

Costumer's Quarterly

Volume 3

Number 1



From The Editors

Hi, there. I bet you didn't think we could do it when we said last issue that we would get the next one out in 2 months! TA DA! Here it is!

This issue, we have articles on several topics. Janet Wilson Anderson gives us the condensed version of the ICG business meeting held at Costume Con 7 (enquiring minds wanted to know—thanks, Janet!). Also, Janet tells everything we ever wanted to know about how to run a masquerade backstage area. Since more and more conventions are asking for Guild members to run their Masquerades, we thought this would be valuable to everyone. We also have an un-conventional Star Trek costume, coming events, and more episodes of "Costuming for Cats" as well as "As The Costume Turns."

We also hope that you like the pictorial on Costume Con 7. We would like to know if our readers like these types of pictorials or not (because screening photos for printing doesn't come cheap!). Let us know. (PLEASE!)

Thank you to Julia Hyll for sending us several photocopies from old magazines that she found in her grandmother's attic. The first of which appears on page 4. It is from the Ladies Home Journal, October 1917.

Still no historical-type articles from anybody — please??

A Big THANK YOU to Marty Gear and Ron Robinson for sending me photos of "Beneath Alien Waves" when I was in need last issue. Thanks also to Ted Hammer, who took the photo we used.

Thanks also to Rusty Dawe, for the use of a Costume Con 7 video tape to help identify some of the CC7 photos used in the pictorial.

Thanks for your help, assistance, memberships, and subscriptions!

Kelly & Karen Turner

THE USUAL GROVEL-GRAM DATELINE:NOW!

As usual, we are in need of articles. Artwork is also appreciated and can be anything from specific illustrations (or photos) to accompany an article to non-specific spot-ilos or costume-related cartoons. We also need COVERS for future issues!

We cannot promise you fortune, but we do promise you lots of glory. Contributors will receive a free copy of the zine in which their work appears, and your talent will be seen (and appreciated!) by roughly 300 costumers across the country.

DEADLINE FOR NEXT ISSUE:

NOVEMBER 1, 1989

WANTED: Good, clear, photos from WorldCon, BaltiCon, BayCon, Westercon, & other conventions for use as pictorials. How about it, photographers?

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Costumer's Quarterly

Volume 3 Number 1

Summer 1989

Edited by Kelly & Karen Turner

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With great thanks to the following people for submitting articles:

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International Costumer's Guild Meeting At Costume Con 7

Reported by Janet Wilson Anderson, official delegate for Guild West President Robin Schindler

A lot happened at this year's meeting that will affect us as members of the International Costumer's Guild. This report summarizes those happenings.

I. New Chapters

The Guild welcomed four new chapters (brings us up to 13, I think)

- a. The Rocky Mountain Costumer's Guild located in Colorado
- b. The Confederate Costumer's Guild located in Tennessee
- c. The Philadelphia chapter AKA Lunatic Fringe Costumer's Guild
- d. The Pittsburgh chapter AKA P.Y.M.W.Y.A. Costumer's Guild (People Your Mother Warned You About)

II. Guild Directory - You must send in the Q'naires!

- a. The Guild voted to fund the printing of one copy of the directory semi-annually to be sent to each chapter.
- b. Each chapter is responsible for making it available to those who want it and funding distribution as needed.
- c. The first edition only printed names of members unless you filled in the questionnaire and sent it in to Betsy Marks. The Guild-West had sent her the entire roster previously, but she wants to be sure that she has specific permission from each member to have information beyond the name listed. So, to have more than your name listed, you have to send Betsy the Questionnaire. We include the blank form in this Squeals for your use. You don't have to answer anything you don't want to. [Editor's note—If you want a copy of the questionnaire, send an SASE with a request for the questionnaire to the Quarterly's Address.]
- d. There is no specific deadline for returning the questionnaire. She will issue updates twice a year and include everything she has to date.

REMEMBER, YOU WON'T BE LISTED IN DETAIL UNLESS YOU SEND IN THE FORM TO BETSY!

III. International Guild to formalize legal status as non-profit corporation

This was the biggie. Kathryn Condon, ICG Treasurer, found out that she might be liable for taxes personally on all the ICG dues money, unless we got legal fast. As a result, this brave lady volunteered to ramrod the legal procedure through with a good, but cheap attorney to file the necessary paperwork to make the ICG a non-profit organization. She is also filing the paperwork to get the ICG 501 (c)3 status with the IRS.

- a. To do this, we voted to empower her to take action on our behalf, to expend funds up to \$900 in fees to accomplish this, to draft for chapter approval the necessary bylaws and to gain the necessary agreements to these bylaws - all to take place hopefully before CC8 so the Guild-West, as the sponsoring body, can enjoy the legal umbrella of ICG status.
- b. The bylaws draft will be circulated to all Guild chapters for comments and approvals. These should be printed by the local chapters in their newsletters.
- c. All chapters approving the bylaws as finally agreed-to will become part of the ICG. Those not agreeing to the bylaws or wanting more time to decide can always join later, through the new chapter formation procedure TBD.
- d. There are a lot of open issues as regards the status of the Guild chapters vis a vis the rules of the states where they are located and the IRS. As we find out how things are developing, we will keep you posted.
- e. 501 (c)3 status is a Good Thing for the CGW to have since it makes your contributions to the Guild tax deductible, and the expenses of your participation as a volunteer in Guild activities deductible (like mileage to and from programs you are working on). No, you can't deduct the costs of the costumes themselves. But the

cost of materials you donate for a workshop or demo you might do at CC8 would be.

Our profoundest gratitude to Kathryn Condon for taking on this huge task for the ICG. The simple reason why it hasn't been done before is no one has been willing to do it.

IV. ICG Officers elected

As part of the incorporation process, we elected officers for the new ICG:

President Denise Giradeau - NY/NJ Guild

Vice President (and victim of a major conspiracy to get her to do it) Janet Wilson Anderson - CGW

Recording Secretary - Sharon M. Palmer - GCFCCG

Corresponding Secretary - Betsy Marks - GCFCCG

Sergeant at Arms - Amanda Allen and Marty Gear

We also recognized Mitzi the Good Luck Fairy.

