

# Costumer's Quarterly

Volume 8

Number 3

Third Quarter, 1995



# From the Editors

Ugggggggggg!!! How quickly I discovered that putting out two quick issues of a magazine is not like regularly publishing a magazine. Well, the computer has been upgraded, addresses corrected and I'm working on a filing system that is better than a box under the air conditioner. (I'm glad my scanner was up and working. Wet 5" diskettes do not read well. *But it looked like such a nice out of the way place to store the CQ files.*)

This issue is still a hybrid of what the *Costumer's Quarterly* will become. New technology will evolve the magazine's look and content. Suggestions gratefully accepted. By the next issue, I hope to get our editorial staff lined up. Some are already working on polishing articles for the next issue. People will be proofing and editing. Others will do redraws of copyrighted photos or original art to enhance the look and content. Please contact me if you'd like to join us. If you're not comfortable sharking your skills in this area, "naggers" are needed to assist people with getting things in on time -- everyone from me to the chapters! (Note to the volunteers: at this point I believe I have contacted everyone but one person who volunteered to help at CC13. Customs ate the address. Please contact me again? Please.)

Special thanks to everyone who participated in the proofing contest. The winner by a landslide was Dawn Dawson. She copied both issues and marked the copy. (No, I won't say how many.) The prizes are on the way! By the way, for everyone's information. The apostrophe in "Costumers" can be before or after the "s" or absent altogether, based on what a chapter chooses. Surprise! The incorporation papers say "Costumer's". (Such trivia!)

Check the next column over for address updates. While I would like articles sent to my address in Covina, please use the new post office box in Pasadena as the mailing address for anything requiring a permanent address -- especially notifications to groups outside of the ICG. (That way we don't have to worry about updating it for mundane situations like moving.) The Costumer's Guild West has allowed the *Costumer's Quarterly* to share its PO Box so that more of the money can go directly to the magazine. Thanks, CGW.

Cat



## Costumer's Quarterly

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### Editorial Staff:

**Cat Devereaux:** Editor in Chief  
 (In other words, all the spelling mistakes are mine)  
**Zelda Gilbert:** Graphics Editor  
 (She's got the cool scanner & Adobe PhotoShop)

### Additional Staff:

**David Devereaux:** Guest Copy Editor  
 All the Costumer's Guild West Folk that got  
 together for the *lick and stuff*  
 The Raiment's copier and clip art collection  
 Spouses who helped and put up with this craziness

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Unsolicited manuscripts are encouraged, as well as art work, especially cover art! Any format is accepted including E-mail. No submissions are returned without a SASE. Photographs and sketches are greatly encouraged. If original photos are sent, we will scan them quickly and send them back in their SASE. If you scan them, please scan on medium resolution. Another option is a nongrainy photocopy -- we can convert from color. We can scan typewritten pages automatically. Also we'll take handwritten pages. The only "payment" for inclusion in this magazine is *Glory* and an additional copy of the *CQ*. Send all correspondence to: The Costumer's Quarterly, c/o Cat Devereaux, 581 N. Fifth Ave., Covina, CA 91723.

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# Costumer's Quarterly

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Cover Art by Wendy Purcell

Next deadlines: November 15 & January 15.



## President's Message

Welcome to a new year of costuming. As the new president of the International Costumer's Guild, I'd like to say that a few new ideas are in the offing.

Let me introduce myself. In case you don't know me, my name is Ron Robinson, and I became the duly elected ICG President at Costume Con 13. I won't go into the background politics, but let it stand that I'm a fairly well known part of the costuming community on the East Coast. I'm affiliated with the Greater Columbia Fantasy Costumers' Guild chapter (GCFCG), and was co-chair of Costume Con 9 in Columbia, Maryland. Informally, I'm better known as part of the 'Ron and Jeannette' team, with Jeannette Holloman (of African Tudor fame) being my wife.

