabric. There is also an appliance that steam presses a garment while it is hanging up. This would be quite helpful.

DO get a consultation with Ellen Jancy!

DO'S AND DON'TS IN CREATING A COSTUME

DO

- (1) Collect as many varied types of materials and designs as you can.
- (2) Keep your designs in the Arabic tradition.
- (3) Develop a catalog system for organizing your materials.
- (4) Collect as many patterns as you can.
- (5) Try to be original. Aim to look authentic.
- (6) Create a costume that suits your personality.
- (7) Remember to imagine the type of audience you'll be dancing in front of.
- (8) Wear matching bra and girdle sets only.



Fig. 3-7

(9) Wear dance bikini tights in a matching color under the skirt.

(10) Remember, dancers are judged on both their dancing ability and their costumes.

DON'T

- (1) Buy the cheapest materials. They won't last. These should be distinguished from quality materials that are on sale or offered at a low price.
- (2) Use garish color combinations.
- (3) Imitate costumes on record jackets. They are often designed by people who know nothing about Arabic costuming. Besides, they are designed to sell records.
- (4) Combine looks (except as noted in Table 1-1). Sequined veil, tattooed face, and assuit material look ludicrous together.
- (5) Start without a prepared sketch unless you're an experienced designer.
- (6) Use body make-up. It will act on the material and won't come off. Chiffons and sheer fabrics are easily ruined by cosmetics with an oil base.
- (7) Invest a lot of money in a first costume. Mistakes are bound to be made the first time.
- (8) Use human or animal figures on the costume. This is contrary to the Arabic tradition. Coins and certain types of jewelry are exceptions.
- (9) Overdo it. There's a tendency in costuming to add a little bit more. Avoid the Christmas tree look. There is beauty in simplicity.
- (10) Try to make a costume in a hurry. Allow yourself enough time to make a beautiful creation.

custom measurements for _____

A. DETERMINE your MINIMUM fabric requirement as follows:

Use a cloth measuring tape. Measure from hipline (top of belt) to just above the foot and then UP AGAIN to allow some overhang. This will be the finished length. (Just above the ankle is generally comfortable.)

EXAMPLE:

finished LENGTH
+ 2 inches for casings
= CUTTING LENGTH
x 2 multiply total inches by 2
CONVERT this figure to yards
YARDS required

39"
+ 2
41"
x 2
82 inches
= 2yd. 10 in.



NOTE: 2 1/2 yards of 45" or 60" fabric is enough for almost any size.

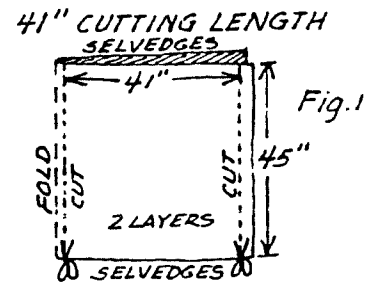
B. CUTTING:

LENGTH - FOLD fabric in half and cut straight across the WIDTH of the fabric, as shown in Fig. 1, so that you have 2 pieces the size of your CUTTING LENGTH as measured above.

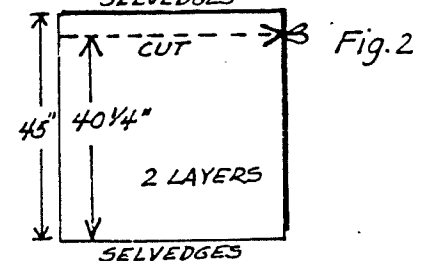
WIDTH - The amount of fullness (width) in the pants leg is a matter of personal preference. 30" is a narrow cut giving a slim line - good for heavy or bulky fabrics. Or, you may use the full 45" fabric width. 36"-39" is a good average fullness. With the 2 lengths of fabric together, measure from one selvedge across to the other, marking your width measurement plus 1 1/4" seam allowances. CUT. see Fig. 2.

If your fabric is 60" wide, you may cut the length of the pants going ACROSS the 60", from selvedge to selvedge. If you are cutting a narrow width, this may use slightly less fabric.

