

# *Costumer's Quarterly*

Volume 3

Number 2



*Masquerade!*

# From The Editors

Welcome to our Fall issue! This time around, we have several articles dealing with masquerades of all types and from all angles. This includes: 1) A memoir and suggestions on running a masquerade repair table from Marjii Ellers. 2) A "tutorial" on how to judge by Janet Wilson-Anderson. We keep trying to recruit new judges, so we hope that this will help make it seem not-so-scary. Plus she has given us a great "cheat-sheet" of award title names! and 3) An article on how to best video-tape masquerades by Rusty Dawe of 3-D video. Since Rusty runs 3-D video, the best source of multi-camera masquerade video tapes, he is an imenently qualified author!

Don't faint, but we actually have two (count 'em, two) articles for the historical-minded. Continuing our "masquerade" theme, Animal X has provided us an article on doing Historical Documentation for Costume Con's Historical Competition. Since she has won "Best Historical Documentation" for two years running, she is immenently qualified! The other is a reprint from Harper's Bazar-August-1907 on "Fashions for Stout Women" (courtesy of Carolyn Kayta Martz).

Also, we have an article by Joyce Best on a visit to one of Los Angeles' largest costume shops. Thanks Joyce!

Wow! We really didn't plan for this issue to be weighted so heavily towards masquerades, it just happened that way. We hope we don't offend the non-masquerade inclined, but we just print what comes in.. However, if you don't like it, then YOU write us an article! Please!

We won't always be so weighted towards masquerades specifically. Just look at the inside back cover to see what types of articles we have coming up in future issues.

Also, a BIG thanks to Kevin Farrell for our gorgeous cover!

As always, thanks for your help, assistance, memberships, and subscriptions!

Kelly & Karen Turner

## THE USUAL GROVEL-GRAM DATELINE:NOW!

Right now we have a desperate shortage of COVER ART! Artists please help us! Had this issue's cover not come in at the last minute, I don't know what we would have done! Filler artwork is also appreciated and can be anything from specific illustrations (or photos) to accompany an article to non-specific spot-illlos or costume-related cartoons. As usual, we are always in need of articles.

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.

**NEXT ISSUE'S DEADLINE: FEBRUARY 1, 1990**

## Costumer's Quarterly

1693 Peachwood Drive  
San Jose, CA 95132

Compuserve # 73647,3347

Published in association with:

The International Costumer's Guild  
P. O. Box 194  
Mt. Airy, MD 21771

Editors  
**Kelly & Karen Turner**

Volume 3, Issue 2 Printed by  
Image Works, Milpitas, California.

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Advertising space is available at the following rates: Full page: \$25, Half page : \$15, Quarter page :\$10, Business card: \$5.

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# *Costumer's Quarterly*

Volume 3 Number 2

Fall 1989

Edited by Kelly & Karen Turner

Cover by Kevin Farrell

With great thanks to the following people for submitting articles:

Janet W. Anderson

Joyce Best

Rusty Dawe

Marjii Ellers

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Karen Turner

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Art by Linda Bowland & Animal X

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# What, No Moustache Wax?

or, The Memoirs of a Repair Person

by Marjii Ellers, Repair Person, Westercon Masquerade

"Maybe you should borrow a bigger toolbox..." my Viking worried. "Thanks, but no," I reassured him. "When everything is packed tightly, nothing slides around and gets spilled."

That was the last time everything was **totally** under control. Too many costumes needed attention at the same time. One repair person for thirty-five entries is not enough. There were enough calls for safety pins, duct tape and thread for three. Sewing a jewel on "Cutesiana" Martz' slipper, persuading a makeup person to darken "Tarzan's" feet, finding mascara, aspirin, and black electrical tape keep a body hopping.

Most calls were for the old standbys, safety pins. The best ones are army surplus brass. I had lots, in the best size, medium large. Fortunately, there were a couple of tiny brass ones in the hotel sewing kit, for a special light veil.

The Duco cement delighted Gail Wolfenden, too young to remember when airplane glue was sold over the counter to anyone. Never having used it before, she was amazed at the rapidity of the drying. It is invisible, and does not require waiting for two applications on facing surfaces to dry.

The roll of soft paper towels had a use I never expected, though I should have. *My* cat and lion costumes have been moderately comfortable, let me brag. The animal costumes at the masquerade needed to have their dripping foreheads wiped at frequent intervals. Sometimes it is necessary to pad a costume to get just the right effect, as Kathy Sanders well knows. Drew was about to drown. John Autores' dragon "Figment" in even worse shape, tore out pieces of his foam stuffing to mop his brow until towels appeared.

Jennifer Tifft suffered from misinformation about when her costume would be on; moving her up to go on sooner meant making a fast job of what she had expected to be a leisurely assembly of her winning headpiece. This put me on the spot when she would trust no one else to stick the little rods in the little holes and the big rods in the big holes. That sounds easy, but all the holes needed to be opened a wee bit more with her antique mother-of-pearl sewing awl, while other emergencies had to be postponed.

Earlier, she had asked me to trim her gown at the hem because she could not have walked safely in it. This is where a good pair of regular sized scissors came in handy. You may think all you will have to do is snip threads, but little scissors will not make a good straight cut. In modern usage, they just won't hack it.

At infrequent breathing intervals, I toured the stations and checked with each one to make sure no one needed anything. Some one might be immobilized and unable to shout for help; almost everyone assured me all was well. Aimee Hartlove and other experienced costumers as usual were neat and complete. Susan De Guardiola had some sleeve problems; bringing her elaborate and beautiful historical all the way from New Jersey was an accomplishment in itself, and we got acquainted while I guided my needle over her wrists, very carefully.

I thought about bringing my soldering iron, and I should have. I could have used it; lacking that one costume went on with a dangle missing, but at times like this, a costumer just has to act as if everything is perfect. Maybe no one will notice, is the hope.

## About the author

*Marjii Ellers has been costuming forever. She is easily one of the most helpful and approachable people in the costuming community. Her activity in costuming and LASFAS are rivaled by many other interests including travel.*

Sewing on a live body, like the sleeves for Susan, I should have had a curved needle. The dragon could have used a heavy curved needle and some light dental floss for his legs, which did not quite meet his body.

The moustache wax? Styling gel up in my room did him no good; fortunately, there was hair spray, and he found a comb fine enough to arrange his facial hair properly.

Though I worked as a repair person at the 1984 LACon, with 135 entries, I was one of three, and not the head of the crew. This time I had all the responsibility and this is what I learned:

No calls for the bulky glue gun this time

Neosporin and aspirin should have been in the kit. The repair person is the logical one to ask for these first aid things, because the Den Mothers are a service echelon, without supplies or equipment.

What to take is only part of the job, of course. The calm and cheerful demeanor must be maintained. Quiet helpfulness and imaginative concern are essential. You will have the satisfaction of

knowing you have been of service to the art of costuming, even for the groups with their own ninjas, like Janet and Gary Anderson, who had to have a couple of my all-brass army surplus safety pins.

## REPAIR KIT

Safety pins, medium large	scissors
duct tape	thimble
surgical adhesive	aspirin
dental floss, fine	brush
soft paper towels	hair spray
Duco cement	black tape
small safety pins	flexible straws
comb, fine rat tail	band aids
soldering iron, maybe	styling gel
spot remover (Energine)	
needles fine and coarse	
curved needles, fine and coarse	
Neosporin (burns, scratches)	
bobby pins, light and dark	
thread, white, black, colors	

## As The Costume Turns

by Linda Bowland



BOWLAND '89

# Visiting a Pro Costume Shop

by Joyce Best

What amateur costumers worth his or her salt doesn't wonder how the pros do it? I decided to find out and in the Los Angeles area what better place than the Center Theatre Group Costume Shop which provides most of the costumes for the Los Angeles Music Center. My gracious guide through CTG's wonderland was Lady Jane Reddell. She met me at the rental lobby and we began an enchanting tour that wound through the rehearsal prop department, through the rental area, into the shop itself and the front offices and fitting rooms. This place has everything!

To start with, CTG now rents costumes to not only designers but to the public as well. The collection features over 30,000 costumes and accessories (with 10,000 being out at any one time). This vast collection includes costumes from Faerie Tale Theatre (Showtime), A Man For All Seasons (Ahmanson), and The Tempest (Mark Taper Forum), to name but a few. The rental department is divided up into three areas: The Ballroom, The Dungeon, and The Attic.

The Ballroom contains masquerade costumes. This would include: spacesuits, gorilla suits, Santa suits, fat suits and even head less suits (for those who really lose their minds over costuming). There were mermaids (with fins), the three little pigs (great tail and ears), and Indian leathers. Lady Jane took great pleasure in showing me personal favorites, noting which celebrity had worn this or that (the names are on tags inside). I was reeling from sensory overload, it was great. To the side of the vast room I was given a glimpse of the costumes from Les Liaisons Dangereuses, just back from the cleaners and a collection of costumes recently donated by a film company, to add to this already large collection.

The Dungeon contains women's costumes, medieval

to contemporary, and men's costumes medieval to twentieth century. Not only does this area contain the most incredibly beautiful historical garments but also the underpinnings to boot: hoop skirts, corsets, petticoats, everything! There are vintage clothes as well as costumes. All with an attention to detail and fine workmanship. Lady Jane pointed out the since much of the collection is from stage productions rather than television, the sizes tended to run larger, accommodating bodies not necessarily made for the camera lens.

The attic was the smallest of the three areas and contained men's 20th century to contemporary. This included medical, military uniforms as well as astronaut jumpsuits, band uniforms, tuxedos, even a jumpsuit that appears to be made from yellow pages.

Each area also includes shoes, hats and accessories for fleshing out a real look and feel to the costume.