We also roundly thanked Marty Gear for his years of dedicated service as the Executive Director of the ICG-in-embryo.

V. Next ICG Meetings

The next ICG meeting will be held at Noreascon, with Vice President Janet Wilson Anderson presiding since President Denise Girardeau can't make it. The likely first "official" meeting will take place at Costume Con 8.

VI. ICG Medallion to be developed

Pat Kennedy moved that the ICG develop a medallion for purchase by concoms wishing nice prizes for masquerades or to honor some costuming activity. One side would have a ICG design and the other would be blank for the concom to inscribe as it chose. If we ever get the Guild Masquerade guidelines finalized, these would be offered to concoms agreeing to run their masquerade under those guidelines. Design submissions may be made to Pierre Pettinger and will be voted upon at CC8. More details to follow.

VII. The Lifetime Achievement Award

The Lifetime Achievement Award in Costuming, voted upon at Nolacon will be awarded at CC8 as the first ICG award of its type. (No, I won't tell you who gets it - come to CC8 and find out!)

It was an interesting and surprisingly productive meeting. We hope all members will participate in the process of getting us legal as soon as possible. Stay tuned to this publication for developments!

OCTOBER 1917

The Bulletin Board

Are we coming to this silhouette?

By GRACE MARGARET GOULD

HERE is the threatened silhouette! What do you think of it? My, it's long drawn out! You look like your reflection in one of those freak elongating mirrors. First, we were free and easy in our clothes. Now, the experts say, we are to be tightened in. Hats are to be high and narrow. Collars, the choker variety. Shoulders, narrow. Sleeves, long and narrow, too. Hips, tightened and flattened. Both coat and skirt are to be built along lines to reveal rather than conceal the figure. Someway, I have my doubts about this silhouette in this time of sensible clothes.

Backstage At The Masquerade

(The Care and Feeding of Contestants from Check-in through Post Mortem)

by Janet Wilson Anderson

WHAT'S IT ALL ABOUT?

A Masquerade contestant when not competing may be the sanest of individuals (except for his aberrant hobby). But under the stress of competition, even the calmest of us are apt to get nervous, panicky, even hysterical, and lose all sense and reason. For this reason, it is one of the major challenges of the Backstage Director and crew to simplify the contestant's life as much as possible. Your task is to provide information, help, and crisis control in a calm, soothing manner. A simple registration process, easy check-in, memory aids, backstage help of several kinds, a repair table, refreshments, ops/m.c./judges' coordination, and gentle, but firm problem-solving - all contribute to ease the contestant's trivial worries and let him focus on his real source of stress - the presentation itself. This is what the Backstage Director and his/her* staff do (*Role by sex not required; this document merely uses the most common job.sex grouping):

STAFF RECRUITMENT

1. If possible, the Backstage Director should recruit the key backstage staff at least a couple of weeks in advance of the masquerade. Your key people are your den mothers, repair table person, check-in person and, for the larger masquerades (over 25 entries), your Sergeant-at-arms.

2. Send a confirming letter telling these folk what the layout of the facility is, where to meet on the night and what time to be there. You may suggest they wear dark, comfortable clothes - not costumes.

3. Put out the word to other people interested in helping with the masquerade to show up about 10 minutes before check-in is to start. These are your mother's helpers, and pushers (the people who get the costumers physically on stage).

SETTING UP THE BACKSTAGE:

1. About 30 minutes to an hour before the contestants are due to arrive, ask your den mothers, checker and Sergeant-at-arms to show up backstage.

2. The Backstage Director should give a thorough briefing to her crew before check-in starts. It should include stage layout, entrances and exits, catcher protocol, check-in procedure, repair table location, bathroom location, use of mother's helpers, care and feeding of costumers, photography situation, seating arrangements in the hall, where to go after the presentation, and use of the badges as checker mechanisms. Walk them through the stage layout, traffic pattern to and from the stage and photo area so they know what to tell the contestants about their movements and seating, and location of other essential facilities (bathrooms, repair table, workmanship judging location).

3. Set up the backstage area:

A: Repair table - set out supplies

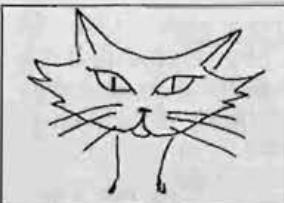
B: Food and water station - get out glasses, straws, food and drink

C: Set tables around the edge of the room for contestants to set their stuff on.

Costuming for Cats

By Animal X

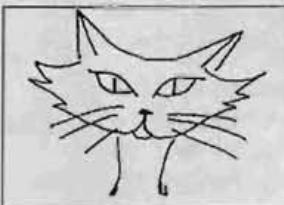
How to communicate with your cat, Lesson I:
Careful study of the cat's facial expression will
let you know what he is feeling.



Rage



Lust



Joy



Beads, what beads?

D: Set chairs around the edge of the room for contestants to sit on.

E: Put up signs on the wall locating each contestant group by den mother assignment. "Entries 1-5 here", "Entries 5-10 here", etc. This will help contestants locate their den mother and helps locate the contestants when it's their turn to go on.

F: If there is to be workmanship judging, set up a small table in a well-lighted area out of the main traffic flow backstage for the workmanship judge. Label the location "Workmanship Judging Here"

G: Set up the check-in table just outside the Green Room main entrance. Put up a BIG sign "Masquerade Check-in Here". Have "staff" badges or labels or ribbons available to identify contestants' helpers accompanying contestants.

H: Put up "No Smoking" signs everywhere!

I: Put a sign up near the Green Room entrance saying "Restricted Area - Contestants and Staff ONLY." Assign a volunteer to stand door guard to keep out on-lookers. (Otherwise your Green Room will get overrun with photographers and other curious folk.) Everyone backstage should be identified - either as contestant or helper.