### Officers and Chapters

Congratulations to all the new and continuing officers of the International Costumer's Guild: Pierre Pettinger as Vice-President; Gary Anderson as Treasurer; Dana MacDermott as Recording Secretary; and Wendy Purcell as Corresponding Secretary. As our By-laws dictate, the rest of the ICG Governing Board is made up of the Presidents of each recognized Guild.

I want to officially welcome the North Virginia Costuming Guild (NoVa) to our ranks. And wish them well in the on-going years.

I have made the following appointments to the IGC board: Cat Devereaux will continue as Chief Editor of the Costumer's Quarterly (and also act as US mail drop for Wendy Purcell); and Janet Wilson-Anderson will continue to act as Parliamentarian Advisor to the Board of Directors. Each has shown by past performance that they can accomplish the job I've appointed them to do.

In some other ICG business there were some committees appointed to review and suggest corrections to the Bylaws, and a committee to revise and rework the vintage fashion motion. Some new Standing Rules were adopted to make appointees of the President more accountable to the Board, and to make each ICG officer more accountable to the President.

### Prep for IRS audit

For my first official request: the entire ICG needs to gather together supporting data for the IRS audit of our non-profit 501(c)(3) status. At the board meeting a general call was put out to each chapter for any and all examples showing our functioning as an educational organization. This included letters of thanks from ConCom's or other organizations, program books showing the programming we participated in or originated, newspaper articles, exhibition photographs, etc. from the past 5 years.

When dealing with the IRS, the more and bigger boxes we can bring to the audit, the better off we are. What each chapter should do is gather this data together, copy it, and send the copies on to Dana MacDermott at the ICG mailing address. It is her job to gather this information. We don't know when this is coming, but we know it is coming sometime soon. As a side note for any chapters that filed an independent 501(c)(3) around the time the ICG did, you are in the same boat. With the changing tax law, the current estimate is that it takes about 20 years to get a 501(c)(3) if we have to re-apply, whereas we are in the home stretch to have our own non-profit status finalized.

### Closer in Touch

For my next official request: could I get E-mail addresses for every ICG costumer intested in being kept up to date with guild business? Or an E-mail address that, every so often, you can get E-mail at. I especially want to get the E-mail addresses of each member of the ICG Board of Directors. (Presidents, are you listening?)

Why? Well, here's a prime example: at CC13 there was a motion about the preservation of vintage fashion. While Cat Devereaux did a yeoman's job in getting the information out in the Costumer's Quarterly, it was not widely read before the ICG meeting. What Cat did was to E-mail the complete text of the motion and the Pro and Con positions on the motion to me. I was then able to read, evaluate, and make a decision all on my own home PC. And no waiting for the US (snail) Mail to get around to delivering the CQ (it took a week to get to the East

Coast and that was as part of a first class mailing). I know not many others had that opportunity.

I do understand that most Costumers don't have home computers. Nor, with supporting the 'costuming habit', can they really afford to get into a home PC or MAC. I'm not asking anyone to go out and get a PC and join an on-line access service like CompuServe. But, and it's a big but, a lot of costumers are in professions that get them PC access at work. Or, they have friends who have home PC's or can get E-mail at work.

What I can do for you is assure that anything that needs wide distribution in a speedy, unbiased manner will be done via the national E-mail system(s) and the Internet. This could become very important this year as the IRS is expected to audit our 501(c)(3) status. What I mean by unbiased is (assuming the author's written permission within each message) echoing any communication to all members. If the author does not want his or her name, E-mail address, or any identifying information included, that information can be edited out or a quote can be taken from the message. Of course, anything said in confidence will be confidential. And here is the best part: everyone gets the same information at the same time, without comments. If I felt it necessary, I would put my comments in a separate message.

Let me say that I will do my best for each of you and the ICG in general. (After all, I was elected with only one dissenting vote -- mine, as is traditional.) I shall proudly wear the badge of office.

Thank you for your attention.