In addition to the costume rentals, the CTG also has a large prop department including thrones, pillows, huge books, halberds and pikes, banners and all sorts of interesting stuff. This is usually rented out to theatre groups, for window displays and by designers. To get to the costume shop from the dungeon, you must pass through the costume shop corridor. This has costumes on racks for shows in progress, and fabric samples and trims for designers.

Now for the main event. The shop itself is large and airy. It contains cutting tables, 15 sewing machines, 2 sergers, ironing boards, dress mannequins, racks of patterns, racks of finished garments, and a huge space devoted to rolls of fabric. The shop had just recently finished doing costumes for

## About the author

*Joyce Best has been active in costuming for several years and is currently serving as the president of the Costumer's Guild West. She is currently organizing guild tours of both the Phantom of the Opera sets and Bob Mackie's costume shop.*

a large Las Vegas show and was working on the Star Trek Adventure Klingon Costumes for Universal Studios. A small area off to one side was partitioned off and this was the tailoring area, with work tables and pressing tools.

Near the work room is the crafts department. This large facility has a 50 gallon dye pot in the dye studio, a painting area, metal working tools, a space for gluing, and all manner of crafts required for fabrication of costumes and props.

The fitting rooms are towards the front of the offices just off the reception area. They are huge with massive three sided mirrors and offer neutral, incandescent and fluorescent lighting.

Offices of the Costume Director (Mary Beth Hite), Business Manager (Michael Sendlewski), Staff

Shopper (Martha Adams), Promotional Director (Lady Jane Reddell), Ahmanson and Taper designers, and the conference room are all located near the reception and fitting rooms. There is also spare office space available for designers to rent if the need arises.

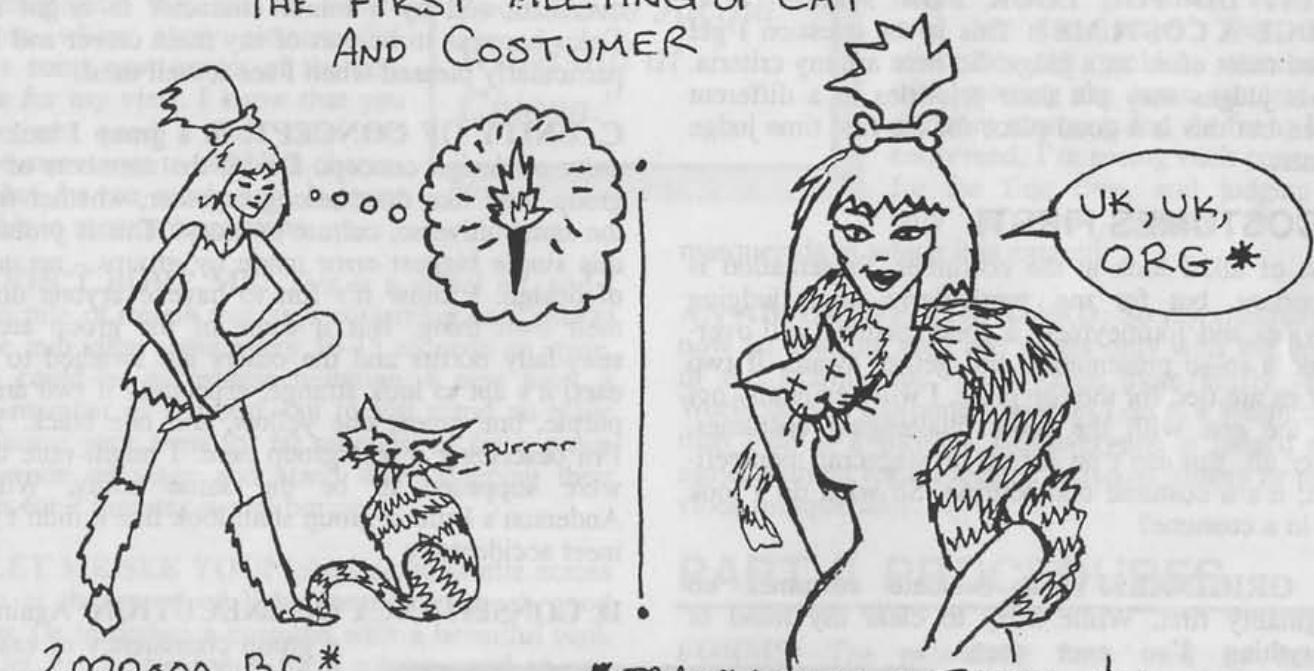
Other staff includes the receptionist; Evetta Herea, Workroom Director; Toni Lovaglia, Craftshop Director; Celia Sedwich, and Rental Director; Cody Murphy.

I was very impressed with the staff as well as the facilities. Lady Jane has offered to give the Guild a guided tour specifically tailored to our needs. Plan to be with us for this grand opportunity!

### Costuming For Cats

By Animal X

#### THE FIRST MEETING OF CAT AND COSTUMER



IT IS TOO BAD THAT THIS EARLY  
COSTUMER'S WISDOM HAS NOT BEEN  
HANDED DOWN TO MODERN TIMES.

# Judging The Science Fiction & Fantasy Masquerade

(A personal view by one who's done it)

by Janet Wilson Anderson

This article is revised from one written originally for CostumAPA. I have received many requests to turn that into a how-to article and this is it. Why am I the one sounding off on this subject? Because 1) I'm qualified: I've been a judge at Worldcons three times now, plus I've judged a number of regional and local conventions as well. And 2) I'm not afraid to tell it as I see it! So herewith are my views on the subject. NOTE: The opinions expressed below are my personal opinions and do not represent the Guild-West, nor any other group/person.

## PART I - CRITERIA

**WHAT DO YOU LOOK FOR WHEN YOU JUDGE A COSTUME?:** This is the question I get asked most often as a judge. So here are my criteria. Other judges may put their priorities in a different order, but this is a good place for the first time judge to start.

### I. COSTUMES FIRST!

First of all, I look at the costumes. Presentation is important, but for me, particularly when judging Novices and Journeymen, a good costume will overcome a so-so presentation and get an award. If two entries are tied for the top prize, I will personally opt for the one with the more challenging costumes. After all, this isn't an acting or stagecraft competition; it's a costume competition. So what do I look for in a costume?

**A. ORIGINALITY:** I evaluate costumes on originality first. While I try to clear my mind of everything I've ever seen before and look at each competition with fresh eyes, costumes that try something I've not seen before will still impress me more. This is particularly true the further up in the skill divisions you go. I expect more originality from

Master class entries, because their skills permit it. (Of course, this isn't the first criterion for Recreation costumes, but even then there can be originality in the choice of costume recreated.)

**B. EXECUTION OF DESIGN:** I evaluate costumes on execution of the design concept. Is it cleanly done? Are there extraneous bits distracting my eye - too much glitz in the wrong place, for example. Does the workmanship visible from the stage look neat? (I mark costumes down that are falling apart before my eyes, or which are obviously missing the finishing details they need.) Is the choice of colors appropriate? This has caused a number of lost points over the years - colors that clash, or main characters overshadowed by a minor character in bright red. Color happens to be part of my main career and I'm particularly pleased when I see it well used.

**C. UNITY OF CONCEPT:** In a group I look for unity of design concept. Do all the members of the group look like they belong together, whether from the same universe, culture or story? This is probably this single biggest error made by groups - no unity of design. I know it's fun to have everyone doing their own thing. But if three of the group are in sexy-lady outfits and the others are swathed to the ears, it's apt to look strange, especially if two are in purple, one green, one yellow, and one black. Yes, I'm describing a real group here. I might note they were supposed to be the same entity. Wilson Anderson's Rule: a group shall look like it didn't just meet accidentally.

**D. CONSISTENCY OF EXECUTION:** Again, in a group consistency of execution is important. If one costume is really poorly done, it will drag down the cumulative effect of the group. If you have one spectacularly- done costume, it should be given prominence and not overshadow the main character in

### About the author

Janet Wilson Anderson is currently serving as Vice-President of the International Costumer's Guild and Co-Chairman of Costume Con 8. She has also served as President of the Costumer's Guild West and as a judge at many masquerades.

the group. Off-balanced execution is the second biggest problem I've seen with groups. Bjo said it years ago: A group is only as good as its weakest member.

## II. PRESENTATION:

After looking at the costume elements of design and execution, I weigh the presentation. For me, the purpose of presentation is to increase the impact of the costume. I've seen a number of presentations actively hurt the judges' ability to evaluate the costume. Artsy lighting so dim the costume can't be seen. Staging that keeps the most dominant member of a group clear in the back. Blocking that obscures key elements of the costume. As a judge this drives me crazy! I want to see the costumes, and if you want an award from me, you should let me see your work at its best advantage. Unless we are dealing with the category of Humorous Schtick where costume is not really the point and presentation (especially timing!) is everything.

**A. SHOW THE COSTUME TO ITS BEST ADVANTAGE:** I look for a presentation that shows off the costume to its best advantage. I love a presentation that has no wasted moves, where every element displays some new aspect of the costume for my view. I know that you sometimes need a little time and stage movement to establish character, but far too much time is spent on this in most presentations.

**B. DON'T BORE ME!** This is a visual art, and I use a rule of thumb that says something new should come into view about every 10-15 seconds on stage. This could be a costume mutation, a new prop, a new member of a group, but to just stand on stage and wave your arms for 60 seconds, or for a group to parade on stage and stand there flapping their capes for 3 minutes is real boring.

**C. LET ME SEE YOU!** Likewise, to scuttle across stage at the speed of light doesn't do much good either. Or to design a costume with a beautiful back and let the judges see it for a microsecond as you whirl around.