THE CHECK-IN PROCESS

1. Make your check-in sheet just as soon as the running order of the masquerade is determined.. List each entry by number, skill division, entry name and costumer name. Make several copies of this, since it is the running order of the masquerade and will be needed by check-in, Backstage Director, Tech head, audio, lights, and video staff and Sergeant-at-arms. Each judge should also get a copy, as should the judges' clerk.

2. Assign den mothers to contestants and list them on the check-in sheet. For an SF Masquerade, where last-minute repairs or assembly are the rule, you will want one den mother for each 5-6 entrants. For a historical masquerade, where the costumes generally arrive in a more complete state, one for every 8-9 should do.

3. Make a file card for each entry. Write the entry number on it (big) and the den mother's name (small).

4. Give your checker(s) the check-in list and the file cards. As a contestant arrives, he is checked off; he is told who his den mother is and where to find her/him, and he is told to **HANG ON TO THE CARD UNTIL JUST BEFORE HE GOES ON**

STAGE! If he has brought his own helpers, label them before they get backstage.

5. The Backstage Director should periodically check with the check-in desk to see who hasn't shown up yet. If someone hasn't arrived by five minutes to show time, the Backstage Director should inform the Masquerade Director, so the MC, judges and tech crew can be informed.

DEN MOTHERS

1. Give each Den Mother a very conspicuous badge that says "DEN MOTHER NOS. X to Y". This will help the contestant find his Den Mother. The Den Mother should write her contestants' numbers on her badge and mark them off as they show up.

2. A Den Mother is the main line of communication between the Backstage Director, Masquerade Director and the contestants. If something comes up that all should know, the M.D. will tell the B.D. who tells each Den Mother who tells her group. She should let her group know all relevant information about traffic flow, location of essential facilities, seating, and stage layout. She should be sure they know the sequence of events. *Even if they should already know this, she should tell them again!*

3. A Den Mother's primary responsibility is to serve her group of contestants. She should know the location of the repair table. She should offer them liquid refreshment or munchies. Some costumers have been known to forget to eat or drink for hours before and during a Masquerade, leading to a seriously-depleted state. Others can't face the thought of eating or drinking, so a Den Mother should always ask. If she thinks someone is about to pass out, she should call for the Backstage Director immediately.

4. If a costumer needs considerable help in getting ready (more than a couple of minutes) a Den Mother should call for a mother's helper to devote herself to that costumer's needs. This insures that the rest of her group do not get neglected while she helps just one person for a long time.

5. If there is official photography before the Masquerade, it is the Den Mother's responsibility to shepherd her pack through photography. She may use the floating mother's helpers to assist her in this. She can mark through each contestant's number on her badge when they have been photographed to keep track. If photography is afterwards, she should accompany her group there and help them through the line.

6. A Den Mother should be alert to problems and notify the Backstage Director as soon as she spots

one. If one of her contestants is going to have a special entry or exit need that they haven't already identified, she should let the B.D. know so the helpers and catchers are alerted.

7. She should always identify the problem costume by its entry number (check the contestant's card for this), since this number is the key one for all concerned.

8. A Den Mother should know all of her group by name and number. When it is time to assemble to go on stage, it is the Den Mother's responsibility to deliver everyone to the Sergeant-at-arms for line-up. If someone is missing, she goes and tracks them down.

9. A Den Mother should watch over her group's belongings, especially those items like glasses or watches shed at the last minute before going on stage. Remember to give them back, too.

10. A Den Mother accompanies her group to the stage for the competition, and after the last one is on stage, meets them either at photo or at contestant seating. She should stay with them during the judging intermission and help them back on stage if they win.

11. If there is stage access for practice before the competition, a Den Mother should let her group know about it. She may help them herself or draft a mother's helper to do so.

MOTHER'S HELPERS

Mother's Helpers perform two main functions:

1. Before the Masquerade starts, they are the floating staff. They help with lengthy assemblies/repairs. They help people on and off stage during practice. They serve as gofer for the Backstage Director. They run the errands to ops, security, hotel staff. They fill in wherever an additional pair of hands or feet is needed. They too should have large conspicuous badges, so everyone knows who to grab to get some help. You need one for every two den mothers.

2. When the Masquerade starts, three or four of the Mother's Helpers - the big strong ones - will assist people to get onto the stage with their costumes intact (not to mention their persons). These Helper's will lift trailing draperies from the front to help people up stairs and lift heavy props. These Helpers are called Pushers, and report to the Sergeant-at-arms.

SERGEANT-AT-ARMS

The Sergeant-at-arms serves four main functions:

1. He keeps order backstage and evicts unauthorized visitors.

2. He is the one charged with getting the contestants lined up in order to go on. A few minutes before starting time, he should ask the den mother of the first group to bring them to the staging area. Using their numbered cards, he lines them up in order. He is responsible for keeping the line moving and being sure that each pack is called in time. If there is a problem and the sequence has to be changed, he is the person who notifies the Backstage Director, who in turn gets word to the MC and tech crew. The MC

Costuming For Cats

By Animal X

How to communicate with your cats, Lesson II:
"Body Language—what does it mean?"



That was some other cat that fell head-first into the toilet.



Lick Mode



As soon as she leaves the room, that cape is history.



Beads, what beads?

will of course announce the change to the judges and the audience to avoid confusion.

3. In large masquerades, he is on head-set with the tech crew, keeping them informed of who is up next and when they should start the tech for that entry.

4. He is in charge of the pusher crew who actually move contestants on to the stage.

DURING THE MASQUERADE

The Backstage Director is the liaison with the tech crew. She is the person who lets them know when each costume is ready to go on and the one who calls a halt if trouble arises. She is the last person the contestant sees before going on stage. She will have the check-in list back from the checkers, and as each contestant hands her his numbered card, she checks to be certain it is the right person. And she gets to wish each contestant their final "Good Luck!"