*Ron Robinson*

*President*

*International Costumer's Guild*

fanish@access.digex.net (Internet) 75036,307 on CompuServe (CIS)

P.S. If you want to E-mail me at (one of) the above address(es), please don't forget to include your name, and Guild Chapter affiliation. This will enable me to better target messages for you so you won't get excessive mail from me.

# *WorldCon Masquerade Information*

## **Stage and Rules Summary for LACon III**

*This information has been summarized from The Masque of the Rat, issued by Kathy Sanders. For the complete text or other information on this masquerade, please contact Kathy at the address listed in the calendar.*

*This masquerade is the premiere place to showcase your science fiction or fantasy costume. The convention will also have a costume exhibit and panels by costumers from all over the country. Since it is in the LA area, the Costumer's Guild West will be sponsoring multiple events around it.*

The 1996 WorldCon Masquerade will be held on Saturday, August 31 at 7:00 P.M. in the Anaheim Convention Center Arena. The stage is 24 feet deep, 36 feet wide and 42 inches high with broad stairs on both sides. There will be curtains to cover the entrance and exit. You'll be looking out at a wide spread, high rising audience. Entrance is stage left, exit stage right.

**Registration:** Will be by pre-registration only. Forms will be available in January, 1996.

**Judging/Skill Levels:** There will be three levels: Novice (no major wins at a WorldCon), Journeyman (less than 3 major wins), and Master (3 or more WorldCon wins or has won as Master at a WorldCon). Anyone may compete in a higher level.

There will be voluntary workmanship judging before the presentations.

**Rehearsals:** Since the arena will be in use for other events, rehearsal time will probably be available on Saturday only. Turn in your labeled tapes when you checkin at the convention.

**No-Nos:** No messy substance that might ruin another costume. No live creatures except humans (and handicap companion dogs). No live microphones. Narrative is limited to 25 words or less. No "plug in" costumes. Contestants with power requirements must come self-contained. No fire, flash power, explosives or open flame. Electronic "flashes" are permitted providing you notify the masquerade director. No flagrant nudity. This masquerade is PG-13. No hall costumes. No purchased or rented costumes. No historical costumes w/o a SF/F tie in. Don't surprise the crew!

Contestants must be a member of LACon3. Each contestant may appear on stage only once. Props may not be stored before Saturday and must be removed immediately afterwards.

Photographers and videotapers must register at con. Available light seating is available by pre-registration. See the rules for limitation on use of the photo and tape.

# Convicts, Clothes, And Cabbage Tree Hats

## Clothing In The First Years Of Australian Settlement. by Wendy Purcell

Different countries have often had different styles of clothes for many a reason. Hardships and scarcity dictated that clothing would not be taken for granted. This look at early Australia demonstrates a few of the social consequences as well.

At the end of the eighteenth century, England decided to solve its problem of overcrowded jails by sending its prisoners elsewhere. The loss of the War of Independence had closed America to the dumping of convicts so another conveniently distant land was needed. On the advice of a botanist who had traveled with Captain Cook, the decision was made to create a penal colony on the east coast of the newly discovered continent of Australia.

In May 1787 Captain Arthur Phillip set sail with the 'First Fleet' for Australia. Accompanying him on the eight month voyage were 759 convicted criminals and 206 marines. They arrived on the 26th of January, 1788 on the coast of New South Wales at what was to be thence forth called Sydney Cove.

Life must have been very difficult for these first immigrants. They were cut off from the world they knew, had endured a long and difficult sea voyage, and had arrived in an unexplored land of complete wilderness.

There is very little record of the clothes worn by these people. Life was so hard that it was survival that occupied their thoughts, not fashion.

