

Costumer's Quarterly

Volume 6

Number 2

Spring 1993



Preparing for the
Masquerade!



FROM THE EDITOR



Welcome to the Spring 93 issue of the Costumer's Quarterly. I suppose you are wondering where the Winter issue went? Well I would be too if I were you, but the plain fact is that it has taken until now for me to accumulate enough articles to publish! I cannot edit articles unless I have articles! I was quite tempted to publish blank pages to make a point, but somehow I persuaded myself that that particular option didn't make very much economic sense. Many of you have promised articles for the CQ, but unfortunately, only a few have actually delivered. This publication **can not and will not exist unless YOU** provide the necessary support! This means that **YOU** must write down what you know about costuming and send it post haste to the CQ. If only one person from each guild would send in an article there would be sufficient material for a couple of issues. Don't put it off! Sit down **right now and write your article and mail it out tomorrow!**

Sincerely,

Jim Kovalcin, Editor CQ

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Costumer's Quarterly

Volume 6 Number 2

Spring 1993

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With great thanks to the following people for submitting articles:

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Historical Documentation

by Diane Kovalcin

Research is often cited as the most challenging and scary part of making an accurate historical costume. Most people hesitate to delve into the difficult and sometimes annoying work necessary to make the costume just right. The fabrics, the shapes, the undergarments, and the accessories all have to be researched. And one research source may and usually does contradict another. I hope that, after reading this article, you will know where to look and what to look for in your search.

The first things you have to decide are the approximate time period and culture your historical garment is from and the status of the wearer, be they King or beggar, Shogun or Indian chief. If you have not been able to decide, I suggest you look in several overviews of historical garments. An excellent European source is The Book of Costume by Millia Davenport, Crown Publishers, Inc (1976). She covers ~4000BC to 1865AD. However, books that I have listed below in the tertiary section are also good starting points for ideas.

NonEuropean dress can be harder to research but is just as rewarding. Some ideas for sources of inspiration can be found in your local library or museum and at ethnic festivals. Don't just look at the costumes, either. Paintings, statues, and even rock carvings can inspire you.

Now that you have decided what to do, the research looms ahead. It's really not as bad as it sounds and you will learn a lot. I find the research

just as rewarding as making the garment and I hope you will, too.

Research sources are usually grouped into three categories; primary, secondary, and tertiary sources. Primary sources are considered the best by far and are what judges look for (at least at Costume Cons). Some secondary sources are almost as good as a primary, but you should try and stay away from any tertiary sources in your research documentation. Only use tertiary sources for ideas on how to get started or to get the look of the period.

Research sources are closer than you think. Look in your local library for books and articles on clothing. State libraries have a larger data base but I have found that the local library can access the libraries throughout the state. Museums usually have exhibits on different time periods and ethnic cultures as well as books on the exhibits. Museums also have libraries that you may or may not be able to get into (You can only ask). Historical groups may have local museums or lectures on clothing. Look in your newspaper or contact reenactment groups or

archeological societies. Your potential database is infinite.

As for documentation, the most important piece of advice I can give is to get as close to the source as possible!



Figure 1

Primary Source Documentation

What kind of documentation is considered primary? I have listed a number of primary sources below:

1) photographs of original clothing

Original clothing can be found in museums, local libraries and with collectors. If you can photograph the clothing, inside and out, all the better. Some museums even show undergarments and how they are to be worn. This is a great help. Many museums will let you photograph their costumes in available light.

Photographs are also taken by the museum and reproduced as postcards (see Figure 1-postcard from Victoria & Albert Museum) or in books. For example, The Costume Institute at the Metropolitan Museum of Art in NYC published IN STYLE Celebrating Fifty Years of the Costume Institute by Jen L. Druesdow (1987) which showed fine examples of color photographs of their costume collection and descriptions of the costumes.

Make sure that the colors are reproduced accurately. If you are trying to match the costume accurately, you need accurate colors, too.

2) original photographs (after ~1840)

There is nothing like original clothing photographed in its time period. You can find lots of sources in your bookstore or library. A good example is Victorian and Edwardian Fashion A Photographic Survey by Alison Gernsheim, Dover Books (1963). But you can also find old photographs in your grandma's attic (or someone else's attic). There is nothing more exciting than finding photos from one of your relatives wearing clothes you're like to reproduce.

3) originals and reproductions of newspapers, woodcuts, etc

Old newspapers, journals and catalogs are great for visual and descriptive information on clothing. If you can find an original journal, great, but if you can't, several catalogs have been reproduced. A good example is the American

Dress Pattern Catalogs, 1873-1909 Four Complete Reprints by Ed.Nancy Villa Bryk, Dover Books (1988). See Figure 2.

4) taylor's manuals from the period-Elizabethian to present

Taylor's manuals have also been reproduced. You can find them in bookstores or at the library. They usually show how to cut out patterns and put them together. Be careful, though, since they tend to assume you know a lot about the tailoring techniques of that time.

5) diaries

Old diaries are great for descriptions of clothing and how they are worn. You can find them usually at local museums or National Trust type homes (Monticello, etc).

6) original fabric books

Some museums have reprinted original fabric books with care taken to reproduce colors and fabric design. However, these are a bit hard to find.

7) archeological reports with photographs

For those who are trying to reproduce prehistoric or unusual garments, archeological reports with descriptions and photographs

can be a big help. You may need to contact archeological groups or museums for more information. Archeologists have dug up loads of Neolithic and prehistoric clothing in Europe and Pre-Columbian artifacts in the Americas to name a few .

8) accurate drawings of original costume patterns

If you can't get to touch and look at original clothing, some excellent authors have. They have been able to make patterns on the clothing so that you can reproduce them accurately. Janet Arnold was able to look at 16th century clothed bodies and make patterns with massive descriptions as well. Excellent examples include Janet Arnold's three books, Patterns of Fashion 1 Englishwomen's dresses and their construction c.1660-1860, (1972), Patterns of Fashion 2 Englishwomen's dresses and their



Figure 2

construction c.1860-1940 (1983) and Patterns of Fashion The cut and construction of clothes for men and women c1560-1620 (1985), all by Drama Book Publishers and three books by NorahWaugh, Cut of Women's Clothing 1600-1930 (1985), Cut of Men's Clothing 1600-1900 (1964) and Corsets and Crinolines (1981) all by Theatre Arts Books.

Secondary

Documentation Sources

Secondary sources are not considered as good as primary sources but are useful. Some sources are listed below:

1) photos of paintings

Unless you are trying to reproduce a gown from a painting which would be considered a primary source, be careful in using these sources. Very often, the colors of the clothing are not accurately reproduced. I found four different shades of blue in the painting for a costume I was doing and finally had to see the original to judge the correct shade. Also, photos by the museums do not always show the entire painting.

In addition, paintings were often altered to reflect the local sensibilities. You should know as much as you can about a painting before reproducing a costume from it.

2) descriptions of clothing from museums

Descriptions are fine for additional information. Pictures and actual hand-on experience is best but if you cannot get to a museum, descriptions are great especially when accompanied by photographs. An excellent example of a combination description and photography is Four Hundred Years of Fashion, Victoria and Albert Museum London (1984)

3) black+white photos of color fabrics

There is nothing like an accurate color rendition of fabrics for reproduction. However,

sometimes only black-and-white photos are available. Use it if nothing else is available.