JUDGES' CLERK

This helper is assigned to make the judges' life easier. His/her functions:

1. Before the judges are due to arrive, she sets up the judges' table with water, glasses, pens, small flashlights, and a copy of the running order list for each judge.

2. She delivers the judges' forms to them at the start of the Masquerade, in the proper order. If the sequence changes before the start of the Masquerade, the Backstage Director will notify her to fix the paperwork.

3. While the judging is going on, the clerk tallies up each contestant's score and separate the forms into piles by Division. It helps to have a calculator!

4. At the end of the Masquerade, the Judges' Clerk sorts each Division pile into order with the highest scores on the top of the stack. She accompanies the judges to their deliberations, but, of course, **says nothing**. She takes note of each award as it is decided. She makes sure the proper award title is listed on the correct form and in the correct order for delivery to the MC. At the end of the judging, she collects all the forms, delivers the award forms to the MC and returns all others to either the Backstage Director or the Masquerade Director for destruction. She also retrieves any reference attachments and brings them backstage to be collected after the award ceremony.

5. She provides the Masquerade Director with a complete list of all award winners, with full names and entry names.

AFTER THE MASQUERADE

1. The den mothers check to make sure each of their group has gone through the photo line, if there is one. They can help hold paraphemalia, arrange draperies and help the contestant move through each posing station. The den mothers also return any materials left with them.

2. When the judges return to announce the awards, den mothers should make sure all of their contestants reassemble where they can hear the awards. *Cheering loudly when one of your group wins is perfectly acceptable den mother behavior.* After all is over, the Backstage Director and crew clean up the Green Room. Repair table supplies are inventoried so items used up can be replaced for the next show. Signs are taken down and any left-behind articles retrieved. The Backstage Director should turn these over to the Masquerade Director who can take them to the costumers' post masquerade party, if any, or to the masquerade post-mortem, or to the convention's lost and found.



Sometimes getting the right accessory can be
a real bitch...

BACKSTAGE DIRECTOR - OTHER DUTIES.

In addition to the duties spelled out above, the Backstage Director's main function is to deal with problems as they arise. Normally it is she who sets the tone for her crew and the entire backstage area. If you panic, don't let it show! It is also critical that the Backstage Director be highly visible and most importantly, **BE AVAILABLE!** You can't solve a problem if you can't be found. With a good crew, these will be minimal, but there will always be some last minute crisis for you to deal with.

3. The Backstage Director should be notified of any persons not wearing a badge or competing. She will query the interloper and determine his status. Crew members should always refer interlopers to the Sergeant at Arms or Backstage Director who can even summon Security if necessary.

4. After the Masquerade, the Backstage Director will warmly and personally thank every member of the crew for their help!

5. The Backstage Director should show up at the Masquerade Post Mortem, if any, and invite suggestions from the participants on what went right and what can be improved. Again, gracious thank-yous will help insure the return of good crew for the next show!

LAST WORDS

No one can ever predict all the things that can happen at a Masquerade. As one Masquerade Director put it: "It's a big show where there's no rehearsal; the cast and crew meet each other for the first time that night, and you have no idea who's going to do what. It's a wonder things go as well as they usually do!" The key thoughts are:

ANTICIPATE!

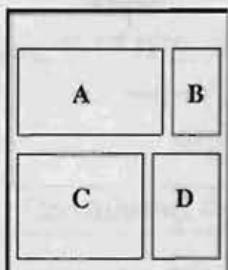
COMMUNICATE!

And most importantly,

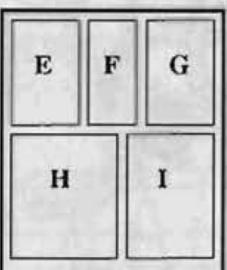
HAPPY MASQUERADING!

Janet Wilson Anderson

A Guide to the Costume Con 7 Pictorial



Page 10



Page 11



Page 12



Page 13

On the next few pages are photos taken at Costume Con 7, held over Memorial Day weekend in Albany, New York. Here is a key to those photos:

- A. Bobbi Gear, Patricia Hammer, and Kathryn Condon as "In the Court of the Winter Queen."
- B. Karen Turner as "Moonbase personnel" from the television series *UFO*.
- C. Elaine Mami, Barb Schofield, Caroline Julian, and Jaqui Ward as "The Four Housewives of the Apocalypse—Housework, Cooking, Cleaning, and Gossip."
- D. Julia Hyll as "The Dragon Lady."
- E. Tom Atkinson in Men's Sarfleet Miniskirt from *Star Trek: The Next Generation*
- F. Gary Anderson & Janet Wilson Anderson as "Retired Space Marine" & "Rangy Lil" from the Future Fashion Show.

G. Kathy Sanders at the Historical Masquerade

H. Eleanor Farrell and Deborah K. Jones as "Alliance". Best of Show winner in the SF & F Masquerade.

I. Denice Girardeau and Bill Nelson as "Kali—People Never Learn."

J. Jaqui Ward at the Historical Masquerade

K. Kathy Sanders as "Maza'an The Faceless" at the Future Fashion Show

L. Victoria Ridenour at the Historical Masquerade.

M. D. Jeannette Holloman in an "African Tudor" made by Jennifer Ketcham.

N. Ted Hammer and Ricky Dick in Civil War uniforms at the Historical Masquerade

O. Victoria Ridenour and Adrian Butterfeld at the Historical Masquerade.

P. Deborah K. Jones at the Historical Masquerade.

Q. Gary Anderson and Janet Wilson Anderson as ?

R. Animal X as "Lady in waiting to Marie Antoinette." Best of show winner at the Historical Masquerade.

S. Patti Gill, Karen Turner, and Dianne Dawe as Sonja Henni, Carmen Miranda, and Esther Williams—"The Three 40's Crackpots."

A Pictorial of Costume Con 7









Confessions of a Costume Widower

Part One... by Don Garvey... (Mr. Linda Bowland)

You don't know what it's like, really. It makes Alice in Wonderland look tame by comparison.