Of course a good presentation adds immeasurably to a good costume. And at the more skilled levels and for Best in Class>Show, both count. But a bad costume will lose more points with me than a bad presentation.

**PAST HISTORY SHOULDN'T COUNT:** I've changed my mind about one element of judging over the years. I used to feel that, as an experienced costumer, it was part of my judging qualifications to be able to take into consideration the previous costumes done by a particular costumer or costumes throughout history. To be able to say, particularly at the Master's level, "This isn't up to 'X's best work, and so should be scored less than 'Y', who has really come a long way." Or to be able to say "I've seen 432 Snow Queens and this one doesn't stack up to the one Jacqui Ward did at Chicon." I no longer think this is appropriate.

**SEE EACH COSTUME FOR THE FIRST TIME:** I feel it is a judge's obligation to look at each costume and at each competition as if she/he had never seen any other of the contestant's work or similar costumes before. I am now approaching each masquerade with a costume standard against which I measure each entry (see above for the composition of that standard), but to the extent humanly possible, I clear my mind of knowledge of specific costumes seen before. As a judge, I don't personally know a soul on that stage. This also eliminates the problem associated with entering the same costume in different masquerades. As far as I'm concerned, I'm seeing each costume for the first time, and judging it only in the context of the masquerade in which it is entered.

**AN ABSOLUTE STANDARD:** So my standard is now an absolute one, and varies only with the level of the Masquerade. I do judge more stiffly at a Worldcon and Costume Con than I do at a Westercon than I do at a Baycon. But everyone is judged the same, without regard to their personal history or previous masquerades.

## PART II PROCEDURES

**FORMS:** The pass-along form used by many masquerades can work, but I've heard a lot of comment that it's hard not to be influenced by what the previous judges have scored. I prefer a method that lets each judge operate independently, either by individual score cards or a fold-up-from-the-bottom-as-you-score sheet that hides each judge's score from the others. This also eliminates the problem of the last judge in line unduly influencing the total score.

(I'm not saying it's happened, but on a straight-score basis, it could).

**SCORING:** Scoring should be a guide to the judges' deliberations, not the final determination. I hate straight score judging!! No matter what score I give to an individual entry, I reserve the right to change my mind after I've seen the entire show. A judging system that just adds up the scores and declares first, second, third on that basis is the pits and unfair to costumes later in the show. I strongly feel that scores should only be a guide to the final awards. There's been a lot of debate on 10 point systems, versus 5 point systems. I personally use a 10 point system, but if I'm judging with people who prefer 5, I simply use half points: 7 points on a 10 scale = 3 1/2 points on a five scale. Since it should only be a guide, it's not worth getting steamed up over. Use what's comfortable to allow you to make discriminations among the contestants.

## ACTUALLY MAKING THE AWARD DETERMINATION - TWO JUDGING PROCEDURES TO USE

### I. IF YOU HAVE A PASS-ALONG FORM AND A JUDGES' CLERK TO ADD UP SCORES, USE THIS:

- a. Have the clerk add up the total score for each entry as the masquerade progresses.
- b. The clerk sorts the scores into piles by division, highest score on top.
- c. The judges look first at all the highest scores without regard to division to see if they can reach a consensus on Best in Show. There may be a strong difference of opinion, which can be resolved by giving two Bests (if they happen to be for two totally different types of costumes, e.g. Recreation and Original or Solo and Group, etc.) or by waiting till all the potential candidates have been discussed. Or by reaching a consensus that no Best in Show award should be given.
- d. The pile for each division is then evaluated. There is often a natural break in the scores with those above notably more impressive than those below. This makes it easy to tell the potential award winners. In any case, the entire pile should at least be discussed on a yes/no basis, to allow for any changes of heart a judge may have had after seeing the entire show.
- e. The judges then discuss each entrant that any one of them feels should be considered for an award. Again, they may choose to start by determining Best

in Class or wait till all candidates have been discussed.

f. As an award winner is identified, an award name may be determined at that time. If the panel is stumped over an appropriate name, it is best to go on and come back to the problem name after all the others are decided.

g. The same procedure is followed for all skill divisions used.

h. After all the awards are determined, the order the awards should be read in is decided. Traditionally, the order is Junior Costumer, Novice, Journeyman, Master, Best in Show. Within each division, the lowest award is read first, leading up to Best in Class. Also by tradition, Judges' Choice takes precedence over all other awards but Best in Class/Best in Show.

i. The judges' clerk makes a full list of the award winners, or notes each award title on the entry form for the MC to read. It is particularly nice if the clerk makes a second copy for the Masquerade Director so a full record is available.

j. The clerk is also responsible for gathering up all judging material and returning it to the Masquerade Director. Judging forms should be destroyed after use! Judges should take care to also destroy any personal notes they may have used, lest they fall into outside hands.

### II. IF EACH JUDGE IS SCORING INDEPENDENTLY, THE PROCEDURE IS SIMILAR EXCEPT IN ITS INITIAL STAGES.

a. The judges refer to their own notes for the initial discussion on Best in Show. It is each judge's responsibility to identify the likely candidates for this honor as she/he views the show.

b. After this award has been given, the judges clerk divides all the entry forms into division and sorts them by entry number so the judges can identify them in their notes.

c. The judges take each division's pile and sort the entries one by one, using a "Definitely yes/ Maybe/ No Award" decision. This should be done very fast, with each judge referring to his/her own notes for the sort. If any one judge feels strongly about an entry but others disagree, put it in the "Maybe" pile for further consideration. This saves time and argument!

d. They then go through the "Definitely Yes" pile to find consensus on the Best in Class candidates. After that is determined, they go through the rest of the "yes" group assigning award names.

e. Then the judges take a look through the "maybe's" to see if any of them, after consideration, should receive an award as well. Often, these will be candidates for "Honorable Mention/Honored for Excellence".

f. And lastly, if time permits after all the divisions are sorted and awards named, a last look through the "no's" for anything worth reconsidering is a fair thing to do.

g. After all the awards are determined, they are sorted and recorded as above.

h. It is particularly important in this system that each judge destroy his or her own notes!

Either of these two procedures is reasonably quick, allows for consideration of each entry in comparison with the entire show, and insures each entry receives a fair hearing.

#### **RECOMMENDATION ON FORMS AND PROCEDURES:**

I would prefer a judges' contestant list for each judge with room to score individually. I prefer the independence of separate scoring because it allows each judge to use whatever system suits him/her. It frees the judges' clerk from a lot of arithmetic. And there are not tell-tale total scores anywhere to cause flack if they are found. ("I scored higher than X, but she got an award and I didn't" has been heard!) There would still be a form for the judges to see that would include the relevant information the contestant wants the judges to know and with attached documentation. This form would be passed along during the presentation and would be available in the judges' room.

**POLAROIDS - A MUST!** Every entry should be photographed via Polaroid as an aid to the judge's memory. The judges' clerk would put the Polaroids in order by entry number, so the judges can refer to them to refresh their memory.

## **PART III: AWARDS AND TITLES:**

The most common mistake made by inexperienced concoms and Masquerade directors is to think that limiting the number of awards and/or predetermining the titles/categories of awards will shorten the judging time. This is totally false. Telling the judges what awards to give just makes the job harder, as you try to force a wide mix of costumes into a pre-set list of titles. (As a bit of a maverick, I have been on a

judging panel where we just taped over the trophy title and gave the costume the award title it deserved - which wasn't what the director had pre-engraved.) I prefer to have the freedom to award whatever titles are appropriate to the costume. It is a judging panel's obligation to take a great deal of care in selecting titles.

**THE OVERRIDING PRINCIPAL FOR AWARD TITLES:** Make the awardee feel good about getting it!

Some guidelines for award titles that I use:

**1. MOST and BEST are more satisfying to win than SECOND or THIRD.** I'd rather personally be the best at anything than only second, or even worse, third. We're all in this for egoboo, so why not maximize it? MOST or BEST also tells the audience just what the judges thought was worthy of an award.

**2. HONORED FOR EXCELLENCE is more satisfying to win than HONORABLE MENTION.**

If a costume entry in its totality isn't up to a Most or Best, why not recognize the element of the entry that the judges did think worthy? If the costume had excellent use of color, or spectacular wings, why not give an award for excellence for those things, instead of the "not quite good enough" award of Honorable Mention? As a contestant wouldn't you rather be recognized for what you did right?

**3. Silly titles belong only to costumes that are trying to be humorous.** It is quite disheartening to get a frivolous award for a costume you worked your buns off for. On the other hand, if you are trying to amuse the audience and succeed, the judges should have the license to award you something like "Too Cute to Live", or "Best Rockumentation".

**4. If a category is announced ahead of time. (e.g. Time Travelers, Star Trek, etc.) The judges should make every effort to award a prize for that category.** If absolutely nothing comes up to snuff, then the MC should announce that the judges gave no award in category "X". This clues both contestants and audience. Of course, it's still better if you don't have to deal with pre-set categories at all!

**5. Embarrassing titles should be avoided.** Would you like to tell your mother/co-workers that you won Best Turd when you were going for Best Earth

Mother? Titles like Most Graphic, Most Pornographic, Worst Presentation are not fun to win unless you've made it clear that's what you were going for. Of course, there are exceptions, but I really don't feel any serious costume deserves a frivolous or embarrassing title.

**6. There can/should be more than one award given for Recreation costumes if more than one deserves it.** If Recreation is judged on the skill level system, not as a separate absolute category, then it, too should have a full range of awards available. Some ideas that come to mind: Best Characterization, Most Authentic, Best Translation from 2-D, Best Japanimation, Honored for Excellence in Accessories, in Attention to Details, etc.