4) vintage b+w drawings - colorized

Hand-tinted drawings from the time in question is fine. However, do not use it exclusively. There are additional sources that can verify the accuracy of the hand-tinting. A good example of tinted drawings is Eighteenth-Century French Fashion Plates in Full Color, 64

Engravings from the "Galerie des Modes" 1778-1787, ed. Stella Blum, Dover Publications (1982)

5) archeological reports without photos

Descriptions are fine but photos are better.

6) patterns drawn from original costumes

Usually, patterns from original costumes are fine if they have not been "modernized" to fit today's body. I used a pattern from Patterns of History 1876, State Historical Society of Wisconsin. It was my size or so they said but it was for a woman a lot shorter than I was. That was fine since most women of 1876 were a lot smaller than me. Just be careful that it is accurate. See Figure 3.

7) terra-cotta, statues, marble, etc

If you can't find any information other than statues, that's what you use.



Figure 3

Tertiary Sources

Don't use these sources for historical documentation. However, they are a good source for ideas about how a time-period should look. These can be used for fantasy costumes or ren-faire styles when it doesn't have to be dead accurate

1) redrawings of paintings, photos, etchings or drawings

I have used redrawn materials to start
[continued on page 10]

HOW TO BUILD AN IMPERIAL KLINGON UNIFORM

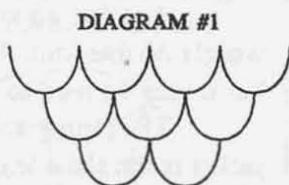
by Paula Crist

To begin, if you have around \$1,500 to spare and nine months of free time (approximately two to three hours a day), you can make a competition Klingon uniform almost as exact as what you see in the movies. Of course, this is the ideal. And for those of you who qualify with the above, I will also explain the difficult method. But this article is to show how to make a uniform that is comfortable, inexpensive, and, most of all, effective and realistic looking. Before I start, let me introduce myself. I am Paula Crist-Pickett. I have been costuming for almost twenty years. I have lived in the Los Angeles area for twenty years and worked in the movie industry. I have not been formally trained in tailoring or sewing, but have had the opportunity to learn from wearing costumes, seeing them close up inside and out on the different shows I worked on, and talking to various wardrobe people. I have had a lot of practice, as this is my hobby.

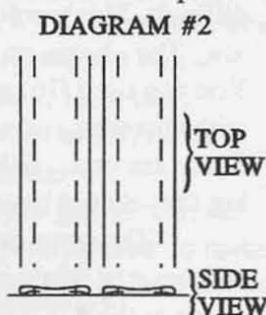
No, I was not a Klingon. I was too short, but my experience has taught me how to identify fabric types from photos and film. I have since semi-retired, married, and then moved to Northern California, but I still love to costume and act. Most recently, for the last thirteen months, I have been building Klingon uniforms and working on one for my husband. It was and still is experimental. I was given an Imperial headpiece and challenged to try it. The result of this long effort is this article to share with you how to make this uniform.

The fabrics are as follows: leather, aluminum, chain, fur (synthetic), a T-shirt, cording, backpack fabric, buckram, black dripmist watering system hosing, heavy weight spandex and brass metal. This is expensive material, but you can substitute for any of these with cheaper materials which look and appear to be the real thing.

Start with a black cotton T-shirt. To this are attached the fur arms. Use a cotton shirt so that you can wash it and it is also cooler to wear. Hand sew the sleeves to it so that they can be removed when you wash the shirt. The sleeves are made of short, black fur. The original costume sleeves were fish-scaled with silver - either thread or silk - screened. (See diagram #1) I did mine with this pattern as well, and used thread. I lined the fur with a light weight cotton fabric and drew the scale pattern on the fabric lining and then sewed it. This is very time consuming! Again, this is a detail and is optional. On the male costume, like Kruge's, the front below the silver piece and where the tubing comes across the stomach, the black area is also fur and scaled.



Next is the jacket. This is made of spandex and leather. The spandex is heavy weight and dark grey. This material is used in reverse, wrong side out. (The "wrong" side is the dull side.) The base jacket is made of this. The leather is cut into strips and sewn on individually over the cloth jacket. Each strip is folded under at the edges and sewn on. (See diagram #2)



At the waist, the strips are separate from the ones over the hips so you can fit them more easily. The shoulder wings are done the same, but the strips are sewn horizontally instead of vertically.

We will stop here for a moment. The double weight or heavy - weight spandex is very

expensive. It is what the studio used, of course. It costs \$17.98 per yard and is found only in limited quantities in one store in Los Angeles. It can also be found in New York. I was lucky to find it, but not before I made my uniform. I used grey velour for my jacket which was only \$4.99 per yard. I used the smooth, not the velvety side. In reverse, this fabric looks a lot like the original, so you get the effect without the cost. Whew! The pants were also made out of spandex, but you could also use velour for these using the smooth side out.

Another good and cheaper fabric is heavy weight double knit. Also, this is a common fabric, but it may be hard to find it in grey.

The piping around the stomach area of the jacket is the same leather. It is hand sewn onto the jacket, wrapped around a piece of cotton cording. The belt is medium or light weight leather, wrapped and glued to a belting strip, which can be purchased at any fabric store. Doing the belt this way gives it a more professional appearance and shape, rather than just cutting a strip of leather, although this is also an effective method. You can substitute light weight vinyl for the leather if the leather is too costly or you can use plastic belting.

The metal around the wings is aluminum which is cut and whose edges are filed. The surface is sanded with #400 and #600 (very fine) sandpaper. We cut the aluminum by hand, which is very difficult. This would be much easier with a saber saw. The aluminum makes the uniform very heavy. You can use 1/16" neoprene rubber instead, paint it with chrome paint or cover it with silver fabric. These are much lighter in weight and easier to cut, but they do not have the crisp look of real metal.

The spine down the back is also metal, but neoprene or fabric can be substituted. My costume opens at the spine on the back. I cut each piece separately and riveted each to a grey and black leather strip down the back. (See

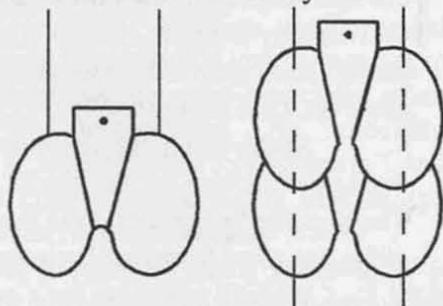


DIAGRAM #3

diagram #3)

The male costume is open in front at the waist. (As I write this, I am sitting here watching Riker eat the first Klingon food in front of Picard and the doctor. Makes me want to stop for dinner!)