EXAMPLE:



EXAMPLE:
39" width plus 1 1/4" SELVEDGES



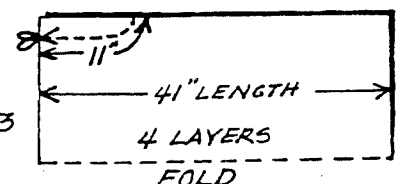
CROTCH - MEASURE from top of belt (at center front), between legs and up to top of belt at center back.

BELTLINE, between legs, to BELTLINE
+ 2 ADD 2" for EASE of movement
FINISHED CROTCH LENGTH
+ 2 ADD 2" for CASING and seam allowance
TOTAL INCHES
÷ 2 DIVIDE by 2
CUTTING LENGTH for CROTCH

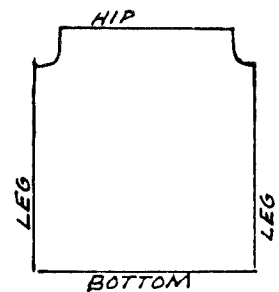
EXAMPLE:

18" measured
+ 2"
20"
+ 2"
22 total inches
÷ 2
CROTCH 11" CUTTING LENGTH

FOLD your 2 pieces of fabric in half along the LENGTH. CUT what looks like 1/2 of the letter "U" as shown in Fig. 3. Start approx. 3 to 4 inches in from the edge. You will be cutting 4 layers. Fig. 3



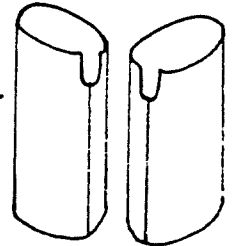
You now have 2 pieces shaped like this: →



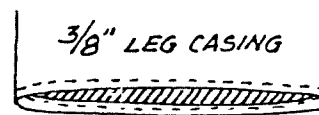
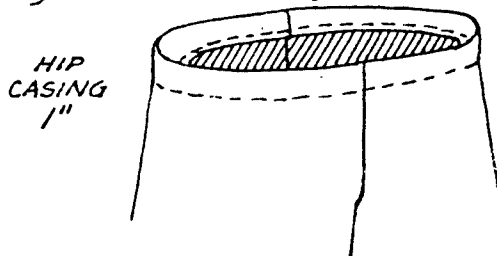
C. CONSTRUCTION:

FRENCH SEAMS are recommended for harem pants. They will help to keep the seams from fraying and eventually pulling apart. A **FRENCH SEAM** is made by stitching with the **WRONG SIDES** of the fabric together in a $\frac{1}{4}$ " seam. Trim the seam allowance to $\frac{1}{8}$ " and press flat. Turn the fabric inside out and stitch the seam again, **RIGHT SIDES** together with a $\frac{1}{4}$ " to $\frac{3}{8}$ " seam allowance.

LEG and CROTCH SEAMS - Bring together the inner leg edges of each piece. **STITCH** a **FRENCH SEAM**. You now have 2 leg pieces. They are then pinned together along the crotch seam with edges and leg seams matched. **Stitch** the crotch seam. **Stitch** again for added strength.



CASINGS - Press under $\frac{1}{4}$ " hem along hip and bottom of each leg. Turn over another 1" at the hip to form a casing for $\frac{3}{4}$ " elastic. Pin casing in place and stitch, leaving an opening to insert elastic. Turn over $\frac{3}{8}$ " at bottom of each leg to form casings for $\frac{1}{4}$ " elastic. (It is easier to make the casings if you work with the pants turned right side out)



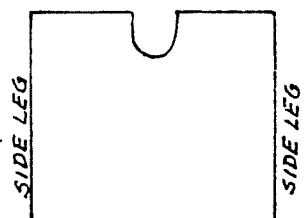
Insert elastic. Adjust. Stitch. Close casings.

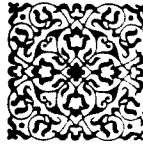
Distribute the gathers at the hipline evenly. You may wish to sew a few stitches through fabric **AND** elastic at centers and sides. This will help to keep the fullness evenly distributed.