It started out simply enough. A sequin here. Some glitter there. Just a couple of little things to liven up an otherwise dull convention costume.

Aha! But that is where the madness began. After all, if a little bit helped to make it better, then lots of the stuff will blow the other costumers out of the competition.

I'm speaking from experience here. You see, I am a costume widower. I have this passive interest in costuming. On the other hand, my wife and sister are fanatics of the type that make hashassians look like slackards.

What makes matters worse, is that my four-year-old son, is as mad as his mother and aunt. All he wants is conventions with swimming pools and costumes. He wants to go on stage.

And, I think, the cats are in on it too. I'm sure of it.

Why me?

Let me tell you what it's like.

House! Surely you jest. I have no house! I'm lucky to keep it out of the bathroom...most of the time.

Two typewriters and two sewing machines adorn the kitchen table. The counters are covered with batiking and costuming supplies. Patterns litter the living room floor, and what was supposed to be the office, is ceiling-high with boxes of materials and supplies.

We used to have a bedroom. It's now a storage bin.

It gets worse. The last major costume that my sister made was glittered. Since then, I have banned glitter from my sight. Our lawn was covered with more little sparkling flakes than grass. We were the first in the neighborhood to have a glitter carpet. This was courtesy of the cats who rolled in the stuff then ran through the house merrily distributing it everywhere. (I told you they were in on it.) My co-workers made little comments about the little cloud of animated glitter that follows me around. I try to ignore it.

I guess what really did it, was finding glitter in the Corn Flakes one morning. And the stuff was in an un-opened box!

And there was that Christmas, two years ago... The embarrassment of it all.

We were in a department store; looking at Christmas tree decorations. I absently commented that there were some very nice decorations that year. Suddenly, both my wife and her sister began to drool. There were these glazed looks in their eyes. Before I could cry a warning, they had stripped the displays naked, and with a cry of "Glitz!" they disappeared. Needless to say, none of it ever reached our Christmas tree.

I am fast losing my grip on reality.

Wait! What's that noise? That demonic giggling? There is a voice beckoning..."Oh long suffering spouse and brother of costumer..."

Oh no! It's that time of year. They want a dress dummy! I won't do it! No! Not that! Not the corset! Get that wig off my head! No! No!

[...Mr. Garvey is currently resting quietly in University Hospital, London. He is therefore unable to finish the pitiful tale. He has, however, promised to complete it sometime after his release from the hospital.]

An Experience With Body Makeup

or

The ST:TNG Uniform That Almost Wasn't

by Robert Beech

Once, while I was typing away at work, I had an idea: Build a Star Trek: The Next Generation (ST:TNG) costume out of paint. It has solid blocks of color, so if I decided to wear anything less than black swim trunks, my buttocks would be solid black and therefore easy to hide. It seemed possible, and such a *perverted* idea would probably go over well at a SF convention.

Originally, I had envisioned using Pax paint which is normally used for painting masks (Pax, developed by Dick Smith). I use it also on the hands instead of grease make-up because it does not rub off. The staff of Hammond & Davis SFX make-up company warned me that using Pax over the entire body would be foolish and dangerous. I would be wearing the stuff for a week!

After more research, I stumbled on a water soluble cake make-up by Kryolan called Aquacolor, and an article about liquid make-up for dancers made from Aquacolor.

The three ingredients were:

- Aquacolor cake make-up
- Fixier spray (another Kryolan product. This makes the make-up sweat resistant.)
- Alcohol

No proportions were given so as a first guess I decided to mix equal amounts of each. The ingredients were mixed together in a kitchen blender (much to the dismay of my wife).

I made a costume that was red and black. The black part covered at least twice the area of the red. I had no idea how much this formula would cover. I used 1 cake of red make-up and 2 cakes of the black. This was starting to get expensive! (each cake costs \$7) As it turned out, I used only about half of this quantity for the final application.

After using the make-up on a small test area, it was evident that I would have to shave my whole body in order to give the illusion of cloth. Wish I'd thought about that before spending the on make-up! Because

of the alcohol in the formula, I shaved close one week before the con and then touched up with an electric razor the day of the application. That way, my skin was free of any cuts or abrasions that would sting.

By this time, I had enough confidence in the coverage of the make-up, that I decided that I would wear only a G-string. Since there would be a small possibility that my G-string could get lost or (heaven forbid!) stolen, I figured that it would be wise to paint my groin as well.

Application took 2 hours with one helper. A helper/painter is essential because of all the difficult to reach areas. We turned the room temperature up because the evaporating alcohol cools the skin.

The first step was to define the outlines of the areas to be red (blue, or yellow) by making dots with an indelible magic marker. My real cloth uniform was used as a guide. The red areas on the chest, arms and back were painted first because the black paint can cover red mistakes but not visa-versa. The paint was applied using a polyfoam sponge. There was some difficulty laying down an even heavy coat, and many areas needed a second coat. The make-up was then blown dry in 5 to 10 minutes with a hair dryer. Because of the alcohol, sensitive areas must be dried immediately (alcohol burns.)

The black areas were next. The edges were painted freehand with a flat make-up brush. This step took a lot of time, but was worth it. (In tests, I thought to create razor sharp edges between the colors by masking off the underlying color with drafting tape. This approach did not work.)

The underarms, elbow insides, and color edges were lightly powdered with face powder to keep them from sticking.

I wore black kung-fu slippers on my feet. A plastic copy of the Star Fleet insignia was glued on my chest using surgical adhesive. For the red stripes at the collar, I had planned to glue on some thin midi braid, but I ran out of time.

Then I went party hopping. The reactions from other fans quickly dispelled all feelings of embarrassment. From more than 10 feet away, or with only a quick glance, it looked like only one of many ST uniforms. Upon closer inspection, eyes widen, jaws drop, and expressions like "Oh my gosh! It's paint!" are heard. On two occasions I was conversing with someone for over a minute before they realized that my costume wasn't there. I even received a few cartoon-like double takes... from FANS, the hardest audience in the world to freak out. The costume was a success. As might be suspected, the fem fans liked the costume a lot.