Remember, the spine pieces are not all the same size. They are largest at the neck, and graduate in size down to the belt. There are seven spine pieces and a circle at the bottom as well as a different-shaped piece at the neck for a total of eight pieces. (See diagram #4)

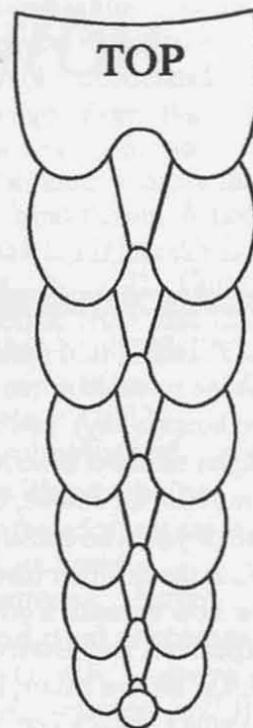


DIAGRAM #4

The front silver squared area just below the neck can be done with a silver-type fabric of your choice or metal mail-mesh like that found on dressy, shiny purses. Take the metal mesh apart and reweave it to the shape you desire. I used this purse mesh for the Baldrick sash. This type of mesh was used on some of the original costumes, but on the Kruge command uniform they used large silver squares. I found a source for large Aluminum squares through Betty Bigelow of Seattle. When put on a black background of fabric, the look is identical to that on the show. I made my husband's out of these and it looks great! The address to buy these is:

Greg Gallacci
307 Queen Anne Ave
N. #301
Seattle, WA 98109

and they are not expensive.

Piping around the neck and around the silver squares is like the piping around the mid-section area. Metal rings on the neck piping are brass. The collar is black leather or fabric. It is a stand-up

collar. On the female Klingon costume use leather or backpack fabric as piping, but on the male costume use the black mist tubing and run an electrical wire through to stiffen it. This is a very difficult process so, again, you might want to use a softer material-leather or cloth, and pipe or edge it. A very good reference photo can be found on the cover of the FASA Game Operation Manual, THE KLINGONS, blue cover, #20002A.

The bottom edge of the jacket is also made

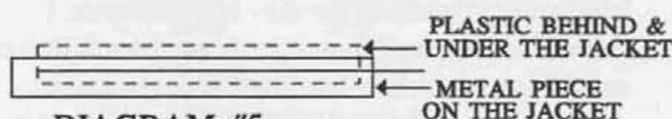


DIAGRAM #5

of metal pieces, or rubber, painted, or silver fabric. If you use the silver fabric, wrap it around a stiffer fabric such as buckram or even medium weight cowhide which can you get in scraps very cheaply at you local leather goods store. If you use metal, then use a heavy contact cement and sandwich the leather jacket between the metal outer piece and a plastic piece underneath. (See diagram #5)

Cut the thin clear plastic in the same pattern as the metal. If you are sewing rubber or fabric, you don't need the plastic underneath to secure it. Make sure the belt doesn't slide or droop by using velcro to fasten it to the jacket underneath. There is a black pouch on the belt. It is about 6-12" x 4".

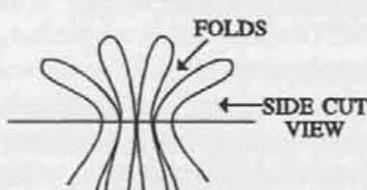


DIAGRAM #6

which has four folds in each seam. (See diagram #6) On the outside of each leg, between the Knee and hip, is a seam, with three folds, which is at an angle, going from the low front to the high back. (See diagram #7) The pants are as form fitting as possible, I used an elastic at the waist and elastic suspenders under the jacket to hold the pants firm and smooth out the wrinkles when I move. I also put socks at the bottom of the pants sewn to the legs about mid-calf, so that the pants don't pull up

The pouch has a snap over the flap on the top to close it.

The pants are not simple. There is a seam down the center front and center back

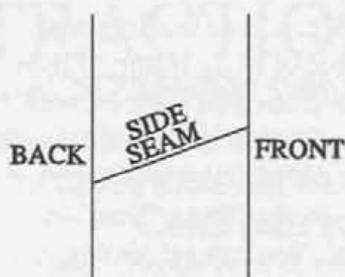


DIAGRAM #7

and bottom. They have a small tubing just an inch below the top one. The gauntlets are not straight up and down. They are curved out at the top and bottom. They are slit along the inside of the forearm from top to bottom and velcroed around the arm at this point. (see diagram #8) Again the tubing is the plastic I have described above. It is very hard to sew on.

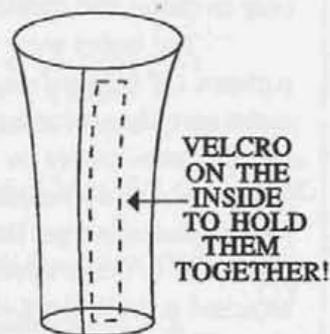


DIAGRAM #8

Ask my husband! You can substitute cloth or leather piping, but it wont stand up in the nice, round circle effect. It takes heavy thread and big leather needles. In some instances you have to sew through a lot of fabric and leather thicknesses. My husband punches holes in the tubing first, and then sews it. The studio used surgical hosing and dyed it or painted it on the inside. To make the tubing shiny, I just used Armorall. To cover any thread or edges, I used black electrical tape over the area.

The gloves. I suggest you just get regular black riding gloves. It s almost impossible to make gloves, even for someone experienced. You just cut the fingers off. I did do the ridged gloves for mine, but it was very hard! I used regular gloves and made the backs with the ridges separately for each finger, then sewed them together in a glove form, and attached this to the glove itself, making it look like one piece. The ridge points are really folds sewn over each knuckle. I am not looking forward to making the pair for my husband!

The ribbed black arm band on the upper

out of the boots when I move. This is my own invention, and a most comfortable one, too.

The gauntlets are black leather or vinyl. They have the tubing around the top

right arm is three small pieces of the drip-mist tubing sewn onto a piece of black leather. I then bent it into the circle and covered the joint with black electrical tape and sewed the whole thing to the furred sleeve. You can also just glue it.

The jewelry is another thing. I had ours made by a professional. You can get photos, as I did, and do patterns, cutting it out in shiny fabric or brass, thin sheet, and glue or sew it to the uniform gauntlets. You can just brass rings for the knuckle rings. Any necklace, high, will do. We made ours link by link to look like Kruge's. It is brass strips bent to shape and then linked together.

The boots were made. We provided the patterns for the shoemaker and worked with him to make sure they were correct. We did make the horn and the metal plates on the inside of each shoe. The horn was sculpted out of clay and a RTV stretchy mold was made over the clay. We used resin and black dye to make the horn from the mold and attached it to the boot with a screw from inside the shoe. The metal kick plates are 1/16" neoprene rubber painted with silver art marking pen. You can get markers at art supply stores. You don't want to use real metal on your feet because of the weight and also you can hurt anyone you accidentally kick. If you have around \$600, you can get a pair of custom-made boots from our shoemaker, Senor Duran, in Los Angeles. I would suggest you get a pair of boots and make a horn piece and kick plate and put them on. With leather, you usually use Barge cement, which you can get at your local leather or hobby shop.

Whatever you do, don't use Hot Stuff on your costume! It burns the fabric and, if it spills or drips, you have ruined something. Contact cement is the best because it cleans off stuff before it really dries. You can use epoxies as well, but I have had the best results with contact cement. Epoxies are OK for use on metal-to-metal. "Goop" is another good glue. I have at least five different glues from my experiments! My living room looks like a workshop. Wall-to-wall KLINGONS! The standard joke around here is are we going to put the costumes on mannequins and keep them in the living room for good, as they have been there a

long time now.