**7. Judges' Choice** is a title that I regard as second only to Best in Class>Show. This title is useful when everything is so good you don't want to single out just one element as a Most or Best. It is also useful for honoring entries that have merit not obvious to the casual audience, but noticed by the judges.

I attach a list of titles (expanded from one Marjii Ellers did some years back) that might be of use to future judges. Feel free to copy it, and take it with you when you judge. Having a list of suggested titles has shortened many a judging session for me! Additions also welcome!

**HOW MANY PRIZES DO YOU GIVE:** My basic rule is to recognize everything worthy. In some masquerades this may only be 10%; in others 60%. Usually, in my experience you run out of "worthy" at about 35 - 40% of entries. I prefer to err on the generous side, since all people are getting out of this is egoboo anyway. As long as what is recognized is genuinely good, what's another piece of paper?

**PERSONAL BIAS:** If the above is the policy for all judges, then the question of judges judging Significant Others also goes away. As a judge you know no one on stage personally. In the Real World, though, it can be a perceptual problem for the audience and for those contestants unwilling to admit their own shortcomings. (It's much easier to blame bias than one's own failings.) So as a judge, I abstain from scoring Gary or entering into the deliberations about his entry, and insist that if he wins an award, my abstention be so announced. Bjo did the same at the Sacramento Westercon, and it worked quite nice-

ly. I think it is appropriate action for judges in general. Fact is, every single judge that ever judged is biased in some way. Judge 'X' likes glitz; Judge 'Y' hates ugly monsters; judge 'Z' thinks techie props are neat. That's why we have a panel of judges, not just one. To the extent that judges can put personalities aside and just look at the costumes, judging can be as fair as possible. And for those who can't, we quickly learn who they are and try to avoid using them as judges again. (I have a little list.....)

**SANDBAGGING:** Is it the judges' obligation to take action against sandbaggers? In an absolute sense, I think the answer is no. It is the Masquerade Director's job to set up the rules and to see that the entrants abide by them. The more knowledgeable the

Director, the easier it is to spot people competing in inappropriate classes or costumes beyond the normal range for that masquerade and steer them into higher divisions.

The judges should judge what they are given to judge. If someone is entered in Novice and the Director has let them so enter, they will be judged against the Novice class entrants. To penalize an entrant for something the Director has sanctioned is not a judge's task. And it

really confuses the audience if someone in an outstanding costume is overlooked in the judging or given a prize in a higher division than they competed in. (Drew let Joseph Phillips enter as a Novice at Nolacon and enter three times. And the judges judged each of his costumes according to the information they received. If people felt Joe sandbagged, blame Drew's rules, which Joe innocently followed, according to my information.) Now, in the Real World, things are sometimes a little less clear. As a judge, it is my obligation to be familiar with the rules of the competition I'm judging. A copy of those rules should be in the judges' room during their deliberation, and should be given to them prior to the start of the judging by the Director during the judges' briefing. This isn't always the case, so the judges should have the right to ask the Director for clarification of a contestant's standing. If the judges know something the Director doesn't, they better let him know. It then is up to the Director to rule on whether the contestant gets bumped up in Class or stays as entered. In any event, it is the Director's call, in my opinion. (It would be nice if the Director let the contestant know too.) This also goes for things like costumes that took prizes in more demanding masquerades and are now "competing down". As a judge, I've never seen this costume

before officially. Unofficially, I might be tempted to give a costume genuinely competing down a special judge's thank-you award for "exhibiting" the costume. But I'd be real sure the costume was indeed a previous prize winner before I did it. And be prepared to take the flack. Obviously, the more experienced the Masquerade Director, the less likely sandbagging should be.

**BEST IN SHOW:** Here's where Janet puts her two cents on the line: for my money, there is always a Best in Show. I believe it is a judge's obligation to make the fine discriminations necessary to pick a personal Best and a judging panel's obligation to evaluate those discriminations until a resolution is reached. Nowhere is it written that the judges have to agree unanimously. We usually have an uneven number of judges so that ties don't occur. Majority opinion is sufficient to decide. If the judges are willing to pick enough nits - openly, candidly, and objectively - I believe they can virtually always reach at least majority agreement. If judges do not award a Best in Show, they are tacitly stating that they cannot perform their function of discriminating among diverse costumes/presentations and call into question all other awards they give! I know this makes a number of people very uncomfortable, especially if there is vehement disagreement among the judges. Here's where the Judge's Choice option comes in, or the option of awarding Best in Show in both Original and Recreation, if that's appropriate. Or if all else fails, 'fess up and award a tie. I think that's less of a cop-out than saying no one was worthy enough to be singled out as Best overall.

**POST-MORTEM AVAILABILITY:** I do believe it is part of the judges' job to be available if possible at the post mortem (I was at the Nolacon p.m. and spoke up, by the way!). It is not part of the judges' job to defend their decisions, however, procedural explanations may be of assistance to the audience. (Yes, we did see all the recreation documentation: no, the Novice panel did not participate in the Journeyman/Master's judging, etc.) I also feel it is part of my obligation to offer advice an individual basis to those costumers who wish to know how to improve for the future. I will point out things that impressed me about winning costumes, and will privately tell someone own opinion of what could be done better. I think it is reprehensible behavior for one judge to tell a contestant that they lost because another judge disliked this or that! That is a violation of the judging confidentiality.

*For my money,  
there is always a  
Best In Show. I  
believe it is a  
judge's obligation.*

**FACILITIES:** Judging is very difficult under the best of circumstances. Doing it in the dark is well nigh impossible! Concoms - please provide your judges with flashlights or some other lighting source to score by. The little pocket flashlights cost 99 cents each at 7/11 - not a major convention expense. At Nolacon, we were trying to write/read by the spill light from the stage. Other things we appreciate: water, pens to write with, spare paper to take notes on, a list of the contestants, costume titles and divisions. (This list can be hand-written right after the masquerade is put in order, [typed is better], and a few copies run for the crew and the judges.) Helps if this list bears some resemblance to the numbering system used by the MC. (the case at Nolacon). We also need a quiet place to conduct our deliberations away from the crowd and the costumers. (We had a nice private room at Nolacon). Sodas/other drinkables during the judging are appreciated. Bathrooms in the near vicinity of the judging room are a must! It does shorten the judging interval if we don't have to hike miles to the bathrooms. A competent, knowledgeable judges' clerk also helps!

As you can see, it isn't easy being a judge. It's a tough demanding job, with few psychic rewards. You can be personally vilified for non-existent bias, considered blind, deaf and stupid, and be called an incompetent fool (or worse). I began judging because I thought it would make me a better costumer to see things from the judge's point of view (and I believe it has). I continue judging because most folks seem to react favorably when they hear I'm one of those selected to evaluate their work. As long as the costume community thinks I'm a good judge, feels I'm fair to their work, and I keep getting asked, I'll probably keep doing it. I have enough chutzpah to think "Better me, than some I could mention!" And I'll keep training up the new folks brave enough to give it a try!

Enough sermon for now!

## A JUDGE'S BILL OF RIGHTS

- \* Judges should be considered fair, unbiased and competent, until proven otherwise.
- \* Judges shall have the freedom to award prizes to everything they see worthy of them and not to any unworthy.

- \* Judges need consider no other points of view but their own in their deliberations.
- \* Judges should be given the equipment/facilities needed to do their job.
- \* Judges shall be briefed by the Masquerade Director as to the contest rules.
- \* Judges shall have access to the Masquerade Director during their deliberations, but that Director shall take no part in them.
- \* Judges shall use whatever scoring system they mutually agree upon.
- \* Judges shall be given a competent clerk who understands confidentiality.
- \* Judges shall not be forced to reveal any of their deliberations.
- \* Judges shall not be required to defend their decisions to anyone!

## A JUDGE'S OBLIGATIONS

- \* Judges shall give recognition to all worthy costumes.
- \* Judges shall be familiar with the rules pertaining to the particular masquerade they are judging.
- \* Judges shall view each masquerade as if it is their first.
- \* Judges shall view each contestant as if each were a stranger, and disqualify themselves where this might be questioned.
- \* Judges shall attempt to leave all other personal biases at home.
- \* Judges should be as expedient in their deliberations as possible.
- \* Judges should maintain confidentiality about their deliberations.
- \* Judges should make their advice available to costumers genuinely wishing to improve for the future.

## SUGGESTED AWARD TITLES

\*Best in Class  
 Best in Show  
 Judges choice  
 Honored for Excellence  
 \*Most Outstanding  
 Most Impressive  
 Best Spectacle  
 Best Extravaganza  
 Most Splendid  
 Most Magnificent  
 Most Majestic  
 Most Spectacular  
 \*Most Beautiful  
 Most Elegant  
 Most Exquisite  
 Most Graceful  
 Most Glamorous  
 Most Brilliant  
 Most Charming  
 Most Captivating  
 \*Best Fantasy  
 Best Mythology  
 Most Mythological  
 Best Pantheon  
 Best Deity  
 Most Celestial  
 Most Mystical  
 Best Wizardry  
 \*Best Science Fiction

Most Literary  
 Most Scientific  
 Most Avant-garde  
 Most Advanced  
 Most Futuristic  
 \*Best Recreation  
 Most Authentic  
 Most Accurate  
 Best Media  
 Best Characterization  
 Best Adaptation  
 Best Comic Book  
 Best Film  
 Best Character  
 Most Thorough  
 Most Detailed  
 \*Best Design  
 Most Artistic  
 Most Refined  
 Most Subtle  
 Best Concept  
 Most Visual  
 Best Use of Color  
 Best Use of Glitz  
 \*Most Original  
 Most Creative  
 Most Clever  
 Most Fanciful  
 Most Outrageous  
 Most Imaginative  
 Most Unusual