D. VARIATIONS:

SOME SUGGESTIONS for varying the basic harem pants.

1. Make the basic pants but simply hem the bottom, eliminating the elastic. In a soft fabric, this is lovely under a skirt or for class or evening wear.
2. If you want to put trims down the sides, it's easier to do a neat job if you stitch the trims on before you stitch the inner leg seams.
3. Add cuffs to the bottom of the legs.
4. Create a "tiered" effect by adding a casing and elastic just below the knee. Allow a few inches extra length. This looks good in a **NARROW** cut.
5. To make pants that are open along the sides, cut the crotch shape at the center of the fabric rather than at the edges. The leg seam will then be at the sides. **Stitch** only the top and bottom of the seam. Add trims and/or buttons, frogs, etc. at the knee.





R.D. 3 Box 451, Linsol Rd.
Kutztown, PA 19530
Call (610) 683-6513
9:00 a.m. to 10:00 p.m.
Studio open by appointment

TOP QUALITY, ONE-OF-A-KIND COSTUMING with
COMPLETE SERVICE AND PERSONAL ATTENTION



READY-MADE COSTUMES

Complete outfits, co-ordinated sets, separate costume items - from traditional and ethnic to "the latest" in styling, in an imaginative assortment of materials with various trims & details. Skirts, veils, belts and bras, harem pants, beledi dresses and blouses, head-dresses, sleeves, caftans, & more. All are one-of-a-kind, designed to fit a wide range of sizes, and constructed to look great and work well through many years of dancing. We also stock a variety of imported lurex and sequin veils and scarves, harem pants, and a selection of used costumes.



FABRICS, SUPPLIES & ACCESSORIES

A large assortment of fabrics in stock, or *Ellen* will shop for what YOU want - knits, satins, silks, chiffons, metallics, laces, and more - all at reasonable prices. Trims, coins, gems, paillettes, appliques, beads, etc. Will mail samples of a particular item or fabric. Also - bras, pads, torso covers, zills, zill bags, Turkish spoons, costume bags, tapes, costume accessories and novelty items - including *Ellen's* delightful bellydancer refrigerator magnets.



CUSTOM-MADE COSTUMES

SOME of the things we will make especially for you:
BELTS AND BRAS: lavishly beaded outfits, professional quality "budget" beaded, coins on fabric base. Glittery and ethnic-look belts with bolero tops, inexpensive "practice" belts, re-make/reconditioning, belt base & covered bra ready for you to decorate, "bead it yourself" designs with instructions. BEADED ACCESSORIES: headdresses, neckpieces, arm-bands, arm fringe, ankle and wrist cuffs, handmade sew-on fringe by the inch or yard in many styles, beaded decoration on vests, beledi dresses, etc. SKIRTS: 3 & 5 panel cabaret, petal/swirl, "40's flare," ruffled styles, wrap-around, straight styles, hanky-cut, scarf and accent skirts. HAREM PANTS: slim to full cut widths in regular, slit, cuffed, tiered & ruffled styles. VEILS: 2 1/2 TO 3 1/2 yard regular cut, 1/2 circle and full circle. SLEEVES of all kinds. BELEDI dresses and blouses. CAPES in various styles & lengths. BOLERO/midriff length blouses and tops. VESTS: fitted and loose. HATS and headdresses. SCARVES, hip shawls, tassels, tasseled ropes. CAFTANS for men and women, costume "cover-ups," evening outfits. ETHNIC & SPECIALTY designs: Pharonic, Ghawazee, Indian, Spanish, Gypsy, Turkish, African. PERIOD GARB/costumes, etc., etc., and so forth!

ALL ARE TOP QUALITY & ONE-OF-A-KIND



CUSTOM SERVICES featuring HANDBEADING by

Metamorphosis
Kathleen A.
Dickum



DESIGNING, SEWING & BEADING

Whether you know exactly what you want in a costume or haven't the slightest idea where to start, call or write to discuss your project. Everything - from just a veil to a complete outfit - is given personal service and attention.