When I was done, the make-up came off in the shower easily with soap and water.

Although the costume was a success, there are still a few areas for improvement if I ever choose to do this again:

The paint wears off very quickly in areas of abrasion: under the arms, inside of elbows, between the legs, under and around the G-string. These areas might be painted with a matching Pax paint or sprayed with fixier. It would be difficult to remove, but would allow me to raise my arms.

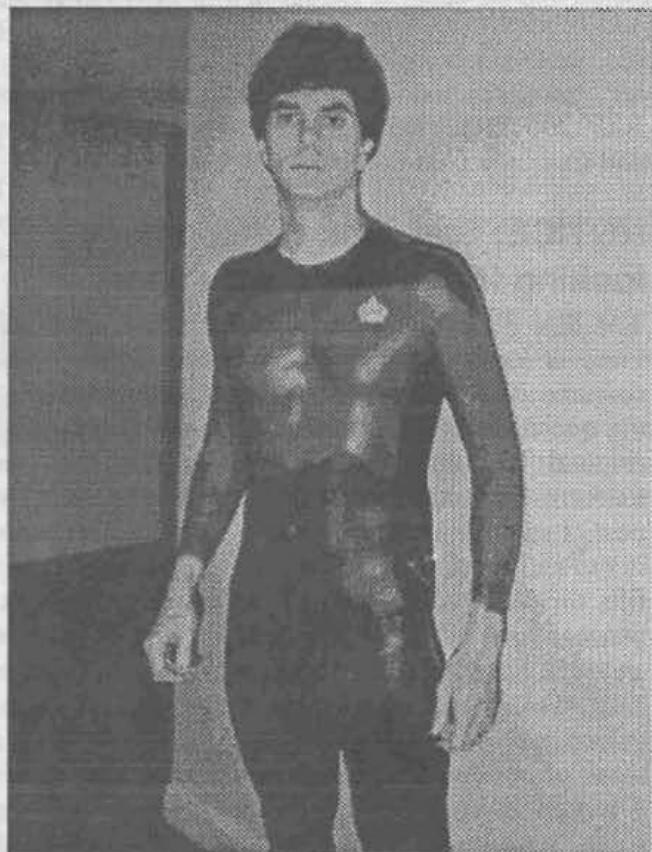
The paint is too shiny for the type of cloth I am trying to simulate and the reflections are revealing especially in flash pictures. Perhaps powdering with face powders and match the paint colors is the answer.

This was the most outrageous costume I have ever worn. Also one of the most fun. I was not bothered by hotel security. I did not look like one of those strange people wearing only a loin cloth or chain mail bikini. I was completely covered, and very nearly naked at the same time.

MATERIALS NEEDED:

- > 2 cake KRYOLAN AQUACOLOR - BLACK
- > 1 cake KRYOLAN AQUACOLOR - RED, BLUE, or YELLOW
- > 1 can KRYOLAN Fixier Spray
- > 8 oz. Alcohol 91% Isopropyl
- > Blender (note small blender jars are helpful)

The author gratefully acknowledges the assistance of:
Dianne Hammond
Betsy Marks (my painter)
Kinetic Artist, Inc.



Assorted News and Reviews

"Romance of the Desert" Party A Big hit a Westercon

At Westercon, the West Coast regional Science Fiction & Fantasy Convention, the Costumer's Guild West held a "Romance of the Desert" party (inspired by the re-release of "Lawrence of Arabia".) The party was a HUGE success. This was partly helped by the convention programming that only had 2 scheduled items on the evening it was held. So those people that didn't like the alternate programming came to the Guild Party. The only problem was that the convention only gave us a 12' x 12' room to hold a party for 100+ people. Needless to say, we overflowed into the halls. Thanks also to the filkers who gave us their room to overflow into for over an hour.

Costumer's Go On-Line

A Costumer's Bulletin Board System has just gone on-line. For those of you with personal computers and modems, this new BBs has just opened up! It's the DAG board run by Eric Gards. The number is (213) 546-1861. Modem settings are 300/1200 8N1. Room 6 is devoted to costuming and Costume Con 8.

NOTICE: Star Trek Welcommittee looking for costume volunteer!

The Star Trek Welcommittee (a fan-run help service) is looking for a costume consultant. This costume consultant would primarily be answering the questions of fans on Star Trek costumes—both original Trek and Next Generation Trek; both on uniforms and costumes worn by guest stars. The post is entirely voluntary and the only recompense is the satisfaction of helping other fans. Whoever fills this post will have to bear minor postage expenses, such as answering letters without SASEs, and will have his or her address printed in the Star Trek Welcommittee informational flyers. The requirements of the position also include writing a letter of activities (even if there are not any) once a month to the Vice-chairman in charge of services, consultants and specialists. If interested, please write to:

Joan Marie Verba
P. O. Box 1363
Minnetonka, MN 55345

Beware of Hostile Emcee!

This letter was just sent to us by Janice Mergenhagen of the Great White North chapter:

Dear Karen & Kelly,

I'm not sure if you can publish this, but I was so upset by the incident that I had to write to other costumers.

I attended EMPIRICON '89 last weekend. For various reasons, the convention was not very well attended. The Masquerade was scheduled for Saturday night and I was not planning on entering, not having seen any registration forms or information on it when we registered.

My boyfriend and I attended the Masquerade in Starfleet outfits and were approached in the hallway by a man in a Phantom of the Opera outfit who asked if we were entered. When we said we weren't, he convinced us to sign up as there were only 3 other entries.

The man in the Phantom outfit was the MC. I learned later that his name was Stephen Hartman. I have NEVER been so angry at the end of a masquerade. First, we all waited while this man told jokes and anecdotes that the audience did not want to hear. Then, when called up on stage, it was obvious that he had no idea of where our costumes were from, so instead of just leaving well enough alone, he ridiculed the costumes and the person who had made them. Other contestants suffered silly jokes and snide remarks about their costumes too, even if he knew what they were.