Most Provocative  
 Most Exotic  
 \*Best Presentation  
 Best Performance  
 Most Dramatic  
 Most Theatrical  
 Most Compelling  
 Best Makeup  
 Best Props  
 \*Best Alien  
 Best BEM  
 Best Feline/Equine  
 Best Saurian, etc.  
 Best Creature  
 Best Beast  
 Best Monster  
 Most Monstrous  
 \*Most Horrifying  
 Most Terrifying  
 Most Grotesque  
 Most Evil  
 Most Villainous  
 Best Villain  
 Most Menacing  
 Most Ominous  
 Most Macabre  
 Most Spectral  
 \*Most Humorous  
 Funniest  
 Most Amusing

Silliest  
 Cutest  
 Wittiest  
 Most Comical  
 Best Shtick  
 \*Most Sophisticated  
 Most Aristocratic  
 Most Imperial  
 Most Distinguished  
 Most Urbane  
 Most Opulent  
 Most Sentimental  
 Most Romantic  
 \*Best Tech  
 Best Hi-Tech  
 Best Electronic  
 Best Mechanical  
 \*Best Military  
 Best Uniform  
 Best Weaponry  
 Best Armored  
 Best Mercenary  
 \*Best Barbarian  
 Best Ethnic  
 Best Folklore  
 \*Most Promising  
 Best Junior Costumer

# Fashions for Stout Women

By Flora McDonald Thompson

IT is conceded in France that the greatest offence a woman can commit against the beautiful is to be fat. If she is so, then under no circumstances must she appear so, and thanks to the perfection of the art of dressing there, the casual observer gets the impression that women never grow stout in France—not, at least, until age has rendered them of no vital consequence to the beautiful; then they are called *dames des biens*, and are understood to be atoning for embonpoint and the folly of growing old by being good—as good as only plain old women can be.

As I have previously set forth, French corsets establish the first principles of the Frenchwoman's grace; they are, so to speak, the decalogue of her gospel of loveliness. The stout woman's corset being ingeniously devised for so disposing of her adipose tissue that it will do the least

possible harm to the ideal of slimness, she then proceeds to clothe herself in garments which are shaped in the beginning by this notion: Evade the waist-line as the good woman flees sin, or as the wise woman avoids telling the truth about her age; and for the rest, when it becomes absolutely necessary to define a line, make it up and down and flowing.

I had the pleasure of shopping in London late in the winter with a woman who was selecting a gown in which to be presented at court. The woman, pretty, sweet-tempered, kind-hearted, and large-souled, is short of stature, and just as plump and round as amiability and a clear conscience can make one. We went to one great London dressmaker after another, and they trotted out for this stout little dear to wear to court gowns of heavy satin, stiffened with rich embroidery running all around the skirt; gowns spangled with gold



AN ADMIRABLE EVENING GOWN for a stout woman; long lines which give a look of slimness

and silver, with flounces and *entre-deux* of fabulous lace running round and round the skirt; and the stout little dear just kept saying, "Thank you," and passing on, until finally—and happily—she passed over the Channel to Paris. The gown which the French dressmaker gave her was a marvel of workmanship, but it was especially wonderful in the study it exhibited in how to produce long lines on a short body.

The gown, made of lace, was trimmed with panels of satin, heavily embroidered in white silk and gold thread; these panels extended from the bottom of the skirt up to varying heights; in front, one panel, broader than the rest, descended in an unbroken line from the edge of the décolleté neck to the edge of the trailing skirt, and, presto! this long sweep, with the regal lengths of the train, transformed the plump little woman into a very commanding presence, replete with grace and beauty.

The way the Frenchwoman solves that most difficult of dress problems, how to be stout and at the same time *chic* and cool in midsummer, is a wonderful triumph of her art. That I do not draw on my imagination for the fact of her solution of this problem, behold herewith illustrated in detail the summer wardrobe of a friend of mine, the wife of a French painter, who dwells as near to Paradise as one may hope to come in this world; that is to say, she lives in the country in France, within two hours' automobile run of Paris.

Madame is in what you would



STRIPED GRAY AND WHITE LINEN MORNING SUIT with a muslin chemisette, and pleats at the skirt foot.

call "comfortable circumstances"—neither rich nor poor. An admirable *ménagère*, who entertains delightfully her husband's and her own many distinguished friends, she first of all adapts her wardrobe strictly to the actual services it must render her. She runs up to Paris frequently dur-



NEGLIGÉE for summer; white batiste with flat bands of blue and English embroidery.

ing the summer for a few days' visit, and for wear upon these occasions she has a gown that is a marvel of comfort, economy, and elegance. It is made of black taffeta in two pieces, coat and skirt. The coat, a loose one, is fashioned of narrow bands of tucked taffeta,

faggoted together, with a band of plain taffeta edging the garment. The skirt is plain, with up-and-down bands of tucked taffeta let in by fag-goting. The skirt is trailing, as without exception, is every skirt which the stout Frenchwoman



A SUMMER DINNER GOWN of white silk with pompadour silk bands and a mull fichu.

dous. A big turn-over collar, of fine muslin and lace, is worn with this suit, or not, as fancied. Irish lace is put flat in the three-quarter sleeves; no blouse is worn under the coat; a chemisette of tucked sheer batiste fills in the opening at the throat, and madame is as delicately cool in this formal dress as if she were going about in a kimono.

All of madame's street suits for summer wear are constructed on this model—that is, skirt and loose coat, worn with no waist underneath. For morning wear, she has a dainty suit of linen—gray and white hair-stripe. The muslin chemisettes worn with this are either high or low in the neck, and they extend down the front, forming a narrow vest. The lace used as trimming is laid on flat; loose pleats are let in the skirt below the knee to give ease in walking, and to give a flowing appearance to the lines of the skirt, which are all perpendicular. Madame, knowing well the charm which flowing garments lend to her appearance, always appears in such guise at home. For negligée wear this summer, she has a gown of fine white batiste, trimmed with bias bands of pale blue and English embroidery. The trimming of any of her gowns is invariably flat, and her house gowns trail gracefully all around. For wear in the afternoon, when friends commonly assemble with the family for *gouter* on the lawn, madame wears an exquisite gown of white batiste, almost covered solidly with tiny pale blue spots. This is trimmed with very scant ruffles of doubled coarse silk net. A fichu, formed of a pale mauve mousseline scarf, has a heavy long silk tassel to hold down the point in the back, and the long ends in front are kept in good lines by an edging of deep silk fringe. The hat which madame wears with this gown her husband designed for her from an



AN AFTERNOON GOWN of white batiste with pale blue dots and a mauve mousseline scarf.

old color-print which he found in an antique-furniture shop. It is made of the dotted batiste, with a *bavole* of lace and loose ends of blue and white and black ribbon hanging down behind.

Madame's beauty is most radiant in evening dress. The low-cut bodice

is very becoming, and the long trains increase her dignity and apparent height. All her evening gowns are made long and flowing, and they are all short-waisted right in the centre of the back to give a fine sweeping line to the train, which creates an illusion of slimness. None of them are tight-fitting, and the trimming is so disposed as never to miss the advantage to be gained by evasion of every line that cannot be made long and flowing. The stout Frenchwoman never attempts to squeeze flesh out of her dress; she knows that this is hopeless. She follows the plan which the French have in all their efforts toward the beautiful—to accept nature as it is, and make the best of it.

On this principle, you will see by a study of the gowns illustrated how these long lines add grace to a figure which has lost its slimness.

in this whole list of gowns there is not one in which the belt-line is marked. For the stout woman boleros and Eton jackets which end above the waist-line should be avoided, and coats should be only half fitted. This disguises ungraceful lines. The falling lace drapery on the evening gown on page 780 is another good feature of the model.

The soft mouseline scarf worn with the afternoon gown is not only a fashionable novelty, but a very becoming accessory for the stout woman. The broad collars on the jackets and the draped fichu on the dinner gown also show the skill of the dressmaker who designed these gowns for my friend. I mention these various points that the stout woman who reads and observes may see in what lies the value of the designs illustrated.

The jacket worn without a blouse underneath is the coolest of arrangements, but a sheer lingerie blouse, well fitted and worn over a boned lining or underwaist, may be

used under the jacket instead if one prefers it. The boned underwaist may now be bought ready made in an exceedingly good cut.



SUMMER SHOPPING GOWN of black taffeta with faggoted bands of the taffeta tucked; tucked and faggoted jacket.

The princesse model, for instance, on page 780, with its long pleats, is all flowing lines, with absolutely no accentuation of the waist-line. In fact,

# Historical Documentation and Research

By Animal X - winner of "Best Documentation" at CC6 and CC7

This article is not a how-to-do-it, but rather a how-I-did-it, as I feel that there are many valid methods of documentation. Different costumes may require different styles, so don't let this article dictate to you.

## Costume Con 7 - "Lady in Waiting to Marie Antoinette"

### Analysis

In evaluating what kind of documentation was needed for this costume, I realized that since this is such a familiar time period, assumptions might be made by the judges as to what was "proper" for the time from their prior knowledge. The problem is that just as today, many different styles and methods would be correct. This was compounded by the fact that there are no existing examples of the costume I chose, a full formal dress of the French Court. I was very worried of the possibility of getting demerits for something being "wrong" that was authentic but not the generally accepted "norm". So I decided to write my documentation as if the judges assumed I was lying. This is not at all meant to imply that they would, but writing on this premise gave me a structure. Everything I wrote was backed up with proof and evidence.

### Research

In the beginning, all I had decided was that I wanted to do was one of those big panier dresses of the 18th century, but I wanted to do it as if I actually was a designer living at the time. I had an open mind as to what year and country it should be. As

became familiar with the period, I then designed something from the sources that appealed to me. This decided that my gown was to be from the french 1770's. I feel that learning about the entire century enhanced my documentation, as well as being dam' interesting.

