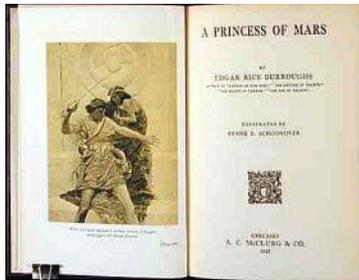




Phil and Kathe Gust's Presentation *Kathe Gust**

Originally we had not planned to participate as a design team, and Phil was to moderate the panel. We wanted four teams but were only able to recruit three, so we took the empty slot ourselves and asked Kevin Roche to be the moderator. I'm glad we did.

When Phil and I began talking about the books, I had read them all many times, but not recently, and he had read only the first one a long time ago. As a result of having the entire oeuvre in my subconscious I kept saying they are not naked. After reading only the first three books, Phil kept repeating that they were. That's when I got the idea of discussing just how naked is "naked", and whose idea of naked should we use?



We could have chosen the era when the first books were written (1912-1918), when society was heading into what would later be known as the "Roaring Twenties". Naughtiness and suggestion in sensational literature were the norm and Burroughs was

writing for pulp magazines. The stories were re-issued in book form only because they were so well received.

Instead, we decided to go with John Carter's idea of nakedness. The books begin in the late 1860's and Carter describes the Apache Indians in 'A Princess of Mars' as naked savages. That was our baseline and we could move more or less bare from there.

We began the process by discussing Tharks, the most utilitarian Martian culture. Tharks seem to be the only Martian culture totally without air travel capability, thus dependent upon a relationship with cavalry and draft animals. We agreed that the Tharks bore similarities to some Native American cultures, as well as to some Asian nomadic groups, notably the early Huns.

Once we hit on the idea of looking east instead of west, we were able to map "our" Martians onto various Terran cultures. We began looking for design elements to carry over, much in the way that Japanese culture provided elements for the first Star Wars films (see <http://www.echostation.com/features/japanese.htm>). We decided not to follow traditional ethnic garment designs, but to use pieces that made sense within the confines of the story.

Here is our final mapping:

- Green Martians (Tharks, Warhoons) = Huns
- Black Martians (First Born, Black Pirates) = Pacific Islanders

- Yellow Martians (Okarians) = East African
- White Martians (Therns) = Ancient Egyptians
- Red Martians (many city-states) = East Indian / Indonesian influences

We made a conscious choice to be less "ethnic" for the Red Martians than the other groups, since they are the ones Carter seems to bond with. Their garments suggest by fabric choice, trim or color, rather than specific design, the relationship they have with the Indian subcontinent.

The other Martian cultures have been more isolated, either by choice or circumstance, and will have stronger ethnic identity. White Martians are ancient, decadent and corrupt culture, like the ancient culture we chose as a model. Black Martians are isolated by choice and motivated by pride of lineage. They also inhabit the last remaining sea and are therefore the only seafaring people, thus the choice of a Pacific Island culture. Yellow Martians are isolated by terrain and weather, as well as by choice, so Burroughs' "dark continent" seemed ideal.

We looked at all kinds of things for inspiration, including movie costumes from 'The Ten 10 Commandments', 'Cleopatra', the Sinbad movies and others. We pulled all the old classic book jackets for both Tarzan, as well as the Mars series. We checked sites for modern club wear and ancient Egyptian illustrations, for all types of ethnic garments and drawings of historical people from

Genghis Khan to the Civil War. Anything was fair game.

Next, we decided which of us would design a particular character to fill in the suggested number for the panel. We each made a few additional designs so there was a choice of which we liked best or felt represented the story more fully for the final exhibit. The characters are from all three novels and all five races.

Our drawings were done in colored pencil on 8½” x 11” paper. We created body outlines (croquis) that seemed suitable for each character and tried to use the same one every time, because changing the pose makes it more difficult to tell that it is the same character. Once we had a pencil design, we sat together to consult on the finished drawing, including shading, textures and final coloring. We also added decorations such as glitter, sequins, and aluminum foil.