I almost forgot the holster. It is heavy cowhide, wet and formed over your weapon, which should be wrapped in plastic for this operation. After it dries, you cover it with grey leather. The holster weight is taken by the leg strap which goes through two holes in the back of the holster. The chain which goes over the opposite shoulder is like heavy purse chain.

I hope this will help you all in your efforts to uniform yourselves for duty in the Empire. I know it sounds hard, but, it is! Is anything Klingon easy? If you look at it as a labor of love or as a piece of art as I do, you'll do just fine. I look at it as a challenge! THLINGAN JIH! I would like to add one more thing in closing. Whatever you do for a costume, be proud of it! An effort is an effort, and that is from the heart and soul. Thlingan Su! Qa'pla'.

More to come next issue!



[from page 6 - documentation]
searching for the originals. There are many books of redrawn paintings including The Mode in Costume by R. Turner Wilcox, Charles Scribner's Sons (1958), Fashion in Costume 1200-1980 by Joan Nunn, Schocken Books (1984) and Elizabethan Costuming for the years 1550-1580 by Janet Winter & Carolyn Schultz, Other Times Publications (1983).

2) redrawings of older costumes

Over the centuries, books, broadsheets and other publications have used redrawn costumes to show how people lived in the "olden days". Make sure that you use paintings and drawings of the time period of interest. However, you can use the newer drawings if you are sure that the later time is the one you want (for example 1890's rendition of 1500's). It has been done and wonderfully well, too.

3) pattern companies other than those affiliated with museums

I tend to be conservative where it comes to source materials. I have seen some wonderful patterns from pattern companies. Just make sure that you can document the pattern from another source.

I hope that this has been helpful. Good luck.

COMING ATTRACTIONS

A Calendar of Costume related events

Costume Con 12

Dates: February 18-21, 1994 at the Santa Clara Marriott, Santa Clara, CA.

Rates:	ICG	OTHER	THROUGH
	\$40	\$50	9/6/93
	\$45	\$55	12/31/93
	\$50	\$60	at the door

Address: GBACG/Costume Con 12
c/o Bruce McDermott
2801 Ashby Avenue
Berkeley, CA 94705

Comment: For more information write:
Jana Keeler, Chair
223 Addison Street
San Francisco, CA 94131

Arisia '94

Dates: January 14-16, 1993 at the Boston Park Plaza Hotel and Towers,
Boston, Massachusetts.

Rates: \$30 in advance.

Address: ARISIA
1 Kendall Square, Suite 322
Cambridge, MA 02139

Comments: A Victorian Ball will be held in honor of Jules Verne.

ConFrancisco - 1993

Dates: September 2-6, 1993 at the Moscone Convention Center, San Francisco, California.

Rates: \$95 through 12/31/92
\$110 through 3/31/93
\$125 through 7/16/93

Children's Rates:
Kids in tow [0-8] no charge
7-12 years - \$30

Address: ConFrancisco
712 Bancroft Road, Suite 1993
Walnut Creek, CA 94598

Comments: 51st World Science Fiction Con

Costume Con 13

Dates: May 26-29, 1995 Toronto, Ontario, Can.
Rates: \$25 US, \$35 CDN through 9/10/93.

Address: Costume Con 13
Box 784, Adelaide Street P.O.
Toronto, Ontario
Canada M5C 2K1

Comment: For more information ;
Compuserve: 76437,1712
Genie: C.Lyon4
Canada Remote: Martin Miller
Fax: (416) 699-5512

Members of the ICG - You're Invited to attend!

ConFrancisco, the 51st World Science Fiction Convention, invites the members of the ICG to participate in its Science Fiction and Fantasy masquerade. This event is a staged competition, in front of an audience of approximately 4,000, making it one of the biggest costuming competitions in the world! This masquerade is for Science Fiction and Fantasy-themed costumes. This includes future technology, mythology, hard science, speculative fiction, and costumes based on a SF/Fantasy story, play, film, TV show, comic book or theme from such. Imagination and creativity are the key.

The masquerade will be held Saturday evening September 4, 1993 in the Esplanada Ballroom of the Moscone Center in San Francisco as a major attraction for the attendees of the WorldCon. We will have a professional technical crew for lights, sound and video, as well as an experienced backstage crew for your comfort. The competition will be judged on the division system, so even the newest of costumers can participate. There will also be workmanship judging, for those who wish it, to recognize exceptional skill in the crafting of a costume. Our judges will be costume-knowledgeable and will be drawn from a variety of backgrounds and geographical areas.

For full information, rules and a preregistration form, write On-Stage, c/o the Andersons, 3216 Villa Knolls Drive, Pasadena CA 91107. All entries will be by preregistration only, with as August 1, 1993 deadline, so act now to secure a place. (And if you're coming, but can't compete, volunteer to help out - we need your help!)

Past WorldCon masquerades have inspired legendary costumes, one which are still spoken of in the costuming community today. ConFrancisco invites the members of the ICG to bring new legends to life on its stage this September! See you there!

Janet Wilson Anderson

Working with Vinyls

by Tina Connell

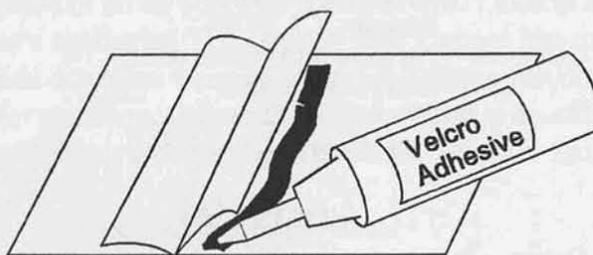
There are a number of vinyls on the market running the gambit of paper thin, to "no sewing machine will make a dent in this". All have their uses. Sewable vinyls can have florals, paisley's, marbleization, holograms, lames, snake skin, zebra stripes, tiger stripes, leopard spots, fake suedes etc. The afore mentioned are usually in a thin gauge and easy to sew. You will find them in vinyl specialty shops, and they are meant to be used for tabletops (used under glass or as table cloths) and mural insets to give a bit of color to a room. The holograms I have dealt with were of the same backing, fabric broadcloth, as the lizard skins.

These vinyls are easy to sew on any machine. Having the proper stitching foot makes all the difference in the world. Mine is made by Singer. It allows you to walk over several thicknesses of fabric. It is also used to match up plaids or other patterns.

If you don't have the proper foot you can still work with vinyls. The main problem is the vinyl sticking to the presser foot. Some people advocate using baby powder or vaseline. Not with my machine! The baby powder gets into the machine, and I imagine plays havoc with the internals. If you use baby powder, give your machine a good cleaning and oil when you are finished.

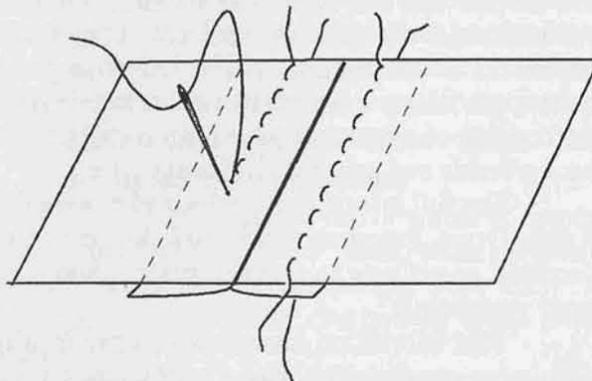
Vaseline is gross and messy. It ends up getting on everything including you. I used toilet paper, and paper towels before I used the proper foot. You cover the part you are sewing with the paper, and tear it away when you are finished. If there are some stubborn bits of paper you cannot get out, use a marker, and make them match the vinyl.