I would like to warn costumers to stay out of any masquerade that is MC'd by this man unless you are ready for the verbal abuse he dishes out.

Sincerely,
Janice Mergenhagen

New Books and Magazines

Cutter's Research Journal

This is the newsletter of USITT (The United States Institute for Theatre Technology). The one issue that we have seen was 9 pages long (although the page size was a large (11"x17"). It had an extensive article on an 18th century men's coat (including patterns). Also, a BASIC computer program for altering patterns, a men's 1890s spat pattern, a list of sources, book reviews, and more. It comes out 4 times a year. The price is \$10.00 for USITT members and \$15.00 for non members. Write to : Cutter's Research Journal, Janice Lines, Krannert Center for the Performing Arts, 500 South Goodwin Ave., Urbana, IL 61801. Tell them you heard about it here.

Queen Elizabeth's Wardrobe

Unlock'd

Janet Arnold

Hardbound. 392 pp.

Publisher: W.S. Maney & Son, Ltd.

ISBN 0-901286-20-6

The lady who wrote the wonderful volumes titled, "Patterns of Fashion", now brings us the first full transcript of the inventories of Queen Elizabeth's clothes. Copiously annotated and illustrated with 460 black & white photos. Price is \$148 US. Send to W.S. Maney & Son Ltd., Hodson Rd., Leeds LS9 7DL. U.K.

Civil War Ladies: Fashions and Needle-Arts of the Early 1860's.

This is primary source material from Peterson's Magazine: 1861, which was just into the Civil War, and Peterson's Magazine: 1864, just before the end of it. Peterson's was a very practical magazine concentrating on fashions and all needle-arts, including knitting, crochet, embroidery, and dressmaking. By eliminating the stories from the originals, we have put working instructions plus hundreds of illustrations of costumes, accessories, and patterns into one volume. We have even added illustrations of hairstyles and hair jewelry.

The book will be available from many museum shops and directly from the publisher: R. L. Shep, Box 668, Mendocino, CA 95460 at \$26.50, which includes shipping. (Californians add \$1.50 sales tax.)

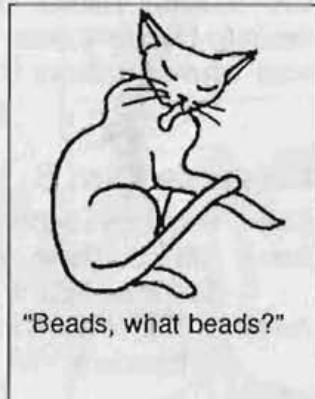
CSA NEWS

This is the quarterly newsletter of the Costume Society of America. This organization seems more "serious" and seems to be more into "clothing" than "costume". Their 12 page Summer edition covered their annual meeting in Denver (the topic was "Ethnic Dress"), a call for "papers" to be given at their next annual meeting, some regional news and meeting notices, an article on the sacking of the V&A's keeper of the textile department, assorted news and notes, plus an EXTENSIVE listing of exhibits and exhibitions around the country and Canada. The newsletter comes with a membership in the CSA, \$40 annually (students \$20) to CSA, 55 Edgewater Dr., P. O. Box 73, Earleville, MD 21919. You also get an annual directory of all members and their annual journal, *DRESS*.

Costuming For Cats

By Animal X

How to communicate with your cat, lesson III Translations of four common cat activities



Coming Attractions

A Calendar of Costume-Related Events

Hollywood & History

Palais de la Civilisation
Ile Notre Dame
Montreal, Quebec, CANADA

This is the travelling exhibition of hollywood's version of historical costumes organized by the Los Angeles County Museum of Art. It runs through October 11, 1989

The Proper Lady: Fashions and Etiquette in the 1880s

Chicago Historical Society
Chicago, IL

This exhibition contains 35 complete costumes. It runs from October 18, 1989 through February 11, 1990. There is a catalog of the exhibition. For more information call (312) 642-4600

St. Nicholas Christmas Ball

Sunday, December 3
4:00pm — 11:00pm

Can you dance all night? Can you dance all night in a Victorian? If so, don't miss this ball! Admission is \$35 until October 14, 1989 and \$40 until November 30, which is their cut-off. 19th century evening dress is appreciated, but modern formal wear (no cocktail-length dresses, please) is acceptable. For reservations or more information, write to Ralph Hartmann, 521 S. Mariposa St., Burbank, CA 91506. Thanks to Guild West's Squeals for the info [Editor's note: We haven't found out exactly where the dance is taking place yet.]

Costume Con 8

Dates: February 16-19, 1990
Rates: \$30 from June 11, 1989 - Feb. 1, 1990
\$40 after Feb. 1 and at the door
Address: 3216 Villa Knolls Dr.
Pasadena, CA 91107

This is the next Costume Con. It offers great facilities and a competent staff. Proposed programming items unique to this Costume Con include the Great \$1.98 Everyone is Equal, Design and Make it on the Spot competition. This event will challenge the creativity of all participants, who will be provided with a large pile of materials and given one hour to build an entire costume on the spot. Another special event is the Hall Costume Competition on Saturday themed "A Salute to Hollywood". Those wishing to make costumes based on movie sources are invited to show them off at this time, and perhaps win a prize

Costume Con 9

Dates: February 15-18, 1991
Rates: \$25 until Sept. 10, 1989
\$30 from Sept. 11, 1989 to June 10, 1990
\$35 from June 11, 1989 to Feb. 1, 1991
\$40 after Feb. 1, 1991 and at the door
Address: Costume Con 9
c/o Katherine Condon
P. O. Box 194
Mt. Airy, MD 21771

Compuserve ID: 72310,3005
MCIMAIL ID: RROBINSON

This is the next Costume Con on the East Coast. It offers the same facilities as Costume Con 3 (the Columbia Inn, Columbia, Maryland). Also, much the same staff as Costume Con 3. Buy your membership now while they are cheap! We will keep you posted as further details come in.

Is there a convention or exhibit that we should be listing?? If so, LET US KNOW! We can't know everything on our own. We rely on our membership for our info, so speak up! ♦

Back Issues

Many people have expressed an interest in obtaining back-issues of the *Quarterly*. So for those of you that want to complete your collection (or didn't know that back issues or certain past articles existed) here is a complete list of past issues including current pricing. These issues are available from the *Quarterly* address. Enjoy!

Volume 1 Number 1:

(Summer 1987 — 26 pages — Reprint cost: \$3.00)
How To Conserve Vintage Clothing
Beading—A Crash Course
Sewing With Stretch Materials
How To Choose A Serger
Handy Household Hints For Costumers
How To Make Beaded Earrings

Volume 1 Number 2:

(Fall 1987 — 26 pages — Reprint cost: \$3.00)
How To Do Historical Research
Working With Friendly Plastic
How To Live With A Costumer
How To Do Batik (Part 1)
Star Trek: The Next Generation Uniforms
How To Cut The Perfect Train
Costuming Books In Print

Volume 1 Number 3/4:

(Winter/Spring 1988 — 46 pages — Cost \$3.00)
Everything You Wanted To Know About Glue
Glue, Gunk, and Stickum
How To Do Batik (Part 2)
The WorldCon Watch Parts 1 and 2
Facades (The 10 different types of costumers)
Handy Household Hints
Museum Reviews
The Costumer's Lament (a filk)



Volume 2 Number 1:

(Summer 1988 — 22 pages — Cost \$2.00)
Paper Mache Hardware Techniques
More Handy Household Hints
Historical Clothing: Getting a Look At The Genuine Article
Beach Blanket Babylon
All The News That's Fit To Print
Living With A Non-Costumer

Volume 2 number 2:

(Fall 1988 — 26 pages — Cost \$2.00)
How To Make Masks
As The Costume Turns
The Making Of "Dread Warrior"
The Costume Society Of America
The Religion Of Costuming
The Art Of Making Appliques (Part 1)
The Costume (a filk)

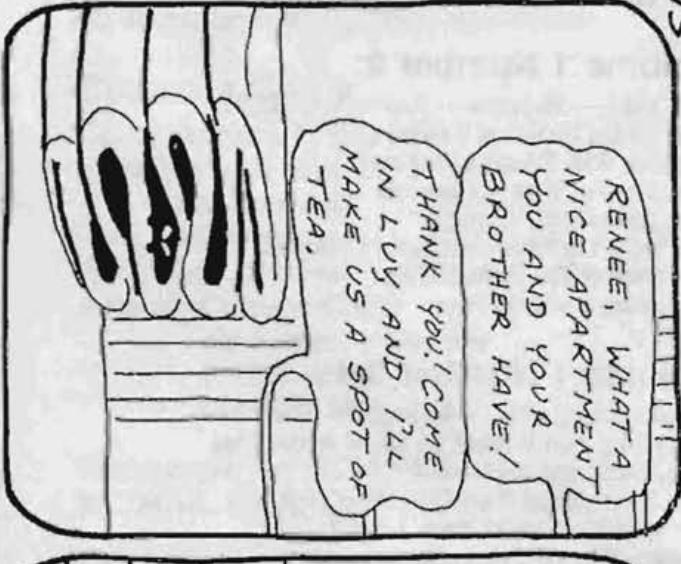
Volume 2 Number 3:

(Winter 1989 — 22 pages — Cost \$2.00)
The Art Of Making Appliques (Part 2)
The Stress Diet
NolaCon Pictorial
Points on Dressmaking
In Defense Of Costumes (a filk)
Chain Of Command

Volume 2 Number 4:

(Spring 1989 — 30 pages — Cost \$2.00)
Leather Armor
The Making Of: Beneath Alien Waves
Noreascon News
Danish Embroidery
Thrift Store Strategies
That's Not The Way To (a filk)
Cost: \$2.00

AS THE COSTUME TURNS



Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine, a local newsletter, meetings, and local discounts.

Greater Columbia Fantasy Costumer's Guild
P. O. Box 683
Columbia, MD 21045
Dues: \$12 a year

Costumer's Guild West
c/o Janet Anderson
3216 Villa Knolls Dr.
Pasadena, CA 91107
Dues: \$14 a year

The Great White North Costumer's Guild
c/o Costumer's Workshop
Box 784 Adelaide St. PO
Toronto, Ontario CANADA M5C 2K1
Dues: \$12 a year

The NY/NJ Costumer's Guild
(aka The Sick Pups of Monmoth County)
c/o Mami
85 West McClellan Ave.
Livingston, NJ 07039
Dues: \$12 a year

Midwest Costumer's Guild
c/o Pettinger
2709 Everett
Lincoln, NE 68502
Dues: \$12 a year

Wild and Woolly Costumer's Guild
P. O. Box 1088 Station M
Calgary, Alberta, CANADA T2P 2K9
Dues: \$12 a year

New England Costumer's Guild
(aka The Boston Tea Party and Sewing Circle)
c/o Carter
120 Eames St.
Wilmington, MA 01887
Dues: \$15 a year

Rocky Mountain Costumer's Guild
3522 Smuggler Way
Boulder, CO 80303-7222

Confederal Costumer's Guild
6732 Harbor Circle
Chattanooga, TN 37416

Lunatic Fringe Costumer's Guild
c/o Vicki Warren
1139 Woodmere Rd.
Pottstown, PA 19464

PYMWYA Costumer's Guild
(People You Mother Warned You About)
c/o Animal X
707 Amberson Ave.
Pittsburgh, PA 15232

Coming Next Issue:

Visiting a "Pro" costume shop
"Fashions For Stout Women" - August 1907
Masquerade Judging
A Video Tape Tutorial (Really!)
More cartoons by Linda Bowland
The Costume Repair Table—A Memoir
Plus more!

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