

Costumer's Quarterly

Volume 4

Number 1



Fashions From Terra: Alien Attire Category

From The Editor

Welcome to the "Summer" issue of the Costumer's Quarterly! We got enough articles to fill an issue! We're still a little short for next issue, but I hope that you, the readers, will remedy that. We have quite a selection this issue and I would like to bring your attention to a few articles:

Thank you to Dragon for giving me Rodd Matsui's latex article at Westercon. Thanks also to Marjii Ellers for giving me her two wonderful articles at Westercon.

In this issue is a repeat of the ICG Questionnaire. If you haven't filled one out and sent it to Betsey, please do so!

We have an article by Carl Coling on Colonial Williamsburg. For those of you going to Costume Con 9 in Maryland, you might consider a side trip to this wonderful place.

Just as I was about to go to press, the news came from Lark Books about their new publication. So I had to expand the issue and re-lay out some pages to fit it in at the last minute.

Also, thank you to Eleanor Farrell for sending me our cover art by her brother, Kevin. Thanks!

That's all for now!

Kelly Turner, Editor

Jim Kovalcin To Take Over Editorship!

That's right, after 3 years I am giving up the editorship of this newsletter due to *real life* getting in the way (school, work, etc.) Besides, I need time to make my *own* costumes! I hope you have all enjoyed it over the years. I would like to thank the many people who helped me, especially Karen for the proofreading and maintaining the database of subscribers.

A big THANK YOU is due for Jim Kovalcin for volunteering to take over. Thanks, Jim! I'm sure you'll do a great job. The new address for the Costumer's Quarterly will be:
Jim Kovalcin
15 Stockton Rd.
Kendall Park, NJ 08824

Please send him LOTS of new articles for the next issue!

NEXT ISSUE'S DEADLINE: FEBRUARY 1, 1991

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

Editor
Kelly Turner

Volume 4, Issue 1 Printed by Image
Works, Milpitas, California.

The Costumer's Quarterly is copyright © 1990 by Kelly Turner. All rights revert to the authors and artists upon publication. This magazine is distributed to all members of the International Costumer's Guild. Separate subscription rate is \$8.00 a year. Unsolicited manuscripts are encouraged. No submissions returned without an SASE. Send all correspondence to: The Costumer's Quarterly, 1693 Peachwood Drive, San Jose, California 95132.

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

Copyright and trademarked names, symbols, or designs used in herein are provided solely for the furtherment of costuming interests, and are not meant to infringe on the copyright or trademark of the person, persons, or company that owns them.

Costumer's Quarterly

Volume 4 Number 1

Summer 1990

Edited by Kelly Turner

Cover by Kevin Farrell

With great thanks to the following people for submitting articles:

Carl Coling

Marjii Ellers

Aimee Hartlove

Betsey Marks

Rodd Matsui

Alice Palacios

Art by Animal X

Table of Contents

| | |
|--|----|
| Rubber, In General | 3 |
| Colonial Williamsburg: An Introduction | 5 |
| Costumes To Go | 7 |
| Costumer's Crossword | 8 |
| Costuming For Masquerades | 9 |
| Assorted News | 10 |
| ICG Questionnaire | 12 |
| Coming Attractions | 14 |
| ICG Officer List | 14 |
| Costume Book To Be Published | 15 |
| Guild Chapters | 18 |

Rubber, In General

by Rodd Matsui

Of course, natural rubber comes from trees, as a sticky sap that is quite elastic when it dries to a pale amber clarity. Latex has been used for makeup effects as early as the early 1900's; Lon Chaney used liquid latex extensively in the creation of his full-body suit for The Hunchback of Notre Dame (1923). Details are sketchy as to how this suit was actually constructed, but it is likely that it wasn't cast from a mold, as Chaney (if ever) used molds of any kind. My guess is that it was sewed or glued together from sheets of dried latex, painted, and laid with hair. The hump was a solid piece of rubber weighing forty pounds! The suit was complimented by a wig and a face sculpted in cotton, collodion, latex, and nose putty.

As a side-track, latex was also used by Marcel Delgado when he built the animation models for Willis O'Brien's dinosaur footage for The Lost World (1923), and later for King Kong. Both these films utilized animation models made with wooden skeletons covered with latex, sponge, paper toweling and cotton. The muscles and detail were all built up separately, rather than cast from the outer surface of a sculpture. At the time of King Kong (1933), foam latex was not yet around, and animation models could not be cast in liquid latex.

The development of foam latex in 1939, then, by George Bau and others, affected the makeup world and the animation world profoundly; ultra-flexible solid objects could now be cast using this soft medium, and each piece, having come from a mold, was identical to the last! This allowed for accurate duplicates of animation models, and for repeatable makeups that looked the same day after day.

Foam latex made things much easier for the actor as well. The liquid latex that had been used to make appliances for The Island Of Lost Souls, being solid and airtight in its dried state, often caused actors to faint because it blocked air away

from large portions of their skin! Foam latex allowed the skin to breathe much more freely, and was much more flexible and thus more comfortable, and allowed the performer a greater arrange of expressions. The first major use of foam latex was The Wizard of Oz (1939), which featured numerous good appliance make-ups, including that of the witch, lion, scarecrow and tin man characters, not to mention the hordes of flying monkeys.