Ellen will work with you, whether in person or long distance, to develop imaginative design ideas, as well as practical solutions, especially for you. Every order is expertly fitted and custom styled to flatter YOUR image. Our quality craftsmanship features details such as finished seams, full linings, and even hems (that stay even). All hand-beaded work is guaranteed for two years. We can generally provide all materials for custom orders, or we will work with materials that you supply. If you prefer to make parts or all of a costume yourself, *Ellen* will help with supplies, sketches, and instructions - even custom made patterns.

PLEASE NOTE: We usually have custom work scheduled at least 2 to 6 months in advance on a first-come first-served basis. **PLEASE CALL EARLY** to have time reserved on the schedule for your project and let us know **WHEN** you need it. We make every effort to accommodate our customers and will complete your order **ON TIME**.



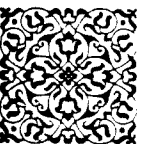
CONSULTATION

For you alone or a group, *Ellen* offers exciting ideas, practical tips, inspiration, and an objective, experienced eye. A "consultation session" at the studio helps you evaluate, organize and plan your dance wardrobe to create the complete "looks" you want. A large library of resource materials, personalized sketches and "playing" in front of the mirrors will help you visualize ideas that work for YOU and YOUR dancing. No obligation to buy, only a consultation fee.



REGISTRATION

Your purchases from *Ellen* are "on file." This means that they are registered under your name with your measurements, custom patterns, fabric swatches, and other descriptive information. You may therefore call at any future time for assistance in finding supplies and costuming to match or coordinate as well as advice and personal service for your next costume.



WORKSHOPS

Gather a group of dancers and learn some of those things about costumes that you'll wish someone had told you before. Schedule a 1 or 2 hour class; a morning, afternoon or an entire day; or, consider a short "costume break" as an added attraction to a dance workshop. Topics can include "Proper Fitting and Overcoming Figure Problems," "How to Start and Build a Costume Wardrobe" - especially for beginning students, "Making the Most of Your Costume in Your Performance," "How to Make and Use Exotic-Looking Headdresses," "Dozens of Ideas for Using Scarves and Skirts," "Sewing and Beading Techniques," and lots more.

GIFT CERTIFICATES are available and may be used for ready-mades, supplies, custom work or consultation.



A SAMPLING OF PRICES

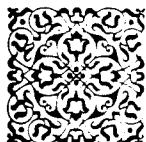
Whereas every item we make is one-of-a-kind, a catalog of costumes with prices in not possible. The price for each item is calculated individually - based upon costs of materials and time/labor. You may, however, call or write for information on currently available ready-made costuming as well as stock items such as veils, bras, torso covers, scarves, coins, etc. The prices quoted below are included here to give you a general idea as to the costs of both ready-made and custom costuming. For custom orders, we can usually provide all materials or will work with fabrics, fringe, appliques, bra, etc., that you supply.

The following prices are for LABOR ONLY and DO NOT INCLUDE costs of fabrics, trims, additional details or special handling for some fabrics.

3 Panel Cabaret Skirt.....	\$28.00	Basic Harem Pants.....	\$18.00
Petal/Swirl Skirt.....	\$38.00	Cuffed Harem Pants.....	\$25.00
Basic 40's Flare Skirt.....	\$30.00	Elastic Wrist Sleeves.....	\$18.00
Wrap Skirt, Unlined.....	\$14.00	Rectangular Veil.....	\$8.00
Beledi Dress, No Sleeves.....	\$25.00	Hanky Accent Skirt.....	\$14.00

The following are AVERAGE prices INCLUDING costs of ALL MATERIALS AND LABOR.