The convicts arrived in the rags of their own clothing as the British government did not supply them with any clothes before they sailed. On arrival, they were to be issued with the following clothes from stores.

|                    |                      |
|--------------------|----------------------|
| <b>Men:</b>        | <b>Women:</b>        |
| 2 Jackets          | 1 Jacket             |
| 1 waistcoat        | 2 petticoats         |
| 1 pair of breeches | 2 shifts             |
| 2 shirts           | 2 pairs of stockings |

|                      |                     |
|----------------------|---------------------|
| 1 hat                | 2 pairs of shoes    |
| 1 woolen cap         | 2 caps              |
| 2 pairs of shoes     | 1 neck handkerchief |
| 2 pairs of stockings | 1 hat               |

*Unfortunately, there was very rarely any clothing in stock to issue. Repeated requests to England for more clothing went unheeded.*

The women's jackets and petticoats were to be made of brown serge, their stockings of worsted. The men's jackets and waistcoats were to be made of blue kersey (a coarse ribbed wool), their trousers of duck (an untwilled cotton). Unfortunately, there was very rarely any clothing in stock to issue. Repeated requests to England for more clothing went unheeded. Surgeon Bowles of the First Fleet complained of the women "thieving each other's clothes... many of them plundering the sailors".

Convict women who could sew were put to work making "slops" (primitive working clothes) for the men. Materials were distributed to the women to make two shirts. All materials and the finished garments were to be returned to stores every Saturday night. So valuable was the sewing that while a female convict was employed making clothes she was "not to be taken for any other labour".

Because so little clothing was issued, the convicts, women in particular, discarded any form of prison uniform and wore whatever they could find.

It was not only the convicts who suffered for their clothing. In 1790 we are told by a free settler:

"It is now so long since we have heard from home that our clothes are worn threadbare. We begin to think the mother country has entirely forsaken us. As for shoes my stock has been exhausted these six months and I have been obliged since that time to beg and borrow among the gentlemen, for no such article was to be bought."

By 1791, things had begun to improve with the arrival of supplies. The problem now was that some of the supplies were completely inappropriate for life in the new colony. David Collins wrote in 1792:

"To each male were issued two frocks made of coarse and insubstantial osnaburghs, in which there were seldom found more than three weeks wear; two pairs of trousers made of the same slight materials as the frocks, and open to the same observations as to wear."

Osnaburgh was a coarse, flimsy fabric made from flax. It was neither warm nor lasted long but was the only fabric the government contractors could afford.

By 1795, there were still no drapers shops in the colony and a brisk trade in second hand clothing was indulged. Occasional cases of luxurious items such as ribbons and lace would arrive by private contract and exorbitant prices could be charged. Such luxuries caused anger in the government that was still having trouble importing enough clothing to save the people from nakedness.

The scarcity of new clothing meant wearing apparel came to be used as currency. Theft of clothing was common, one convict woman being executed for that same crime. Governor Phillip's punishment for convicts charged with theft of other items was to withhold issues of new clothing.

In 1799, the first uniquely Australian item of fashion was born - the cabbage tree hat. It was woven from narrow strips of the palm that grows on the coast of Queensland and New South Wales and was a favored form of head gear for most of the next century.

When women of a more gentle birth began to arrive in the colony they made no concession in their dress to the harsh environment.

Panniers, bum rolls, corsets and the high hats of the then English fashion continued to be worn. It was fortunate for these women, enduring the heat of Sydney's summers, that turn of the century fashions encompassed a new, lighter, and infinitely cooler style of dress.

A thought should also be spared for the marines who weathered summers dressed in their red uniforms and gaiters, and for the officials with their greatcoats and powdered wigs.

There are very few pictorial references of clothing from this era of Australian history. The photograph had yet to be invented and the pioneering way of life rarely supports portraiture. It is left to a visiting Spaniard, Juan Ravenet, to provide the only surviving sketches of the fashions of the period.