Though Marcel Delgado continued building up his animation models rather than casting them, many other model-builders began making animation models from this versatile compound.

As the fifties neared, a great man makeup artists began using various formulations of foam latex, among them, the Westmore family, Dick Smith and Jack Kevan. It became the standard technical plateau, and remains, at least for the moment, the most often-used material for form-fitting appliance.

Even today, of course, liquid latex is still afforded many applications. It can be used to make masks, flexible molds, and gloves; it also finds its way into adhesive formulas like Duo and other eyelash adhesives, due to its flexibility and fairly low cost.

Raw latex gum, that is, latex without any additives, will stretch quite readily but distorts a lot. Rubber is *vulcanized* to minimize its distortion. To make a vulcanized rubber form, you must begin with a latex that contains an amount of sulfur. Virtually all commercial preparations except those clearly described as "pure gum" contain sulfur. Anyway, after your latex formula has dried, process it in an oven at 200 degrees for an hour. Your rubber is vulcanized and will acquire very little distortion if stretched.

It might be noted that liquid latex is *not* typically used for stretching purposes. Stretch heads, for example, are seldom made with it. Latex tends to

be used for flexibility purposes--i.e., a *flexible* mask that you can open up in the back to facilitate sliding your head into it; or, a *flexible* latex mold that you can pour plaster into so that, later, you can *peel* the latex mold off the dried plaster positive. Neither of these applications requires a great amount of stretching.

It should be noted that, for all its stiffness and its inferiority as an appliance material compared to foam latex, liquid latex reflects light more like skin than foam does. I have made many false arms and heads using a liquid latex skin specifically because I knew it would be easy to paint and surface to look like skin. Liquid latex has a slight sheen to it, as opposed to foam latex's flatness; it's also slightly translucent, whereas foam is opaque.

For Dark Romances I made an arm out of liquid latex with an inside reinforcing shell of Fiberglas. I painted layers of latex into a plaster mold of the character's arm, and then laid in Fiberglas to hold the shape. When dry the Fiberglas was lifted out, and the latex skin was then pulled away from the mold, realigned with the Fiberglas, attached and painted. Because the false arm was to receive a hypodermic needle, a hole was drilled in the Fiberglas at a certain point so the real needle would poke through the rubber skin, which was held firmly in place by the Fiberglas except for that one little area where the hole was drilled.

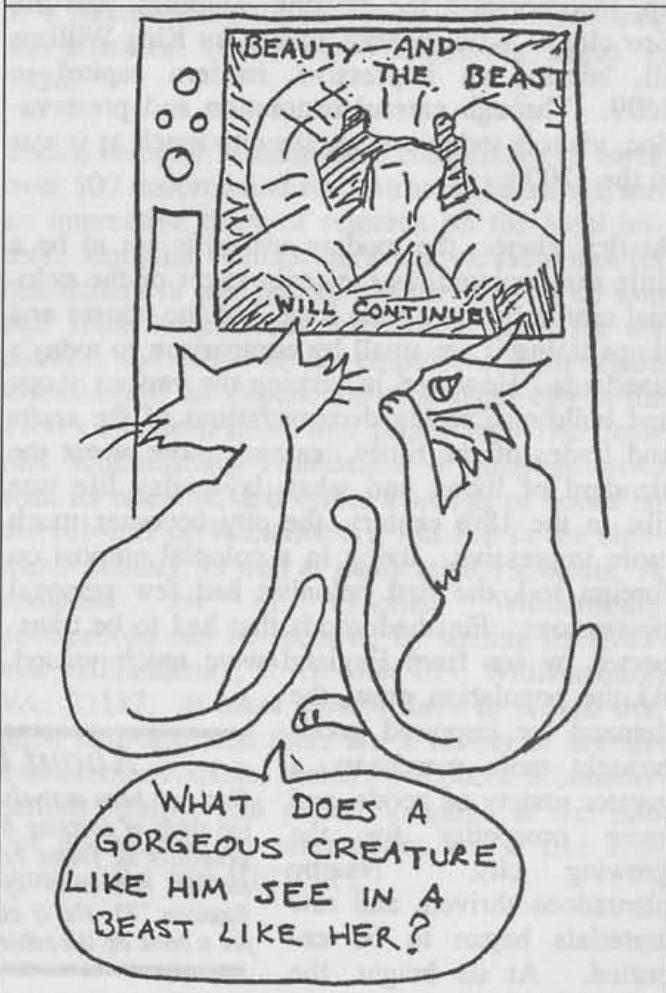
It looked so real, that many people thought it *was* real--and that's why I suggested doing the effect in the first place (the insertion of the needle was originally to happen off-screen, but I felt it would be unnerving for the audience to actually see it happen, since movies very seldom dwell on details like this). It had a strong effect on people not only because the liquid latex gave us a realistic arm, but because everyone in the audience had had needles stuck in their arms before. Obviously, eye-gougings and decapitations are not real in

these films, but because a hypodermic needle is so familiar and causes slight pain with only minimal damage, audiences were tricked into thinking we'd actually stuck a needle into the arm of, for instance, a diabetic. Foam latex would not have given the same effect. It would have been too spongy and would have "given" too much when the needle was inserted; and the slush-molded skin snapped back a little when the needle was removed. Foam latex wouldn't have done that.