3 Panel Cabaret Skirt.....	\$50.00	Basic Harem Pants.....	\$26.00
Basic 40's Flair Skirt.....	\$40.00	Elastic Wrist Sleeves.....	\$24.00
Fully Beaded Belt, Bra, and Accessories.....	\$550.00 - \$800.00		
"Budget" Beaded Belt, Bra, and Accessories.....	\$350.00 - \$500.00		
Coins on Fabric Belt, Bra, and Accessories.....	\$250.00 - \$475.00		
Fringed, Beaded Arm Bands (Pair).....	\$30.00 - \$45.00		
Belt Base, Covered Bra, Straps, Linings, & Hooks - Ready for You to Decorate.....	\$100.00		



THE "FINE PRINT"

Creating top quality costuming for delighted customers since 1981, *Ellen* provides a standard, written form for each custom order with itemized costs for labor and materials, description of services and delivery date all clearly stated. A deposit of 50% of the total cost is required to start work on a custom order. Payments on beaded costumes may be budgeted over a 6 month period. Completed custom costumes and mail-ordered items are shipped promptly by 1st class insured mail or U.P.S. upon receipt of full payment. Requests for alterations, exchanges and returns must be made within 10 days of delivery. Cash, check, or money order accepted. Lay away can be arranged. Pennsylvania residents are subject to 6% sales tax.

Look for *Ellen* at workshop bazaars - call or write for custom work, mail-order items and prices, or an appointment for a consultation or personal showing/fitting. The studio is located 90 minutes drive north of Philadelphia, 2 1/2 hours west of N.Y. City. Maps and directions provided. Dancers who make the trip agree - "Well Worth It!"

and - I also hand out a lot of FREE advice. Do call with any costume questions you may have.

Costume Design

Table 3-2
EQUIVALENT YARDAGES

Yards in 45" width	Yardage w/ same area			Yards in 36" width	Yardage w/ same area		
	36" width	50" width	60" width		45" width	50" width	60" width
1	1 1/4	1	3/4	1	7/8	3/4	5/8
2	2 1/2	1 7/8	1 1/2	2	1 5/8	1 1/2	1 1/4
3	3 3/4	2 3/4	2 1/4	3	2 1/2	2 1/4	1 7/8
4	5	3 5/8	3	4	3 1/4	3	2 1/2
5	6 1/4	4 1/2	3 3/4	5	4	3 5/8	3
6	7 1/2	5 1/2	4 1/2	6	4 7/8	4 3/8	3 5/8
7	8 3/4	6 3/8	5 1/4	7	5 5/8	5 1/8	4 1/4
8	10	7 1/4	6	8	6 1/2	5 1/8	4 7/8
9	11 1/4	8 1/8	6 3/4	9	7 1/4	6 1/2	5 1/2
10	12 1/2	9	7 1/2	10	8	7 1/4	6

Costume Design

EQUIVALENT YARDAGES

To a limited extent, fabric width can sometimes be traded for yardage. The belly dance skirt in project 2 is an example of this. Material is generally sold in yards and eighths of a yard. Standard width for chiffon is 45 inches. A common width for other materials is 36 inches. Table 3-2 shows yardages in different widths equivalent in area to 1 to 10 yards in 45 inch or 36 inch material. The left half of the table is equivalences for 45 inch width, the right half for 36 inch width. For example, 4 yards of 45" material covers the same area as 5 yards of 36" material. When equivalent yardage cannot be expressed exactly, the next higher eighth of a yard is used instead.

DRAFTING PATTERNS

Before you begin to draft your pattern, make a measurement chart such as the one I use when I design for my customers (See Figure 3-3).

If you wish to copy another pattern, take the costume apart at the seams and trace the design on paper. Another method is to find a pattern that is similar and make adjustments. Drafting patterns is usually not necessary, since there are commercial patterns available. (See list of suppliers in the back of this book.)

An adjustable dress form purchased from a thrift store will be an invaluable help.

BRA DESIGN

When you choose a foundation for your costume, keep the following points in mind:

(1) The best bra color is black. Since the bra cannot be washed out and can seldom be dry cleaned, black is the most practical color. For certain costumes, however, white or skin tone may better fit the aesthetic effect. For special costumes, a white bra may be dyed to match.

