

Costumer's Quarterly

Volume 7

Number 2

April/May/June 1994



FROM THE EDITOR

Well, this year is not turning out the way I had hoped (but when does it?) I have fought both with health problems and with a death in the family that had us my whole household in an uproar. What a fun year 1994 is going to be.

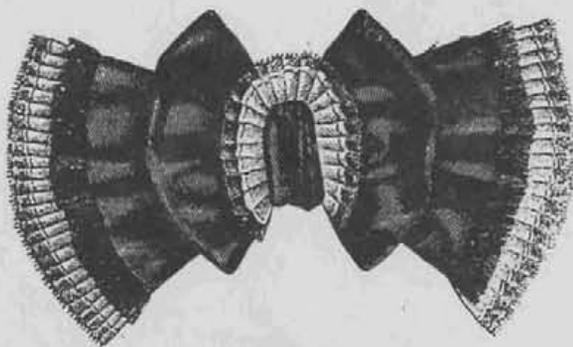
I apologize for the lateness of this issue but have adjusted due dates and my own time schedule to get the next issue back on time and go from there.

I am getting low on articles and really need everyone to try to send in just one thing. That would help me out greatly. I am also always in need of cover art and even cartoons or artwork for the interior. You DON'T want me trying to produce a cover on my own. You'd end up with a cross between stick figures and a very bad dream sequence. My thanks to Wendy Purcell who has saved us all from that fate for another issue. But I only have her latest art in reserve - please send more. Also, send me a good copy of the artwork, not the original. The post awful has a band tendency to either eat or mutilate items sent to me on an unpredictable basis.

Please note that I am no longer accepting mail via CompuServe. I have been having too many problems with my server lately and have given up on trying to keep that subscription going. When people have to send something 4 or 5 times before it gets through, I give up. Please send e-mail to my internet address.

Well, I have another issue that wants to be outlined, a seven-year old who claims he fed our large parrot his breakfast and that's why he's hungry again already and a bustle that needs to be cut out. (I think I need a wife!) You'll hear from me again - REAL SOON!!

-- Maura Rebholz, Editor



DEADLINES

July/August/September 1994 Edition

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Anticipated Mail Date - August 30, 1994

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Volume 7

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Upcoming Events

ComicCon

Dates: August 4-7, 1994
Site: San Diego Convention Center
San Diego, CA
Rates: Unknown
Addr: P.O. Box 12845
San Diego, CA 92112
(619) 544-9555
Notes: Comic and media oriented convention. Cash prizes for masquerade and excellent facilities.

ConAdian 1994

Dates: September 1-5, 1994
Site: Winnipeg Convention Center
Rates: \$85 US/\$95 C til 9/6/93 (attend)
\$25 US/\$30 C til 9/6/93 (supp.)
Addr: Conadian
P.O. Box 7111
Fargo, ND 58109
Notes: 52nd World Science Fiction Con with GoH Anne McCaffrey

Loscon

Dates: November 25-27, 1994
Site: Burbank Airport Hilton
Burbank, CA
Rates: Unknown
Addr: LASFS
11513 Burbank Blvd.
North Hollywood, CA 91601
Notes: Across from Burbank Airport

Costume Con 13

Dates: May 26-29, 1995
Site: Toronto, Ontario, Canada
Rates: \$25 US, \$35 C through 9/10/93
Addr: Costume Con 13
Box 784, Adelaide Street P.O.
Toronto, Ontario
Canada M5C 2K1
Notes: For more information:
CompuServe: 76437,1712
GEnie: C.Lyon4
Canada Remote: Martin Miller
Fax: (416) 699-5512

Westercon 48

Dates: June 30-July 3, 1995
Site: Red Lion Inn
Portland, OR
Rates: \$35 through 7/14/94
\$40 through 12/31/94
Addr: Westercon 48
P.O. Box 2584
Portland, OR 97208
(503) 283-0802
CompuServe: 74007,2584
Notes: This convention absolutely prohibits weapons and masks

NASFiC '95

Dates: July 13-15, 1995
Site: Atlanta, GA
Rates: Write for information
Addr: NASFiC
c/o NASFiC Atlanta 1995
P.O. Box 47696
Atlanta, GA 30362
Notes: In conjunction with Dragon Con.

Intersection - 1995

Dates: August 24-28, 1996
Site: Scottish Exhibition & Convention Centre in Glasgow, Scotland
Attending \$85 til 9/15/93
Rates: Intersection
Addr: c/o Theresa Renner
Box 15430
Washington, DC 20003
53rd World Science Fiction Convention, GoHs are Samuel Delaney & Gerry Anderson
Notes:

Costume Con 14

Dates: May 23-27, 1996
Site: Seattle Marriott Sea-Tac Airport Hotel, Seattle, WA
Rates: \$40 til 7/4/94, \$25 supporting
Addr: Costume Con 14
Box 1095
Renton, WA 98057-1095

LACon 3

Dates: August 29-September 2, 1996
Site: Anaheim, CA
Rates: Unknown
Addr: S.C.I.F.I.
P.O. Box 8442
Van Nuys, CA 91409
Notes: 54th World Science Fiction Convention

Costume Con 15

Dates: May 23-26, 1997
Site: Lord Baltimore Hotel
Baltimore, Maryland
Rates: \$25 supporting, no attending rates announced yet
Addr: CCXV
5400 White Mane
Columbia, MD 21045

What's going on in your backyard?

Keep sending in more information!! What's going on out there?

How to Prepare a Great Kilt

by Randall Whitlock

The great kilt has no seams, it is simply a large rectangle of tartan material that is wrapped around the body.

The Highland Great Kilt or Belted Plaid, known in Gaelic as "Breacan Feile" or "Feile Mor" was worn at least as long ago as the sixteenth century, and possibly much earlier. Since it involves no sewing (only a bit of practice), the Great Kilt is an excellent starting point for a highland games or renaissance faire enthusiast to begin assembling a proper suit of highland dress.

The great kilt has no seams, it is simply a large rectangle of tartan material that is pleated and wrapped around the body. For an average-sized man, 30 to 36 inches around the waist, four to five yards of 56 inch wide material will be sufficient. If you are a stouter individual, add one yard more of material for each six inches of additional waistline.

It is not necessary to finish the edges of the great kilt, but you may wish to do so for effect. Leave the selvage edges alone. You can finish the non-selvage ends by combing out about two inches of threads at either end and tying an overhand knot each time the color changes. Take a look at a woven rug or tartan scarf to see how this is done. Alternatively, you could sew a reinforcing seam about an inch inward for the end of the kilt and comb the fibers outside this seam for a fringed appearance.

There is no wrong way to wrap a great kilt. Portraits from the 18th century show many variations. The method described below is one of the most common.

First, lay your belt out on the floor, or on a bed. You will be forming the pleats of the great kilt on top of this belt, so set it down at a distance from the edge of the bed equal to the distance from your knees to your waist. Since the great kilt is very thick when pleated, you should use a belt that is somewhat longer than your usual trouser belt. A wide, thick leather belt will provide the best support for a long day in the kilt. The wide belts can often be found in thrift shops. You may also wish to make a custom belt. Extra wide belt blanks and a variety of buckles are available from Tandy Leather.

Lay your material on top of the belt in large pleats. For an average-sized man, one dozen pleats, each four inches deep, will be sufficient. As you practice assembling the great kilt, you should experiment with the number and depth of pleats in order to find the number that best fits your size and particular plaid.

When the kilt is assembled you will have a length of pleated tartan about one and one-half times the distance around your waist. The ends of the plaid are unpleated for the last 18 inches. These unpleated ends will form the overlapping front of your Great Kilt.

Wearing your shirt, lie down on top of the Great Kilt, face up, with your body centered on the kilt. The inside of your knees should be level with the hem.

Lift the unpleated end of the kilt at your right side up and over your right hip and across your body to the left hip. Repeat this with the left end of the kilt. Buckle your belt and stand up. The pleats should stay in place and the hem should be just about knee level. The upper part of the plaid can be left hanging while you put on your sporran, sword and doublet.

You have several options for what to do with the portion of the Great Kilt that has been left hanging over your belt. If it is a cold day, you might simply wrap the plaid around your arms and shoulders, forming a warm cloak. I usually take the middle of the edge of the plaid and draw it up my back and pin it at the left shoulder. This leaves two flaps of fabric hanging down on either side of the body. The left-hand, smaller flap is generally left hanging. The right-hand flap is rolled over once and tucked under the belt. This forms a useful pocket behind the back, big enough for a haggis and a fifth of Glenlivet. Back and front views of this style are shown in figures 2 and 3.

Other ways to drape the upper plaid include:

There is no wrong way to wrap a great kilt. Portraits from the 18th century show many variations.

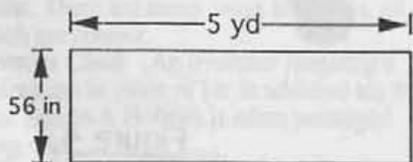


Figure 1

Start with 5 yards of material. Form about a dozen pleats, leaving 18 inches at the ends unpleated.

-- Draw the plaid up across the back to the left shoulder and down to be tucked under the belt at the right hip. This won't work if you're very tall.

-- Pin the plaid to a strap of ribbon or leather at the left shoulder and tuck the strap under the belt near the right hip. This creates a look much like the shoulder pin option but has the advantage of not making holes in your shirt or doublet.

-- Draw the middle of the plaid up across the back to the left shoulder and bring the edge that hangs near the right knee up across the front of the body to the left shoulder. Pin the two halves together with a tartan brooch. This creates a look suggestive of a Roman toga. It is also a rather warm style, well suited to chilly mornings at the Estrella War. This style is shown in figure 4.

Portraits from the 17th and 18th centuries show Scottish soldiers and noblemen wearing all of these styles and quite a few more. Be creative!!

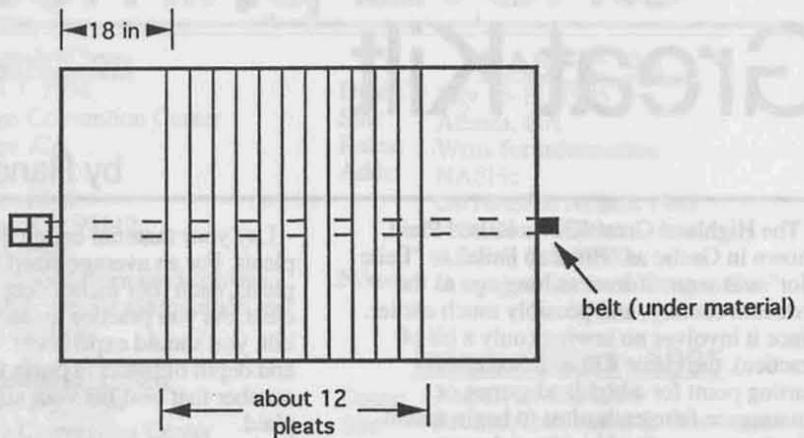


Figure 2.