Suggested reading: Craig Reardon's article *Makeup Magic* in *Cinemagic* #12; should you read this article, note the extreme precision employed in the creation of the slush-molded facial appliance and ears, and the great *economy* of the sculpting: Reardon eschews audacity and "Crazy wild sculpture" choosing instead to create an understated subtle design incorporating both human and goat features. The makeup succeeds unnervingly at creating an animallike visage... all without foam latex.

Costuming For Cats

By Animal X



Colonial Williamsburg: An Introduction

by Carl Coling

additional information by Alice Palacios

Colonial Williamsburg began as a small collection of farms and dwellings in the Middle Plantation area of Virginia, roughly halfway between the capitol at Jamestown, and the port city of Yorktown. Bruton Parish Church, completed in 1683, and the establishment of the College of William and Mary in 1695, made the Middle Plantation an important cultural center. This led to the choice of the Middle Plantation as the site of a new capitol, when it became clear the Jamestown could no longer support a defensible capitol. Plans were drawn up, incorporating the existing buildings, and the new city of Williamsburg, named for King William III, became an impressive, modern capitol in 1699. Through careful restoration and preservation, visitors today can see the city much as it was in the 1700's.

At first glance, the modern visitor is apt to be a little disappointed, as the main street of the colonial city is barely a mile long, and the houses and shops lining it are small by comparison to today's standards. However, in visiting the various shops and buildings, seeing demonstrations of the crafts and trades of the times, learning more about the standard of living and what day-to-day life was like in the 18th century, the city becomes much more impressive. Living in a colonial outpost on foreign soil, the first colonists had few personal possessions. Finished goods that had to be transported by sea from England were much valued. As the population grew, the demand for imported goods brought more merchants, a greater variety of goods, and more prosperity for the growing city. Nearby plantations thrived, and raw materials began to be exported. At its height, the

city comprised a good cross-section of all the social classes, just as one might see in London. Also reflected were a variety of different styles of dress. Local climate and natural resources provided a distinctive character to the manner of dress of the city's inhabitants.

White linen undergarments were generally worn by women of all classes, as the humidity and warm temperatures necessitated protecting the outer garments from perspiration damage. They wore shifts--light weight linen equivalents to the modern slip. Men wore light weight linen shirts for informal occasions, finer linen or cotton shirts, usually imported, for formal occasions. The former usually had plain collars and cuffs, and the latter, embellishments of laces or ruffles, particularly at the collar. These shirts usually loose fitting and with gussets under the arms for greater mobility, served as both outerwear and underwear. Men sometimes wore linen or cotton liners under their breeches, though no known examples have survived to show their construction.

Slaves, very important to the region's economy, wore inexpensive linen or woolen clothing. This was loose fitting to allow flexibility. Female slaves wore the requisite shift, over which fitted a waistcoat, generally with sleeves, and a skirt referred to as a petticoat.. Male field slaves wore coarse linen shirts with linen jackets and trousers for summer or similar woolen styles for winter. Male household slaves were sometimes lucky enough to inherit hand-me-downs from their masters.

Working men donned a variety of different fashions de-

About the author

Carl has been actively involved in costuming and the study of costume & design since 1982. He can generally be found behind a camera, and has a sizable collection of photos dating back to Equicon '73. He is currently compiling research for a book on the subject of costume.

pending on their trade and the time of year. Generally, their clothing was cut fuller and was of coarser and sturdier fabrics than their upper class neighbors. As clothing was a precious and expensive commodity, they often wore protective aprons or loose fitting smocks to protect their clothes. Wigs were a hindrance to people who did heavy labor, and they usually wore a soft knitted cap when engaged in physically demanding work. Frock coats were popular among the working class, as the cut of the sleeves and the short, narrow skirt allowed for greater mobility, unlike the fuller coats of the previous fashion.

Middle and lower middle class women--wives of merchants, farmers, tradesmen, and the indentured servants--couldn't afford the finest fabrics or the richest trims, and made up for their lack by the use of colors. Middle class women generally wore linen, cotton, or blended fabrics with printed patterns or woven stripes. Everyday dress consisted of the shift, stockings, stays, underpetticoat, overpetticoat of quilted wool for winter, linen for summer; fichu, overdress, and a variety of hats as occasion of modesty dictated. Generally speaking, the lower the social class, the more the various pieces of clothing may have clashed.

The upper classes, who had the luxury of ordering their clothing from London to their specifications, provided the widest variety of examples currently existent in display collections. Their best clothing, made of the finest materials, and with the best workmanship, were worn for special occasions only and tend to have been less ravaged by time. Satin, silk taffeta, damask, and brocaded silk comprise the best of the Williamsburg collection's selection of women's formal attire. The upper class men's formal attire is no less outstanding. Silk, silk specialty fabrics, cut or voided velvets, and over-embroidered velvets seem to be the fabrics of choice. Three piece suits, comprised of breeches, sleeveless waistcoat, and frock coat, do not necessarily match in color or fabric, though they were usually complementary. These are some of the best examples of the period. Velvet frock coats were sometimes heavily embroidered at the collar, cuffs, and edges. This was accomplished by stretching the fabric, before the pattern was cut, on a large frame. This left the embroiderer with both hands free to work the thread, and easy access to both sides of the fabric.