Vinyls have their own quirks. You have to keep switching the tension till the settings are right. Have some scraps in the same thickness and number of layers as the one you are working with. Use the scraps to adjust the tension, and stitch width. Don't use your project pieces for this.



Vinyl is weakened by each set of holes created by the sewing. If you have to rip out too many times, the stitch line deteriorates, and you can see all the holes from all your mistakes.

Since vinyl is better off with the least holes possible, it is only logical that you don't want your stitches too close together. You never use pins to put the pattern pieces together. I use a combination of masking tape, and see through tape. The latter is used where things have to match up perfectly and you want to see it as it goes through. When you are feeding the material



through, you make the final adjustments. For long straight seams I use clothes pins to hold things together. Take them off as they reach the feed through area.

The simpler the pattern, the easier it is to do in vinyl. Another factor is the thread. Use a cotton thread. Polyester will cut the vinyl with each successive wearing.

I have noticed the hologram and lame vinyls are appearing around. They are very thin and wrinkle easily. If I were to use any of these I would glue it directly onto the costume using a room temperature glue, which does not melt the vinyl. So test the glue on a scrap first. The other thing to try is use a spray glue, and apply the vinyl to some cotton or other thicker vinyl.

There are some thicker and embossed vinyls that are still in the easy to sew range. The trade name is called "soft touch". It has a flannel backing and is very pliable. The embossed vinyls are a bit stiffer (they have to be to hold their shape) but can still be sewn using a size eighteen leather or jean needle. I use the embossed as highlights rather than the entire project. When making shoes or boots, I have used velcro adhesive, and barge glue. [NOTE: Barge glue is very toxic, and proper precautions should be taken when working with it.] Both have worked well for me.

There are some really heavy vinyls that are meant for upholstery. You can make them work for you. Use them for things that you want to be stiff. They are good for boots that end just below the knee. If they go any higher, you have problems bending your knees.

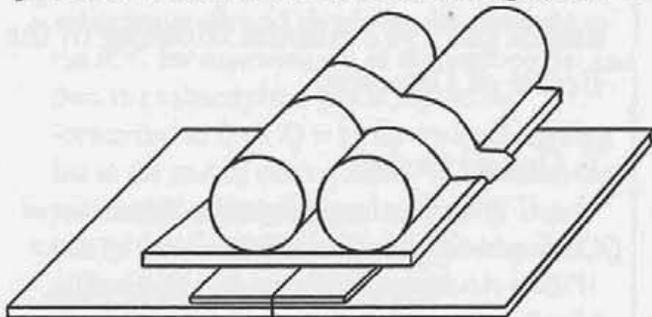
Vinyl place mats are easy to sew. They can be painted and shaped to look like leather armor. I also use it for soles for shoes and boots. The one draw back of the place mats is that they can get squashed in your luggage and then you have to lay them out using things to stuff them back to the proper shape. Don't use heavy weights. It compresses the plastic and will show where the weight was permanently.

Cutting out vinyl is relatively simple. I use a black grease pencil to mark out the pattern on the front or back of the vinyl. I use white chalk on the back fabric of black or dark backing. I also use white out to mark the vinyl on both sides for notches and line up points. It comes in various

colors, and will not rub off once dry. You have to use water and an old toothbrush to remove it when you are finished.

When you sew up your pieces, you have to sew all the seams down or you get a gaping effect. The ones you can't do by machine, you glue down. Run a bead of glue down the two sides of the seam.

Then you can wait the appropriate time for contact cement type glues, or use weights to hold the seams open while the glue dries. For tight places like boots, I use rolls of pennies taped to a piece of cardboard. If I need extra weight, I make



two rolls of pennies and tape them to the cardboard.

A new paint series called "Color Steps", can be used to paint vinyl. It will not chip, flake or crack. It is used to refinish shoes. It can be found in craft stores or catalogs.

A word about vinyls. They are hot. The Klingon costume made out of layers of vinyl was so hot that it was only comfortable during a cold snap (-20) two Halloweens ago. I have a muslin vest which holds picnic freezies under the costume. They come in sheets with a series of blue strips, and are meant to use in picnic baskets. Because of the way they are made, the sheet shapes itself to your body.

QuikHint

To make really long bead fringe, cut two threads more than twice as long as the fringe should be. Thread the two cut ends through the beading needle eye. Put on a turn bead (rochaille, ect) THEN put the other two thread ends through the needle eye. Smooth and wax the threads. Add beads. When you are done, sew the ends to the fabric. It's very fast and easy to do.

INTERNATIONAL COSTUMERS' GUILD

Minutes of the 1992 Annual Meeting

by Byron P. Connell

Minutes of the 1992 Annual Meeting and of the 1992 Annual Meeting of the Board of Directors.

1. Call to Order

The annual meeting of the International Costumers' Guild was called to order by *Janet Wilson-Anderson*, President, at 11:15 a.m., Monday, May 25, 1992, at the Cornhusker Hotel, Lincoln, Nebraska, in conjunction with CostumeCon 10, concurrently with the 1992 annual meeting of the Board of Directors. A quorum was present for the annual meeting of the members and for the annual meeting of the Board of Directors. Other officers present were: *Pierre Pettinger*, Vice-President, and *Byron Connell*, Recording Secretary. Directors representing the following 13 chapters (out of a total of 19) were present:

Central Coast Costumers' Guild
Costumers' Guild West
Greater Bay Area Costumers' Guild
The Lunatic Phrynge
Midwest Costumers' Guild
New England Costumers' Guild
New York/New Jersey Costumers' Guild
North Star Costumers' Guild
People Your Mother Warned You About
Rocky Mountain Costumers' Guild
Southwest Costumers' Guild
St. Louis Costumers' Guild
Wild & Wooly Western Costumers' Guild.

About 30 other members were in attendance. A further 33 members were represented by proxy.

2. Adoption of the Minutes of the February 1991 Annual Meeting and of the Minutes of the September 1991 Special Meeting.

The Recording Secretary presented the minutes of the February 1991 annual meeting and of the September 1991 special meeting. As copies of the minutes had been distributed to the members present, reading the minutes was waived by consensus of the members. There being no additions or corrections to either set of minutes, it was **Moved** by *Byron Connell*, **Seconded**, and **Adopted unanimously** that the minutes of the February 1991 annual meeting and of the September 1991 special meeting be accepted as written. The members directed the Recording Secretary to submit the minutes of the special meeting to *The Costumer's Quarterly* for publication.

3. Officers' Reports.

A. Membership and Treasurer's Report:

In the absence of *Betsy Marks*, Acting Treasurer, *Byron Connell* presented the Acting Treasurer's report. A copy is appended as part of these minutes. At the time of the annual meeting, the Guild had 510 active members. The Acting Treasurer's report contained the following financial information as of April 29, 1992:

"Bank Balance --	\$ 979.04
A. Deposits --	\$ <u>1,028.04</u>
1. Dues --	\$ 591.40
2. Donations --	\$ 406.64
3. MWCG check to C.Q. --	\$ 30.00
B. Check disbursements --	\$ 49.00
1. \$19.00 to the bank for check printing (duplicate check format, one signature required)	
2. \$30.00 to Costumer's Quarterly -- sent to ICG in error, and forwarded to Jim Kovalcin."	