Figure 3.



Figure 4.

Gaelic for Costumers

compiled by Randall Whitlock

These are some terms you're likely to encounter in studying highland dress.

Beagh	-	small
Mor	-	large or great
Feille	-	kilt
Cleah	-	sword
Breacan	-	plaid

Hence a "Feille Beagh" is a small kilt, while the great kilt is called a "Feille Mor," "Breacan Feille" or "belted plaid." A "Claymore" is a two-handed greatsword while "Cleah Beagh" is the proper name for the one-handed basket-hilted broadsword.

Airsaid - A tartan screen or shawl. This evolved into the ladies' sash.

Balmorral - A round, solid-colored bonnet of heavy woolen fabric.

Brogue - Show. Ghillie Brogues are a style similar to wing tips, with long laces wrapped around the ankle.

Caingorm - A yellow-amber colored quartz used decoratively in knife hafts, buckles, brooches, etc.

Clan Badge - This consists of the Clan Chief's crest enclosed in a buckle and strap symbol. Clan badges are usually worn as a metal pin on the bonnet.

Claymore - (or Cleah Mor) A greatsword featuring cross hilts with decorative trefoils at the ends of the quillons.

Cockade - A patch of ribbon sewn to a bonnet for decoration. Cockades may take the form of simple squares, bows or rosettes. The clan badge is worn pinned through the cockade.

Cromach - A crook-handled wooden cane or walking stick.

Dirk - A large hiltless dagger, often jeweled, worn at the waist.

Flashes - Bits of ribbon worn attached to sock garters.

Glengarrrie - An oblong bonnet, not unlike a military garrison cap.

Great Kilt - (or belted plaid, or breacan feille, or feille mor) About 15 feet of 60 inch wide material loosely pleated and belted about the waist. There are many ways to do this, all of which are correct.

Inverness Cloak - An overcoat featuring a shoulder cape in place of (or in addition to) the sleeves. Sherlock Holmes is often portrayed wearing one.

Jabot - An elaborate, lacy neck cloth worn on some formal occasions with the kilt.

Small Kilt - (or philabeg) A lower body garment (never say skirt!) of knee length, pleated around back and overlapping in front. Kilts are secured with two buckles at the right hip and one at the left.

Kilt Pin - A pin, often shaped like a sword or dagger, worn through the outer apron of the kilt.

Kilted Skirt - A ladies garment distinguished from the kilt by being knee-length or longer, having a solid, narrow waistband and smaller buckles, and having the right apron overlapping in front instead of the left.

Leine Croich - (or saffron shirt) This was a full-cut linen tunic worn in both Ireland and Scotland during the middle ages. They were usually dyed with saffron.

Peitean - A waist-length, sleeveless doublet with wing epaulets.

Plaid - As well as checkered cloth, this can refer to a piece of the tartan worn as a sash over the shoulder or around the waist.

Plaid Brooch - A decorated pin, often quite large, used to secure a plaid at the shoulder.

Prince Charlie Coatee - A waist length coat featuring folded-over cuffs and square, jeweled buttons. These were worn with the kilt and a jabot for formal occasions, where others might wear a tuxedo.

Sett - This is the regular, repeating unit of colors that define a tartan.

Skean Dubh - A small, sheathed knife worn in the top of the sock.

Sporran - A pouch, usually of leather, worn in front of the kilt.

Tam O'Shanter - A tartan or knitted bonnet, not usually worn with the kilt.

Targe - A leather-covered, studded round shield.

Tartan - Actually from a french root word, this refers to a plaid, twill-woven, woolen fabric. Tartan, in general, refers to the plaid patterns associated with clans, families, military units and districts. (They are taken way too seriously.)

Toorie - The yarn ball at the top of a tam, balmorral or glengarrrie.

Trews - Tight fitting trousers or hosen, worn for riding. They go back at least as far in history as the breacan feille. Beware of the pleated military pants sold as trews in import stores.

Tartan -- Actually from a french root word, this refers to a plaid, twill-woven, woolen fabric. Tartan, in general, refers to the plaid patterns associated with clans, families, military units and districts. (They are taken way too seriously.)

Suck Hot Plastic, Costumer!

(Vacu-Forming Made Easy)

(Part 1)

by Joseph M. Meils

...I can tell you that high-quality results can be had for about \$10.00 in materials and the use of a few household appliances.

Vacu-forming is a much simpler process than you might think. At first glance, it seems to require all sorts of special equipment: heaters, pumps, clamps, etc.... I want to tell you, through the details of this article, that this view is a bunch of bologna.

After experimenting with a "bare bones" approach, I can tell you that high quality results can be had for about \$10.00 in materials and the use of a few household appliances. There will be limitations to the technique I'm going to describe, mostly due to the size of your home's oven. You can go much larger pieces (up to and including body armor or medium-sized wings) if you can use something the size of a commercial pizza oven, or gang up a set of heat lamps.

WHY USE VACU-FORMING?

The advantages are many:

1) The pieces you make are repeatable. With the use of a clay or plaster buck (or mold), you can make as many identical parts as you care to. This is especially nice when working on group costumes or something like an ornate tech design.

2) The finished plastic has a glass-smooth surface, which can be painted to look like any kind of metal, fiberglass or exotic material you want.

3) The finished costume will be feather light. (I think we all know how important that is when standing in hot hallways or in line for the contests.)

4) It's cheap. (Maybe I should clarify this....) Hobby shops will charge you an arm and a leg for sheet styrene, but, if you shop the scrap bins of local plastic fabrications companies, you should be able to buy the stuff for around \$1.00 to \$2.00 a pound.

5) Mistakes are reversible. I've had a piece form badly several times, but all it not lost. By placing the sheet back into the oven, you can try again. (That's why they call the stuff "plastic" after all.)

BASICS

Vacu-forming is done by heating a sheet of plastic. * The best plastic for this is styrene, the same type that is used for commercial model

kits. The best thicknesses to use are either .020 (about the same as a credit card) to about 1/8th of an inch. Keep in mind that the thicker it is, the stronger it will be, but the thinner it is, the better your detail will be.

The plastic is mounted between to frames using a set of standard c-clamps (figure 1). *This is done to hold the plastic so it won't distort as it's being heated in the oven, and to give you something to maneuver it with.

Which is then heated in an oven (figure 3). *Center rack is best, with the oven at about 325 degrees. *Support the plastic up off of the rack using old empty soda cans at each corner of the frames. This is so the sheet can sag down, getting really hot and easy to work with.

The plastic and frames are then removed from the oven and placed over a buck pattern which, in turn, is laying on a box which is hooked to a household vacuum cleaner (canister type). The vacuum is then turned on, pulling the hot sheet down over the buck until it cools - about 30 seconds later (figure 4).

* Your buck should be made of thermally stable materials. Wood works well, as does plaster and water-based clay. Plasticine has been tried, but will only work if you're doing a single run. The heat from the plastic sheet will soften it and destroy it for a second try. The same goes for wax and other plastics (unless it's a very thick plastic in which case you might get one or two good forms off of it before it becomes deformed).

* The vacuum box is very important to the success of the technique. It needs to be strong and airtight except for the side which your buck rests on. This side can be made from pegboard. You might use an old stereo speaker box (I did) or maybe an old desk drawer. Look around, I'm sure you have something laying around that will work. Seal all the edges with duct tape and drill a hole in one side to mount the hose of your vacuum into snugly (figure 2).

* A design tip: Make the frames which hold the plastic sheet a little larger than the dimensions of the box. This way, when you pull the plastic down over it, the plastic itself will make a seal around the outer edges, giving you the best vacuum it can. Having a powerful suction

is probably the single most important factor in getting a good form (figure 5).

SAFETY TIPS

Always work in a clean, well-lit area with proper ventilation. The smell of plastic hitting your burner is sickening to say the least. Also, use hot pads when handling the frames, even if they are wood. The smell of burning skin is sickening to say the least. And try, really try, to have someone helping you or at least around to help you to a doctor should you get burned.

FINISH

Once cool and out of the frame, you can cut away the excess plastic with a pair of heavy-duty scissors or a utility knife. Sand all sharp edges so they won't pose a danger to you or whoever will be wearing the finished costume or using the prop. As I have said before, since

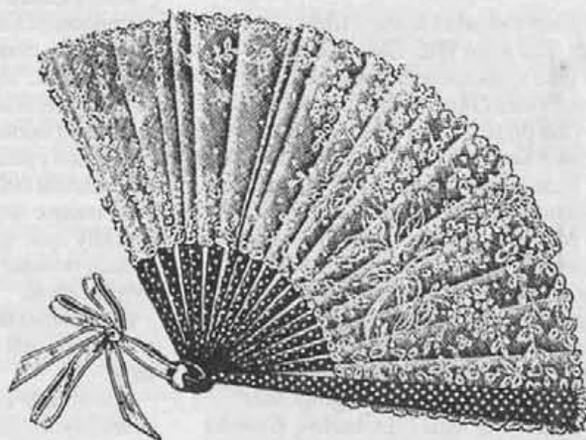
this is made of plastic, it will have a smooth surface and will take the vast number of paints or metallic finishes available for model kits. Also, things can be glued to its surface and be expected to stay there for good.

One thing that I've found is that by making two copies of the pattern, you can cut one up to use for a plated effect, or as a kind of frisket mask for painting. The results can be quite startling.

So far, I've used this technique for several face masks, detail pieces (skulls and Cardassian-style armor and such) on a couple of costumes. It has very quickly replaced the use of paper mache and plaster bandages in my book. I'm certain, after playing with it a few times, you too will think up many more creative uses than I've written down here.

Good Sucking!

...since this is made of plastic, it will have a smooth surface and will take the vast number of paints or metallic finishes available for model kits.



It's Just a Stage

by: Dana MacDermott

The group of individuals that constitute the Costumers' Guild are an odd bunch. (And rather proud of it, too, thank you!) We incorporate a wide range of costuming interests and backgrounds. Traditionally, our membership comes from two interest groups - the Historical (usually with a 'Living History' orientation) and the Fantasy & Science Fiction (F&SF) people with backgrounds in the 'Cons' and often with a competition costuming past. (These two groups are not mutually exclusive.) Each of these approaches has specialized concerns, issues to address, and styles of approach. Where Historical costuming is concerned with research, documentation, discovery and application of techniques and materials that were used in the past, F&SF is more concerned with the creation of appearances, identification of materials that may never have been used and special effects. I know these statements are neither all-inclusive nor completely accurate but, for now, they will do.