No less impressive is the informal wear of the time. Plain silk or embroidered linen overdresses with incredibly detailed, quilted outer petticoats must have presented quite a sight on the colonial city boulevard. Sack-back gowns, floral printed cotton overdresses or overjackets are also representative of women's everyday fashion. Men's informal wear included fine wool broadcloth and heavily embroidered and quilted linen. These articles of clothing, when seen in the context of their eighteenth century environment, take on a deeper reality that is difficult to appreciate without experiencing Williamsburg firsthand.

Williamsburg remained the capitol of Virginia for eighty years. When the capitol was moved to Richmond in 1780, Williamsburg continued to prosper as a commercial and cultural center. It wasn't until the 1920's that the Reverend W.A.R. Goodwin, rector of Bruton Parish Church, saw the need to preserve and restore the area. Many of the buildings, though standing, had been converted to other uses, or had deteriorated significantly. Thanks to his foresight, and John D. Rockefeller, Jr.'s money and political clout, work on restoring the historical center of Williamsburg began in 1926.

Today, colonial Williamsburg comprises 173 acres, over 500 restored and reconstructed buildings, and an impressive body of research on the local history. Colonial Williamsburg is a valuable tool for researchers of the period. While it must be said that some concessions have been made for the comfort and safety of the employees, with regard to costumes, the experience of a major city in the 1700's has been quite well preserved. The Colonial Williamsburg Foundation is quite generous with its research, and offers a wealth of books on the subjects of Williamsburg and life in the eighteenth century, as well as many related subjects. A complete list of Colonial Williamsburg publications can be acquired by writing to: Colonial Williamsburg, P. O. Box CH, Williamsburg, VA 23187. It takes several days to see all that there is to see, and there are a variety of accommodations available, including modern accommodations nearby, and period lodgings at the site. For information on reservations and a free brochure, call 1-800-HISTORY.

Bibliography:

Official Guide to Colonial Williamsburg, by Michael Olmert, 1985, Colonial Williamsburg Foundation. (While tourists are given a free map with admission, this book is quite helpful in giving the history of the restoration project, and detailed information on each of the restored buildings. Strongly suggested prior to visiting the city.)

Eighteenth Century Clothing at Williamsburg, by Linda Baumgarten, 1986, Colonial Williamsburg Foundation. (Excellent publication, it details the acquisition of costumes of the period, and contains color photos of many of the costumes and accessories housed in the De Witt Wallace Decorative Arts Gallery, located in the reconstructed Hospital building.)

Costumes To Go

By Marjii Ellers

1. It is a very good idea to select materials which do not wrinkle or crush. Feathers, jersey, poly/cotton, denim; all light-weight, not bulky.
2. If you are flying, find out what size containers are allowed. Measure the insides of your suitcases, not forgetting the diagonals. If you are taking a car or van, measure the insides.
3. Now design to fit your containers. You can design in parts; some that nest, fold, or can be fastened together at the con. Good ideas are curtain rods that extend, paint roller handles that screw together; crowns in one flat piece to fasten at the back, feathers to be added later. Take your glue, pliers, thread, thimble, scissors, foam; think light.
4. Now design for light weight. Substitute effect for reality. Papier-mache, cardboard, 1/16th plywood that can be cut with scissors, foam; think light.
5. Construct sturdily. It has to stand a good bit of handling. Bind ravelly edges, re-enforce wear spots.
6. Pack in sturdy enough containers, as light weight as possible. For car, plane, train, bus or driving with other people, use hard side suitcases.

You can cut the center divider out of a suitcase for greater depth, and just dedicate that one to costumes.

For one-person cars or vans, use boxes or trays. Lay costumes in them with dust covers over.

Fold costumes in full length dry-cleaner's plastic bags, with all heavy items on the hinge side of the suitcases, in separate boxes.

Pack all accessories in zip bags or something organized, ACCORDING TO YOUR LIST. Don't forget makeup.