Finally, we took the finished drawings to Michaels Crafts and tried them out on different 12” x 12” backing papers until we found ones that we both liked. We mounted the drawings, put on the labels, and added quotes from the book and descriptions to explain the characters and costumes. Some of our designs had fabric swatches attached. Phil also made a Thern headdress, which he brought to the panel because we could not put it in the art show.

We are proud of coming up with enough designs for the exhibit, and there are two or three that we are especially happy

with, notably Tars Tarkas (Phil), and Dejah Thoris as the Slave of Issus (Kathe). I was also really pleased with the diversity of designs across the four teams. It gave the audience so much variety to discuss.

To give some insight into the actual process we followed, I will describe one of Phil’s designs in more detail than the rest.

Dator Xodar, Black Pirate of Barsoom >

“Each was clothed in the wondrously wrought harness of his station and his house.” Tribal patterned tapa-style cloth sarong with matching armbands and boot tops. Leather harness supports large metal ornament.

Phil knew that he wanted a seafaring connection but not a traditional pirate. He finally found a photo of a modern day Tongan warrior that sparked his imagination (see <http://travel.webshots.com/photo/1030846766026362963MpjjTtJqR>).

Identity and lineage are dominant themes in both cultures, so Phil began to play with the idea that “his station and his house” is reflected throughout the costume design. He decided to make Dator Xodar's clothing tell the story of his culture, rank, and family, just as the designs on the tapa cloth sarong do in Tongan society.

He adapted the large crescent chest ornament in the original photo as a heraldic device. The crescent represents the seeds that fell from the tree of life and became the “First Born”. He also carried that through to the crescent shaped dagger, different than those carried by other Martian races, the sword pommel, the upper body harness ornament (for the rank of Dator), and his earring.



Other devices on the sarong include the tree of life, the river Iss, the Lost Sea of Korus, and a family badge of, “the crimson plain ... in the Valley Dor, beneath the hurtling moons of Mars” (see <http://www.cs.cmu.edu/~rgs/wmars-ISS.html>).

Phil did a draft in pencil on the appropriate body tracing. Then we sat at the table together with all the colors and some test sheets. We first colored the skin and hair so the garment colors would be tested against the correct character instead of white paper. Phil knew the color scheme he wanted, so it was largely a matter of finding the appropriate hues. He deliberately chose a color scheme that would not have been found in the culture he used as a model, or in the other Martian groups.

Here are briefer descriptions of our other designs:



Dejah Thoris – Captive of the Tharks

“On regaining the plaza I had my third glimpse of the captive girl.” Leather flying harness worn over peach silk shift. Leather boarding belt with buckle of the House of Tardos Mors.

I had quite a lot of trouble with this one. The major feature is the leather harness that keeps its wearer from falling off the aircraft. We have ample mention in the book of straps and hooks, and also words that imply the footgear (sandals) do not do anything to keep a wearer on the deck. I got some inspiration from Keira Knightly in the movie, *King Arthur*. Phil reused the belt buckle later as a heraldic symbol, although I didn't originally design it as one. I used clothing style and color as a way of appearing naked. At first look, Carter thinks Dejah Thoris is unclothed, so I put her in a peach colored silk mini-dress. I don't

think there were many civil war veterans who would have considered that to be clothing.

Dejah Thoris – Slave of Issus

“Those of the lower orders who gaze upon the holy vision of Issus' radiant face survive the blinding glory but a single year.” Blue silk halter and waist wrap with skirt of ribbon embellished chiffon.

This one was done after the Dator Xodar design, so I re-used the same shade of blue. Inspiration for the top came from dress on a current club wear website; for the skirt – a design by Madeleine Vionnet, now in the Metropolitan Museum (see http://www.metmuseum.org/special/Blithe_Spirit/11.L.htm).





Dejah Thoris – Princess of Helium

“He raised a jewel-encrusted bit of the girl's magnificent trappings to his lips.” Jeweled top and skirt made of jeweled fringe with wrap of ombre-dyed, gold embroidered sari cloth.

I wanted this to look as though she was literally swathed in diamonds and lots

of them. The design of the bandeau top is based on a ring I found in a jeweler's catalog. The sari cloth is one of the nods to East India. The book says that they had cloaks and silks, so I gave her a wrap. I used jewel glitter to give the drawing its sparkle.