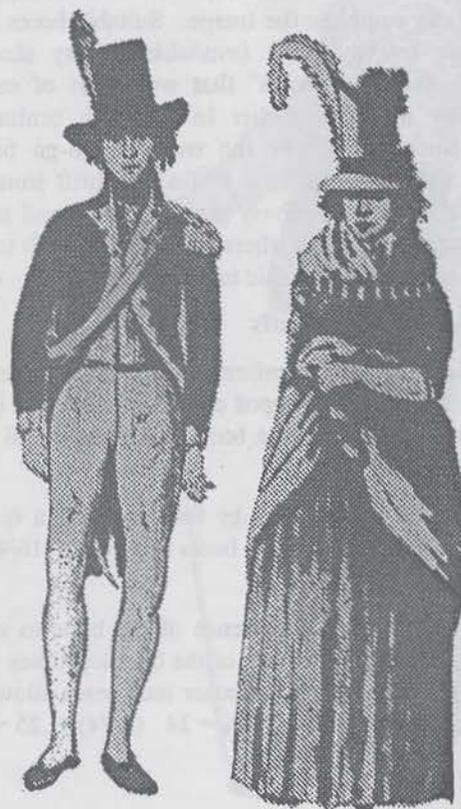
*The scarcity of new clothing meant wearing apparel came to be used as currency.*

\*\*\*\*\*

*Wendy Purcell lives in Melbourne Australia and when she isn't costuming she works as a nurse in a renal unit to earn money to buy more fabric with. She founded the Australian Costumer's Guild with Gail Adams and has had to work too hard for it ever since! She attended CC13 (winning Best In Show in the Historical masquerade) and is madly saving pennies to get back to the Northern Hemisphere for another Costume Con.*



Australian Convicts (left) Soldier and Wife (right): Drawn by Juan Ravenet in 1793 during a Pacific Spanish Scientific Expedition in 1789-1794.



# Cowboy to Cavalier

by Randall Whitlock

Here we bring you another selection from "The Best of the Newsletters." These articles have been printed in the Southwest Costumers Guild's newsletter "Cactus Needles" and in "Coniations".

Randall presents easy ways to take common items found around the house and quickly transform them into costume accessories for the most discriminating cavalier.

Almost any pair of riding boots can be converted to a reasonable facsimile of cuffed cavalier boots in an hour or less.

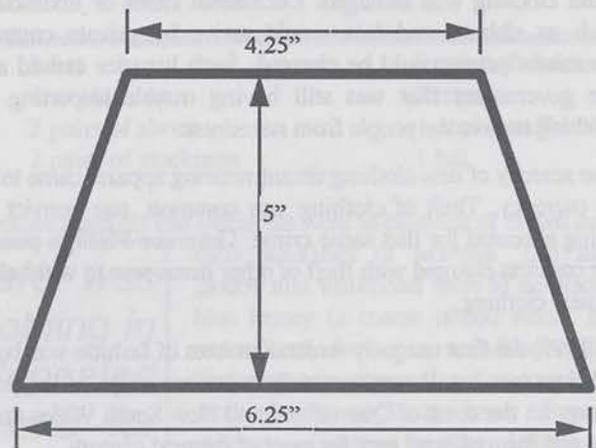
The most distinctive feature of late renaissance "Cavalier" riding boots is the flared cuff around the top. Originally these cuffs were the tops of thigh-length riding boots that were rolled down below the knees for easier walking. Later they became a canvas for displaying fancy stitchings and rich laces.

Modern riding boots are not significantly different in basic construction from cavalier boots. The addition of a pair of cuffs can complete the image. Suitable boots for conversion include cowboy boots (available in any shoe or discount store), the "jack boots" that were part of many European military uniforms earlier in the 20th century, motorcycle policemen's boots, or the women's go-go boots from the 1960's that are still easy to find in thrift stores. A suitable boot should be relatively plain in color and texture. Fancy stitching or exotic leathers would be difficult to match on the cuff, and easy for a critic to recognize.