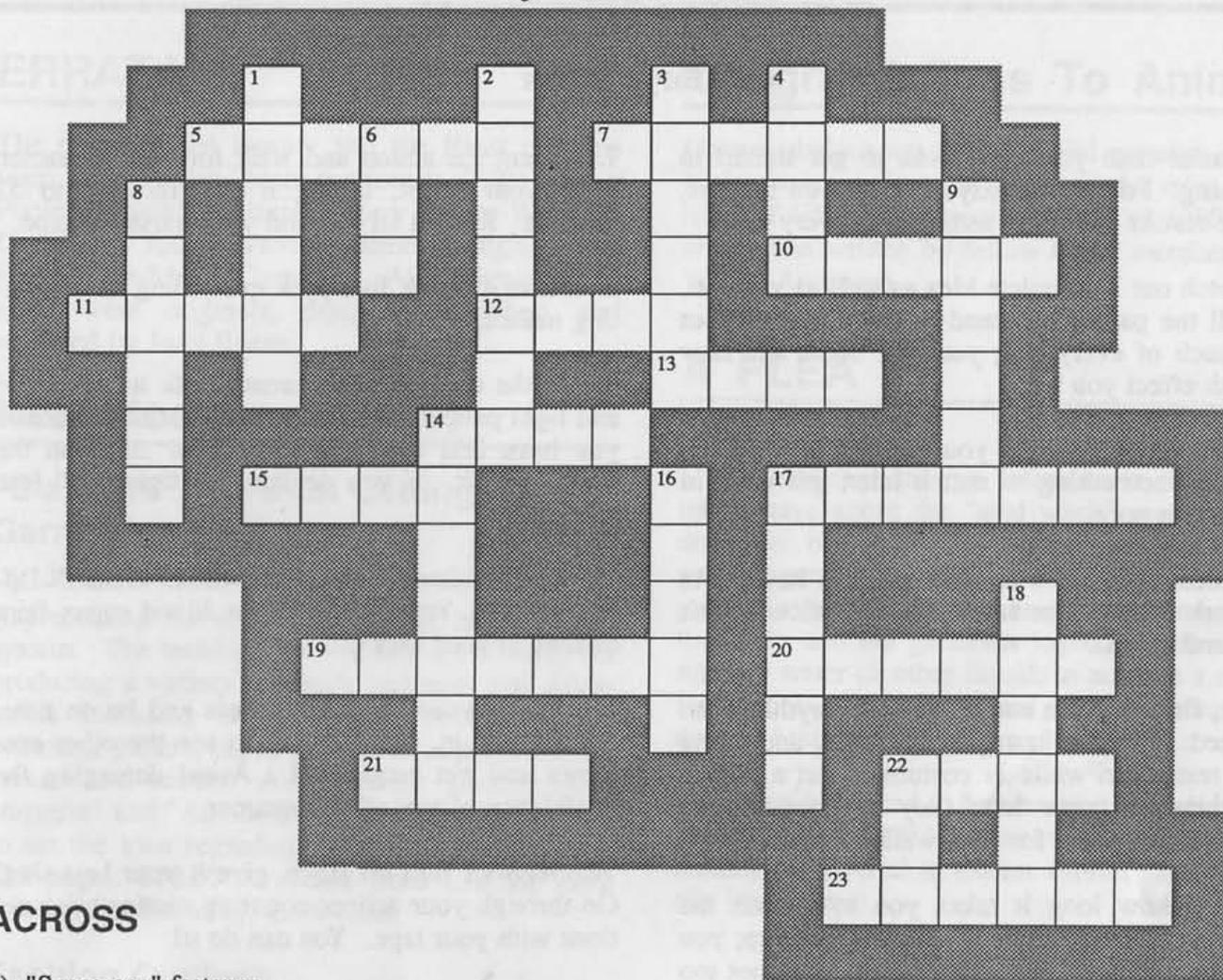
7. Keep all spillables away from the costume. Fail-safe!

8. Assemble at the con, over a drop-cloth from home.

9. Using your checklist, pack to come home the same way, but throw away damaged stuff you will have to replace anyway.

Costumer's Crossword

by Aimee Hartlove



ACROSS

- 5) "Space-age" fastener.
- 7) A narrow band of material, folded with a cord inside, used as trim on a seam.
- 10) Fashionable men's shoe attire from 17th century to early 20th..
- 11) Not the kind that runs on tracks.
- 12) A fabric woven with metal thread.
- 13) Elaborate collar treatment from mid-16th to 17th centuries.
- 14) A tiny piece of glass.
- 15) Raised rib in grain of fabric.
- 17) Pleated fabric decoration.
- 19) For your finger.
- 20) A frame or pad to puff out the back of a skirt.
- 21) Dieppe, reticella, honiton & others.
- 22) Opposite (sort of) of GRAIN.
- 23) Fringed ornament.

DOWN

- 1) Glitz molecule.
- 2) A favorite invention by the Goddess of Costuming. (2 words)
- 3) Don't use before 1920.
- 4) And needles.
- 6) Damn ____!!
- 8) Historical costumer's torture device.
- 9) Used to stiffen fabric
- 14) Singer, White, Elna, _____.
- 16) What the novice often forgets.
- 17) For making roses.
- 18) Permanrent folds in fabric, sewn or pressed into place.
- 22) A long, fluffy scarf made of feathers.

An Introduction To Costuming For Masquerades

by Marjii Ellers

It is easier than you may think to get started in costuming. Follow the easy directions on the box, and the results are pretty astonishing every time.

1. Sketch out a complete idea as well as you can, with all the parts from head to toe. Know about how much of everything you will need, and how to get the effect you want.
2. Assemble everything you need. Do not count on getting something to match later; get it all in one place at once.
3. Redesign to fit what you actually have. As you work with fabrics and trims, they dictate their forms and effects.
4. Cut, fit, sew, trim and make up everything you will need. Plan for transport, packing, and going to the rest room while in costume. Put a pocket somewhere for your hotel key at least; if you could design a place for your wallet, even better.
5. Time how long it takes you to put on the complete costume including wig and makeup; you want to get to the masquerade in time, but not too early. It will be a long enough night.
6. Get good advice on makeup, buy as needed. Get the right wig, dress it to suit. Wear your shoes longer than two hours, and cut out the lining of the shoe if necessary with a pair of cuticle scissors and patience. If you have bare feet or legs, get enough dark makeup. Learn how to put on false eyelashes, or put on liner so as to have eyes that can be seen from the back of the room.
7. Invent the action and walk for your character, write your script, timing it for from 30 to 57 seconds. Record all this and your music on tape.
8. Make a check list, pack everything not forgetting makeup.
9. At the con, go to rehearsals, talk to the sound and light people. Go through the pattern of action you have laid out, and count your steps on the stage to fit it. If you deviate, the lights will lose you.
10. Eat a balance meal about 4:00. **THIS IS IMPORTANT.** You could get low blood sugar, faint or snap at your Den Mother.
11. Using your check list, dress and be on time. After check-in, use the wait to see the other costumes and get acquainted. Avoid damaging the confidence of any other costumer.
12. At your turn on stage, give it your best shot! Go through your action, counting, timing your actions with your tape. You can do it!
13. Congratulate the winners, thank the MC, Director and Den Mothers. Next day, attend the post mortem. Wear some part of your costume to identify yourself in the halls. Go home tired but happy.