If there is a mainstream in 'Real World' costuming, it is a third focus: Theatrical Costuming. The concerns in research, design, materials and construction for Theatrical Costuming are often very different from those of either Historical or F&SF competition costuming. Some of the differences have to do with philosophy, some with function, and some with (believe it or not) legal issues. Over the next few issues of *The Costumer's Quarterly*, I will discuss some of the issues, parameters and peculiarities of Theatrical Costuming.

Among the topics I anticipate covering are: design considerations and approaches; presentation and communication of theatrical designs; construction for stage productions; and the responsibilities of theatrical designers. I hope that these columns can be a forum for those of you (both experienced and inexperienced) who are interested in theatrical costuming.

The group of individuals that constitute the Costumers' Guild are an odd bunch.

The William Ware Theiss Collection

by Carl Colino

Theiss relied on designing garments with traditional lines, but with unconventional fabrics and -- one of his trademark touches -- unusual sleeve treatments to give a futuristic look.

The auction preview provided an excellent opportunity to view and examine the costumes up close in a museum-like setting.

When William Ware Theiss passed away in 1993, he left a considerable collection of costumes and memorabilia, with instructions that it be auctioned off to benefit Project Angel Food (a non-profit group that provides meals to people bedridden with AIDS and related illnesses). The costume collection was previewed at the facilities of Butterfield and Butterfield, and auctioned on December 12, 1993.

Theiss' career included feature films (*Harold and Maude*, *The Man With One Red Shoe*, *Bound for Glory*, *Butch and Sundance*, *The Early Days*, *Heart Like a Wheel*), as well as television (the original *Star Trek*, *The Disney Sunday Movie Series* -- 1985 to 1987, and *Star Trek: The Next Generation*). He garnered three Oscar nominations and won an Emmy for *Star Trek: The Next Generation* (1987-88 season). He was intensely interested in people and, at the numerous *Star Trek* conventions he attended as a guest and speaker, proved he was a great fan of the series as well. His collection (divided into 141 lots) included props, sketches, scripts and costumes from the original *Star Trek*, *Star Trek: The Next Generation*, *Genesis II* and the pilot for *Planet Earth*.

The auction preview provided an excellent opportunity to view and examine the costumes up close in a museum-like setting. Costumes from the original *Star Trek* tended to stand out, as the fabrics used -- particularly in the women's fashions -- were the bright color combinations and patterns typical of the late '60's. The costume budget for the original series was comparatively restrictive and most of the fabrics used -- with a few notable exceptions for guest stars -- were common and inexpensive. Theiss relied on designing garments with traditional lines, but with unconventional cuts, unusual combinations of fabrics, and -- one of his trademark touches -- unusual sleeve treatments to give a futuristic look.

The Starfleet uniforms have a deceptively simple look to them: tunic tops and black slacks for the men and mini-dresses for the women. However, that they are instantly recognizable, even to people who have had little exposure to the series, indicates that there are some truly unique features that set them apart. As the principal actors and regular cast members were generally the ones wearing them, they were highly tailored for those individuals. (Theiss made a point of discussing the fact that invisible zippers are not truly invisible, and required some ingenuity to install them where

they wouldn't show, at several of the personal appearances he made). Solid colors that would photograph as gold/green (psychologically a color of power), primary red, and primary blue were used. Black trim at the neck on both men's and women's costumes was used, not only to help frame the actors' faces, but to separate the photographically bright colors from the flesh tones for camera purposes.

Men's tunics were symmetrical (with the exception of the insignia) and the sleeves of some were detailed with rick rack braid to denote rank. The pant legs were flared slightly to give definition to the separation between pants and boots.

Women's mini-dresses were cut with an asymmetrical collar to accentuate the neckline. This unique design feature gave an otherworldly look to the costumes as virtually all collars popular at the time were perfectly symmetrical.

Complimenting the asymmetrical collar was a pleat, set left of center, on the front of the skirt.

The simple lines of the garments, tailed and precisely fit, give a formal impression similar to the military "look." It is very easy to spot the Starfleet uniforms in any of the crowd scenes in the series and, by virtue of the solid colors used, to identify the specific character almost immediately. This was all by design.

Of the other mens' costumes, the most prevalent examples were the tunic-and-pant styles and jumpsuits. In three examples from the "Mark of Gideon" episode, hexagonal appliques were carried through several costumes and in different color combinations to denote a specific style, and the indicate the importance of the characters. Ambassador Hodin's tunic was comprised entirely of hexagons, most in dark colors of rust and brown and outlined in tan. Blue and green lame hexagonal inserts drew attention to this character as being the most important of the group.

Another member of the Gideon Council, whose blue-jersey, long-sleeved tunic had fewer hexagons, outlined in a darker color, tended to recede from the camera. This was a person of lesser rank.

A third costumes, that of an extra, had five hexagons, outlined in the darker color, on a slightly darker, long-sleeved tunic. This ingenious use of color values made the pecking order of the characters immediately recognizable.

Mark Leonard's costume as Spock's father in "Journey to Babel, is notable for the line of the tunic. The costume consist of the ubiquitous black slacks and a black tunic with a shield-shaped front of tapestry fabric in subdued green, pink and tan. An arm band appears on the right sleeve at the forearm. On it is a rosette. These are in colors that compliment the tapestry fabric. The fabric selection, textures and assymetry of the sleeve treatment, in addition to the lack of a collar and the inverted v-shape of the hem, help to set the tone for the emotionally controlled, highly ordered life of the character.

Another Mark Leonard costume, that of the Romulan Commander from "Balance of Terror" is among the most unusual fabric combinations. The right three-quarters of the tunic is of iridescent bronze ribbon fabric - highly textured - which photographs black and nearly metallic bronze. The left sleeve and one-quarter of the right side of the garment is made from fuschia and black knit fabric. The bottom of the knit extends beyond the bottom of the hem and terminates in black fringe, reminiscent of a scarf. The sleeves do not have a conventional cuff, but end in finger loops. The absence of a collar gives full emphasis to the face.

The most unusual choice of fabrics was Captain Merrick's tunic from "Bread and Circuses." It is a rust colored fabric with gold, eight-petaled flower designs worked into the fabric. Each of these designs is outlined with a thin, black border. At the bottom on the tunic a border of rust colored designs, also outlined in black, with a thinner border under it of gold trim can be seen. The v-neck is trimmed in the thin gold trim.

Upon closer examination, what looks and photographs like a richly textured fabric with intricate applique work is in reality a terrycloth bath towel! The fringe has been removed and the gold trim put in its place. The towel's border was effectively used as additional trim at the bottom of the hem. The short sleeves have the same towel-border, supplemented by gold trim and appear to have been made from the matching hand towels.

The womens' costumes are by far the most interesting and constitute the jewels of his collection. Most were designed with specific actresses in mind and he succeeded in producing a wide variety of effects.

Oops!!

The Greater Bay Area Costumer's Guild was omitted from the chapter list that was included in the last issue of the Costumer's Quarterly. This was an error on the part of the editor and she apologizes sincerely for the mistake.

Ruth's halter dress from "Mudd's Women" -- the *Star Trek* blooper reel shows her adjusting the bodice after having popped out of it, as I recall - has a beaded collar to draw the eye upward and away from the unusual cut that transverses the cleavage. The ankle-length skirt is slit almost to the thigh. The whole thing shimmers with lime-green sequins -- which photograph lighter than they appear in person. The effect of the costume is very seductive and adds to the actress's characterization nicely.

On the other end of the spectrum, the Stella costume from "I, Mudd" must present the unappealing figure of an aging, flat-chested woman (the android representation of Mudd's shrewish wife). This was accomplished by the use of dark, contrasting colors -- swirls of purple, aqua, and green/gold wool. Completely sleeveless, with shoulder straps adorned with dark feathers, attention is drawn to the arms and away from the bust. The fabric is gathered at the front and balloons out as your eye travels down, giving emphasis to the hips. This is an excellent example of character costuming.

I couldn't write about the women's costumes without mentioning Uhura's costume from the alternate universe in "Mirror, Mirror." The very brief, two-piece velour uniform is, as with the other women's Starfleet uniforms, highly tailored. The asymmetrical line is carried through with the collar, the lower hem of the top, and the hem of the skirt. The cut of the skirt is quite unusual, for it is not only higher in front than in back, but is higher on the right side than on the left. This, and the gold sash, impart an almost amazonian quality to the look of the costume.

Of the many etherial caftans, one of the most unusual treatments was for Ariel from "Court Martial." The fabric -- veil paisley in yellow, pink and yellow -- is pure sixties. The body of the garment is paisley on a yellow ground. The right sleeve is pink, the left, green. Each of the sleeves has similar designs of regular shaped lozenges with flower motifs in green, yellow, pink and blue. The sleeves hang to the floor and terminate in points while the front of the caftan is cut in an upward v-point. Yellow tights -- also very '60's -- complete the look. In the context of the series the costume worked perfectly.

The most unusual women's costume was Diana Muldaur's from "Is There In Truth No Beauty." It consists of a full-length, blue-and-green-swirled silk crepe jumpsuit. It's sleeveless, with a mandarin collar giving emphasis to the arms. Over this is another piece, an A-line overdress of black tulle (fine weave ballerina netting). It's gathered at the neck to form a ruff. The sleeves run three-quarters of the way down the arm and the overdress is floor-length. Worked into the tulle, at regular intervals and in a diamond pattern, are small pieces of silver, blue and green tinsel garland. It appears to have been applied by hand and must have taken some poor assistant days to finish. The effect on film is stunning and gives the impression of minute electrical discharge as the character

continued on page 14

Upon closer examination, what looks and photographs like a richly textured fabric with intricate applique work is in reality a terrycloth bath towel!! The fringe has been removed and the gold trim put in its place.

Worked into the tulle, at regular intervals and in a diamond pattern, are small pieces of silver, blue and green tinsel garland.

Tips, Tools & Techniques

Lessons Learned in Making 22+ Costumes in 4 1/2 Months or How I Learned to Stop Stressing and Love My Sewing Machine

by Bridgett Landry

.....

Last year, a group of friends and I made two sets of group costumes: the Strauss Waltz Assault Team, better known as SWAT, and our entry in ConFrancisco's masquerade - Chess, the Elegant Game of War (the black and white chess set for those of you who saw either the masquerade or the tape thereof). Surprisingly, most of us are still friends, my marriage survived, the costumes got done (as far as was necessary), we learned some things and we even had some fun. In no particular order, here are some of the lessons (some are logistical, some are sewing hints; something of a mixed bag) we learned that I felt would be useful to share.