My research started at the Metropolitan Museum of Art, where they have a slide and photograph library. I got a xerox of everything that was from the 1700's. (This was a great excuse to expand my collection of pictures of pretty things)

I then hit the local library and took out and read every pertinent tome. As I did this, I xeroxed off everything that might be of interest to me later. Around this time I had decided what I was actually doing so I was able to narrow down my xeroxing. All of these bits of paper I started filing in manilla folders labeled "shoes", or "textiles". These files now fill an entire shelf as I always overdo everything. (if anybody would like to avail themselves of this stuff, please contact me.)

At this point I wrote a letter to the curator of The De Witt gallery at Williamsburg asking if I may come and have a hands on tour of the collection. To my delight the answer was yes and in December she herself took me through, letting me touch, look at the insides and answering my myriad questions to the best of her knowledge. I was in costumer's heaven. I made some sketches of some details but the stupidest thing I did was to screw

up the 3 rolls of film that I took. The smartest thing I did was to bring along a small tape recorder. I described everything I saw into it. (There was also a lot of "ooooh, aaaah, omighod that's gorgeous " on the tape.) I highly recommend

### About the author

*Animal X has had many professions including rock star, cotouier, and now, costumer. She is a regular contributor of articles to the Costumer's Quarterly and draws the "Costuming For Cats" cartoon strip. She is currently working on an article about getting grants for costuming*

bringing a recorder to any exhibit or show that you might want to refer back to later. It is so much more accurate than notes or your memory.

After that, I spent 4 days at the Library of Congress playing in the stacks. This was so that I could get additional specific information for my project. It was also great fun trying not to get drool on things such as a first edition Diderot encyclopedia. The librarians here were the most helpful of any I've ever encountered. If you go there, bring lots of dimes for the copiers which are of varying qualities. Please note that the Library of congress participates in the inter-library loan system. This means that your library can order books from them which you then get to devour.

Up until this point the only costume piece I had started work on was the chemise. Once I felt confident in my research, I proceeded with the rest of the outfit.

In the process of my research I also viewed other collections and on more than one occasion I contacted curators by phone to ask specific questions. They were one and all extremely helpful and though they didn't always know the answer, they tried their best. I recommend this method for when you have a problem.

## Documentation

The actual format I used was an introduction, followed by a summation of the overall design. Then came a section in which each individual piece of the outfit was discussed. These were alphabetical in order, separated by blank pages that had labels that jutted out so that the judges could easily find a particular section. This was then followed by the bibliography. All of this was placed in one of my son's notebook binders. I did this so that the judges could remove a section if they wished. It also made it easier for me adjust it as I worked in it.

I wrote the introduction and design theory part last. In fact, the intro was finished at the con right before handing it in. Working up to the last minute as most people do, this is the only sensible way to proceed. Let's face it - there is no such thing as a finished costume. As long as there is time you will still tinker with it.

Each section was written on the computer right after I finished making the item in question. This is not because I'm organized, but because I knew if I waited I would forget exactly what I had done and why. I strongly advise doing your composing while everything is still fresh in your mind. You might even keep a note pad handy while you sew in case a good line comes to mind.

Each section's first page consisted of a summary paragraph and a photograph of the item being discussed. Since I did not want to be accused of trying to snow the judges with too much work, my introduction stated that all I expected for them to read was this first page.

Every statement I made was followed by a footnote and sometimes two. This referred them to the other pages of the section.

For further information. According to what was needed this was one of the following; a photograph taken of my work in progress to prove I did it (ie; weaving my garters), a picture from my research, a direct xeroxed quote from a book, an invoice proving, for instance, that the ring I wore was a museum reproduction, a reference to the bibliography, additional summations, or samples of the materials I used.

These pages were made of the original cut and paste work. I felt that if I xeroxed them to neat appearances, the quality of some of my pictures would deteriorate. Though most of my work was typed, there are many handwritten notes and book references as I am not very computer literate. To draw attention to the important elements of a picture I often used a highlight pen. For instance if I included a portrait to show off the make-up, I would circle the face. I also highlighted the key part of many text excerpts.

When I was making up my documentation, I realized that many of my pictures came from two books. As these were not expensive, I bought second copies to cut up and so was able to use color photos.

As I researched, I had compiled a bibliography. This was so could easily go back and look something up. Then the progress report announced that a bibliography was required. I feel that this requirement is unnecessary, and an imposition of

extra work for form's sake. What are the judge's going to do, run out and buy the book? Many formats of documentation may not need this. I had originally planned to include the name and title of my source with each excerpt, which I did anyway. (At this point may I remind you all of a cute little phrase "Ibid.". Once you have already referred to a source in full, all following references to the same thing may be labeled "Ibid.". ) Since I already had a bibliography in my computer, it was no hassle to include it. I felt it was necessary that all the books that I had consulted should be included, even if they were not directly referred to in the documentation. This added 4 extra and redundant pages to an already large notebook.

## **Costume Con 6 - "Princess Kawyt-tisi"**

### **Analysis:**

In this case, I was facing problem that probably the judges would not be familiar with the time period to any great extent. By picking a non-western culture of an ancient time I was treading on practically virgin territory. I decided to write my documentation on the assumption that the judges would know no more about my period than any member of the audience.

### **Research:**

I started with the intention of doing a drop dead authentic egyptian, and as my knowledge of the era increased, I narrowed it down to a lesser daughter of a pharaoh of the 12th dynasty.

The research itself consisted of 3 days at the metropolitan Museum of Art, 4 days in the New York Public Library, and 2 days at my local library. Again, I took xeroxes of pertinent information, but not near as many as in "The Lady.....". In fact, much of the time I spent in the library was spent reading entire books and then just copying a few pages.

When doing research at the Egyptian wing of the met, not only did I take copious notes, I spent much time sketching in detail. I also availed myself of their publications and photo library. They also have postcards which make for cheap color photo source.

### **Documentation:**

The physical format was a series of manilla folders inside a larger one. Once you opened up the big one, the others were revealed to be of different lengths and had the smallest in the front. By this arrangement you could see the top edges of each folder which were labeled so that the longest folder ( or top label in order) contained the top item worn, in this case , a tiara. This continued on down the body to the shortest folder ( or bottom label in order) which was labeled shoes. In this way the documentation was ordered in visual coordination to the body.

The outer enclosing envelope had a papyrus picture as a cover and contained a synopsis of the outfit. It also contained a ending section consisting of miscellaneous information on the time period, in case the judges wanted to get an over all feel for it.

Being totally computer illiterate at the time, the actual pages were hand written, in clear block print. The labels were calligraphed in pseudo-hieroglyphic red letters. It may interest you that I assembled the documentation on the flight to costume con. I had it all planned out and ready and as I was to be 7 hours in transit, it seemed to be the perfect time to do the job. This also enabled me to include any last minute changes.

A typical section was narrative in style. My writing was interrupted in places by photographs of the process being discussed (such as my cat showing me how to weave), samples of material (such as the faience beads both before and after I fired them), and xerox segments (such as book excerpts to confirm statements, receipts and labels to prove authenticity of a material, and photos and diagrams). Whenever possible, I used color photos. If the information from a book was more than a paragraph or so, I inserted "see index 1" etc. and placed the information at the end of the section. These pages were often highlighted.

I did not include a bibliography as I thought it would just add unnecessary pages.

I hope the reader can benefit from these examples. I think it the difference between the 2 pieces shows that you do not have to conform to a formula. there is room for creativity even in documentation. The most important part is to get

your information across, not following guidelines. However, it is important to be clear and neat, as the judges will see the documentation before they see your outfit. One would naturally want to avoid prejudicing the judges by a bad first impression.

If anybody would like a copy of these, or any of the non included research, I would be glad to send it to you. contact me through the PYMWYA guild. [See inside back cover for the address- Ed.]



Above and to the right, Animal X wearing "A Lady In Waiting To Marie Antoinette" at Costume Con 7



Denice Girardeau wearing Princess Kawyt-tisi at Costume Con 6.



# Tips on Video Taping Masquerades

By Rusty Dawe

By now I must have viewed more masquerades as seen from more different angles than just about anyone (with the possible exceptions of Carl Mami and John Fong). The following list of DOs and DON'Ts are distilled from the many MANY hours of editing masquerade video tapes and wishing that camera "A" would have stayed on costume "N" just a little longer, or that camera "B" would not have jerked at just that same instant (sigh).

Having also been behind the camera and trying to practice what I know are proper techniques, I also understand why many of these techniques are not self evident or necessarily easy to implement. After all, it is fairly easy to critique camera work while sitting back in the relative solitude of the editing lab and quite a different thing to coherently follow one of Animal's madcap presentations when it is happening live in front of you and this is the first time anyone has ever seen it... Case in point, Animal's presentation of Princess Kawyt-Tisi at CC6 was the only presentation in all three masquerades that required shots from all 5 cameras we had running, and I still didn't always have an angle I really wanted to use!

This list applies to all situations, regardless of camera position or number of cameras that you are working with. Where applicable, I will mention appropriate actions (if different) when one is taping with a multiple camera operation.

## #1 — Move the camera s-l-o-w-l-y and smoothly.

This is without a doubt the single most important point to remember for getting good quality footage with your camera. Although it sounds simple enough, this is also probably one of the most difficult points to master, especially during taping of a masquerade. This is because there is often too much happening too quickly to take in without radical camera motion. The following will help you

achieve calm camera motion under the most demanding situations.

Use a tripod. This is a must for taping a masquerade. You just can't hold the camera steady enough for long enough.