About the author

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

Yes, there is more to costuming than that, but it will come with experience. I can hardly wait to see what you can do!

Assorted news

by Kelly Turner

ERRATA

The photo of the Beauty and the Beast costume team should have been captioned: (L-R) Parker Poole-Assistant Costumer, Mary Taylor-Women's Costumer, Judy Evans-Costume Designer, and Ron Hodge-Men's Costumer. All designs for the show were originals, designed, sketched, and rendered by Judy Evans.

New Books

"Standard" Work On Cutting (Men's Garments): 1886

by Jno. J. Mitchell Co.

Representing the refinement of the block pattern system. The techniques presented are suitable for producing a variety of men's garments and accessories including coats, collars, vests, trousers, breeches, gaiters, capes as well as adjustments for creases and misfits. A chapter on "Cutting room etiquette" and "Advice to young cutters" does well to set the tone regarding the tailoring profession. 128 pages. \$12.00 Available from LACIS, 2982 Adeline St., Berkeley, CA 94703.

Fashion Outlines

by Margaret C. Ralston, edited by Jules & Kaethe Kliot

The block pattern system applied to women's garments of the late 1920's. Originally published as DRESS CUTTING. Patterns are developed for the jumper, sleeve, flared skirt, blouse, various dresses, collars, berthas and godets. 80 pages. \$9.50 Available from LACIS, 2982 Adeline St., Berkeley, CA 94703.

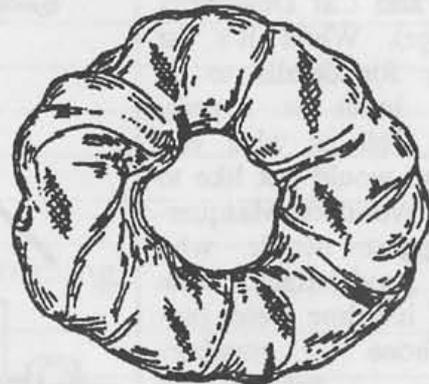
Congratulations To Animal!

Congratulations are due to Guild member Animal X for being a featured artist in the most recent issue of Fiberarts Magazine (Sept/Oct 1990). The article was written by fellow Guild member, Janet Wilson Anderson.

A PLEA

I am interested in any information that anyone might have about the "acid wash" process that is done on blue jeans and other garments. The specific process is: soak porous objects (such as pumice stones) in a bleaching compound; agitate the rocks and the garments together, without adding any water or other liquid, to achieve a random faded look. I am interested in documentary evidence of this process prior to 1985.

I am also interested in information regarding "hair twists" prior to 1986. Hair twists are elastic hair ornaments covered in excess fabric. They generally look like:



Again, if you have any information regarding either the acid wash process or hair twists, please call Alys Hay, collect, at (415) 737-4155. Thank you for your help.

Get Your Own Squeals!

The Costumer's Guild West is offering subscriptions to Squeals from da Ghodfuzzy, the longest-running continuous Guild chapter newsletter, to members of other Guilds who might be interested. Cost is \$8.00/year. Send checks payable to the Costumer's Guild West, along with name, address, and Guild chapter to Costumer's Guild West, 3216 Villa Knolls Dr., Pasadena, CA 91107. This month's issue, for example, features the NasFic winners list and Confiction winners list, plus book review, SF in '93 news, and other things of general interest to costumers everywhere.

To the Costuming Community:

The World Science Fiction Convention is coming back to the West Coast in 1993 for the first time since 1984. To all of you who voted and presupported the San Francisco bid, THANK YOU! The costuming vote definitely played a part in the win.

It's now official: The Masquerade will be run by Gary Anderson (Operations), Janet Wilson Anderson (Procedures) and Cat Devereaux (Backstage). While it's far too early for details to be released, input is eagerly solicited! Tell us what you would and would not like to have at a Worldcon Masquerade; suggest people who might be good judges / crew / MC's / haltime / etc. (addresses/phone numbers greatly appreciated); volunteer yourself to help

out. The chances are high that this will be a BIG event, so we ask (and will continue to beg for the next three years) for all the help we can get. Send your cards and letters to 3216 Villa Knolls Dr., Pasadena, CA 91107.

Also if you want to discuss the logistics of a costume idea with us, we actively encourage you to do so. Better to know what we can do for you well in advance than to be disappointed! We promise strict confidentiality will be maintained. Remember, "Surprise the audience, but NEVER surprise the crew." Watch your Quarterly for more information as we firm it up.

--Janet, Gary, Cat

Costuming For Cats

By Animal X



International Costumer's Guild Membership Questionnaire

Name: _____

(Last, First, M.I.)