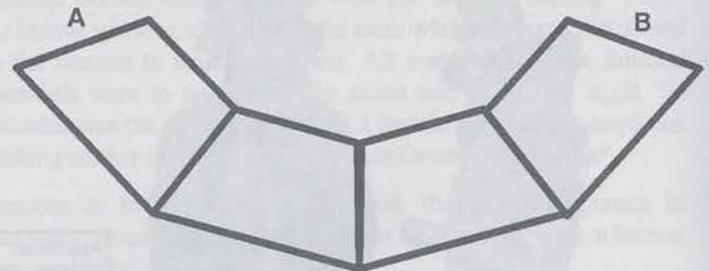
To make your boot cuffs:

1. Measure the circumference around the top of your boot. If your boot has "V" shaped cuts in the top; just ignore them. I began with close-fitting boots that measure 16 inches around the top.
2. Divide this number by four and add a quarter inch for seam allowance. On my boots this yields  $(16/4) + .25 = 4.25$  inches.
3. Figure the circumference of the bottoms of the cuffs by taking the circumference of the boot top times 150%. Divide this by four and add a quarter inch seam allowance. For my boots this meant  $16 \times 150\% = 24$ .  $(24/4) + .25 = 6.25$  inches.

4. Draw an isosceles trapezoid five inches tall with the figure from step 2 as the top and the figure from step 3 as the base. For me this made the figure shown below:



5. Cut out four of these trapezoids. Now here's the strange part--sew them together. Trust me, it works. This should give you a pattern like this:

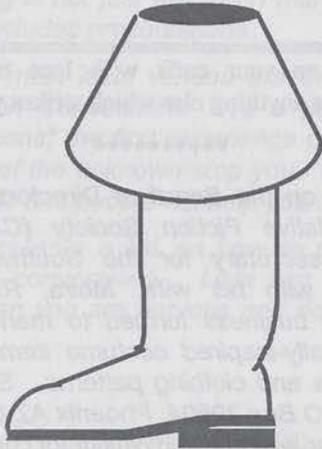


This will be your pattern for the cuff. Wrap the inside edge of the pattern around the top of your boot to make certain the size is right.

6. Lay the pattern on top of your cuff material. Trace around the pattern with chalk. This tracing will also serve to smooth out the corners of the pattern. Cut out the cuff along the chalk line.
7. Fold the cuff over, right sides together, and sew the ends together so that line A matches line B. Turn the cuff right side out. You should now have a shape that looks like a cone with the point cut off. Check to make sure that the top of this

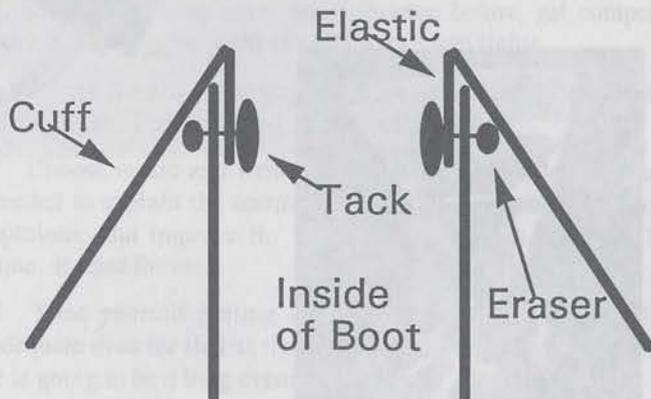
truncated cone matches the circumference of the top of your boot.

8. You now have a decision to make. Do you want to make your boots cavalier for good, or do you want to make the cuffs removable? If you choose the former, the procedure is easy: Simply sew through the cuffs and boot tops to attach them. For smoothness, you may wish to apply a strip of 1" grosgrain ribbon over the joint between the cuff and boot. The result should look something like this:



9. Since my boots also serve as every day dress shoes, I elected to make my cuffs removable. To accomplish this, sew a length of 1.5" wide elastic to the inside of the top edge of the cuff. This forms a cylindrical sleeve inside the cuff which slips down inside the boot and allows the cuff to rest on the top edge of the boot.

You can secure the cuff in place by poking three or four thumb tacks out through the elastic and boot. Cover the tip of the tack with a bit of pencil eraser or one of those clips used to hold tie tacks or military insignia. The cross section below shows how this works.