John Carter - Southerner out West

“I spent nearly a year prospecting in company with another Confederate officer.” Brown cavalry trousers with cream tattersall-checked, bib front shirt and broad brimmed hat.



This one had to be historical, but I allowed myself to choose colors and styles that I prefer. I did not want him in anything that looked like “jeans”, and I thought an ex-cavalry man would stick with a style he knew well.

John Carter – Air Scout of Helium

“A loop of my tough, leathern harness caught upon one of the cylindrical stone projections in the tower's surface--and held.” Flying jacket and leggings in the colors of helium, with leather braid trim, and boarding harness with rings. Diadem of the house of Tardos Mors.

Phil decided that once John Carter

married his princess, he would take on the trappings of her family. The book states that tall towers of red and yellow mark Greater and Lesser Helium, so he used those colors. The diadem and belt buckle reuse the pattern of the belt buckle I designed earlier for Dejah Thoris's flying gear as a symbol of her house. Notice the straps and numerous rings and hooks integral to the leathern harness and bolero jacket (another East Indian influence).



John Carter - Yellow Martian Disguise

"The trappings of warriors of Okar aided in the deception; and for wear beyond the hothouse cities we each had suits of the black and yellow-striped orluk." Leather hunting harness, short trousers and orluk fur outer wrap.



I like the colors in this one (based on a dress I owned as a child) and the stripes vs. the plain color of the trousers. He wears shorts, because indoors it is not cold, but has boots and a fur since outside the hothouse city it is arctic. I looked at some Inuit garments for this, and really wanted to do fur shorts, but couldn't justify it. The Yellow Martians are the only ones with facial hair in the books.

Matai Shang – Holy Hekkador of the Therns

"The diadem in the center of the circlet of gold upon his brow proclaimed him a Holy Thern." *"It scintillated nine different and distinct rays."* Layered and wrapped skirt of tawny suede with matching leggings and jewel encrusted midriff "harness" band. Decorative waist attachmen. Jeweled collar with pendant animal teeth and claws. Jeweled diadem headdress.



Phil based this design on the ancient Egyptian Sem Priests. His idea was that since the Therns revere the Bantth (Martian Lion) so much, they might make ceremonial garments from their hides, manes, teeth, and

claws, as the Sem Priests did with panther skin. Therns of rank wear a yellow wig over their bald heads, another link with the Sem Priests. The headpiece, based on an ancient Egyptian diadem of Osiris, is heavily jeweled, with a central scintillating jewel (a metallic red sequin in the drawing). At left is a version that Phil made for the panel; the center stone is a large borealis crystal.





Phaidor – Daughter of the Holy Thern

"It amazed me to think that one so divinely beautiful could at the same time be so fiendishly vindictive." Jade green bodysuit with gold mesh midriff under transparent yellow harem shorts. Gilt sandals and cap. Transparent green cloak.

I didn't want her in the usual white draped linen. The green is a hint that she isn't really as nice as first sight might indicate. In fact, she is a little snake. Inspiration came from photos of Claudette Colbert, Carole Lombard, and Kelly Hu, and from designs by Jean-Paul Gaultier that I believe were for dancers in one of Madonna's tour extravaganzas (see: http://www.madonnalicious.com/images/extra/2006/ct_gaultier_costumes_dancers1.jpg).

Tars Tarkas – Green Martian of Thark

"He came slowly to his feet, unfolding all his mighty, towering height until he loomed, a green-bronze statue, far above us all." Slate blue suede corselet and leggings, leather and bone armor and matching helmet.

Phil went to town on this one and I love it! He didn't like the standard image of skinny Green Martians, so he came up with this body style instead. The head is based on an animation concept drawing he ran across while looking for inspiration. He started with a "classic armor" design. The corselet serves as a cuirass, and the bones and scales serve as

pauldrons (shoulder armor). The leather harness incorporates the chest and back mirrors (the back one is mentioned in 'The Gods of Mars'). The leggings protect like chaps when Tars rides his giant Thoat. The cuirass and leggings are "slate" blue Zitidar hide. Articulated leather tassets (leg pads) protect from swords when mounted. The chest mirror in the drawing is aluminum foil.