Fan/Nickname: _____ Active Member? _____

Guild Chapter: _____ Officer? _____

Mailing

Address: _____ Address: _____

Phone Numbers: (h) (____) _____ (w) (____) _____

(h) (____) _____ (w) (____) _____

Occupation(s): _____

May we call you at work? (Y/N) _____ Best times _____

Will they know your Fan-name? _____ to call: _____

Do you own an answering machine? (Y/N) _____ At work? (Y/N) _____

Do you use a Computer Service? (Y/N) _____ If yes, list ID#(s) and

Services: _____

Hobbies outside of Costuming: _____

Costuming interests (Historical, S-F, Theatrical, etc): _____

Skills (hot glue, beadwork, sewing, etc.): _____

Primarily known for (Photography, Tech., Hall Costuming): _____

I usually attend the following convention(s): _____

I am available to judge at Masquerades: (Y/N) _____

Qualifications: _____

Type of judging (Workmanship, Historical, F/SF): _____

[ed. note: When filling in the Model section the following MUST be settled between designer(s) and model(s) - Cost of materials, ownership, and right to show after initial wearing.

I will not note a willingness to pay for either materials or labor in the Directory. These must be handled on a case-by-case basis, and I will not commit ANYONE to ANYTHING in print.)

I may be willing to wear costumes as a model: (Y/N) _____

Basic body measurements: Height: _____ Weight: _____ Frame: _____

Hair color: _____ Length: _____ Type: _____

Male/Female: _____ Willing to Cross-dress (Y/N/M) _____

I usually costume with more than (1) person _____; more than (3) _____

Costume colors I usually use: _____

My best colors are: _____

Additional comments: _____

Please return this questionnaire to your chapter Corresponding Secretary or President, or mail to: Betsey R. Marks, 9003 Breeswood Terrace 202, Greenbelt, MD 20770. (301) 490-0470

Coming Attractions

A Calendar of Costume-Related Events and Exhibits

Men and Women: A history of Costume, Gender, and Power.

National Museum of American History.
Smithsonian Institution, Washington, D.C.

Major exhibition of clothing and related material.
Catalog available. Call (202) 357-2700.

Costume Con 9

Dates: February 15-18, 1991
Rates: \$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. It offers the same facilities as Costume Con 3 (the Columbia Inn, Columbia, Maryland). Also, much the same staff

as Costume Con 3. We will keep you posted as further details come in.

Costume Con 10

Dates: May 22-25, 1992
Rates:
\$25 until Feb. 18, 1991 (at Costume Con 9)
\$30 from Feb 19, 1991 to Sept. 2, 1991
\$35 from Sept. 3, 1991 to Apr. 30, 1992
\$45 from May 1, 1992 and at the door
Address:
Costume Con 10
c/o The Midwest Costumer's Guild
P. O. Box 31396
Omaha, NE 68131

This will be the first Costume Con in the Midwest. It features all of the regular Costume Con events as well as a few special events. 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!



International Costumer's Guild Officer List

President:

Denice Girardeau, 204 38th St. #4, Union City, NJ 07087 (201) 864-8643

Vice President:

Janet Wilson-Anderson, 3216 Villa Knolls Dr., Pasadena, CA 91107 (818) 791-9195

Treasurer:

Kathryn Condon, P. O. Box 194, Mt. Airy, MD 21771 (301) 831-5050

Corresponding Secretary:

Betsey Marks, 9003 Breeswood Terrace 202, Greenbelt, MD 20770 (301) 490-0470

Recording Secretary:

Sharon Palmer, 3741 Evans Trail Way, Beltsville, MD 20705 (301) 595-4665

Sargent At Arms:

Amanda Allen, 9524 Old Solomons Is. Rd., Owings, MD 20736, (301) 257-7948

Sargent At Arms:

Marty Gear, 6445 Cardinal Ln, Columbia, MD 21044 (301) 596-3936

Costume Book To Be Published!

Last minute info: #1) Color prints are acceptable for judging (the larger the better), but may need upgrading if chosen to be printed. #2) Assistance and editing will be offered for costumer's written

statements after their work is selected. #3) Costumers will receive one free copy of the book if their work is chosen and all others will be discounted.

Lark Books

50 College Street • Asheville, North Carolina 28801 • Phone: 704/253-0467 • Fax: 704/253-7952

1 October 90

Dear Costumer,

We will soon be entering the final phases of production of "The Costumemaker's Art" book. Because we want this to be a comprehensive survey of current artists, and thanks to a shift in marketing dates, we are extending our deadline for submission to December 15.

Having personally seen all entries at "Costume Con 8" in Los Angeles, several other regional events, as well as the caliber of work documented by our own FiberArts network, I am convinced there is plenty of exceptional costuming worthy of the kind of high quality photo essay we plan to publish. But we need you to enter your work.

If you have any questions regarding submission of your work, feel free to contact me. We hope you will want to contribute to the graphic celebration of your artistry.

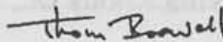
from our catalog:

THE COSTUMEMAKER'S ART

There is a worldwide underground art movement that enjoys creating unique and frequently outrageous costumes. Some are based on historical figures, others are from the theatre, while others are simply fantasies in fabric. Within this world, there are famous designers such as Friends of the Rag and Animal X. This book will present the work of more than 40 designers and feature interviews with them. The book will be colorful, daring and important.