1. NEVER, NEVER, NEVER do two large costuming groups at the same time!!! (At least not in a short period of time.) Honest! BAAAAAAAAD idea! Even with a great deal of overlap (only two of the original 10 in SWAT were not in Chess (though it didn't start out that way) and 4 of the 12 in Chess were not in SWAT) or perhaps because of it. Sure, it makes taking measurements easier and fittings go faster when you can use one meeting to do double duty, but you really get sick of one another's faces and foibles when you see each other all the time. I suppose if you spread it out over a year, you could do it, but the way we did it was very stressful.

2. It will ALWAYS take longer than you think, even if you've done the same thing before. (You'll always think of some way to "improve" it, if you're doing well on time -- or some accessory you simply MUST have.) Part of our problem was the wonderful synergistic effect that occurred at our sewing parties for SWAT -- one person would say "You know, it would look really neat if we did this," which would give someone else an idea, which would spark brilliance on someone else's part. All of this made the costumes immeasurably better ("God lives in the details") but took a LOT of time.

3. When sewing on fur, pin like crazy (I, who sew hoop skirt seams with nary a pin, used pins ever 2-3"), then pull the fabric as

as possible as you run it through the machine. This lessens the creep. (Works on velvet, too.)

4. When sewing in a group, color code your pins. I use those long quilter's pins with the white heads, Kate used yellow headed ones, Bruce used ones with pearlized colored heads, Liz used plain, short colored heads, and George used steel-headed pins. The pins will get mixed, but it makes sorting them a LOT easier. (Good task for 3 a.m. at a sewing party when you can't trust yourself to sew anymore, but are too keyed up to sleep.)

5. When making identical costumes, a small piece of ribbon sewn into a seam is an easy way to color code them. Or, if the lining won't show, lining them in different colors works, too. (We got a little crazy with this one on the SWAT bodices; ask Liz Crall about her leopards or Helen Davis about her pillow case....)

6. No clip hanger in the world is strong enough to hold a hoop skirt. Before you close the waistband, sew loops of ribbon, twill tape or seam tape to the seam allowance, hanging down towards the skirt. When you close the seams, these can then be looped over the notches in a child's hanger (the shorter span makes it stiffer). Also, loops tacked to the seam allowance between the sleeve and the bodice and looped over either the notches or the neck of a hanger will keep it from falling off, too. However, tack them on the bottom of the armhole, on the bodice side, to minimize the chance of them slipping out through the sleeve while you're wearing it.

7. Those who don't sew ARE NOT incapable of helping in such an enterprise. (This point became too extensive for this article, so will have its very own treatment in an upcoming article.)

8. I have several times mentioned sewing parties without describing how ours worked. Since we were working with a group of people who were spread out geographically, it seemed to work best when we all stayed at one house for the weekend. Near the end, we would arrive on Friday night and go home late Sunday, for maximum synergy and energization. We brought food and sometimes sleeping bags and slept on the floor or whatever furniture was available, staying up late once we got rolling, without having to stop and pack everything up to go home. (Works best if you have a place inhabited only by costumers involved in the project.) You can get an incredible amount of work done this way, but the group has to get along fairly well. (Holiday weekends, being longer, were even more productive.) We ran the

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No clip hanger in the world is strong enough to hold a hoop skirt. .

From the ICG President



by: Pierre E. Pettinger, Jr.

The Annual Meeting of the International Costumer's Guild was held at the Santa Clara Marriott in Santa Clara, California on February 21, 1994. The minutes of that meeting should appear elsewhere in this issue so I will not go into the meeting in detail. I will touch on some highlights.

We admitted two new chapters to the ICG. The Beyond Reality chapter which will operate out of the Northwest and The Australian Costumers' Guild (The Wizards of Cos) which will operate out of Australia. Welcome to them both.

We also deactivated three chapters: The North Star Chapter, the Great White North Chapter (at their own request), and PYMWYA. We're sorry to see them go and hope they will be able to reactivate soon.

The controversial elimination of Guideline 15 was passed without discussion at the meeting. A panel held the night before on the issue seemed to explain the issue to those who were able to attend. I would recommend similar panels on future controversial issues prior to meeting time.

An important issue was brought up by Treasurer Betsy Marks. There has been a problem handling the flow of dues from chapters to the ICG which often results in delays for new members receiving their ICG benefits. A committee was formed, chaired by Betsy, to study this issue. They will be submitting a preliminary report in August, with a final report due at the Annual Meeting at Costume Con 13. If anyone has any ideas on this topic, please contact Betsy Marks.

IMPORTANT NOTICE TO CHAPTERS!

The Annual Meeting passed a resolution recognizing Forrest J. Ackerman as the "Father of Convention Costuming." For those of you who may not be aware, Forry was the first known person to wear a costume to a Science Fiction convention; specifically at Nycon I in 1939.

It was also voted to present a plaque to Forry at Conadian to mark this recognition. To pay for this plaque, it was voted to share the cost equally among all active chapters, said cost not to exceed \$10 per chapter. I would ask all chapters to forward a check to Treasurer Betsy

Marks. Be sure to indicate that the check is for Forry's plaque. To give us plenty of time to get the plaque made, please forward your chapter's check to Betsy by July 1, 1994.

I actually do not anticipate the plaque costing this much. After the plaque is paid for, the chapter has two options. First, they may choose to receive a refund for the unused funds. Alternatively, they may choose to donate the unused amount to the ICG treasury. Chapters are under no pressure to choose either of these options.

NEW OFFICERS

The following individuals were elected to office at the Meeting:

Pierre E. Pettinger, Jr. - President
Patrick Kennedy - Vice President
Betsy Marks - Treasurer
Janet Wilson Anderson - Corresponding Secretary
Dana MacDermott - Recording Secretary

I would like to welcome our new officers. I'm sure it will be a productive year.

I would also like to extend a sincere thank you to our two departing officers; Byron Connell and Deborah K. Jones. They both did an excellent job during their tenures.

PUBLICITY PACK

Deborah Jones has completed work on a publicity packet usable by all chapters. This will be of use to you in answering letters of inquiry, preparing press releases and other publicity uses. Most chapters received their copy at the Annual Meeting and Deb mailed those which she could not deliver. If your chapter has not received their publicity pack, please let Deb or me know.

We admitted two new chapters to the ICG. The Beyond Reality chapter which will operate out of the Northwest and the Australian Costumers' Guild (The Wizards of Cos) which will operate out of Australia. Welcome to them both.

President's Message

Continued

LIFETIME ACHIEVEMENT AWARD

At that Fantasy/Science Fiction Masquerade at Costume Con 12, February 19, 1994, it was my very great pleasure to present to Janet Wilson Anderson the ICG's Lifetime Achievement Award. Please join me in congratulating Janet on this well-deserved recognition.

FINAL NOTES

As many of you know, our 501(c)-3 status will be reviewed in January of 1996. To prepare for this, we will need a file of all activities which support our educational

mission. To date, I have had only one item submitted. Please forward to me any and all materials which would support our status. This would include such things as Costume Con or Costume College panel/class curricula, donated time and presentations to schools, civic groups and so forth, other donated activities, and any other item which supports our education mission.

Both Betsy Marks and I plan to retire from our offices at the next Annual Meeting at Costume Con 13 in Toronto.

Alternate
universe
UNRA



The William Ware Theiss Collection

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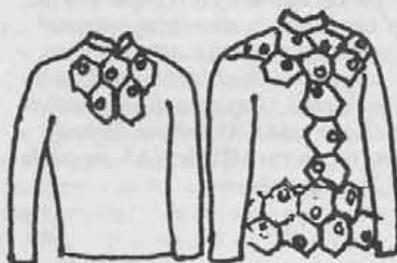
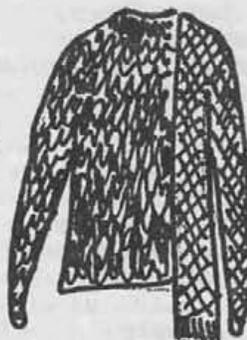
moves -- unlike sequins which tend to shimmer, and lame which tends to light up and glow.

Theiss had a unique and economical perspective on design. He never overpowered his designs with ornamentation. He accomplished the futuristic look by studying contemporary tastes and by altering classic designs. He didn't rely on exotic fabrics and trims. He used his knowledge of the psychology of color, the cut and drape qualities of common fabrics, unusual combinations of fabrics and a wide variety of tricks-of-the-trade that come with experience, to create a futuristic look in the original *Star Trek* that was at once familiar and futuristic.

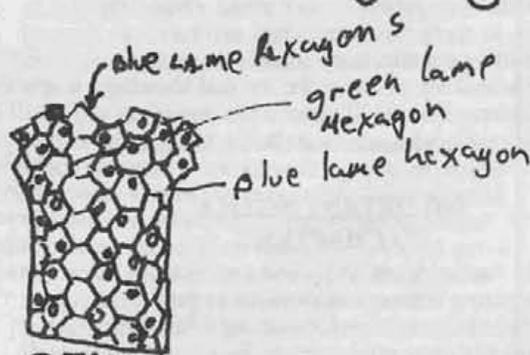
Ruth



Romulan
Commander



- ① dk. brown
- ② Lt. brown
- ③ dk. brown
- ④ dk. brown
- ⑤ Lt. brown
- ⑥ dk. brown



- ① TAN
- ② RUST
- ③ Lt. brown
- ④ blue lame hexagon
- ⑤ green lame hexagon
- ⑥ blue lame hexagon
- ⑦ thin lined corduroy
- ⑧ thick lined corduroy
- ⑨ velvet

Costume Con 12 Masquerade Award Winners

Science Fiction & Fantasy

Masquerade

February 19, 1994

Workmanship Awards:

Novice Division:

- Honorable Mention: The Jester*, Ellen Coatney
Honorable Mention: Rock Around the Clock,
Jazmin Literatus
Honorable Mention: It's Not Easy Being Green,
Mona Loranger
*Honored for Excellence: Captain Sir Dominic
Flandry*, Warren Brown
Best Workmanship in Class: Deep Space Nine,
Linda Drawbert

Journeyman Division:

- Honorable Mention: Rigellian Witch Doctor*,
Joni Black
Honorable Mention: Neek - The Valley Alien,
Vandy Vandervort
Honorable Mention: Sequels, Julia Hyll
Honorable Mention: Miss Sarah, Dawn Martinez-
Byrne
Honorable Mention: Evilina, Victoria Weidner
Honored for Excellence: Sleepless in Serengetti,
Daren Bost
Honored for Excellence: Lord of the Dance, Kate
Morgenstern, Liz Crall, George Popa,
Bridget Landry
Best Workmanship in Class: Commander Sela,
Karen M. Moore