Don't tighten your tripod too tight. This is a typical cause of jerkiness. Both horizontal and vertical motion should be possible at both slow and fast speeds without the tripod locking the motion. The adjustments should be loose enough that the camera would probably tilt forward or backward on its own accord if you weren't there to steady it. Of course if you are going to walk away from the camera, go ahead and tighten it up.

Start all camera motions slowly and then build up speed only after you are already on the move (ie. try to keep a constant acceleration/deceleration until you reach the top speed you are willing to move the camera at).

Note that if you are farther away and zoomed in close that it takes less physical motion of the camera to travel the same effective distance in the lens (vs. being close with the lens wide).

The top speed is NOT a fast speed. It is better to miss a little action by moving the camera slowly than to capture it and make your viewers all sea-sick!

Limit the number of required camera motions. You can do this by widening your lens if possible to take in more of the action. Close ups are nice, but worthless if you are continuously chasing your target around the stage! Another option is to skip taping some of the action. This is anathema to many who tape

masquerades but is often necessary (this is why multiple camera editing is important!). This is discussed more in item #2—groups, and item #4, below.

## About the author

Rusty Dawe runs 3D Video and is the premier source for high quality, multi-camera, professionally mixed masquerade video tapes. His experience comes from behind the camera and countless hours in the video-editing lab.

## #2 — Frame your subject.

How much is enough? How close is too close? This is another point which sounds easy to do but requires a little thought to pull off and make "invisible" to your viewing audience. Under all conditions, you want to fill your lens as much as possible. Don't let a costume end up looking like an ant in a desert by pulling so far back as to see this little dinky person lost among all that huge stage. Try to keep zoomed in as close as possible without requiring excessive camera motion. The following will help you frame your subject under a variety of conditions.

The single costume: Although everyone wants to see "all" of a costume, 90% of the time framing just the head and torso of a single subject in the lens will give you the best results.

It turns out that most people watch other people's faces when they talk to each other and this carries over into the way they view TV and movies. So by concentrating your camera on the upper body of your subject, you will present your viewers with the level of detail they are most comfortable observing. A good technique to give the viewer both the full body view and the close-up of the head/torso is to start with the full body and then if the subject starts to walk toward you, don't pull back on the zoom until the subject fills the lens with the upper body. Then follow the subject smoothly with the zoom as they continue to walk toward you in order to keep the size of the subject constant.

The pair which separates: This is a typical tricky situation which you will run into over and over while taping a masquerade. There are two choices here. 1) Keep pulling back to try to keep both costumes in view. 2) Choose one of the two costumes and follow it, ignoring the other costume. Unfortunately, many people chose a third option — track both costumes as far as they can then switch to one, then to the other, then back to the first, and so forth. Generally you want to option (2). Unless the two costumes are doing a presentation which will not read unless both costumes are viewed together, you will find that ignoring one of them for part of your taping will allow you to concentrate on the other to best advantage. I have found that when the two costumes split, back up a little to keep both in view for just a bit, then follow the costume which is coming toward you and treat it as a single costume (ie. you now have a good view of the front of at least one of the costumes, so get a good shot of it — the other costume probably has their back to you anyway!)

*Try to keep zoomed in as close as possible without requiring excessive camera motion.*

The large group: This is the single camera operator's nemesis. There is just too much going on to track with a single camera, so just get it straight in your mind that you won't get it all and you will be ahead of the game from the start. If you are far enough back to get all the action in your lens, you should stay at this distance for at least part of the presentation to get an overall feel for all of the costumes (again, be sure that you frame the costumes and not the stage). However, if you stay back for the entire presentation you won't really see any of the costumes well. This is where you will have to be discriminating. After taping the entire group for a bit, pick out one or two costumes worth zooming in on and follow them, ignoring the rest (ignoring some of the action is the hardest part of taping a group). Pick costumes which are facing you and which you can treat as a single or pair. Usually at the end of group presentations, all the costumes exit the same way, so you usually have a chance to get a close up of them one at a time when they leave. More on this in item #4, below.

## #3 — Limit use of the zoom:

This is important for the same reasons as stated for moving the camera. You can tell you are overusing the zoom capability of your camera if you feel like you are always left wanting more of a given costume subject and yet it is within the viewing area much of the time. This is the effect of not permitting the subject to present itself without a change of perspective or viewing position. Of course, this is assuming that the camera was not moving radically at the same time — a far more obvious problem. The following may help reduce your use of the zoom.

Pull back a little so that you don't have to re-adjust as often. If you find you are constantly changing the zoom to keep the subject properly framed as suggested in item #2, above, you are probably too close overall. Back off just a little bit and don't try to get in as close as often.

Use the motion of your subject to change your zoom distance for you! This works really great if you are filming subjects which are walking toward or away from you. Often you will be able to get that close up shot without actually moving the zoom at all. Your subject will just walk right into your frame. This works best if you know in advance what the costumer will do, but foreknowledge is not required. Many masquerades have a standard runway pattern and after the first couple of costumes you will probably know in advance where most of the costumes will enter and exit.

## #4 — Edit your subject:

We have already touched on this point a little when discussing large group costumes, but even when nothing appears to be going on, you have some choices as to what to tape. i.e. do you tape a blank stage or the MC picking his nose? In general, action (any action) is preferable to a blank stage. I tend to keep with the MC until just before the next costume comes out then shift to the stage entrance. Often, if you have positioned your camera correctly, the stage entrance and MC will be in the lens at the same time, so that you can focus on the MC, then follow the costumes out when they appear on stage behind him or over the MC's shoulder (usually with just a minor change in the zoom). Also at the end of a presentation, following the costumes till they are out of sight or make a transition out of the lighted stage area is preferable to cutting back quickly to the MC as soon as the costume begins to exit the stage. Occasionally you will catch a look or expression on the part of the costumer that is priceless as they realize they are done and still alive!

What do you tape when there is too much going on to follow coherently? Actually, most of the time it sorts itself out for you. You want your tape to look as good as you can and show off the costumes you are taping to the best advantage. The following list of taping priorities may help you decide which action to follow when it is all coming apart at the seams...

- 1) pick the center-piece costume. Often you will have a group of costumes of which most are support costumes to a main one. Concentrate your camera work on the main costume and track the peripheral costumes only when you can't get a good angle on the main costume or it is turned away from you.
- 2) try to pick a spot on the stage through which all the costumes are moving. Some presentations will criss-cross all the costumes or march everyone through a circle or similar pattern. By finding a spot which all the costumes pass through, you can catch all the action and never have to move the camera once. This looks great when it works, but isn't always obvious at first.
- 3) pick the costume or costumes which are directly facing you or coming toward you.
- 4) pick costumes which are moving in a predictable manner. Ignore action which is changing abruptly and which will be gone by the time you get it in focus.
- 5) all other conditions being equal and your camera position is off center, you should aim at the side opposite from you. You will find it easier to follow the action when it is farther from you than when it is twisting and turning right under your nose.

- 6) Give up and pull all the way back. Sometimes you just have to say "What the F—."

## #5 — Camera Placement:

When setting up your camera prior to the masquerade you often have a choice of where to set up. If you are a single camera your best choices are:

- 1) About 20 feet back from stage on the side opposite the MC and masquerade entrance (usually the far right side of the audience). This way you have a clear shot at the masquerade contestants as they enter and can follow them off stage until they are well into the audience. Due to the effect of the camera on those sitting behind you, you will usually find yourself behind the audience against the side wall in order to obtain this angle. This is not bad and often preferable to having people tripping over your tripod.
- 2) Center back. If the masquerade tech crew provides a riser at the center back (usually at the end of a runway that contestants walk down), this is an excellent spot. Even if you don't have a riser, you can often obtain a good angle by positioning the camera on the aisle near the rear if there is a large center aisle.
- 3) Half way back on the side to all the way back on the side. If you have a good telephoto lens this isn't as bad as it might seem. It is easier to get an overall feel for larger presentations from here than it is from up close and you can usually follow the costumes across stage pretty easily.
- 4) Down in front (close to stage). This is a really tough spot. While you may be able to get some really great close-ups, overall you will have a tough time following the costumes and keeping the camera from whipping continually from side to side across the stage. Also, when the angle gets extreme you can often find yourself staring directly into the stage lighting. This location is best if you are doing a two camera edit. That way the front camera can obtain the close-ups while the back camera can cover the overall action.
- 5) Photo area. While you miss all of the presentations from here, you get outstanding detail shots of all the costumes under decent lighting. If doing a multi-camera edit, this location is a must! If the main masquerade hall is dimly lit and there is a good available light photo area set up, you should give serious consideration to this location.

Well, I think this is enough on this subject for now. I may add some additional points in the future (probably while editing another masquerade to give vent to my frustrations!). I hope you find these tips of use. Good shooting!

# Costumer Calendar Coming!!

by Kelly Turner

West Coast costumer Arlin Robbins and her husband Michael Jhon are producing a FULL COLOR calendar featuring Science Fiction, Fantasy, and Historical Costumes! It is called The 1990 Costume Portfolio Calendar and will be available and shipping around Thanksgiving. It features costumes by Adrian Butterfield, Dianne Dawe, Alison Dayne Frankel, David Joiner, Victoria Ridenour, Kevin Roche, Robin Schindler, Jennifer Tifft, Karen Turner, Ed Kline, Patricia Davis and more.

It will also list a wide variety of Science Fiction and Fantasy conventions every month and have contact information for each.

Michael and Arlin decided to do the Costume Portfolio Calendar in late August, and to have it done by Thanksgiving, it needed to be to the printers (in Hong Kong!) by October 1! This didn't leave much time, so this year's calendar

features only West Coast costumers. However, Michael will be photographing costumes at Costume Con 8 in Ontario, California (see Coming Attractions section), so he will get a chance to feature some East Coast costumers next year!