Please tell your fellow costumers about this opportunity. Feel free to copy and distribute the entry form, include in your newsletter, etc.

Sincerely,



Thom Boswell

Editor

Lark Books

(home phone:
(704)253-9882)

The Costume Book

Lark Books

50 College Street
Asheville, North Carolina 28801

We at Lark Books are planning on publishing *The Costume Book* in the Fall of 1991. It will be a lavish, beautiful book focusing on the variety and quality of contemporary costumes. There will be scores of photos, mostly in color, celebrating the art of costumes—and their makers. It will include interviews, essays and quotes from costume makers, along with notes on technical/construction details.

A major emphasis of the book will be on you, the costume makers, with photos of your work. We invite you to send us photos of your work, along with information on yourself (plus any ideas or suggestions you may have for the book itself). If you do not have high quality photos, but are willing to have them shot, fill out the form, but let us know that, if selected for inclusion, you'd be able to provide us with the quality photograph that a book of this type demands. If you have questions, you can call the editor, Thom Boswell, at Lark Books (704/253-0467) or write to the address above. (Because he is not here at all times, it may be necessary to leave a message.)

IMPORTANT DETAILS:

1. All costumes must be of original design, works by two or more people are welcome, but credit should be given to all.
2. A maximum of three entries allowed.
3. Feel free to photocopy the form on the reverse side. Include one copy of the entry-specific questions (the boxed area) for each piece.
4. The quality of the photograph is of utmost importance. A great photo of an OK piece has a better chance of inclusion than a lousy photo of a great piece. Send color slides and/or transparencies and/or 5 x 7 or larger glossy black and white photos of your work. Snapshots are not good. For each entry, send one or two overall shots and one or two details, if necessary. Don't send us more than five shots of any one piece. Avoid awkward angles and harsh shadows. Avoid confusing backgrounds like grass, barnsides, or Cousin Louise smiling from the wings. Don't crop the photos with tape or scissors. Make sure the costume wearer looks appropriate to the piece.
5. Carefully label each and every slide or photo with your name and the title of the piece, if any.
6. If you want us to return your photos and/or slides, enclosed a stamped, self-addressed envelope the same size as your original. All of your material will be returned to you in the Fall of 1991.
7. We need all material here by ~~September 1~~, 1990. **December 31**
8. Upon completion of final selections, entrants will be advised of results by mail. We generally cannot respond to phone inquiries.
9. Lark Books will use the images only in this book and in promotions for it. Artists maintain all copyrights.
10. There is no fee for inclusion. All accepted entrants will be able to purchase copies of the book at a significant discount.

Please Type or Print Clearly

Name _____

Complete Address _____

Day Telephone _____

For each entry:

Title of piece, if any _____

Materials used _____

Techniques used (include any technical information which might be of interest to other costume makers)

Photo credit, if any _____

What area(s) of "costume" particularly interest you? _____

What motivates you to express yourself through costuming? Explain your passion, philosophy, etc. Be serious or light. Make any other statement that seems appropriate to you, e.g.: What are your conceptual roots, what kind of world would your character(s) like to live in, how does it feel to wear your costume, etc. (You may attach a concise one-page statement, if you like.) _____

Can you name two or three costumers that, to you, are the leaders in the field? _____

Please pass along this form to anyone you know who may be interested in participating. We're also looking for folks who can help us with a book on children's costumes, with specific how-to information and instruction. We also invite any other comments, questions, etc.

Send this form and any materials to:

Thom Boswell

 The Costume Book, Lark Books, 50 College Street, Asheville, NC 28801

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. We are now 14 chapters and still growing.

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 91107-1541
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 Monmouth County)

c/o Mami
85 West McClellan Ave.
Livingston, NJ 07039
Dues: \$12 a year

Midwest Costumer's Guild

c/o Pettinger
2709 Everett
Lincoln, NE 68502
Dues: \$12 a year

Wild and Woolly Costumer's Guild

P. O. Box 1088 Station M
Calgary, Alberta, CANADA T2P 2K9
Dues: \$12 a year

Rocky Mountain Costumer's Guild

3522 Smuggler Way
Boulder, CO 80303-7222

New England Costumer's Guild (aka The Boston Tea Party and Sewing Circle)

c/o Carter
120 Eames St.
Wilmington, MA 01887-3338
Dues: \$15 a year

Confederate Costumer's Guild

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

Lunatic Fringe Costumer's Guild

c/o Vicki Warren
1139 Woodmere Rd.
Pottstown, PA 19464

PYMWYA Costumer's Guild (People You Mother Warned You About)

c/o Animal X
707 Amberson Ave.
Pittsburgh, PA 15232
Dues: \$8 a year

Montreal Costumer's Guild

c/o Capucine R. Plourde
2274A Beaconsfield Ave.
Montreal, Quebec, CANADA H4A 2G8

Southwest Costumer's Guild

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

Great Lakes Costumer's Guild

No address yet

THE INTERNATIONAL COSTUMER'S GUILD'S

Costumer's Quarterly

1693 PEACHWOOD DRIVE SAN JOSE, CA 95132

Bulk Rate
U.S. Postage
PAID
San Jose, CA
Permit No. 5072

**Please Forward
Address Correction Requested**

Time Value

To:

