

Costumer's Quarterly

Volume 5

Number 3

Summer 1992



Interplanetary Fashion Police!



FROM THE EDITOR



Welcome to the Summer 1992 issue of the Costumer's Quarterly. There have been many changes in the International Costuymers Guild since the last edition of the CQ. For one, we have a new President in Pierre Pettinger. All of us, of course, wish him the best of luck with his new responsibilities and we sincerely hope, that under his leadership, the International Costumer's Guild will continue to grow as it has in the past. Other new ICG officers include:

Vice President ----- Patrick Kennedy
Corresponding Secretary --- Deborah K. Jones
Recording Secretary ----- Byron P Connell
Treasurer [and data base] --- Betsy R. Marks
Parliamentarian ----- Janet Wilson Anderson
Vice-President Maryland --- D. Jeanette Holloman

In addition, the way each guild member pays his/her dues is to change. In the future the entire membership amount (for the ICG and the for Costumer's Quarterly) will both be sent together to the ICG membership chairperson (currently Betsy Marks). You will also note that the cost of the Costumer's Quarterly has been raised to \$8 (US) per year in order to fully cover the costs of printing and mailing. The ICG membership chairperson will then forward the appropriate funds to the quarterly. The main reason for this is that currently there are two different membership lists which differ by as many as 100 names! These two lists are to be consolidated into a single list.

As always, the Costumer's Quarterly is in need of additional articles and artwork. I know that I or Diane have talked to many of you, asking you to write for the CQ. Please, don't forget to write those articles! Remember that you know something that others would like to know - share your knowledge so that all of us might produce better costumes!

For the artwork, please try to keep your artwork to a width of no greater than 4.5 inches in order to accommodate my hand scanner. In addition, the scanner is best at reproducing line art - such as black ink or dark pencil. Many of you do fine artwork for the Fashion Folio - do some of that same fine work for the CQ or even submit some of your past entries!

Sincerely,

Jim Kovalcin, ED

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Costumer's Quarterly

Volume 5 Number 3

Summer 1992

Edited by James Kovalcin

Cover by Unknown (Credit will be gladly given!)

With great thanks to the following people for submitting articles:

Pierre Pettinger
Eleanor Farrell

Rodd Matsui
Alison Kondo

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Winners From CC10

by Pierre Pettinger

FANTASY/SCIENCE FICTION MASQUERADE

(Presentation Judges: Julie Zetterberg, Stephen Clark, Animal X
Workmanship Judge: Pat Kennedy)

Specialty Awards:

Most Stunning Use of Jewels, Foam, and Quilting: "Snow Queen" made by Cat Devereaux.

Exceptional Leather Armor and Weapons: "The Hunt" made by Leah Watts, Michael Maley, Rachel Maley and Jean Dewey. Hurrik Blade by Jerry Lintz.

Outstanding Craftsmanship Using Sheet Plastic and Cast Resin: "President and Gold Usher" made by Steve Swope and Cathy Peters.

Best Use of Papier Mache' and Cording: "Satana" made by Deborah Strub.

Best Use of Cardboard and Foil: "Major Haywyre" made by Wayne Carmichael.

Best Use of Iridescent Fabrics: "Birth of Venus" made by JoAnne Kirley, Kathleen Greco and Sue Taubeneck.

Consistency of Effect in the Use of Color: "The Devil's Own Flame" made by Gypsy Ames.

Outstanding Monochrome Beadwork and For Exceptional Tailoring and Fit: "The Ambassadors From Fred" made by Janet Wilson Anderson.

Best Colored Beadwork: "Ice Spirits" made by Ricky and Karen Dick.

Best Fabric Painting: "Medea" made by Penny Lipman.

Exceptional (and Exceptionally Profligate) Use of Glitz and Trim: "Nebuchadnezzar" made by Gypsy Ames.

Best Use of Sequins: "Prism" made by Denice Girardeau.

Best Use of Metal and Leather: "Warlord of the Lizard People".

Unusually Creative Use of Pellon: "Lady Luna" made by Julia Ann Hyll.

Outstanding Applique Work and best Workmanship: "Shadowdance" made by Jacqueline Ward.

Presentation Awards:

Novice:

Most Divine: "Jesus" designed, made and worn by Randal J. Gross, Recreation.

Best Couple: "Troj and Riker Screw Up On The Beam Down" designed, made and worn by Arlen Feldman. Foley by Arlen Feldman, Marian O'Brien Clark and Jonathon Frakes.

Best in Class: "Major Floyd Heywyre's Japanimation Surplus Rocketeer Flying School" designed, made and worn by Wayne Carmichael

Journeyman:

Most Seductive: "Satana, the Devil's Daughter" designed, made and worn by Deborah K. Strub.

Best Mythology: "Pearl of Great Price" designed, made and worn by Bruce and Nora Mai.

Most Beautiful: "Lady Luna" designed, made and worn by Julia Hyll.

Best in Class: "The Warlord of the Lizard People" designed, made and worn by Scott Ross.

F&SF Presentation Awards Continued:

Master:

- Best Concept: "Prism" designed, made and worn by Denice Girardeau.
Most Cru-el Villainess: "Disney Villain" made and worn by Kathy Sanders.
Best Design: "The Devil's Own Flame" designed, made and worn by Gypsy Ames.
Most Humorous: "The Ambassadors From the Planet Fred" designed, made and worn by Janet and Gary Anderson.
Most Majestic: "Nebuchadnezzar" designed by Gypsy Ames, made by Gypsy Ames, Jan Avramov, Margo Adams, Linda Wilson and Roberta Gillies. Worn by Linda Wilson.
Most Compelling: "Medea" designed and made by Penny Lipman. Worn by Penny and Julia Lipman. (Inspired by the Japanese Ninagawa Production of the Greek tragedy.)
Best in Class: "Shadowdance" designed, made and worn by Jacqueline M. Ward.

Awards Which Transcend All Class:

- Best Recreation: "The Snow Queen" designed by Cat Devereaux, made by Cat Devereaux and Jennifer Balue. Worn by Dennisen Fraser.
Best Craftsmanship (Recreation): "Ice Spirits" designed, made and worn by Ricky and Karen Dick.
Best in Show: "Birth of Venus" desined and made by JoAnn Kirley, Susan Taubaneck and Kathleen Greco. Worn by JoAnn Kirley, Susan Taubeneck, Judith Smith and Mike Grell.

FUTURE FASHION SHOW

(These Awards were Voted On by all the Participants):

Workmanship Awards:

- For Overall Achievement (for 3 different costumes): Rachel Rippe for "Business-Minded Sorceress" (worn by Valerie Martindale, designed by Rebekah Nelson), "Corporate Business Suit" (worn by Jack Gobel, designed by Alison Woodfield-Kondo) and "Kargani Priest -- High Caste" (worn by Glenn Rippie, designed by Greg Dienhart).
Most Beautiful Workmanship: Julie Zetterberg for "Twilight Gown" designed by Fran Evans.
Achievement in Fiberarts: Julia Ann Hyll for "Patchwork Bride".
Best Workmanship in Show: Steven Swope and Katherine Peters for Felenoid Pressure Suit.

Awards for Faithfulness to Original Design (Judged by Peggy Kennedy):

Made by someone other than designer :

Most Accurate:

- "Twilight Gown" made and worn by Julie Zetterberg, designed by Fran Evan
(Three way tie for second place)
"Victorian Moral Review" made and worn by Kathy Sanders, designed by Gail Wolfendon-Steib.
"Corporate Business Suit" made by Rachel Rippe. Worn and designed by Alison Woodfield Kondo.
"Business Minded Sorceress" made by Valerie Martindale and Rachel Rippe. Worn by Valerie Martindale and designed by Rebekah Nelson.

Made by original designer (Tie):

- "Vulcan Wedding Wear" made, worn and designed by Stephen Clark and Marian O'Brien Clark
"Felinoid Pressure Suit" made by Stephen Swope and Kathy Peters. Worn by Kathy Peters and designed by Stephen Swope.

Special Award for Someone Who Made Her Stage Debut:

Best Model: Kat Trimble.

HISTORICAL MASQUERADE

(Judges: Diane Kovalcin, Rob Himmelsbach and Carol Salemi.)

Best Documentation Awards:

Novice:

"Ainu Ceremonial Dress" designed, made and worn by Deborah K. Strub

Journeyman:

"Ghosts in the Land of Snows" designed, made and worn by Alison Woodfield-Kondo

Master:

"Emissary of John Lancaster" designed, made and worn by Joe Bensinger.

Presentation Awards:

The Classless Ook Award: "Star Trek the First Generation" designed, made and worn by Arlen Feldman
Cutest Presentation: "Springtime in the Park" designed, made and worn by Karen and Ricky Dick.

Novice Awards:

Fluffy Pink Barbara Cartland Award: "The Marriage Market" designed by Rachel Maley and Rebekah Nelson. Made by Rachel Maley, Rebekah Nelson, Michael Maley and Jean Dewey. Gary Anderson's costume by Adrian Butterfield (not in competition). Worn by Jean Dewey, Rachel Maley, Michael Maley, Rebekah Nelson, Julie Fern Scott and Gary Anderson.

Best Presentation: "At the Fair" designed, made and worn by Joan Bradt.

Best Construction (Historical): "Lucrezia" designed, made and worn by Katherine F. Jepson.

Most Authentic Ethnic: "Ainu Ceremonial Costume" (approximately 1600, Hokkaido). Designed, made and worn by Deborah K. Strub.

Best in Class: "The Picnic" designed and worn by Gail Wolfenden-Steib and Frances Burns. Made by Gail Wolfenden-Steib, Frances Burns and Jessica Ford. (Historical Costume)

Journeyman Awards:

Best Presentation: "The Widow" (1860's New York) designed, made and worn by Jana Keeler.

Best Recreation: "Turkish Delight" (from the 1984 film "Amadeus") designed by Theodor Pistek, made and worn by Kathy Sanders. (Historical Costume)

Best Ethnic: "Lakota Woman -- Ceremonial Dress" (circa 1850-1900, South Dakota, Lakota Tribe) designed, made and worn by Nancy E. Mildebrandt.

Best in Class: "Ghosts in the Land of Snows" (Tibet, 1940's) designed, made and worn by Alison Woodfield-Kondo (Historical Dress)

Master Awards:

Best Workmanship: "St. Louis Rose" designed and made by JoAnne Kirley, worn by JoAnne Kirley and Mike Grell.

Best Construction: "A 17th Century Dutch Cavalier Lady" designed, made and worn by Linda Plock.

Best in Class Historic Costume: "Pretty as a Picture" (Harper's Bazaar, 1876) made and worn by Animal X.

Best in Class Historic Dress: "Emissary of John Lancaster" (1422 England) designed, made and worn by Joe Bensinger.

Best in Show:

"Ghosts in the Land of Snows" (Tibet, 1940's) designed, made and worn by Alison Woodfield-Kondo.

Historical Continued:

Special Awards:

Folkwear Award for Technical in Historic Dress: "Ghosts in the Land of Snows" designed, made and worn by Alison Woodfield-Kondo

Special Award donated by Peggy Oberg: "The Picnic" by Gail Wolfenden-Steib and Frances Burns.

NATIVE AMERICAN HALL COSTUME COMPETITION

(Judges: Carol Salemi, Nancy Mildebrandt, Denice Girardeau)

Shawl Dancer Intertribal: made and worn by Coyote Schaaf

Casual Pow Wow Trader: made and worn by Elaine Pasco

Apache Pony Soldier Scout: made and worn by Stephen Clark

Pow Wow Dancer: made and worn by Shirley Scaaf

(Continued from page 11)

	Yes	No
Members present:	14	23
<i>Proxies</i>		
Costumers Guild West:	24	2
Greater Bay Area:	1	22
Great Lakes Costumers:	--	--
Great White North:	--	--
Greater Columbia:	--	--
Lunatic Phrynge:	--	--
Mid-West Costumers:	7	1
Montreal Costumers:	--	--
New England Costumers:	1	0
New York/New Jersey:	0	4
North Star Costumers:	--	--
PYMWYA:	0	18
Rocky Mountain:	0	9
Southwestern Costumers:	0	8
Wild & Wooly Costumers:	0	5
Central Coast Costumers:	--	--
<u>Confederate Costumers:</u>	--	--
Subtotal:	33	69
GRAND TOTAL:	47	92

The motion to table further discussion of the Guidelines was Defeated by a vote of 92 No to 47 Yes.

The meeting turned next to a discussion of the status of the agreements reached at the 1988 meeting at Nolacon (the "Nolacon Accords"). Rob Himmelsbach Moved and Jay Hartlove Seconded that "the actions taken at the ICG meeting at

Nolacon be ratified by this body as binding." Following discussion, the motion was Adopted unanimously, with several abstentions.

The meeting then turned to the question of the role it wanted the Guidelines Coordinator to play in the process of developing a proposal on Guild Guidelines for consideration at the next annual meeting. It was Moved by Greg Bradt, and Seconded by Zelda Gilbert that the Guidelines Coordinator be tasked with seeking consensus on any issues that pertain to masquerades and competitions at the international level, including science fiction, historical, and any other type. Following discussion, the motion was Adopted unanimously. Richard Hill abstained.

Following an inquiry about the state of the treasury, to which Kathryn Condon responded that it contained about \$300, Richard Hill Made and Ron Robinson Seconded a motion that the ICG not allocate further funds for this procedure, unless funded by contributions from individuals or chapters or by a future allocations by the ICG. Following discussion, the motion was Adopted unanimously.

Kathryn Condon then resigned as Treasurer. The meeting adjourned at 5:03 p.m. Respectfully submitted,

Byron P. Connell

Using Plaster in Your Costume!

by Rodd Matsui

Selecting the Proper Plaster

Plaster, in some form, has been around since the beginning of recorded history. Technically speaking, a plaster is a compound of minerals which, when mixed with water, sets up into a solid substance with a texture resembling rock or stone. Plasters are inflexible by nature. Two examples of plaster are plaster of paris, which is an all-purpose plaster, and patching plaster which finds use in building construction.

Plasters are described in three different categories: plaster, cement and stone. When used specifically, "plaster" refers to a weaker compound, like plaster of paris. Cements are much harder and more suitable for strength applications. Stones are harder still, and tend to be applied in situations where detail is especially crucial. Dental stone, for example, was created for orthodontists to enable hard, durable replicas of human teeth to be cast.

The word "inferior" is always relative when used to describe plaster formulations, because each type of plaster is more suited to some jobs than others. In fact, certain kinds of plaster are suited to only one or two applications in make-up, as in white hydrocal, which seems to be suitable only for the casting up, in flexible molds of solid positives; it expands too much to be suitable for making appliance negative molds.

Plaster of paris, which comes in different grades depending on what company you buy it from (some brands are harder than others), is comparatively weak next to, say, Ultracal-30 (a craft plaster suitable for most make-up applications). But it is easy to work with, with a nice creamy texture, and is suitable for mixing by hand unless you are **extremely** sensitive. It sets up firm rather quickly, within 10 or 15 minutes; it

achieves maximum hardness over a day or two. If you can wait that long, plaster is **sometimes** suitable for detail molding (such as appliance molds). It's cheap (seven or eight dollars at some stores for a 50 pound bag!) and, in its cured form, it is extremely lightweight. While Ultracal-30 and other plasters are more dependable in the long run, and last better in storage, plaster of paris has been used for a variety of applications, including appliance and puppet molding, casting of inner cores, making of life-casts, and even statues.

Plaster in Early Makeup Artistry

A bit of information is necessary at this point. Back in 1930, makeup artists didn't have Ultracal, Hydrocal or dental stone. They used any plaster they could find. At the time, plaster of paris worked well. For the film The Good Earth, plaster life-casts were rendered of the actors, oriental eyelids sculpted in clay, negative plaster molds made, and the final appliances cast in gelatine, which was used quite often by makeup artists as an appliance material at the time. These guys made do, and the results, though today's scrutinizing audiences would consider the makeups primitive, were an innovation for their time.

Until the fifties, plaster of paris was the standard molding material for life-casts! Nowadays life-casts are most often taken with alginate, but before that material was available, faces and even bodies (!) were molded with plaster of paris.

The point is that, although there is a professional bias against plaster of paris in the makeup business, it still has many good applications and should be experimented with.

"Accuracy" Makes Perfect!

There is a material called Hydrostone that is interesting. Its name says it all - - it's a stone, and a fairly inexpensive one. The problem with Hydrostone is that it's a creeping, flowing liquid. You'll be making a mold of a sculpture with this stuff, trying to build it up, and you'll find that you can't - - it rolls and drips right off anything you try to put it on. Even if you mix it very thickly, it slowly oozes off anything! It only works if you pour a solid mold that's contained via a system of clay walls built around your sculpture. The only other place it will stay is in the bowl you mix it in. I've had success mixing it 50-50 with Ultracal-30, which cuts down the compulsive flowing a lot, while retaining a fair amount of the strength.

Ultracal-30, which is a standard plaster that all makeup artists use for everything, is utilized chiefly because of its strength, and because of its **accuracy**! Accuracy is the degree to which plaster does or does not expand - - - are you following me? I'll start over. When you mix plaster, it expands, and, in certain cases, shrinks as it sets. Hydrocal expands quite a lot; Ultracal very little. Usually, in the product description sheets for these products, accuracy is described in terms of the percentage of expansion: for example, "Expansion: 0.007%".

Using Plaster to Make Molds

You may be wondering what this has to do with anything. Well, let's say you are making a plaster mold of a clay sculpture, and you decided to, for sake of argument, build your mold up to a thickness of five inches. Let's assume that our plaster expands 20%. (I'm just using these numbers to clarify things; I don't think there's any plaster that expands anywhere near that much.) By the time the plaster has set and dried, it would have expanded an additional 20% of the total thickness, making that mold an additional inch thick, and in the process pushing it away from your sculpture. This gives you a mold which, if you cast latex in it for example, would yield castings larger than your original model. If your intention was to create a duplicate, in shape and size, then you have failed! Though cartoonish, this

hypothetical situation nevertheless describes the importance of low-expansion plasters in situations common is special effects work. Very often you're dealing with exact sizes, and things that fit together precisely; and if you're not in control of these distortions, you'll find that, later, nothing fits together, and your molds are useless!

Quite often two molds must fit precisely together. Appliance molds are an example. In an appliances mold of the usual type, you start out with a plaster or stone face and sculpt in clay your addition. Then you add layers of plaster over that - - these layers, when dry, are your negative mold, which is now a solid piece of plaster that you lift off. The negative mold, being a negative recording of your sculpture, later determines, in the foam latex casting process, what your appliance will look like on the outside. The positive mold (the plaster face you did the sculpture on) determines the shape of the inside of the appliance. After removing the clay the molds are coated with a separating agent and placed back together leaving a void where the clay once was. Foam latex is injected or poured into this void to create the appliance.

The two molds fit together at what you might call contact points. The **keys**, or semi-spherical shapes you've rendered previously on the positive half to help **register** the negative half of the mold, are examples of contact points. Another example is the so-called **cutting edge** of the molds. For an appliance to blend to the skin correctly, it must have thin edges. In the sculpture stage, the edges of the clay sculpture are feathered down thin to blend imperceptibly into the life-cast's surface; yet there is a **point**, a continuous line running all the way around the edge of the sculpture, where the sculpture ends and the plaster begins. When you make your negative mold, that **point** is the **cutting edge**, and later determines the thinnest part of the appliance - - the edge - - because your layers of plaster flow over this point and make contact with it.

If your molds are truly accurate, you will be able to place the molds back together and all the contact areas will register with a good fit. But if your molds are made of plaster which has poor **accuracy**, then the resulting molds will not fit together properly!

Dyeing and Batik with Synthetic Fabrics

by Eleanor Farrell

The Special Problem!

Traditional batik is done with natural fabrics, such as cotton or silk, with a variety of types of dyes. Many of these dyes are toxic, complicated to use, difficult to obtain, or all of the above; and most will not dye synthetic fabrics or blends. Here is a simple technique, which I have used mainly for batik, that can be used to dye non-natural fabrics.

The fabrics I have used most often are cotton-polyester blends variously referred to as "permanent press lining material", poplin blends, etc. For ease of handling the fabric should be lightweight. One advantage to working with these fabrics is that they are available in a variety of colors, so that you can incorporate the base color of the fabric into the design. (Another advantage is that they are "permanent press", so you don't have to deal with the constant ironing required with cottons!) The fabric chosen, if you don't start with white, should have a light color that will not overwhelm the dyes.

The Surprising Solution!

The dyes used in this technique are - believe it or not! - acrylic paints. A two-ounce tube of Lititex (or other brand) acrylic paint will easily dye ten yards or more of fabric. The paint is squeezed into a small container, such as a glass jar, and dissolved in water, using a wooden spoon or dowel. Then the paint is transferred to a plastic tub or bucket and further diluted with water. Proportions are not rigid - large pieces of fabric will require a large volume, but dyes will be more intense if the volumes are kept to a minimum. If you are making a garment, it can help to cut out the pattern pieces before dyeing or waxing them; the

pieces will be more manageable plus you have more control over the final look of the batik design. Soak the fabric in the dye; ten to thirty minutes is usually adequate. You can monitor the color, but remember that it will appear darker on wet cloth. Dyed fabric can be hung to dry, but be careful about the colored drippings. Most fabrics can be rinsed in cold water before drying without losing much of the color.

Batic and Natural Fabrics

The batik process is the same as for natural fabrics. Brushes or jaunting sticks can be used, and beeswax added to the paraffin to minimize cracking. Make sure the fabric is dry before applying wax. Wax can be removed by ironing the fabric between sheets of newspaper (use an old iron, and change paper frequently). I've never tried boiling these batiks to remove the wax, but the dyes are color-fast so this method should work. (It works for silk - people are always shocked to discover that Debby Jones and I boiled our Flame and Sea Cloaks several times during the batik process.) We would usually wait until midnight and put our batiks in the dry cleaning machines in 24-hour laundromats, to remove the last of the wax. Unfortunately I haven't seen any coin operated dry cleaning machines for several years.

Our batik sessions, in graduate school, were group projects and day-long events. We had several color vats set up for everyone's use, pots of wax kept melted on hot plates with brushes of all sizes, and lots of floor space. [We used the teaching assistant office at the University of Hawaii - (yeah, I know, what a tough place to go to graduate school!) - and hung brightly-colored pieces of fabric flapping from lines strung between trees outside. Nobody minded. After all, nobody at the University of Hawaii knew when the crew of

"Hawaii Five-O" would come around and turn the campus into an industrial complex, which they did frequently, for their own artistic purposes.) Aside from the obvious social advantages, this approach is of value for getting the optimum use of the dyes and other materials. Diluted paints can be reused or kept for some time, but the solutions will dry up and they require fairly large storage containers.

Getting the Best Results!

Colors can be mixed by combining different paints, and experimentation is necessary to get the best results. I have gotten some very nice batiks by layering greens and blues over pale blue fabric. Yellows and oranges also work well. Bright red is hard to obtain, but it may help to start with pink or red fabric. As is true with almost any dye, true blacks are quite difficult to get. Using black over a dark blue works pretty well, but working from yellow or red usually results in a brown or purple. The dyed batiks are machine washable and the colors don't fade. Although the quality and brightness of colors is limited when compared with some other dyes, the versatility and ease of use make this technique useful for many types of projects.

(Continued from page 13)

Con - Needs a lot of time and patience.

"There has been friction that has made it very difficult to carry out the assignment given to me by the membership. To avoid accusations of personal enmity, I am again requesting that an impartial third party be assigned to arbitrate any future problems. It is sad that petty self-serving politics is already crippling an organization with such potential."

There being no further old business, the meeting returned to New Business.

6. New Business (resumed).

The President outlined the history of the development of Guild Guidelines. Following her prefatory statement, she asked the member who had proposed the motion to table further discussion

of the Guidelines to identify herself. Kathryn Condon then Moved "That the discussion of ICG guidelines for masquerades/competitions be tabled until such time as there is consensus that it be resumed." Following clarification of the effect of passing or failing to pass the motion, the motion was Seconded by Marty Gear.

As mover, Kathryn said that she had proposed the motion because, as Treasurer, she saw that the Guidelines discussion had already cost the Guild over \$200. She indicated that the Guild did not have the money to fund the discussion.

An extended discussion followed, over approximately the next hour. During that period, apparently every person present who wished to speak had the opportunity to do so. Three positions emerged from the discussion. The first took the view that the job of reviewing the Masquerade Guidelines was nearly done and should be completed. The second was that it was a waste of time, energy, and resources and should be abandoned. The third expressed dismay over the cost incurred already for printing and postage and concern over capping or controlling any further expenditure for the function.

During the discussion, several members made cash contributions toward the cost of the process. Pat Kennedy announced that he would subsidize the cost of the Guidelines review up to a total cost of \$3,000.

Following the discussion, the President indicated that she would entertain a motion to call the question. Rob Himmelsbach Moved that the question be called, terminating further debate. Pierre Pettinger Seconded the motion. Following an explanation of the effect of this motion [terminating debate and proceeding directly to vote], the motion to call the question was Adopted unanimously.

The President asked the Vice-President (Pierre Pettinger) and the recording secretary (Byron Connell) to tally the vote on the motion "That the discussion of ICG guidelines for masquerades/competitions be tabled until such time as there is consensus that it be resumed." The vote was as follows:

(Continued on page 7)

Minutes of the ICG Meeting Held Sunday, September 1, 1991 at the Hyatt Regency Hotel, Chicago - Chicon V

Pursuant to a call issued by A. 'Nea Dodson, Corresponding Secretary, the International Costumers' Guild, Inc., held a special meeting on Sunday, September 1, 1991, at 3:00 p.m., at the Hyatt Regency Hotel, Chicago, Illinois, in conjunction with Chicon V, the 49th World Science Fiction Convention.

1. Call to Order.

Janet Wilson-Anderson, President, called the meeting to order at 3:12 p.m. Present were three other officers: Pierre Pettinger, Vice-President, Kathryn Condon, Treasurer, and Byron Connell, Recording Secretary, and 37 other members, representing 12 out of 16 chapters. A further 102 members were represented by proxy, for a total representation of 13 out of 16 chapters and 143 members.

2. Report on The Costumer's Quarterly.

James Kovalcin, Editor, gave a status report on The Costumer's Quarterly. He asked members with special skills or knowledge to share them with the members by preparing articles for the Quarterly. He noted that the current subscription (\$6.00 per member per year, or C \$8.00 per Canadian member per year) is less than the cost of publication (\$1.85 per issue or \$7.40 per year). At the next annual meeting, he will introduce a motion to raise the subscription to \$8.00 per person for U.S. chapters and C\$10.00 per person for Canadian chapters.

3. Adoption of the Minutes of the February 1991 Annual Meeting.

There being no additions or corrections to the minutes of the February 19 meeting, as presented by the Recording Secretary, the minutes were Approved unanimously as written.

4. Treasurer's Status Report.

Kathryn Condon, Treasurer, made a brief

report. It included the status of the Guild's pending application for recognition as a tax-exempt organization by the Internal Revenue Service under section 501(C)(3) of the Internal Revenue Code. The application had been returned for additional information.

5. Applications for Recognition of New Chapters.

The President noted that it was the Guild's custom to vote on applications for recognition of new chapters at the beginning of meetings. She announced that two such applications had been received since the February meeting. She requested that the members present approve an exception to the Standing Rules to permit a vote at this meeting on those two applications, since this item had not been included on today's agenda. It was Moved by Marty Gear, Seconded by Pierre Pettinger, and Adopted unanimously that the provisions of the Standing Rules be waived to permit this meeting to consider the applications.

Applications Considered:

Heartland Costumers' Guild, representing the Kansas City, Missouri, area; president -- Shirley T. Chaffee. Richard Hill Moved and Rob Himmelsbach Seconded recognition of Heartland. In response to a question, it was indicated that the proposed chapter had 13 members. There being no further discussion, the motion was Adopted unanimously.

St. Louis Costumers' Guild, representing the other end of the Missouri/Illinois area: Bruce and Nora Mai. Joan Bradt Moved and Al Bouchard Seconded recognition of this chapter. In discussion, it was revealed that it's St. Lewis, not St. Louie, and that it's Missouree, not Missourah. There was no further discussion and the motion was Adopted unanimously. St. Louis had five persons present.

6. New Business.

Jay Hartlove said that as delegate of the Greater Bay Area Costumers' Guild Subchapter of Costumers' Guild West he had a letter requesting approval of their bid for CC 12. The Chair will be Jana Keeler; the Hotel Liaison will be Michael Siladi; the Treasurer will be Bruce McDermott; and the Historical Masquerade Director will be Adrian Butterfield. It was Moved and Seconded that the ICG approve the bid for CC12 for February 18 -- 21, 1994. Following discussion, the motion was re-worded to specify that the location would be in the San Francisco airport area and was Approved unanimously.

7. Old Business.

On behalf of Animal X, the Guidelines Coordinator, Deb Jones read the following Guidelines Coordinator's Report, dated August 25, 1991:

"At the present time, approximately 100 people have participated in this project. This is a phenomenal response rate, being approximately 25% of our membership. People are discussing all topics freely, and not one of the participants has objected to any of the topics. There have been responses from all facets of the costuming community, from novices to masters, contestants to judges, historical mavens, masquerade directors, and even concons. There has been response from every guild except Nebraska. Most guilds have chosen the option of having their individual members pursue the matter.

"In addition to the publication of the procedures and a questionnaire in the Costumer's Quarterly, there have been 3 mailings of 'Guideline's Gossip'. A fourth is in the computer, having been put on hold because of this meeting. The Coordinator's job has been averaging 3 days a month to execute. To date, costs for printing and mailing have come to \$207.25. Due to complications, a series of phone calls was required totalling \$24.04. Enclosed are the receipts. Any one wishing complete copies of these mailings, please contact me or your local guild.

"At this time, a 20% favorable response on an item is needed to get it on the ballot for the vote in May. This figure was arbitrarily chosen. If the

percent is not acceptable to the membership, an alternate number should be chosen by the members.

"The Coordinator was charged with preparing the ballot by January 1992. How the ballot is formatted will be affected by the method of voting. After consulting with experts - a corporate president, an arts board president and others - the coordinator would like to point out the three basic options that meet the requirements of our bylaws, standing rules and normal corporate procedures.

1) Mail-in ballot

We have just exercised this method and it is the preferred method of many large organizations such as 'Planned Parenthood', 'The American Chemical Association' and 'The World Science Fiction Convention'. If this method is chosen a committee should be set up to receive, validate, and count the votes at CC10. Distribution of the ballots could be handled by the Guilds or by 'The Costumer's Quarterly'.

Pro - Every member is guaranteed an individual say. Is the least time consuming.

Con - A structure needs to be put in place before the meeting.

2) On site balloting

Ballots would be handed out at the CC10 business meeting to members. Proxies are handled either by stapling the proxies to a completed ballot or filling out a ballot for every different proxy.

Pro - Needs little prior preparations.

Con - Results will be delayed. The meeting will be longer.

3) Voice vote -

This option is rarely exercised in instances where proxies are involved. It is doubtful that we could have a quorum without proxies. This procedure would entail breaking the ballot down to individual motions. On each point the members would need to be polled rather than a simple voice vote so that proxies can be taken into account. Also, each person participating would have to be verified as a member in good standing.

Pro - Enables additional discussions on point by point basis.

(Continued on page 11)

International Costumers' Guild, Inc.

Standing Rules of the Corporation as of May 24, 1992

These Standing Rules will govern the actions of the Corporation until they are modified or superseded by majority vote of the membership present or represented by proxy at the annual meeting or at a special meeting or by a three-fifths (60%) vote of the Board of Directors. Proposed modifications to these rules must be presented in writing at least 45 days prior to the meeting at which they are to be considered or may be presented for consideration at a meeting if a majority of the members present or represented by proxy agrees to consider them.

1. Voting membership in the Corporation shall be open to all members 13 years of age or older.
2. Nominations for Officers of the Corporation shall be made in writing to the President of the Corporation at least 30 days in advance of the annual meeting. It shall be customary for the President of the Corporation to have served at least one turn as a local chapter president prior to nomination.
3. Dues for the Corporation shall be set at \$1.00 per member per year.
4. The local chapter shall provide the Corporation Corresponding Secretary with a complete list of names and addresses of all members 30 days before the annual meeting and a list of its officers. The Corresponding Secretary may also ask for such list 30 days prior to any other meeting called by the Board. The local chapter shall also provide the Corresponding Secretary with an update on the names and addresses of new members on a quarterly basis.
5. Each chapter shall send the dues for its members to the Corporation Treasurer annually on January 2, together with a list of the names and addresses of all members for whom dues are being forwarded. The chapter shall remit for each member the dues set in Standing Rule 3 for the full year, regardless of the amount of time an individual member has spent or paid for in the chapter. Each chapter shall send quarterly updates to the treasurer on April 1, July 1, and October 1; such updates shall include changes of names and addresses of existing members and payments for new members prorated by quarter together with new members' names and addresses.
6. The local chapter may provide for types of memberships and dues structures in addition to the national structure at its discretion.
7. Subscription fees for The Costumer's Quarterly shall be set at \$8.00 per year USA, \$10.00 US per year outside the USA. The annual subscription fee for the members receiving The Costumer's Quarterly shall be sent to the Treasurer on the same schedule as the Corporation dues. The Corporation Treasurer shall remit The Costumer's Quarterly subscription fees to the editors as expenses are incurred. The Treasurer shall also send The Costumer's Quarterly editors an updated membership list on a quarterly basis. The Treasurer shall refund to the local chapter any prorated subscription fee for a non-renewing member.
8. The local chapter shall provide for local meetings, election of local officers, and the conduct of local business at its discretion, provided such actions are not in conflict with the Corporation By-Laws.
9. New chapters shall be admitted to the

Corporation by majority vote of the membership at the annual meeting or at a special meeting, or by majority vote of the Board of Directors at a meeting of the Board. The new chapter shall submit its request in writing to the Corporation Board of Directors. The request for affiliation shall specify the formal name of the proposed chapter; the informal nickname, if any; and the names of the initial board of chapter officers, comprising at a minimum a President, Vice President, Secretary, and Treasurer; and shall be signed by a minimum of six persons eligible for Corporation membership.

10. Upon admission approval, a new chapter shall send its dues, membership list, and CQ subscription fees as noted above within 30 days. Until the dues and membership lists are received, the chapter will not be considered active.
11. If a chapter has not submitted dues and membership lists to the Corporation for a period of 18 months, it shall be deemed dissolved. After one year in arrears, the Corporation Secretary shall send a warning of pending dissolution to the chapter president. Timely submission of membership lists and all dues due shall constitute reactivation. A chapter which has been dissolved may be reactivated by following the admission procedure for new chapters as above.
12. A list of the mailing addresses of the Presidents of active chapters shall be provided by the Corresponding Secretary to each local chapter within 30 days following the annual meeting. It shall be the custom of each chapter to mail copies of its newsletter to the presidents of all other local chapters and to the President of the Corporation as a means of keeping all chapters informed on local happenings.
13. The International Costumers' Guild shall act as overall sponsoring organization for the annual convention known as Costume Con, effective with Costume Con 8. As a non-profit sponsoring organization, the ICG shall promote the educational, cultural, artistic, and theatrical advancement of the costuming art through this convention. Each convention shall, however, be run as a separate financial entity, with no commingling of Costume Con

and ICG funds. Further, this sponsorship shall be in no way construed as acceptance of any fiduciary responsibility, which remains solely with each convention's committee. Each Costume Con committee remains solely responsible for the administration, policies, and programming of the convention itself, with the exception of the ICG annual meeting. This sponsorship can be revoked by a 2/3's vote of the ICG Board of Directors should the policies of an individual convention committee significantly violate the aims, objectives, and/or By-Laws of the ICG.

14. Costume Con site selection will occur three years previous to each convention. It is the responsibility of the Costume Con for that election year to operate the site selection. Site selection ballots will appear in the progress reports of the current Costume Con. The election will run through Saturday of the Costume Con and results announced at the Historical Masquerade.
15. The Election Commissioners for each election shall be the chair/cochairs or their designees of the Costume Con immediately prior to the contested bid.
16. The ICG shall establish a Lifetime Achievement Award to recognize a body of achievement in the costuming art and service to the costuming community.
 - A. Candidates for this award should have the following qualifications:
 1. Shall have been active in the costuming community for at least 10 years.
 2. Shall have achieved significant recognition for their costuming skills, which may be in the form of, but not restricted to, competitive awards, professional accomplishments, teaching of skills, and/or media recognition.
 3. Shall have made significant contributions in service to the costuming community.
 - B. This award shall be given at the discretion of the ICG Board of Directors, but no more frequently than once per year.
 - C. Candidates for this award may be nominated by letter of proposal to the ICG President from any member in good standing or from any chapter. All letters of proposal must be received 60 days before the annual meeting.

- D. The ICG President shall prepare a secret ballot of proposed candidates and No Award and send it to all chapter presidents and ICG officers. The voting deadline shall be 30 days in advance of the annual meeting. A majority of votes shall determine the winner. The results shall be kept secret until the award is presented.
- E. It shall be the responsibility of the ICG President to have a plaque prepared for presentation to the recipient. The plaque shall read;

"The International Costumers' Guild
presents to

()
its Lifetime Achievement Award for
his/her contribution to the costuming
community. Presented (Date) at Costume
Con (Number) (City/State/Country)."

17. Vice-President, Maryland

- a. The position of Vice-President, Maryland, is established as an additional Vice-President as authorized by the By-Laws. The Vice-President, Maryland, shall be the Guild's liaison with the State of Maryland. He or she shall be in charge of the registered office of the Guild in the State of Maryland. He or she shall keep custody of such documents as applicable Maryland statutes and regulations may require be kept in Maryland. He or she shall also carry out such other duties as the President, the Board of Directors, or the members may prescribe from time to time.
- b. The Vice-President, Maryland, shall be appointed by the Board of Directors and shall serve at the Board's pleasure. The position shall not be an Officer of the Corporation, as defined in the By-Laws, and shall not make its incumbent a member of the Board of Directors.
18. a. The position of Parliamentarian is established. The Parliamentarian shall advise
- (1) the President or other Officer of the Corporation presiding at a meeting of the members or of the Board of Directors,
 - (2) the Board of Directors, and

- (3) the members, concerning the conduct of all meetings of the members and meetings of the Board of Directors.
 - b. The Parliamentarian shall be appointed by the President and shall serve at the President's pleasure. The position shall not be an Officer of the Corporation, as defined in the By-Laws, and shall not make its incumbent a member of the Board of Directors.
 - c. Except where superseded by provisions of statute, of the Articles of Incorporation, of the By-Laws, or of these Standing Rules requiring other procedure, the meetings of the members and the meetings of the Board of Directors shall be conducted according to the latest revision of Robert's Rules of Order. The Parliamentarian shall keep a current copy of them.
19. In addition to those duties assigned to the Corresponding Secretary in the By-Laws or by the Board of Directors, it shall also be the duty of the Corresponding Secretary to be the chair of the ICG public relations committee. The public relations committee shall be responsible for public relations, publicity, and supervision of ICG publications.

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DRAPING 1920'S CAPES, COATS & SHAWLS

The following information on draping capes, coats and shawls is a continuation of a set of ongoing articles taken from "Draping and Designing with Scissors and Cloth", published by the Womens Institute of Domestic Arts and Sciences, Inc., Scranton, Pa. 1924.

Provided by Alison Kondo.

SLEEVELESS WRAP WITH CAPE

The type of sleeveless wrap illustrated in *Fig. 20*, With its additional short cape extending in points at the sides and its high-rolling plaited collar, is always smart and can be made up of 40 inch-wide silk material or 54-inch woolen material. It need not be lined, unless desired. Of

40-inch material, provide two lengths plus 1½ yards for cape and collar.

Fig. 20

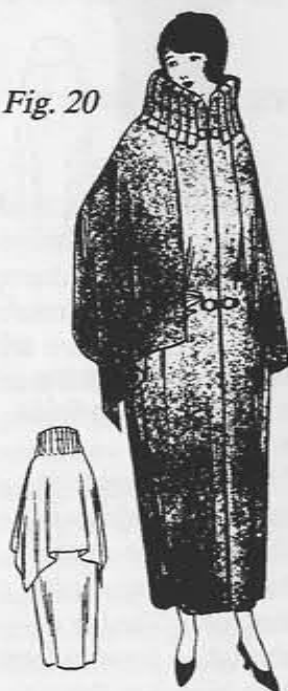


Fig. 20(a). Center the length of 40-inch material on the back of the figure, being careful to have the material extend high enough above the top of the shoulders so that where the edge is drawn over to form a plait on the shoulder it will come up well on the neck. Bring the selvages around to the front of the figure and pin to the back material at the top of the shoulders. Do not draw

the material too snugly over the arms at the elbows. Measure off the desired length, plus a 2-inch hem, and cut across the bottom.

Fig. 20(b). Fold down and adjust the

material in a box plait on each shoulder and pin this in position. *Fig. 20(c)* Measure off a length of material from the top of the shoulder to the bottom of the skirt in front, plus the hem width, and cut. Then divide this in half lengthwise.

Attach the selvage edge of one of these pieces with pins to the selvage of the back piece, beginning at the bottom, working upward, and leaving a 12-inch opening for the arm. Loop the back portion slightly at the arm opening to insure the arm freedom of movement. Fold over the cut lengthwise edge at the center front for a facing and pin the folded edge to the figure.

Lay in and pin a dart at the shoulder so that the material will lie smoothly across the bust. Remove a few shoulder pins, slip the upper edge of

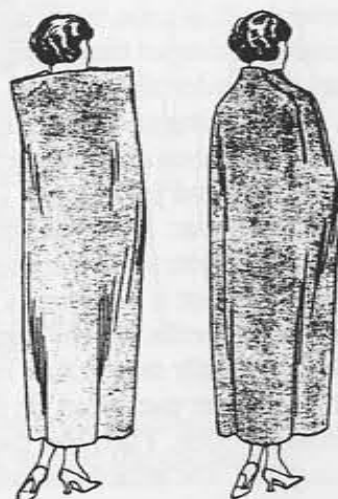


Fig. 20(a)

Fig. 20(b)



Fig. 20(b)

Fig. 20(b)

the front section under the box plait at the shoulder, and replace the pins. Mark and cut the neck line. Apply the other piece of material in the same manner.

Fig. 20 (d). From a 1½-yard length of material, cut off, lengthwise, for the collar, a strip 10 inches in width, and a piece 30 inches in width for the cape. The material for the cape can be used crosswise only when the nap and the color of the material will permit it against the lengthwise under section. Fold this 30-inch piece in half crosswise and apply across the shoulders, the center fold to the center back. Lay in and pin a dart at each shoulder and pin the edges of the material down each side of the front. For a large collar, such as is shown on this coat, mark and cut the neck line somewhat deeper than normal so that the collar may fit comfortably.

Making and Applying the Collar - Turn back 1½ inches along one edge of the 10-inch wide strip, and plait this in 1-inch knife plaits to form the collar. After the strip is plaited, sew down the plaits at 2-inch intervals beyond the hem. Then put it on top of a straight piece of canvas or muslin cut the correct size of the collar and sew firmly on the side next to the neck, tacking under each plait on the opposite, or hemmed, edge. Then line the reverse side with a lining silk, and attach the collar to the coat.

UTILITY WRAP

For a simpler style of utility wrap than the one shown in *Fig. 20*, develop a wrap in the same way as directed for the one just described, but omit the cape and substitute a fur collar for the plaited one. The result will be a serviceable garment like the one shown in *Fig. 21*. If Fashion decrees a skirt trimming, bands of braid or fur may be used at the bottom of the cape to give weight. If narrow fabric is used, a box plait or other



Fig. 21

attractive decoration, such as embroidery, braid, or stitching, may be placed up the center back to conceal the seam. Sleeveless capes of this type are usually of a medium light-weight fabric and are unlined, the turnover hem and facing edges being covered with ribbon and this slip-stitched in place to give an attractive finish. If you prefer to line the cape, cut the lining material like the outer part of the wrap, but allow a 2-inch fold down the center back to avoid its drawing across the shoulders.

DRAPED EVENING WRAP

A more beautiful evening wrap than this one of deep-pile velvet, *Fig. 22*, with a deep yoke of brocaded metal cloth and a long fur collar, or one less difficult to make, can hardly be conceived. A lining of soft silk in a harmonizing color is used. *Fig. 22 (a)* The yoke is fashioned of ½ yard of material 40 inches in width. Fold the material so that the two selvages come together and mark the center thus located. Measure down 3 inches from one of the cut edges on this center line. Fold and sew in a 1-inch tuck parallel to the frayed edge so that it extends 5 inches each side of the center line of each selvage edge, pin in three 1-inch folds, and round off the two corners slightly, as indicated. A straight piece of fur can be used for the collar, which is



Fig. 22



Fig. 22 (a)

shirred at the center back when applied to the yoke. The fur should be lined before attaching it to the yoke.

Fig. 22(b) Put the yoke around the figure, and apply one crosswise edge of 54-inch-wide plain material to the lower edge of the yoke, pinning carefully



Fig. 22 (b)

ribbon and the whole of the cape edged with narrow ribbon, for in a wrap of this type, the lining is seen so frequently that it is almost as important as the outer part of the garment.

SUMMER EVENING WRAP

Oftentimes a light, cool, and fluffy evening wrap is a practical and charming addition to the wardrobe. The one here shown in Fig. 23 gives the protection necessary without being uncomfortably heavy or warm, and is so delightfully feminine and easy to make that no person for whom the style is suitable need be without a cape of this sort. For this summer evening wrap, graceful and simple, shot taffeta in pastel



Fig. 23

around the lower yoke edge and easing it in slightly at the rounded corners. Cut the lining like the cape pieces.

Finishing: The skirt part of the lining and the cape may be joined very simply by placing the right side of the lining and that of the material together and seaming then on three sides. Next, open out the seam over a steaming iron to insure a good round turn.

Then turn the wrap right side out. The lining might be trimmed with bands of brocaded

colors and brown lace make a very unique and effective combination. The same design could be made into a practical wrap by using Canton crepe or crepe de Chine instead of taffeta and a fine plaiting of Georgette or self-material instead of lace. Or, a more serviceable wrap could be had by using a firm woollen material, cutting it straight across the bottom, and substituting a plain collar for the shirred one in the illustration.

Fig. 23 (a) Cut a true bias through the center of a 36- or 40-inch square of material. Join two of the straight edges so as to form a right-angle corner. With the seam down the center back, drape the cape as shown here. Picot [trim with edging] all the cut edges. Cut away the superfluous material above the pins at the neck-line. Shirr [gather the cloth into three or more decorative, parallel rows] the neck line and apply a bias-band facing to the inside of the wrap. This should lie flat around the neck and should be reasonably close-fitting to hold the garment in position.

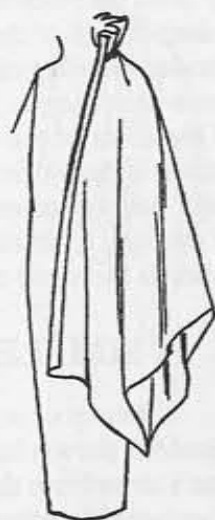


Fig. 23 (a)

Finishing the Wrap: The collar is a straight length of material, 18 inches wide and 40 inches long, folded in half lengthwise and shirred at each narrow end over a cord and arranged to extend out beyond the normal neck line. To make the collar, shirr one long edge and adjust it a few inches out from the neck line. Turn the collar first up and then down so that the other long edge falls almost to the shoulders. As a rule, taffeta has enough body to make the collar stand up in position, but if you find that it does not or if you are using any of the soft crepes for the wrap, it will be necessary for you to back it with lightweight crinoline. The collar should look soft, so care should be taken not to make it seem stiff and set, when backing it with the crinoline. Sometimes several thicknesses of tulle will give the necessary support for the collar, but the crinoline is preferable. If a plain collar of cloth or heavy silk is desired, cut it in a manner similar to that employed in standard dress, using wider material for a wider collar. Back the collar

with crinoline and line it with silk. The lace is shirred and applied and then topped with a row of shirred and cable-corded taffeta. In visible hooks and eyes are here used to fasten the wrap, but if you wish you can substitute cord tie strings to match the material in color.

Varying the Cape: The points of the cape may be omitted by cutting evenly all the way around the bottom, measuring the same distance up from the floor to obtain a circular effect. Then a deep fringe or deep, heavy lace or a row of braided banding may be used to make the cape dress-skirt length. Sometimes a chiffon flounce of the color of the cape is used with deeper-toned ribbon arranged in band effect on it, from 7 to 12 rows being used around the bottom. The method of drafting a circular cape, however, always remains the same regardless of its variation.

SIMPLE SHAWL DRAPS

Many of us have beautiful shawls handed down to us from the days of our grandmothers when they were first imported from India and China. The India shawls are not too large nor heavy but are of the finely woven Cashmere variety, are the most desirable for general use. The heavy, silk, embroidered Chinese and Spanish shawls, however, are especially adaptable for dressy wear. With the oft-recurring vogue for the Spanish Shawl, it is well to know how to wear and drape these shawls correctly and gracefully.



Fig. 25

To obtain the simple but effective drape in Fig. 25, fold the shawl in half lengthwise and bring the folded edge around the neck and under the arms so that the corners meet underneath at the center-back waist line. At this point either snap-fasten or pin the corners, as shown in the small illustration above. This is, of course, a type of draping that can be done each time the shawl is worn.

SPANISH DRAPE

If you have a fringed shawl and want to drape it in true Spanish fashion, follow the design shown in Fig.

26, which is very simply done and produces a truly artistic effect. With the shawl folded in half on the bias, pin one corner to the right-side front and carry the folded edge around the back of the figure, under the left arm to the front, across the front, and under the right arm again. Then carry it up over the left shoulder and catch it with the left hand at the waist line in the graceful, nonchalant manner shown in the illustration. For evening wear, this method of draping is to be recommended, especially if the wearer has a slim and graceful figure, for it will emphasize her linessomeness. A large woman should not attempt this effect, however, for it will tend to accentuate her size and will not prove becoming.



Fig. 26

EVENING WRAP

If a graceful evening wrap is desired, one suitable for both the large and the slim figure alike, this charming arrangement of a fringed shawl will prove practical as well as decorative. Fold the shawl lengthwise with one edge about 8 or 10 inches from the other and parallel to it. Tack the edge of the fold back to the fold at a point 16 inches from each corner to form loops through



Fig. 27

which to slip the arms. The result will appear as in *Fig. 27*, a summer style suitable for evening wear. . . As a caution in the tacking of the shawl, remember that the stitches must be absolutely invisible in order to avoid the appearance of a stiff effect. And as a caution in keeping such a shawl, remember that fringes should be frequently combed and brushed carefully, for luxurious fringe is valuable and beautiful and deserves much care. Combining with a wide-tooth ivory or rubber comb will be satisfactory.

REVERSE-EFFECT DRAPE

For the arrangement illustrated in *Fig. 28*, fold the shawl over, as in *Fig. 27*, and at a point about 10 inches up from one Folded edge corner tack a 15-inch loop. In wearing the shawl, turn back the other end of the folded edge to produce a reverse effect and catch up the whole gracefully with the hands at the waist.

In this shawl, as in the preceding ones, all draping is effected without cutting the shawl. It is always wise to employ such a method, for the fad of cutting is usually temporary, leaving the cut shawl spoiled for further use as a shawl. Besides, a shawl to be truly artistic should continue to be a shawl, though handled in such a way as to appear wholly pleasing. Practicing the different drapes and different effects that can be acquired with a complete shawl will enable one to make the shawl take on a natural grace, which after all is the first essential in draping, no matter what sort of garment is being draped.



Fig. 28

SCARF DRAPE

There are a multitude of occasions on which a dainty little shawl of the type pictured in *Fig. 29*, whose extreme simplicity augments its

charm, will fill a need. It is nothing but two lengths of 36- or 40-inch-wide Georgette or chiffon of harmonizing or contrasting colors picoted together along the four edges and having two 8- to 10-inch slashes picoted in to provide about 16 inches from the edge and parallel to the selvage.

Plain silk, also, may be used if you prefer it to Georgette or chiffon, or you may combine figured chiffon or silk with plain chiffon or Georgette. A bordered material with a striking pattern would prove effective, with the border running along the outer lengthwise edge and along the two short sides, the corners having been carefully mitered.

Then, too, the scarf may be longer and narrower and the slashes omitted.



Fig. 29

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COMING ATTRACTIONS

A Calendar of Costume related events

Conadian

Dates: Sept 1-5, 1994 at the Winnipeg Convention Center
Rates: US \$75/ C \$85 through 12/31/9
Address: Conadian
P.O. Box 7111
Fargo, ND 58109

Costume Costume Con 11

Dates: February 12-15, 1993 at the Sheraton Hotel.
Rates: \$35 through June 1, 1992
\$40 through September 10, 1992
\$45 at the door (Rates are higher for non-ICG members!)
Address: Costume Con 11
200 N. Homewood Avenue
Pittsburgh, PA 15208

Balticon 27

Dates: April 9-11, 1993 at the Hunt Valley Inn
Rates: \$25 until December 31, 1992
\$35 at the door.
Address: Balticon 27
P.O. Box 686
Baltimore, MD 21203-0686
Comments: This regional convention has one of the BEST costumer's tracks and sports an outstanding masquerade!

MagiCon - 1992

Dates: Sept. 3-7, 1992 at the Orange County Convention /Civic Center Orlando, FL
Rates: \$110 thru 7/15/92
Address: Magicon
P.O. Box 621992
Orlando, FL 32862-1992
Comment: World Science Fiction Convention.

ConFrancisco - 1993

Dates: Sept 2-6, 1993 at the Moscone Convention Center, San Francisco, CA
Rates: \$95 after 9/30/92
Address: ConFrancisco
712 Bancroft Road, Suite 1993
Walnut Creek, CA 94598
Comment: World Science Fiction Convention.

Small Events

Masquerade: Masks and Fashion

Dates: Sept 28 - November 19, 1992
Rates: Free
Address: Fashion Archives
Shippensburg University
Shippensburg, PA
Comment: This is a display of masks and costumes from the past. Call (717)-532-1239 for further information.

Oriental Expressions

Dates: Through September 13, 1992
Rates: Free
Address: Henry Flagler Museum
Palm Beach, FL
Comment: Delicately painted Japanese kimonos and elaborately embroidered Chinese robes will be on display.

Fashion Marches On

Dates: Through September 7, 1992
Rates: Free
Address: WCAM, Hangar T-2
Winnipeg, Manitoba, Canada
Comment: An exhibit of WW II civilian and military dress. Call (204) 474-8137 for further information.



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 16 chapters and still growing!

Central Coast Costumers' Guild
c/o Nancy E. Mildebrandt
1316 Sherman Avenue
South Milwaukee, WI 53172

Confederate Costumers' Guild
c/o Susan Stringer
3947 Atlanta Drive
Chattanooga, TN 37415

Costumer's Guild West
c/o Liz Martin Gerds
8124 Loyola Blvd.
Westchester, CA 90045
Dues: \$14/year

Greater Bay Area Costumer's Guild
1519 Oak St. Apt. #4
San Francisco, CA 94117

Great Lakes Costumers' Guild
3268 Goodrich
Ferndale, MI 48220-1012

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

Greater Columbia Fantasy Costumers' Guild
P.O. Box 683
Columbia, MD 21045
Dues: \$15/year

Heartland Costumer's Guild
c/o Shirley Schaaf
1818 Washington
Kansas City, MO 64108
Dues: \$10/year

The Lunatic Phrynge Costumers' Guild
c/o Vicki Warren
1139 Woodmere Rd.
Pottstown, PA 19464

Midwest Costumers' Guild
c/o Pierre Pettinger
2709 Everett
Lincoln, NE 68502
Dues: \$12/year

Montreal Costumers' Guild
c/o Capucine R. Plourde
2274A Beaconsfield Avenue
Montreal, Quebec, Canada H4A 2G8

New England Costumers' Guild
(aka Boston Tea Party & Sewing Circle)
c/o Eastlake
925 Dedham Street
Newton Center, MA 02159
Dues: \$15/year

NY/NJ Costumers' Guild (Sick Pups)
c/o Mami
85 West McClellan Avenue
Livingston, NJ 07039
Dues \$15/year

North Star Costumers' Guild
(The Minnesota Mafia)
c/o Jeff Barry and Janet Moe
5245 47th Avenue South
Minneapolis, MN 55417-2311

People Your Mother Warned You About
c/o Animal X
7201 Meade Street
Pittsburgh, PA 15208
Dues: \$8/year

Rocky Mountain Costumers' Guild
7121 South Webster Street
Littleton, CO 80123

Southwest Costumers' Guild
c/o Kim L. Martin
P.O. Box 39504
Phoenix, AZ 85069

St Louis Costumer's Guild
c/o Nora & Bruce Mai
7835 Milan
University City, MO 63130

Wild and Wooley Western Costumers' Guild
c/o Katherine Jepson
14 Martinridge Rd, NE
Calgary, Alberta, Canada T3J 3C9
Dues: \$20/year

THE INTERNATIONAL COSTUMER'S GUILD'S

Costumer's Quarterly

15 STOCKTON ROAD, KENDALL PARK, NJ 08824

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