But for there to BE a "next year", we need to make *this* year's calendar successful. Therefore, we are including an order form for your convenience. Please support this worthwhile venture! We have seen the proofs for the calendar, and it is gorgeous and well worth the price (for the photographs alone!) This is the perfect gift for all your fannish friends. For more information, contact Arlin Robbins at:

513 Lexington Avenue  
El Cerrito, CA 94530  
(415) 527-5303

## The 1990 Costume Portfolio Calendar Order Form

Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Calendars @ \$10.00: \_\_\_\_\_

California residents add 6.5% sales tax: \_\_\_\_\_

Shipping: \$1.75 \_\_\_\_\_

Additional shipping (75¢ for each calendar over 1): \_\_\_\_\_

Total: \_\_\_\_\_

Please make checks payable to Michael Jhon

Mail to: 513 Lexington Avenue, El Cerrito, CA 94530

# Coming Attractions

A Calendar of Costume-Related Events

## Measure for Measure

Royal Ontario Museum  
Toronto, Ontario, Canada  
(416) 586-5549  
Starts October 12, 1989

This is the first exhibit of their new permanent Costume and Textile Gallery. It examines methods of constructing fashionable European dress. Over 50 costumes and artifacts dating from the 17th century to present day. All pieces are drawn from their permanent collection of over 100,000 items of costume, textile and related equipment.

## Costuming For Cats

by Animal X



## Historical Mode

Fashion Institute of Technology  
New York, New York  
(212) 760-7970  
Runs October 31, 1989 - January 20, 1989

Exhibit featuring how old ideas creep into modern fashion design.

## "New Look To Now" in Portland

Oregon Art Institute, Portland Art Museum  
Portland, Oregon  
Runs December 13, 1989 - February 4, 1990

The exhibit *New Look To Now: French Haute Couture 1947-1987* is the exhibit that previously ran at the DeYoung Art Museum in San Francisco. The exhibit features 105 outfits that range from Christian Dior's "New Look" of 1947 to a 1987 Christian LaCroix gown. There is some great '60's stuff in the exhibit! Also available is a 120 page, softbound "catalogue" of the exhibit for \$22.50 published by Rizzoli. Try calling the DeYoung for more info on the catalogue.

## 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

## The Age Of Napoleon: Costumes From Revolution To Empire

Metropolitan Museum Of Art  
New York, New York  
(212) 879-5500  
Opens December 13, 1989

This exhibit will feature 120 examples of court, military and revolutionary dress.

# Assorted News and Reviews

## Unauthorized Video Tape of Costume Con 7

There is a person in Canada who has sold and distributed flyers for sale of video tapes of Costume Con 7's masquerades. This is an unauthorized, single camera video tape and the person has been informed to cease-and-desist. The authorized videotape (multi-camera, stereo sound, mixed) will be out soon from 3D video, 112 Orchard Ave., Mountain View, CA 94043.

## Star Trek Pattern Problems—

We have heard that the Star Trek uniform patterns sold by Lincoln Enterprises have "problems". Can any of our readers identify these problems so that we might spread the word. Also, if you have a "fix" for any of these problems, we would like to publish them. Also, Simplicity just came out with a Star Trek: The Next Generation pattern. How does it rate and/or compare to the Lincoln Enterprise pattern? Please send your comments/fixes to the Quarterly's address.

## What to do with those scraps

Here's a letter from Bjo Trimble that we thought you might be interested in:

Dear Costumer,

Many of you know Kathryn Trimble and are aware that she's 25 years old chronologically but a permanent 8-year-old mentally. Kat has good coordination and has learned to do simple crafts, including sewing and serging. Job situations are pretty grim for retardates, so we've searched for something creative Kat could do to earn her own money.

Kat found what she wanted in a doll magazine: marottes (folly-heads or jester sticks.) We already have several doll molds to make papier mache heads; as Kat progresses, she may make porcelain marottes as well. Shall we resist using the Temple mold? Shirley we jest!

With bright fabric scraps, bells, flowers, sequins, beads and ribbon, Kat can produce marottes for crafts and doll shows. Though 'mom' has scraps, Houston has no Textile Area to 'refuel,' so Kat will use those up fast. **Kathryn needs your unusual costume scraps and trimmings, please.** She's not asking for big scraps you're saving for a future project, just little ones, odd cuttings, and spoiled pieces you can't think what to do with; even postage-stamp-sized bits can be serged for 'crazy-quilt' effects. She can also use odd bits of sequins, beads, etc. If you have a **HUGE** amount of goodies, contact us first about pickup at a con, SCA event or other gathering or for refund of your postage.

In trade, for every box of or bag of scraps, etc. you send her, she'll make you a marotte signed and dated by her hand - each piece guaranteed to be a unique and original Kathryn Trimble work of art. Fair Enough?

Bjo & Kathryn Trimble  
2059 Fir Springs Drive  
Kingwood, TX 77339  
(713) 359-4284

## Science Fiction and Fantasy Needlework Guild Formed

This Guild was founded by Suzette Haden Elgin in July of 1989. Its purpose is to provide a forum for the exchange of information and to promote SF&F needlework. This includes crochet, knitting, tatting, counted cross stitch, embroidery, and quilting. For more information write to:

SF&F Needlework Guild  
175C Riverbend  
Altamonte Springs, Florida 32714

## **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

## **1990 Assembly of the Friends of the English Regency**

March 3-4, 1990

Doubletree Hotel

Ventura, California

Memberships are \$60 until December 31, 1989

This is the annual convention for aficionados of Regency dancing. For memberships or more information, write to:

Elayne Pelz  
15931 Kalisher St.  
Granada Hills, CA 91344

## **Costume Con 9**

Dates: February 15-18, 1991

Rates: \$30 from Sept. 11, 1989 to June 10, 1990

\$35 from June 11, 1990 to Feb. 1, 1991

\$40 after Feb. 1, 1991 and at the door

Address: Costume Con 9  
c/o Kathryn 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! ♦

# **Murphy's Laws for Costumers**

by Karen Turner

Golubs 2nd law of homebuilding and costuming: A carelessly planned costuming project takes three times longer to complete; a carefully planned one takes only twice as long.

Horner's five thumb postulate: Experience varies directly with material ruined.

Eng's principal: The easier it is to do, the harder it is to change.

Schmidt's law: If you fiddle with a thing long enough, it will break or ravel.

Ringwald's law of workbench and sewing table geometry: A horizontal surface will soon be piled up.

Prissy's rule: If you don't know what you're doing, do it neatly.

Teleco's 2nd law: There are two kinds of tape—the kind that won't stay on and the kind that won't come off.

# Guild Chapters

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

## Greater Columbia

### Fantasy Costumer's Guild ✓

P. O. Box 683  
Columbia, MD 21045  
Dues: \$15 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 K.F.Jepson, 3306 Radcliffe Dr. S.E. #94  
Calgary, Alberta, CANADA T2P 2K9  
Dues: \$12 a year

3306 Radcliffe Dr. S.E. Great Lakes #96

## Rocky Mountain Costumer's Guild ✓

3522 Smuggler Way  
Boulder, CO 80303-7222  
c/o Greg Bradt, Conv. Secy.  
7121 S. Webster St.  
Littleton CO 80123

## Deep South Costumer's Guild

c/o D. L. Burden  
1649 28th Ave. S.  
Homewood, AL 35209  
Dues: \$10 a year

#93 in database

## 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

## Confederal Costumer's Guild ✓

c/o Susan Stringer  
3947 Atlanta Drive  
Chattanooga, TN 37416

make change in  
database

## 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  
Dues: \$8 a year

## Montreal Costumer's Guild

2274A Beaconsfield Ave.  
Montreal, Quebec, CANADA H4A 2G8

#94

## Southwest Costumer's Guild

c/o Patti Cook  
3820 W. Flynn Ln.  
Phoenix, AZ 85019

#95

### Coming Next Issue (or in future issues!)

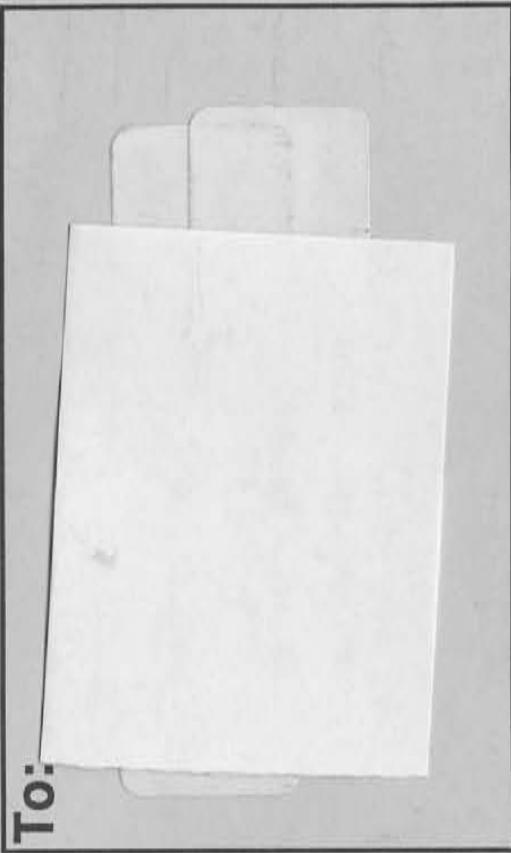
- Guild West goes backstage at Phantom of the Opera.
- How to wrap a sari
- How to get a grant for costuming
- Costume Presentations
- Home casting for the completely technophobic
- So can she sew a shi-sha? (try saying THAT 3 times fast!)
- How to apply glitter

THE INTERNATIONAL COSTUMER'S GUILD'S

*Costumer's  
Quarterly*

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