(2) Choose a contoured cup, not too high up on the bust. The degree of contour is left

up to the individual, but there should be some cleavage. Choose your regular bra size.

(3) There should be some filling around the cup in order that it maintain its shape under the weight of the coins, beads, jewels, or trimmings. Do not use lace cups unless they are fully padded.

(4) If your bust is C cup or below, try to get a brassiere with minimum siding. If above C cup, some substantial side panel is necessary.

(5) The straps should be wide-set, and set on the outside of the cups.

(6) Every part of the bra must be covered with some type of decoration.

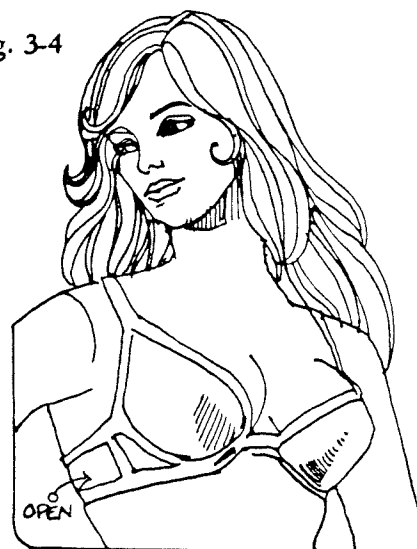
(7) Avoid brassieres that appear to flatten out the breasts.

(8) The bra top lends itself to many varied methods of design. Among your alternatives are:

- flat beaded designs
- moving beaded designs
- designs made out of trimmings
- fabrics only
- sew-on appliqués
- sew-on mirrors
- coins, jewels
- and many others. . .

There are various correct looks in a bra, as you can see from Figures 3-4 to 3-6.

Fig. 3-4



Costume Design

The bra in Figure 3-4 is low cut with wide-set straps and minimum siding. The sides are cut out. This style is recommended for dancers with C cup or below.

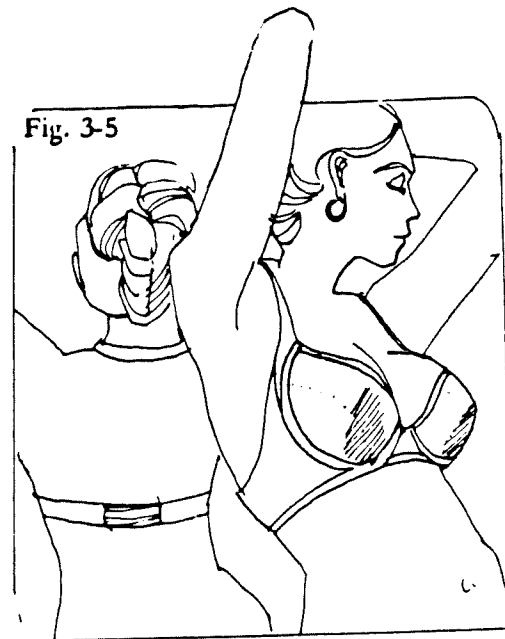
Figure 3-5 shows a halter type bra with low back and minimum siding. The sides are filled in with material. The halter style will press the bust inward. The weight of the coins or trimmings may irritate neck muscles.

The bra in Figure 3-6 is recommended for dancers with a small bust size. It has shapely cups, wide-set straps, minimum siding and low back. It has one strap across the back.

If you have a large bust, it is best not to overemphasize it with bulky trims or large coins. Smaller coins, or flat beading, are often quite satisfactory.

If your bust is small, you can create the impression of size by using large coins and bulky trimmings.

Never wear a sagging bust look or 1920's flattened bust look. The breasts should be lifted up but look natural.



COLOR MAGIC

Color does more than just make you beautiful. It also has a psychological effect on you and the audience. You probably feel different when you wear different colors. The audience responds to the moving image of color before it. So that you may have some idea of the effect color has on the audience, Table 3-1 lists some psychological connotations of various colors as described in *The Encyclopedia of Textiles*.¹²

You can achieve some very interesting effects by putting one color on top of another. Here are some color combinations that may not have occurred to you:

- Off white and pure white
- Apricot and pale green
- Brown, light brown, and white
- Brown and apricot
- Silver grey and black
- Light and dark purple

FABRIC SELECTION

When you choose the fabric for your costume, ask yourself:

(1) What is the purpose of the costume? When will you wear it?