B. Correspondence: The President asked whether there was any correspondence to come before the meeting. There was none.

C. Status of *The Costumer's Quarterly*: On behalf of *James Kovalcin*, Editor, *Diane Kovalcin* presented the following written "Report of the Finances of the Costumer's Quarterly covering the period from Aug 23, 1991 through May 21, 1992

Balance brought forward from August 23, 1991	\$ 955.58
Total income	\$1,904.75
Total expenditures	-\$1,917.99
Checking account balance (5/21/92)	\$ 942.34
Other debits; paper printer cartridges	-\$ 29.70 -\$ 22.00
Other income:	
CQ sold at conventions for cash [10] at \$2 each	\$ 20.00
Checks received but not deposited	\$ 114.00
Net cash balance:	\$1,024.64

"1. Each copy of the Costumer's Quarterly currently costs \$1.43 to print, approximately \$0.45 in mailing costs, and approximately \$0.10 for other supplies, for a total cost of approximately \$1.90 for every copy. This evaluation, of course assumes that the printing costs remain constant as they have for the past year. If four editions are published each year the total cost for a [member] will be \$7.92 per

year. As a result, if the CQ is to remain solvent it is imperative that the subscription rates be increased to \$8.00 per year for US residents and \$10.00 per year for foreign destinations [Canada]."2. The International Costumer's Guild Inc. has recently been approved for non-profit, 3rd class mailing privileges and the above mailing costs reflect this change. [Applause.]

"3. There should be a single mailing list for the ICG and all membership checks [including subscription funds] should be sent directly to the ICG for maintenance of the mailing list and then the subscription funds should be forwarded to the CQ with an updated mailing list at the end of each quarter. [Currently, the membership list being maintained by Betsy Marks for the ICG and the list used by the CQ differ by as many as 100 names!

"Sincerely,

James J. Kovalcin, Editor"

Ms. Kovalcin urged the members to write articles for the *Quarterly*.

C. President's Report: *Janet Wilson-Anderson* made a brief President's report on a year of preparing the ground that involved hard, dull work by many members. We established bank accounts, data systems, message systems. We achieved 501(c)(3) recognition. We accomplished a great deal that will allow us to go forward. She made a permanent donation to the Office of the President of the ICG of a presidential chapeau -- an ugly pink hat. She suggested that each president attach to it a memento of his or her term in office. She extended recognition of the efforts of the past year of *Byron Connell*, *Pierre Pettinger*, *Kathryn Elms [Condon]*, *Betsy Marks*, and *Animal X* [applause]. Throughout the rest of the meeting the President wore the new presidential chapeau.

4. Old Business

There being no further reports, the meeting turned to Old Business.

Ratification of Reconstructed ICG By-Laws:

It was Moved by *Byron Connell* and Seconded by *Rob Himmelsbach* that the re-constructed By-Laws of the International Costumers' Guild, Inc., as revised at the 1990 and 1991 Annual Meetings, be approved. Following discussion the motion was **Adopted unanimously**.

5. New Business

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

A. Report of the Election Commission on Guild

Guidelines Results: On behalf of the other election commissioners, *Pat Kennedy* and *Pierre Pettinger*, *Byron Connell* reported on the results of the balloting on the Guidelines for International-Level Masquerades or Competitions. He reported that the election commissioners initially chosen by the Board of directors had been himself, *Marty Gear*, and *Barb Schofield*, with *Pat Kennedy* as an alternate. *Marty Gear* did not come to CostumeCon and *Barb Schofield* was unable to take on this job because she was leaving early. With the President's approval, *Byron* and *Pat* appointed *Pierre Pettinger* to serve as the third commissioner. The commissioners began counting the ballots at 11:30 p.m. Sunday and finished at 6:00 a.m. Monday. [Gasps.] *Janet Wilson-Anderson* observed the count.

One hundred valid ballots were received. Each ballot had 45 individual responses. Therefore, 4,500 individual votes were tabulated. The Board of Directors had determined that a 67 percent majority would be needed to pass any item. With 100 ballots, an item needed at least 67 votes, therefore, to pass.

Item	Yes	No	Status
1 :	95	2	Adopted
2 :	92	5	Adopted
3 :	89	6	Adopted
4 :	81	9	Adopted
4A:	47	--	Not adopted
4B:	29	--	Not adopted
4C:	33	--	Not adopted
4D:	36	--	Not adopted
4E:	5	--	Not adopted
5 :	81	7	Adopted
5A:	40	--	Not adopted
5B:	42	--	Not adopted
6 :	85	9	Adopted
7 :	90	6	Adopted
8 :	94	2	Adopted
9 :	87	11	Adopted
9A:	61	--	Not adopted
9B:	72	--	Adopted
9C:	45	--	Not adopted
9D:	58	--	Not adopted
10 :	80	17	Adopted
11 :	75	16	Adopted
12 :	82	7	Adopted
13 :	85	15	Adopted
14 :	88	8	Adopted
15 :	79	17	Adopted
16 :	80	10	Adopted
17 :	88	10	Adopted
18 :	81	8	Adopted
18A:	56	--	Not adopted
18B:	44	--	Not adopted
18C:	61	--	Not adopted
19 :	80	16	Adopted
20 :	65	31	Not adopted
21 :	81	14	Adopted
22 :	86	11	Adopted
23 :	92	6	Adopted
24 :	83	9	Adopted
25 :	81	8	Adopted
25A:	57	--	Not adopted
25B:	56	--	Not adopted
26 :	84	9	Adopted
26A:	27	--	Not adopted
26B:	64	--	Not adopted
27 :	82	8	Adopted
27A:	35	--	Not adopted
27B:	38	--	Not adopted
28 :	78	1	5Adopted
29 :	92	8	Adopted
30 :	80	14	Adopted
30A:	45	--	Not adopted
30B:	34	--	Not adopted
31 :	72	21	Adopted
32 :	81	14	Adopted
33 :	87	8	Adopted

A copy of the ballot is appended as a part of these minutes.

During the presentation, members present raised questions and discussed the implications of the results of the balloting. Since this was a report, no action was needed or taken. There were

comments during the report addressing the need for clarification of the Guidelines. The President indicated that future meetings could take them up. The members agreed that the Guidelines should be published in *The Costumer's Quarterly*.

The President said that several directors had asked her to say that there has been a tendency by some masquerade directors to say that their masquerades were being run under "Guild Guidelines." These Guidelines are for CostumeCons and Worldcons only. The ICG has no sanctioned guidelines in any form for regional or local conventions. She suggested that regional or local conventions could say that the ICG Guidelines were taken into consideration in developing the rules for a masquerade.

On behalf of the Pups, *Toni Lay* called for a round of applause for *Animal, Byron, Janet, Pat,* and *Pierre* for the work they did. [Applause.]