Master Division:

- Honorable Mention: In the Mood for Mardi Gras*,
Janis Schreiber
*Honorable Mention: The Country Mouse & the
City Mouse*, Deb Salisbury
Honorable Mention: Maxine of Hollyweird, Paula
Crist-Pickett
*Honorable Mention: The Harp, Pierre & Sandy
Pettinger*
Honored for Excellence: Touch Not the Cat, Fiona
K. Leonard
*Honored for Excellence: The Weather-Coloured
Dress*, Jennifer Tift
Honored for Excellence: Mother of Invention,
Jacqueline M. Ward
Best Master-Design: Blood Rites, Kathryn & Duane
Elms, Ricky & Karen Dick, Carolyn Salemi
and Leslie Johnston

Best in Show: Bram Stoker's Dracula, JoAnne
Kirley & Betty Bigelow

Presentation Awards:

Junior Division:

- Honored for Design & Presentation: The Phantom
Bride from "Frankenstein Slept Here"*,
Brendon Weidner

Novice Division:

- Most Like to be Retained: A Company of Wolves*,
Arlen Feldman, Arion Morlan, Adriana
Wood and Joe Bilodeau
Most Timely: Rock around the Clock, Jazmin
Literatus
Most Clever: Bargain Bride, Suzanne Morrison
Best Recreation: Deep Space Nine, Linda Drawbert
and Kristin Drawbert
Best in Class: Kadet Karman, KFC, Mary Cordero

Journeyman Division:

- Most Colorful: Sequels*, Julia Hyll and Richard Hyll
Best Recreation: Neek - The Valley Alien, Vandy
Vandervort
Best Presentation: Miss Sarah, Dawn Martinez-
Byrne
Best in Class: Sleepless in Serengetti, Daren Bost

Master Division:

- Honored for Excellence in Color and Movement:*
The Phoenix, Gypsy Ames
Most Surreal: The Harp, Pierre & Sandy Pettinger
Most Beautiful: The Weather-Colored Dress,
Jennifer Tift
Best Performance: Dew-Drop, the Woodland Fairy,
Joy Day & Jay Vosburgh
Best Recreation: Touch Not the Cat, Fiona K.
Leonard
Best in Class: Tiffany, Zelda Gilbert

- Best in Show: Blood Rites*, Ricky & Karen Dick,
Kathryn & Duane Elms, Carolyn Salemi
and Leslie Johnston

Historical Masquerade February 20, 1994

Novice Division:

- Honorable Mention: Marchesa Bianca Vittoria*,
designed, made & worn by Karen M. Moore
Honored for Excellence: 1890's Worth Dress,
designed, made & worn by Sara Batty
Best in Class: Mrs. Piper's Bicycle Adventure,
designed, made & worn by Marjorie Wilser

Journeyman Division:

- Honorable Mention: French Court Gown* (circa 1560-
1570), designed, made & worn by Gail
Wolfenden-Steib
*Honored for Excellence for Underpinnings: 1887
Afternoon Walking Dress*, designed, made
& worn by Deb Salisbury
*Best Historical Costume Interpretation: Elizabethan
Swamp Thing*, designed, made & worn by
Vandy Vandervort

Costume Con 12 Masquerade Award Winners

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Best in Class: 1882 Polonaise Day Dress, designed, made & worn by Katharine Swartz

Master Division:

Honorable Mention: Worth Walking Dress, designed, made & worn by Rosemary Leczycka

Honored for Excellence: The King's New Toy, designed by Christine James, made by Autumn Adamme & Monique Motil, beading & embroidery by Christine James, worn by Christine James & Philip Tuley

Best Presentation: Great Moments in Costume History, designed & made by Marie Cooley, Judith Smith & Allison Kondo, worn by Marie Cooley, Payne Fifield, Judith Smith, Terry Smith, Allison & Jeff Kondo

Best in Class: 1883 Reception Gown, designed, made & worn by Mela Hoyt-Heydon

Best in Show: 1883 Reception Gown, designed, made & worn by Mela Hoyt-Heydon

International Costumer's Guild Minutes of the 1994 Annual Meeting and of the 1994 Annual Meeting of the Board of Directors

1. Call to Order

Pierre E. Pettinger, Jr., President, called to order the 1994 annual meeting of the International Costumer's Guild at 1:05 p.m., on Monday, February 21, 1994, at the Santa Clara Marriott hotel, Santa Clara, California, in conjunction with Costume Con 12, concurrently with the 1994 annual meeting of the Board of Directors. A quorum was present for the members' annual meeting and for the Board of Directors annual meeting. Other officers present were *Patrick M. Kennedy*, Vice President; *Byron P. Connell*, Recording Secretary; *Deborah K. Jones*, Corresponding Secretary; and *Betsy R. Marks*, Treasurer. About 42 members were present. A further 50 members were represented by proxy.

A motion to change the agenda to make Committee Reports the second item (instead of the fourth) was **Made** by *Byron Connell*, **Seconded**, and **Adopted** unanimously.

2. Committee Reports

A. Trademark Committee. *Patrick Kennedy* reported for the committee on trademarking "Costume Con" and/or "CC" in combination with an Arabic or Roman numeral. He said that we actually were looking for a "service mark," granted by the U.S. Department of Commerce. This requires a written application on the Department's form. We must demonstrate prior use and document first date of use, which would be Costume Con 1's advertising material, progress report, and the like. Three specimens are necessary. A typewritten presentation of the mark in a special format also is required. The filing fee is \$210.00. It is not clear, he said, whether we would have to get separate service marks for "Costume Con" and for "CC" in conjunction with the Roman or Arabic numerals. He intended to clarify this in the next month or so. He has the necessary forms and instructions for filing. He intended to turn this material over to the President and to send a formal summary of his report to all Board members and Chapters.

The President said that he wanted to make it clear that, if the ICG proceeds, we would only hold the service mark for Costume Con, and would not own it. This would prevent unauthorized use by other groups. *Kennedy* noted that, under the Commerce Department's regulations, we probably would have ownership, technically, of the marks. The President suggested that we could adopt a Standing Rule to accommodate that situation, if necessary.

At this point the President called for a five-minute recess, at the Recording Secretary's request, to permit him to catch up on the proxies submitted.

The President ruled that the Annual Meeting would not accept payment of dues for proxies on whose behalf dues had not already been paid.

3. Minutes

There being no further committee reports, following the recess the meeting turned to consideration of the minutes of the 1993 Annual Meeting.

The Recording Secretary presented the minutes of the 1993 Annual Meeting. Copies were distributed to the members present. *Ken Warren* Moved that the minutes be accepted as written. *Sandy Pettinger* Seconded the motion, which was **Adopted** unanimously. The Recording Secretary submitted the minutes to the Editor of *The Costumer's Quarterly* for publication.

4. Officers' Reports

A. Treasurer's Report *Betsy Marks*, Treasurer, submitted her report. A copy is appended as part of these minutes. As of February 16, 1994, the Guild had 511 active members [526 as of the date of this meeting] and there were 401 persons whose membership had lapsed [326 as of the date of this meeting]. The report contained the following financial information as of February 16, 1994:

"Bank Balance YTD --- \$1,642.07
A. Combined 1993/1994 Income: \$6,124.72
B. Combined 1993/1994 Check Disbursements:
\$5,714.23"

She noted that the written report included a complete reconciliation of all checks written by or received by the ICG.

The Treasurer announced her address and telephone number so that people would use them:

Betsy R. Marks
International Costumers' Guild, Inc.
Post Office Box 1223
Beltsville, MD 20702-1223
(301) 474-8616 (evening)
(202) 429-2960 (day)

Get out the magnifying glass or your bifocals - this is teeny print!!!

Ed.

The Treasurer reported address changes for four chapters, as follows:

Great Lakes Costumers' Guild
Post Office Box 573
Hazel Park, MI 48030-0573

Heartland Customers' Guild
c/o Richard E. Rathmann
1507-C West 23rd Terrace
Independence, MO 64045-4253

New England Costumers' Guild
c/o Eastlake
318 Acton Street
Carlisle, MA 01741

Wild & Woolly Western Costumers' Guild
c/o Katherine Jepson
19 Taraglen Court, NE
Calgary, AB T3J 2M6 CANADA

She reported one announced proposed chapter:

Beyond Reality Costumers' Guild
Post Office Box 272
Dundee, OR 97115

and noted that the Australian Costumers' Guild also was a candidate for recognition. She delivered to that Guild's American representative (Cat Devereaux) the packets distributed at this meeting.

The Treasurer also made the following report:

"February 16, 1994

To: The members of the ICG, Inc., and its Officers and Directors

From: Betsy R. Marks, Treasurer

Re: The Dues Structure of the ICG, Inc.

"The following proposals all deal with the ICG's Dues structure as it stands right now. We may deal with each item separately, but at least two resolutions must come out of this proposal: First, the practice of accepting dues at the ICG meeting (or at Costume Con, for that matter), must not continue. Second, the payment of ICG dues and CQ subscription fees must be regulated as the current system has not been adhered-to by the majority of active ICG chapters. The third proposal deals with the payment of dues by an ICG member to more than one chapter of the ICG in a year.

"1. I propose that a new Standing Rule be added, or a current Standing Rule be amended to read (as appropriate) as follows: **Payment of annual Individual Membership and/or Costumers' Quarterly Subscription fees must be received by the Treasurer not later than seven (7) days prior to the annual ICG business meeting. Payment of dues within the seven (7) day period will not be recorded by the Treasurer until after the conclusion of the annual business meeting.**" The President noted at this point that such a motion had been proposed for action later at this meeting. [Recording Secretary's note: See the action on Motion 3, under New Business.]

"2. I move that the ICG change the acceptance of individual membership dues and subscription payments as follows:

or a. All members of the ICG must make individual ICG dues/CQ subscription payments directly to the ICG Treasurer. A separate Expiration Date will be assigned by the ICG Treasurer, based on receipt of payment from each individual/household;

or b. The Expiration Date of all ICG members will be based on receipt of payment by the ICG Treasurer for ICG membership/CQ subscription fees. This date may or may not coincide with the member's local chapter-assigned Expiration Date;

or c. All ICG members must make individual dues payments to the ICG Treasurer. The payment will include: Local membership fee, ICG membership fee, and/or CQ subscription fee. The ICG Treasurer will then disseminate local chapter fees to the member's chapter of choice. Local chapter fees must be forwarded within two (2) weeks of receipt by the ICG Treasurer.

or d. No change (payments are to be received as per current Standing Rules)."