(2) Where will you be dancing? Don't select velvet pantaloons for a hot summer day. Until you have lots of costumes, try to select fabrics that you can wear year round.

(3) How durable and packable is it? How will it look after it has been slid along the floor and sweated on? How does it move in the air?

(4) Do you like the color? Is it suitable for you? Some pale colors lose their effect under colored lights. Green is a difficult color to wear if you are dancing under theatrical lighting.

Don't be afraid to put two unusual colors together. Moving color is different from static color. In other words, color has a different effect on a moving dancer from what it has on a costume on display. Realize the differences between the various effects color has on the audience. Gear color to your dancing ability. Beginning dancers do best in strong colors that electrify the audience. Colors of this type are red, orange, yellow, and green. Experienced dancers can wear pastels; beginners should avoid white. Multitone combinations call for pastels. A dance of the

Table 3-1
PSYCHOLOGICAL CONNOTATIONS OF COLORS

Color	Connotation	Color	Connotation
Dark Pure Red	Love and amiability	Light Strong Yellow-Green	Freshness
Medium Red	Health and vitality	Light Medium Yellow-Green	Youth
Bright Red	Passion	Light Strong Yellow-Green	Vitality
Dark, Greyed Red	Evil	Strong Medium Green	Sociability
Strong Light Pink	Daintiness	Greyed Medium Green	Naivete, innocence
Pure Medium Pink	Delicacy, innocence	Strong Light Blue-Green	Restlessness
Greyed Light Pink	Daintiness	Strong Dark Blue-Green	Longing, nostalgia
Greyed Medium Pink	Frivolity	Medium Light Blue-Green	Calm, repose
Strong Dark Orange	Ambition	Greyed Light Blue-Green	Placidity
Strong Medium Orange	Intensity	Strong Medium Blue	Idealism
Dark Medium Brown	Utility	Dark Medium Blue	Sincerity
Light Medium Brown	Maturity	Greyed Medium Blue	Kindness
Strong Light Yellow	Inspiration	Light Medium Blue	Calmness
Medium Yellow	Prudence, goodness	Strong Light Blue-Purple	Sternness
Light Medium Yellow	Wisdom, attention	Strong Light Purple	Magnificence
Strong Light Yellow	Gaity, stimulation	Light Medium Purple	Fragility, softness
Medium Gold	Luxury, glory	Dark Greyed Purple	Royalty
Dark Medium Gold	Riches	Medium Purple	Poise

From the book *Encyclopedia of Textiles, 2nd Edition*
 by Editors of *American Fabrics Magazine* © 1972
 by Doric Publishing Company
 Published by Prentice-Hall, Inc., Englewood Cliffs, New Jersey

The Costume

Table 1-1 (cont.)
GUIDE TO CABARET COSTUME LOOKS

Style	Colors	Materials	Jewelry	Mix with	Wear to
Egyptian	Gold Turquoise Amber Coral Silver Black	Assuit Some sheer metallics	Silver or gold Gauntlets Bracelets Rings	Cabaret	Theatrical productions Special events
Natural	Pale colors Earth tones	Lace Fringe Cotton fabrics Shawls Head scarves	Nose rings Stomach jewelry	Gypsy	Picnics Fairs Seminars
Gypsy	Red	Scarf materi- als with sequins or fringe Decorative or embroidered sheers	Silver or gold hoop earrings Necklaces Anklets	Natural	Outdoor fairs Classes Workshops
Indo- Arabian	All colors	Sari Indo-Arabian fabrics	Silver or gold	Cabaret Antique Persian	All occasions
Historic	Black Silver Gold Soft tones	Varied Satin Sheer gauze Brocade	Varied	Do not mix	Theatrical productions