B. Revisions to the ICG By-Laws:

Rob Himmelsbach Moved adoption of the set of seven amendments to the By-Laws proposed by *Byron Connell*. The motion was **Seconded**. Technical changes proposed by *Betsy Marks* and *Steve Swope* were accepted by the maker and seconder as friendly amendments. Following discussion, it was agreed to exclude the proposed amendment to Article II, Section 6. As amended, the motion was **Adopted unanimously**.

Joan Bradt then Moved the proposed amendment to Article II, Section 6, as originally proposed. Following discussion, the following amendment to Section 6 (Business transacted at a special meeting) was **Moved** by *Ken Warren* and **Seconded**:

Moved that the proposed Section 6 be amended by striking everything after the word, 'notice,' so that it reads as follows: At all special meetings of the members, business transacted shall be limited to the purposes stated in the notice."

The question was called. The decision to terminate debate was **Adopted unanimously**. The motion to amend was **Adopted** by a vote of 37 Yea to 34 Nay. Of the Yea votes, 23 were cast by

members present and 14 by proxy. of the Nay votes, 17 were cast by the members present and 17 by proxy.

As amended, the motion to adopt the proposed revisions to the By-Laws was **Adopted** with 2 Nay votes. A copy of the revisions is appended as a part of these minutes.

C. Revision to ICG Standing Rules:

The meeting considered amendments to the Standing Rules of the Guild. In the following motions, matter to be deleted is enclosed in brackets [____]; matter to be added is *italicized*.

Opening Paragraph: It was **Moved** by *Byron Connell*, and **Seconded** by *Pierre Pettinger* that

"The unnumbered opening paragraph of the Standing Rules is amended to read as follows:

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 [to the membership] in writing at least 45 days prior to the [annual] meeting *at which they are to be considered* or may be presented for consideration at [the annual] a meeting if a majority of the [membership] *members present or represented by proxy* agrees to consider them."

Byron Connell explained that at present, the Standing Rules may be modified only by vote of the members at the annual meeting. The amendment proposed would permit the members also to act at special meetings and would empower the Board of Directors to modify the Standing Rules by a three-fifths vote. Following discussion, the question was called. The decision to terminate debate was **Adopted unanimously**. The motion was then **Adopted unanimously**.

Standing Rule 9:

It was **Moved** by *Byron Connell* and **Seconded** that "Standing Rule 9 is amended to

read as follows:

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 [should] *shall* specify the formal name of the proposed chapter[,]; the informal nickname, if any[,]; 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." *Connell* explained that, until today's action to amend the By-Laws, they provided that the Board of Directors, not the members, voted to admit new chapters. The By-Laws now have been amended to authorize either the Board or the members to admit new chapters. This amendment to Standing Rule 9 would bring it into conformity with the newly amended By-Laws. Following discussion, the motion was **Adopted unanimously.**

Standing Rule 17:

It was **Moved** by *Byron Connell* and **Seconded** that "The Standing Rules are amended by the addition of a new Standing Rule 17, to read as follows:

17. 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."*

Connell explained that, since the ICG is a Maryland corporation, creation of this position will provide a liaison with the state of Maryland for any requirements of Maryland statutes or regulations. He said that such a position is not uncommon at not-for-profit corporations. In response to a question, he said that we would have to amend the By-Laws to make this position a member of the Board of Directors. Following discussion, the motion was **Adopted unanimously.**

Standing Rule 18:

It was **moved** by *Byron Connell* and **Seconded** that "The Standing Rules are amended by the addition of a new Standing Rule 18, to read as follows:

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. This 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."

Connell explained that most membership organizations provide for a parliamentarian to help meetings to run smoothly. Following discussion, the motion was **Adopted**.

Standing Rule 19:

It was **Moved** by *Byron Connell* and **Seconded** that "The Standing Rules are amended by the addition of a new Standing Rule 19, to read as follows:

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."

Connell said that the proposed Standing Rule would add to the Corresponding Secretary's duties that of chairing a standing committee of the Guild that would be responsible for public relations, publicity, and publications of the International Costumers' Guild. Following discussion, the motion was **Adopted unanimously**.

Standing Rule 5:

It was **Moved** by *Byron Connell* and **Seconded** that "Standing Rule 5 is amended to read as follows:

5. [The] *Each* [local] chapter shall send the dues for its members to the Corporation Treasurer annually *on January 2*, [at the same time] *together with* [its current membership] a list of

the names and addresses of all members for whom dues are being forwarded [is sent]. 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."

Connell explained that the proposed amendment was intended to make it clear how much each chapter must send to the Guild as dues, to establish a timetable for chapter remittances, and to specify information to be included with each remittance. Following considerable discussion the question was called. The decision to terminate debate was **Adopted unanimously**. The motion then was **Adopted unanimously**.

Standing Rule 7:

It was **Moved** by *Byron Connell* and **Seconded** by *Pierre Pettinger* that

"Standing Rule 7 is amended to read as follows:
7. Subscriptions fees for The Costumer's Quarterly shall be set at [\$6.00] *\$8.00* per year USA, [\$8.00] *\$10.00* per year outside the USA. [The local chapter shall provide the mailing list for its membership to the editors of the Costumer's Quarterly on a quarterly basis.] The annual subscription fee for the members receiving the Quarterly shall be sent to the [Quarterly editor] *Treasurer* [as each member joins/renews its dues with the local chapter] *on the same schedule as the Corporation dues. The Corporation Treasurer shall remit the Quarterly subscription fees to the editors as expenses are incurred. The Treasurer shall also send the Quarterly editors an updated membership list on*

a quarterly basis.

Connell said that the proposed amendment would allow chapters to send all monies to one place and would collect all address lists in one place. It basically was worked out between the Acting Treasurer and the editor of the *Quarterly*. This would simplify administration for both the chapters and the Corporation. Proposals to specify that the subscription rate for foreign subscriptions is in U.S. funds and to spell out "*The Costumer's Quarterly*" throughout were accepted by the maker and seconder as friendly amendments. Following considerable discussion, *Pierre Pettinger Moved* to amend the motion by adding at the end the following sentence: "*The Treasurer shall refund the local chapter any prorated subscription fee for a non-renewing member.*" The motion was seconded. The amendment was **Adopted unanimously**. As amended, the motion was **Adopted unanimously**.

Cheering followed the President's announcement that we would move on to the next item.

D. Costume Con 13 Bid Presentations and Vote:

Since more than one committee was bidding to host Costume Con 13, representatives of the bid committees were invited to make presentations to the members on their bids before a vote by the annual meeting. The Great White North Costumers' Guild is bidding to hold it in Etobicoke, Ontario, Canada, at the Regal Constellation Hotel. *Ms. Magnolia Beaujolais* presented the bid by the Leather & Lace Costumers' Guild to hold Costume Con 13 in lovely Baptistown, New Jersey, at the magnificent 4,000-room *Madame DuBarry Motel and Whoopie Emporium*. Following the presentations, the members **Voted** to accept the Toronto bid.

E. Resolution:

The following resolution was **Moved**,

Seconded, and Adopted unanimously:

"Resolved that the International Costumers' Guild extend to Kathryn Elms [Condon], former Treasurer, its warmest appreciation and heartfelt thanks for her work in securing for the ICG, first, its incorporation as a non-profit organization and secondly, its recognition as a 501(c)3 organization. Without her diligent efforts, these important milestones would not have been passed. The President of the ICG is directed to secure and present to Ms. Elms [Condon] a certificate of thanks in recognition of these efforts."