[A point of information clarified that these were four alternate proposals, not a four-part proposal.]

"3. I move that the ICG limit an individual's ICG membership to one (1) "chapter of choice" for voting purposes. If the individual so chooses, he/she may join other chapters on a local basis, and is exempt from paying the ICG/CQ subscription fees when payment has already been received from the member's chapter of choice. If the ICG Treasurer finds that duplicate payment has been made, the ICG Treasurer will refund the individual the overpayment. The individual may adopt whichever chapter he/she chooses as set forth in the By-Laws and Standing Rules of the organization."

"I also request that the ICG design a permanent membership form, to be filled out by each individual and forwarded with dues payment by the chapter Treasurer to the ICG Treasurer. This will hopefully insure that duplicate payments are not made in the future.

"Please note that this is my last year as Treasurer of the ICG. Presuming that I am re-elected, I will not serve after 1995's Annual Meeting. The above issues MUST be resolved by the end of 1994, if not sooner. I urge you to consider carefully the above three issues and discuss them with your membership.

"Thank you for your attention to this very serious matter.

"Betsy R. Marks, Treasurer, ICG, Inc."

The President rules that the Treasurer's requests would be considered under New Business.

C. Corresponding Secretary's Report Deborah Jones, Corresponding Secretary, read the following correspondence:

"CC 16 Bid Committee
Nora & Bruce Mai
7835 Milan
University City, MO 63130
(314) 727-0972
Genie: B. Mai

"January 25, 1994

To the Officers and members of the ICG:

"With the intention of bringing CostumeCon back to the Midwest, we have formed a committee to organize a bid for CostumeCon 16 (1998) in St. Louis, Missouri.

"Our preliminary committee is headed by Nora Mai, Chairman, and Bruce Mai, Co-Chair, who will be assisted by many of our local costumers in administrative, program, and technical support positions. For many of the most important committee positions, we hope to draw upon the national and international costuming community.

"Due to climactic and personal considerations, we propose to hold CC16 in late April or early May. We will, of course, avoid scheduling it on the same weekend as an prominent cons in other areas.

"Our anticipated theme for CC16 is 'Sweet Sixteen and never been . . . ' We leave it up to your fertile imaginations.

"Thank you for your time and consideration.

"Nora Mai
Chairman CC16 Bid Committee
President SLCG (aka SLUTS)

"Bruce Mai
Co-Chair CC16 Bid Committee
Secretary SLCG (aka SLUTS)"

5. New Chapter Petitions

There being no further reports, the meeting turned to consideration of applications for recognition as chapters of the International Costumers' Guild.

A. Beyond Reality Costumers' Guild A motion to recognize as a chapter of the ICG the Beyond Reality Costumers' Guild was Made by Betsy Marks, Seconded by Daren Bost and Adopted unanimously.

B. Australian Costumers' Guild A motion to recognize as a chapter of the ICG the Australian Costumers' Guild was Made by Cat Devereaux, Seconded by Janet Wilson-Anderson and Adopted unanimously.

"Please note that this is my last year as Treasurer of the ICG. Presuming that I am re-elected, I will not serve after 1995's Annual Meeting." (Betsy Marks - Treasurer)

"...I have the pleasure to announce that the ICG Membership System is now fully operational as a live accounting package and will shortly be operational as the ICG Membership Directory source. This announcement comes as the culmination of four years work by my father, Lewis M. Marks, Jr., who has donated an immeasurable amount of time towards completion of the task I set for him after my last Directory program failed." (Betsy Marks - Treasurer)

6. Old Business

The meeting then turned to Old Business. It was Moved by *Daren Bost* and Seconded by *Sandy Pettinger* to take up from the table Motion 1, which had been tabled at the 1993 Annual Meeting. The motion to un-table was Adopted unanimously.

A. Motion 1 The President read the terms of Motion 1, as taken up from the table:

"Moved - To delete from the Guidelines of the International Costumers' Guild Guideline #15 which currently reads:

"Once a person has won at a level, they may then claim to be ranked as such. In other words, a person is called a "Journeyman" after they have won in the Journeyman category."

Janet Wilson-Anderson spoke in favor of the motion. Following discussion, the question was Called by *Bruce MacDermott* and Seconded by *Betsy Marks*. The decision to terminate debate was Adopted unanimously. The motion was then Adopted as a vote of 82 Yea and 7 Nay, with 2 Abstentions, as follows:

Members Present: Yea=34, Nay=5, Abstan=2

Proxies:

Southwest Costumers' Guild:

Yea=4, Nay=0, Abstain=0

Saint Louis Costumers' Guild:

Yea=10, Nay=0, Abstain=0

Rocky Mountain Costumers' Guild:

Yea=5, Nay=2, Abstain=0

Costumers' Guild West:

Yea=28, Nay=0, Abstain=0

New York/New Jersey Costumers' Guild:

Yea=1, Nay=0, Abstain=0

Grand Total: Yea=82, Nay=7, Abstain=2

6. New Business

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

A. Resolution 1. "Father of Convention Costuming"

Tony Lay Moved adoption of Resolution 1:

"WHEREAS the Art of Convention Costuming has given many hours of entertainment and pleasure to the attendees at Science Fiction Conventions

"AND WHEREAS the execution of the Art has enriched the lives and artistic impression of its practitioners

"AND WHEREAS the origins of Convention Costuming can be traced to Nycon I, the first World Science Fiction Convention

"AND WHEREAS Forrest J. Ackerman was the first to wear a costume at Nycon I

"AND WHEREAS Forrest J. Ackerman has continued to support Convention Costuming by Judging and Appreciation

"BE IT RESOLVED that the International Costumers' Guild recognize Forrest J. Ackerman as the 'Father of Convention Costuming'

"AND BE IT FURTHER RESOLVED that we extend to Forrest J. Ackerman the highest esteem and admiration of the International Costumers' Guild."

Resolution 1 was Seconded by *Deborah Jones*. Following discussion, it was Adopted unanimously.

B. Motion 2. Plaque Following adoption of Resolution 1, *Tony Lay* Moved Motion 2, as follows:

"Moved - The International Costumers' Guild shall present to Forrest J. Ackerman a plaque recognizing the intent of Resolution 1. The presentation of this plaque is to be at Conadian, the 52nd World Science Fiction Convention, at the Masquerade. Presenters shall be the President of the ICG, accompanied by a representative of each available chapter. Cost of that plaque is to be covered by a specific amount donated from each chapter, said amount to be determined by an equal split of the cost of said plaque."

Motion 2 was Seconded by *Betsy Marks*. During discussion, the total cost of said plaque was estimated to be \$51, which is approximately the cost of the Lifetime Achievement Award plaque. The cost per chapter would be \$3.16, the President noted. Following discussion, it was Moved by *Frances Burns* and Seconded by *Carolyn Kinkaid* to amend Motion 2 by adding at the end the phrase "not to exceed \$10.00 per active chapter." In dis-

cussion, the President noted that this action would not obligate the Corporation to do this again. The amendment was Adopted with no Nay votes but with one abstention. Following discussion, Motion 2, as amended, then was Adopted unanimously.

Subsequent to adoption of Motion 2, in response to points of information the President stated that he would notify chapters of the cost when a final price was secured. They would send their donations to the Treasurer. In the event of an excess, funds would be returned to the chapters. A chapter could donate its share of the excess to the ICG, but the President asked that such donation be in writing. In order to have the plaque ready for a presentation at Conadian, he noted, donations will have to be received by June 30. Finally, he responded that the Board of Directors will decide on the wording of the plaque.

C. Additional Motions and Business

1. The President announced that the official mailing address of the ICG would be:

International Costumers' Guild
Post Office Box 1223
Beltsville, MD 20704-1223

This is the Treasurer's mailing address, but that will be the Corporations' mailing and street addresses beyond her term as Treasurer. The President noted that gives us, as a Maryland corporation, a Maryland address.

2. Motion 3 *Tony Lay* Moved, and *Frances Burns* Seconded, Motion 3 to amend the Standing Rules as follows:

"Moved - Standing Rule 16: In order to establish voting privileges at any meeting, membership dues must be received by the Treasurer no later than 7 days prior to the meeting date."

There is already a Standing Rule 16. Therefore *Byron Connell* Moved and *Betsy Marks* Seconded an amendment to renumber the proposed rule to be Standing Rule 20. The mover and seconder of Motion 3 accepted this as a friendly amendment. The President noted that Motion 3 would implement the first of the Treasurer's proposals on the Dues Structure of the ICG, Inc. Following discussion, it was Moved by *Bruce MacDermott* and Seconded by *Joan Bradt* to amend the proposed Standing Rule by substituting 10 days for 7 days. The amendment was Adopted unanimously. As amended, the proposed Standing Rule 20 was then Adopted unanimously.

3. Betsy Marks, Treasurer, made the following report:
February 16, 1994

"To: The members of the ICG, Inc., Officers and Directors

"From: Betsy R. Marks, Treasurer

"Re: Establishment of the ICG, Inc., Membership System

"As treasurer and Directory Editor of the International Costumers' Guild, Inc., I have the pleasure to announce that the ICG Membership System is now fully operational as a live accounting package, and will shortly be operational as the ICG Membership Directory source. This announcement comes as the culmination of four years work by my father, Lewis M. Marks, Jr., who has donated an immeasurable amount of time towards completion of the task I set for him after my last Directory program failed.

"At Costume Con 8, I provided my father with the specifications for a Membership Tracking System, which would be capable of keeping accurate directory records for all active and inactive members of the ICG. My father agreed, at no expense to the Guild, to undertake the task of programming the system in FoxPro, a commercially available database package for the IBM computer. Two years later, I asked him to incorporate the structure for maintaining the ICG's accounting records, so that we could eliminate the multiple databases being used by the Corresponding Secretary, Directory Editor, Treasurer and Costumers' Quarterly Editor for tracking payments and members. The system has been transferred through several FoxPro upgrades, and is now running on the current FoxPro 2.5 release. The database now includes an accounting package, the means for tracking Chapter officers and address changes, and the information being requested by the Membership Questionnaire.

"At this point, the only expenditure we will need to make will be the purchase of a licensed copy of FoxPro 2.5, so that we may run the program and handle maintenance of the system ourselves. This license should cost roughly \$300.00. Considering that the estimate that my father gave me for the programming places the value of our system at nearly \$20,000.00, this expense is negligible.

"To conclude, I request that the ICG formally thank my father for all his donated time and effort in creating this sophisticated system for us. I further request that the membership approve the purchase of a fully-licensed copy of FoxPro 2.5, for the future support of our system.

"Thank you for your attention to this matter.
"Betsy R. Marks, Treasurer, ICG, Inc."

It was Moved by Byron Connell and Seconded by Julie Porter that the ICG authorize the purchase of a licensed copy of the latest version of FoxPro 2. Following discussion, the motion was Adopted unanimously. Bruce MacDermott indicated that he might be able to assist the Guild in buying at a considerable discount.

Janet Wilson-Anderson then Moved, and Daren Bost Seconded, the following resolution:

"WHEREAS Lewis M. Marks has rendered the Guild extraordinary services in the donation of time and his talents;

"BE IT RESOLVED that the International Costumers' Guild extend to him appreciation and gratitude, and further

"BE IT RESOLVED that this expression take the form of a wonderful certificate to be drafted by Betsy Marks."

The President stated that, assuming the resolution is adopted, he was directing her to provide countersignature positions on the certificate for all the other Officers of the Guild. The resolution then was Adopted unanimously.

4. Byron Connell pointed out that the ICG's recognition of its first non-North American chapter - the Australian Costumers' Guild - made it necessary to amend Standing Rule 7, dealing with the subscriptions to *The Costumer's Quarterly*, to address the distribution of the *Quarterly* outside of North America. He Moved and Betsy Marks Seconded that Standing Rule 7 be amended as follows [matter to be deleted is enclosed in brackets []; matter to be added is *italicized*]:

"7. Subscription fees for *The Costumer's Quarterly* shall be set at \$8.00 US per year in the USA and \$10.00 US per year in North America outside the USA. Chapters outside North America will receive a single master copy of each issue, shall be charged for the cost of preparing and mailing that copy, and shall print and distribute copies from that master pursuant to a written agreement between the chapter and the Corporation. Chapters outside of North America shall be responsible for all costs of reproduction and distribution and may set such subscription fees as they see fit. The annual subscription fee for [the] members in North America receiving *The Costumer's Quarterly* shall be sent to the Treasurer on the same schedule as the corporation dues. The charge to chapters outside North America for preparing and mailing master copies shall be paid to the Treasurer on such schedule as the chapter and the Corporation shall agree on. The Corporation Treasurer shall remit *The Costumer's Quarterly* subscription fees to the editors as expenses as incurred. The Treasurer shall also send *The Costumer's Quarterly* editors an updated membership list on a quarterly basis."

Following discussion, it was Moved and Seconded to amend the motion to change the first sentence to read as follows: "7. Subscription fees for *The Costumer's Quarterly* shall be set at \$8.00 US per year [in the] for members with USA mailing addresses and \$10.00 per year for members with mailing addresses in North America outside the USA." The amendment was Adopted unanimously. As amended, the motion to revise Standing Rule 7 was Adopted unanimously.

5. It was Moved by Betsy Marks, Seconded, and Adopted unanimously:

"That the following chapters be deactivated at the conclusion of this meeting:

Great White North Costumers' Guild
North Star Costumers' Guild
People Your Mother Warned You About;
said chapters to be notified by certified mail directly following this meeting; reinstatement of same to be considered as the corporation Standing Rules direct.

6. Betsy Marks Moved that a committee be established to consider her proposals on the Dues Structure of the ICG, Inc. The motion was Seconded and Adopted unanimously. The following persons were appointed to this committee: Betsy R. Marks, Kenneth Warren, Bruce MacDermott, Lynn Maudlin, and Eileen Kates.

7. It was noted that the original sponsors of Costume Con 13 were no longer affiliated with the convention. Janet Wilson-Anderson Moved and Tony Lay Seconded that the ICG accept the new sponsors of Costume Con 13. The motion was Adopted with no Nay votes but with one abstention.

8. Status of *The Costumer's Quarterly* Maura Rebolz, Editor, reported on the status of *The Costumer's Quarterly*. She noted that the *Quarterly* received \$2,542 in income from the Treasurer and had \$912.47 in expenses, leaving a current balance of \$1,629.53. Other assets included a credit of \$75 in the bulk mail account and \$26.68 in postage stamps. She presented the following written report to the Board of Directors.

"The cost for the first issue produced under my editorship was approximately \$1.30 per issue, which includes a print run of 550 issues and postage for 468 mailed. This cost may go up slightly as issues are returned and forwarded.

"The General and Start-Up Expenses include some items which were necessary for the start-up of productions (i.e. envelopes, Laser Labels, dots for sealing the issues for mailing, etc.), these remain the property of *Costumer's Quarterly*.

"I am placing great emphasis on communication with the members of the ICG and response to the requests. Toward this end, I have brought a box and comment slips for the members of CC 12 to give me any comments/questions, etc. that they wish. I also publish my address, CompuServe and Internet e-mail addresses in the *Quarterly* and have ordered business cards (at my own expense) to pass out to people who want to know how to contact me. Please encourage anyone who has a question or comment to let me know.

"Also, in conjunction to the above request, I am making sure that when I receive articles or suggestions, they are acknowledged. Errors will be formally corrected.

"The *Costumer's Quarterly* is currently being produced on a Macintosh Performa 467 with PageMaker 4.2 and masters printed on a Hewlett Packard Laserjet 4MP printer (600 dpi!)."

She announced that her deadline to receive copy for the next issue is March 31.

8. CC 15 Site Selection

There being no further New Business, the meeting turned to the selection of the site for Costume Con 15.

The President announced that the only bid for Costume Con 15 had been made by the Greater Columbia CXXV Bid Committee, Betsy Marks and Norman Rule co-chairs, which would hold Costume Con 15 on Memorial Day weekend, 1997, at the Radisson Lord Baltimore in Baltimore, Maryland. There being no other bids, no action was needed at the annual meeting.

The President also noted that bids for Costume Con 16 would be voted on next year, at CC 13. He also announced that Guild West proposes to host Costume Con 18, in the year 2000. He stated that he knew of no bid for Costume Con 17, in 1999.

Betsy Marks announced that the theme for the Friday night social at CXXV would be "Callahan's Cross-Stitch Saloon," and that for Saturday would be "Murder on the Ornament Express."

Byron Connell proposed, but did not move, that the ICG extend its condolences to Betsy and Norman.

"...the following chapters be deactivated at the conclusion of this meeting: Great White North Costumers' Guild, North Star Costumers' Guild, People Your Mother Warned You About, said chapters to be notified by certified mail directly following this meeting; reinstatement of same to be considered as the corporation Standing Rules direct." (Betsy Marks - Treasurer)

9. Election of Officers

The meeting turned to the election of officers of the Corporation for 1994.

The following persons were nominated to the offices indicated:

President: Pierre E. Pettinger, Jr.

Vice President: Patrick M. Kennedy

Treasurer: Betsy R. Marks

Corresponding Secretary: Janet Wilson-Anderson

Recording Secretary: Dana MacDermott

There being no other nominations, the nominations were closed by a motion **Made** by Toni Lay and **Seconded** by Sandy Pettinger and the persons nominated were **Chosen** unanimously by the members to be elected to the Board of Directors.

10. Other Announcements

The President having left his Presidential Chapeau in his room, Janet Wilson-Anderson provided him with an alternate Presidential Chapeau, whose description will not be provided, to gales of laughter.

On behalf of Guild West, Janet Wilson-Anderson invited all ICG members to come to the second annual Costume College, in Newport Beach, California.

Vicki Warren announced that the Lunatic Phrynge, following the Sick Pups' tradition, is hosting Tackycon this summer, and invited all Guild members to join them.

Cat Devereaux announced that members of the Australian Costumers' Guild had telephoned to thank the ICG for making them a chapter.

Janet Wilson-Anderson asked for a round of applause for all those who had served this year. [Applause.]

11. Adjournment

There being no further business to come before the annual meeting, on a **Motion** by Julie Porter, **Seconded** by Daren Bost, the President declared the annual meeting **Adjourned** at 3:18 p.m.

12. Board of Directors Meeting

A. Election of Officers In accordance with Maryland law, 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. Tony Lay **Seconded** the motion, which was then **Adopted** unanimously.

The President thanked the departing officers for their time and effort on the Guild's behalf.

B. Westercon A motion that the ICG Board of Directors write to the Portland Westercon committee dealing with the issue of the use of masks was **Made** by Vicki Warren, **Seconded** by Katherine Jeppson, and **Adopted** unanimously. The President directed Dana MacDermott to draft such a letter, to be approved, signed and sent by the Officers of the Corporation.

C. Adjournment of the Board of Directors Meeting

There being no further business to come before this meeting of the Board of Directors, on a motion **Made** by Toni Lay and **Seconded** by Daren Bost, the President declared it **Adjourned** at 3:24 p.m.

Respectfully submitted,
Byron R. Connell
Recording Secretary.

NOTE: You may notice that these minutes are in a substantially smaller type than the normal typeface for the Quarterly. It is an attempt to preserve space, both because this was a long meeting, and because it is rather dry reading. Comments are welcome! - Editor

Picture Perfect Review of the "Museum of Jewelry"

by: Cat Devereaux

This catalog has exquisite earrings and pendants in designs appropriate for Grecian to Renaissance and from Georgian to Victorian.

Your historical gown is almost done. You have hand sewed twelve yards of silk velvet to perfection, made the pearl trimmed lace, hand pleated the one hundred fifty yards of ribbon on the petticoat and have started wondering how you are going to accessorize your creation. Never fear. There is a catalog available with jewelry suited to your creation.

The Museum of Jewelry catalog has been available for a while but the company has just recently come to the notice of many costumers. This catalog has many exquisite earrings and pendants in designs appropriate for Grecian to Renaissance and from Georgian to Victorian. Better yet, according to Carole Wilkinson, the general manager, approximately thirty percent of their styles are reproductions from originals! The rest are inspired from history using modern stones but keeping the feel of the period.

Machinery is not used to create the jewelry. "Each piece is individually shaped, detailed and

embellished by hand" using precious metals and hand cut gem stones. While some are crafted from 14k gold, most items are reproduced with the historical method of 24k gold gilded over sterling silver. Most of the earrings are for pierced ears using "European hinged backs." However, numerous styles can be converted to screw backs.

While the Museum of Jewelry has been producing their catalog for only four years, the company has over twenty-eight years experience in the recreation of museum quality reproductions. Many of the earlier time period

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Do you have a tip you want to share with other costumers? Have you tried a new technique that really works? Send it in! See page 2 for submission information.

Tips, Tools & Techniques

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parties somewhat informally, in that no one was required to attend all of the sewing sessions, nor even all of one; we usually had several "drop ins," where people would show up for just one day or for just part of a weekend if they had to work or had other plans.

9. I found that, unless I was doing hand-work, watching movies I hadn't seen before was a bad idea, but that may just be a personal foible. Seemed to be doubly true for those who were new to sewing.

10. The first time you use a pattern, **MAKE A MUSLIN!** In the end, it saves time.

11. One person must have creative control over each project. Suggestions should be welcome and carefully considered, but one person must have veto power and it should be honored by the rest of the group.

12. If you don't know how to do something, talk to people, particularly those with other talents. They'll come at the problem from a different angle and maybe see a solution you missed. Brainstorming is a wonderful technique. And don't get stuck in object specificity. Just because it's a jump rope handle now doesn't mean it can't be a bishop's holy water dispenser later, by using X-Acto knife, fabric paint, braid and jewels.

13. Eat. (Preferably something vaguely healthy.) And get some sleep. And leave the house, occasionally, or you'll go nuts.

14. Rehearse your presentation, particularly if there are a lot of people involved. I sincerely believe that Chess would not have been anywhere NEAR as successful if the presentation had been less complex, or less practiced. Not in the same league at all. (Thanks again, Kate!)

15. Get some money up front. Keep and **ANNOTATE** your receipts.

16. If you're going to turn back the tails of a tailcoat, you can't do the standard/modern back vent because the tails won't be the same width and it will look funny. I found a few pictures that showed the vent made without cutting off the vent on either side; that is the center back seam comes down, then makes a right-angle turn where the top of the vent juts out and is tacked down by hand. (Does the same thing on the inside.)

17. Another sewing-with-fur hint: Once the seams are sewn, if you take a pin and tease out the fibers of the fur which are caught in the seam, it looks much more finished and professional. Also, when cutting fur, don't use scissors, use a razor blade (if you use a roller cutter, don't press down on anything) to just cut the matrix holding the fur fibers. This prevents you from grading the pile near a seam.

18. Beading is very therapeutic. A bit mind-numbing, though. (Perhaps that's the same thing....)

19. Hats aren't nearly as hard to make as you'd think. And they make a VAST difference in the appearance of the costume.

20. We employed many of the techniques Mela described at Costume College last year for Regency outfits (e.g. the construction of a bodice pattern, washing cheap taffeta to make it more fluid) and were delighted to find that they worked just as advertised.

21. The Old World Late Victorian Tailcoat pattern isn't worth the paper it's printed on. If you are advanced enough to correct this pattern, you'll save time and aggravation by taking a modern pattern that fits properly and changing the lines to conform to those of the period, rather than trying to make this pattern fit. The directions are vague and don't match the pattern pieces and the pattern pieces don't match each other (I can assemble a princess-line bodice and make the pieces fit, so I do understand easing and such, but this pattern just doesn't WORK). The pants were useable, if you knew what you were doing. Their Late Victorian Men's Shirt pattern was better, as long as you were making it for a large gentleman, as the smaller size collar required that you ease the shirt into it - a fact not mentioned anywhere in the pattern. All in all, a nasty experience.

22. Clear thread is wonderful for sewing braid on, particularly metallics. Also wonderful for making buttonholes - again, especially in metallics.

23. When topstitching, you can achieve a neater look by using a smaller stitch length.

24. Label ALL muslin pieces with the name of the person they are for. Makes sorting pattern pieces MUCH easier.

25. If you have one sketch or drawing that you are using as the primary inspiration/source for a costume, make several copies of it and give one to each person sewing, as well as one to the person who will wear it. I posted mine on the back of the door to my sewing room, Kate posted hers on the doors of her china cabinet, and, at ConFrancisco, we taped them to the glass of a frames picture in our hotel room (so as not to damage the paint/wallpaper on the wall. I figured glass cleaned easier.). Gives easy access when a point needs clarification and makes sure everyone has somewhat the same idea of what it's supposed to look like.

26. Work on getting correct shoes as soon as you decide to make the costume. They are often very difficult to make and the hardest part to find. And, if you do find something that will work, they may require work to make them closer to what you want. Starting early is especially good if you're talking shoes for men - there simply is not the variety in men's shoes that there is in women's and, if you make the men wear women's shoes (common for the Regency period), it may take you a while to find them big enough. (Mail order is a good way to do this. Saves the guys the embarrass-

*The first time you use a pattern, **MAKE A MUSLIN!** In the end, it saves time.*

The Old World Late Victorian Tailcoat pattern isn't worth the paper it's printed on. If you are advanced enough to correct this pattern, you'll save time and aggravation by taking a modern pattern that fits properly and changing the lines to conform to those of the period, rather than trying to make this pattern fit. The directions are vague and don't match the pattern pieces and the pattern pieces don't match each other.

When sewing muslins, use a basting stitch, preferably in a contrasting color (a good way to use up odd bits of thread and old bobbins). Whoever has to take them apart will bless you.

ment of trying on women's shoes in the shoe store, plus you can often get larger sizes this way.

27. Someone in the group should be versed (or train themselves) in stage makeup. I must commend the backstage help at ConFrancisco - we yelled for help and got three or four makeup people on the run.

28. Wigs are a good idea if you're doing anything fancy with your hair. This protects against a "bad hair day" on masquerade night and saves time, as it can usually be set in advance.

29. If you've only done hall costumes, think very carefully about the difference between being on stage and being in the hall. I had never done masquerade costumes since becoming an adult and had to constantly remind myself that bigger and flashier was what would show, not the little details that are necessary in a hall costume. (If you have time for the details, great - they might net you a workmanship award. But the small stuff gets lost on stage.)

30. When sewing muslins, use a basting stitch, preferably in a contrasting color (a good way to use up odd bits of thread and old bobbins). Whoever has to take them apart will bless you.

31. In both our major costuming efforts, we used two colors of thread almost exclusively (not counting the crystal thread). By threading one sewing machine with each color, we saved a lot of time, switching machines rather than having to keep re-threading. (This, of course, requires having more than one sewing machine, but works well in our group sewing situations.)

32. If your gentlemen are wearing a vest-and-pants combination, making the pants come up higher than most modern pants do (or at least higher than most modern men wear their pants), and using suspenders, can help prevent "gaposis" and minimize the need for "Picard Maneuvers." This is especially true if your gentlemen are rather more round in front than the standard for their size. You may get some ribbing for this (Keith kept telling me that his pants were a little tight around the armpits), but it does work. Most period patterns are already cut this way, but modern ones may or may not be.

33. Dart gun fights are a great way to relieve tension. (Warning: it's unwise to go to the bathroom at Kate's house or my house, if you are unarmed.)

Picture Perfect

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designs use cabochon shaped, not faceted, gems. The lacy filigree work is incredibly delicate. The enameling is very precise. The settings are varied but true to their era. Some stones are changed to suit more modern tastes. The items are unique to their catalog. Even their wholesale pieces are different. Different stones are chosen so that there are no clashes.

Within the catalog, each piece is photographed live-size with a nice description. Care has been taken to name the earrings with fanciful titles that further the historical image. One page in the Victorian section includes "Great Expectations Amethyst, Garnet and Pearl Earrings," "Lewis Carroll Garnet Earrings," and "Becky Sharp Blue Topaz and Pearl Earrings." Each section has some detail about the period relating to that time's choice of jewelry. Beyond Western European jewelry, the catalog has a page for Russia, China, Japan and Egypt. In their contemporary section they do have one page of very interesting sterling designs.

The company has just recently increased their offerings to include historical reproductions of figures, vases and many other items. These include Chinese porcelain and cloisonne. African marble, hand-carved wood statues and boxes from other sites around the world. These are mixed in with the jewelry and period paintings to give an even richer look to the catalog.

Earrings from this catalog have been used in various movies including "Indecent Proposal,"

"Hocus Pocus" and "Age of Innocence." Numerous celebrities also like the detail and quality of their work.

Pricing on the jewelry varies. "Athene Garnet Earrings" patterned after Greek earrings that are part of their permanent collection are only \$29. The average price of items seems to be in the \$60-\$70 range though there is quite a bit of variance depending on the stones and size of a piece. Their gorgeous "Russian Icon Necklace" of garnets and pearls with a large cabochon carnelian is \$225 but how often can you purchase an item derived from an 18th century work that is part of Russia's Catherine the Great collection?

When choosing a piece, keep in mind the amount of labor and blood you have spent on your garment. Doesn't it deserve jewelry that has been crafted with the same care?

You may order 24 hours a day at 1-800-258-0888. They have a showroom in San Francisco near Ghirardelli Square at 3000 Larkin Street. (Wholesale inquiries welcome.)



When choosing a piece, keep in mind the amount of labor and blood you have spent on your garment. Doesn't it deserve jewelry that has been crafted with the same care?

Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine per year. Some chapters also have a local newsletter, meetings and local discounts. We currently have 15 chapters and we are still growing!

Australian Costumers' Guild

(aka The Wizards of Cos)

39 Strathmore Street
Bentleigh, 3204
Victoria, Australia
Dues: Unknown

Beyond Reality Costumer's Guild

P.O. Box 272
Dundee, OR 97115
Dues: Unknown

Costumer's Guild West

P.O. Box 6066
Altadena, CA 91003
Dues: U.S. \$20/year
\$10/year for additional household members
ICG Subscription - \$15/year
Canada & Mexico - \$24.50/year
International Air Mail - \$32.50/year

Greater Bay Area Costumer's Guild

2801 Ashby Avenue
Berkeley, CA 94705
Dues: Unknown

Greater Columbia Fantasy Costumers' Guild

P.O. Box 683
Columbia, MD 21045
Dues: \$15/year

Great Lakes Costumers Guild

P.O. Box 573
Hazel Park, MI 48030-0573
Dues: Unknown

Greater Philadelphia Costumers' Guild

(aka The Lunatic Phrynge)

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

Heartland Costumers' Guild

c/o Richard R. Rathmann
1507 C. West 23rd Terrace
Independence, MO 64050
Dues: Unknown

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
318 Acton Street
Carlisle, MA 01741
Dues: Unknown

NY/NJ Costumers' Guild

(aka Sick Pups)

c/o Mami
85 West McClellan Avenue
Livingston, NJ 07039
Dues: \$20/year

Rocky Mountain Costumers' Guild

2982 East Phillips Drive
Littleton, CO 80122
Dues: Unknown

Southwest Costumer's Guild

c/o Kim L. Martin
P.O. Box 39504
Phoenix, AZ 85069
Dues: \$16/year

St. Louis Costumers' Guild

(aka St. Louis Ubiquitous Tailoring Society -
SLUTS)

c/o Nora & Bruce Mai
7835 Milan
University City, MO 63130
Dues: \$12/year single, \$16/year 'couple'

Wild and Woolly Western Costumers' Guild

c/o Katherine Jepson
19 Taraglen Court NE
Calgary, Alberta, Canada T3J 2M6
Dues: \$20/year (Canadian)

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