F. Other New Business:

The following resolution was introduced at the request of *Betsy Marks*. It was **Moved and Seconded**

"That the ICG withdraw recognition of the following chapters, due to lack of interest on the part of the chapters, and hereafter consider them to be dissolved:

Heartland Costumers' Guild

Montreal Costumers' Guild.

and that the following chapters be sent final warning of their status as inactive chapters:

Central Coast Costumers' Guild -- Due to lapse
06/18/92

Confederate Costumers' Guild -- Due to lapse
01/15/93.

Said dissolution and final warning correspondence to be issued by the Treasurer directly following this meeting. Reinstatement of the above listed chapters to be considered as the Corporation Standing Rules permit and allow."

It was **Moved** by *Byron Connell* and **Seconded** to amend the resolution by striking all words after the word, "That" and substituting the following: "the President write to each of the following chapters to inform it that it has not sent a list of its members and has not paid its dues to the ICG:

Heartland Costumers' Guild

Montreal Costumers' Guild.

The President shall give each chapter 30 days to respond to this letter."

The mover and seconder accepted a suggested change from 30 to 45 days as a friendly amendment. Following discussion, the amendment was **Adopted unanimously**. The motion as amended was then **Adopted unanimously**.

8. ICG Elections.

There being no further new business, the meeting turned to the election of officers.

The following persons were nominated to the offices indicated:

President: *Pierre E. Pettinger, Jr.*
Vice-President: *Patrick Kennedy*
Corresponding Secretary: *Deborah K. Jones*
Recording Secretary: *Byron P. Connell*
Treasurer: *Betsy R. Marks*

There being no other nominations, the nominations were closed and the persons nominated were chosen by the members to be elected by the Board of Directors.

9. Installation Ceremony.

Following a drum-roll, *Janet Wilson-Anderson* crowned *Pierre Pettinger*.

10. Other Business.

Byron Connell rose to ask *Janet Wilson-Anderson* to step aside as presiding officer for the purpose of **Moving** the following resolution, which was **Seconded** and **Adopted unanimously**:

"That the International Costumers' Guild extends its appreciation to *Janet Wilson-Anderson* for her services as President throughout this past year and give her our "Herculean Labors" award.

11. Adjournment.

There being no further business to come before the members, the annual meeting was **Adjourned** at 2:04 p.m.

(Continuation of the Board of Directors Meeting)

Janet Wilson-Anderson noted that the meeting of the Board of Directors was not yet

adjourned, as it still had several actions before it. Virtually all the members still present for the annual meeting remained in the audience for the balance of the Board of Directors meeting.

12. Vice-President, Maryland.

Janet Wilson-Anderson asked for nominees for the position of Vice-President, Maryland. *Pierre Pettinger*, Vice-President, nominated *D. Jeanette Holloman*. There were no further nominations. In response to a question, *Pierre* said that *Jeanette* had said that she would accept the position if appointed. There being no further discussion, the Board of Directors **Voted unanimously** to appoint *D. Jeanette Holloman* as Vice-President, Maryland.

13. Election of Officers.

In accordance with Maryland law, the President sought a motion by the Board of Directors to ratify the results of the election of officers by the annual meeting. *Byron Connell* **Moved** that the Board of Directors elect as officers of the International Costumers' Guild the persons chosen for each such office at the annual meeting. The motion was **Seconded** and **Adopted unanimously**.

14. British Chapter in Formation.

Janet Wilson-Anderson said that *Anne Page* was unable to attend CostumeCon 10 but that she was intending to bring the paperwork for recognition of an English chapter of the ICG. In her absence, the president sought a motion to recognize the chapter in principle pending receipt of the paperwork. It was so **Moved** and **Seconded**. The motion was **Adopted unanimously** by the Board of Directors.

There being no further business to come before the Board, the president declared the 1992 annual meeting of the Board of Directors **Adjourned**.

Respectfully submitted,

Byron P. Connell
Recording Secretary

COSTUMERS ON-LINE

by Bruce Mai

Costumers who own or have access to a computer and have an interest in interacting with others via telecommunications (computer bulletin boards) may be aware of the Compuserve and Prodigy services, but can't afford the various fees for services, along with the hourly rates. There is a low cost alternative that not only has a Costuming Category, but also has probably the largest SF community online of all. It's called GENie--the General Electric Network Information Exchange.

There are three different whole bulletin boards (bbs) dedicated to SF interests--Literary, Media and Fandom. Under the Fandom bbs banner, a whole Category of discussion is devoted to Costuming concerns. Individual Topics include ICG matters, Sources and Resources, Masquerade Reports, Video Resources, and more.

There are other, more narrowly focused Costuming topics found elsewhere on GENie. For instance, one of the SCA categories deals with related activities such as research and how-to tips on making garb. Under the Comics bbs banner, there is a "Furry Costuming" (foam and fur media) topic in the Beastie Board Category. Topics on presentation of said costumes are also discussed, mainly in connection with Confurence--a yearly convention devoted purely to anthropomorphic fandom. There are also topics on Beadwork, Jewelry Making, and Nora has started one on Middle Eastern Dance.

All costumers have other interests in SF, and there are literally hundreds of categories and sub-topics, not to mention more broad general interest bbs's like Entertainment, Games, Photography, etc. We are still very much novices to telecommunications, but have found it relatively easy to learn and use this service.

We've gotten around fairly well without the use of sophisticated terminal program software (although one is offered by GENie for most computers free of charge). For us, GENie has been invaluable for making new contacts, getting information about Costume Con and renewing old friendships via online.

Probably one of the main reasons there is such a huge SF community on GENie is the cost of the service: a low flat rate of \$4.95 a month during off-peak hours (5 p.m. to 6 a.m. EST). No hourly fee. This is, of course, pre-supposing there is a local dial-in node (if you live in a fair sized city, chances are there is one). Otherwise, there would be a long-distance charge. This can be minimized by downloading messages and reading them later at your leisure, however. Chat lines ("talking" live online) costs \$8.00 an hour on off-peak periods, but there are occasions when this is offered free of charge for two or three hours.

Subscribers to the service receive a bi-monthly publication called GENie Livewire, which gives helpful advice on getting the most out of the service, and also offers coupons for reduced or free time in a particular bulletin board service.

E-mail is pretty straight forward, and is part of the basic service fee. You can send unlimited numbers of letters to folks. There's a heck of a lot more, but this gives you an idea of what is possible.

For more information about getting on line with GENie from either the US or Canada call toll free to 1-800-638-9636 or you can get on line with GENie by setting your modem for half duplex (local echo) at 300 or 1200 baud, dial toll free 1-800-638-8369. Upon connection enter "HHH". At the U#= prompt enter "XJM11836,SUPRA" and then return.

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!

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

Greater Bay Area Costumers' Guild
2801 Ashby Avenue
Berkeley, CA 94705

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

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

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

Heartland Costumers' 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

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 \$20/year

North Star Costumers' Guild
(The Minnesota Mafia)
c/o Sherrin Houtman
3237 Garfield Avenue South, Upper
Minneapolis, MN 55408

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 Costumers' Guild
c/o Nora & Bruce Mai
7835 Milan
University City, MO 63130

Wild and Woolley 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*

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