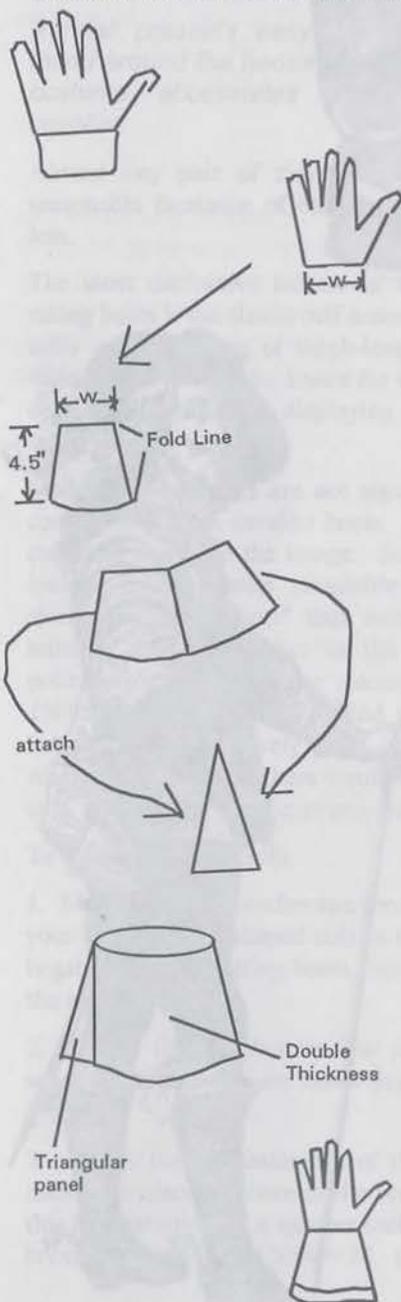
It looks ungainly, but this arrangement will hold the cuffs in place for weeks. The holes left behind when the tacks are removed are completely invisible.

This cuffing method has unlimited possibilities. You might make plain leather cuffs that match the boots, you might trim the cuffs with lace, or make fur cuffs for winter. Dagging of the cuffs would be suitable for earlier periods. Apply some imagination and you can go far with a cavalier attitude.



# Randwulf's quick & dirty Cavalier Gloves

by Randall Whitlock



1. Start off with a pair of gloves that fit well, but don't have too much stretch. Jersey work gloves or white cotton garden gloves work well.

2. Cut off the original cuffs, measure the width of the base of the glove.

3. Draw your cuff pattern on folded paper. Match the width of the top to the width of the glove base. Make the cuff about 4.5 inches long and about 20 percent wider at the bottom than the top. Curve the bottom slightly.

4. Unfold your pattern. Cut four of these pieces from a stiff material, such as cotton twill. Sew together pairs of the pieces with the wrong sides together.

5. Cut two triangles of the cuff material equal in length to the cuffs and about one inch wide. Sew the triangles to the outside edges of the cuffs, closing the cuffs into two double-thick truncated cones.

6. Sew the top of the cuff to the base of the glove, with the triangular panel oriented away from the thumb. Apply a colored trim to the raw edge around the base. The finished result should be something like these.

You can dress up your cuffs with lace trim, embroidery, appliqué, studs, or anything else which strikes your fancy.

\*\*\*\*\*

Randall serves on the Board of Directors of the Central Arizona Speculative Fiction Society (CASFS) and as corresponding secretary for the Southwest Costumers Guild. Along with his wife, Moira, Randall operates *MoiRandall's*, a business formed to market Randall and Moira's historically-inspired costume items and desktop-published books and clothing patterns. Send a SASE to *MoiRandall's*, PO Box 39504, Phoenix AZ 85069 to receive a free catalog, or e-mail [RandWhit@aol.com](mailto:RandWhit@aol.com)



# How Do You Do?

## by Marjii Ellers Introduction To Costuming

*Our "costuming" is not just frozen on mannequins. It is a fluid art that includes presentations..*

*Currently our main local venues are the Masquerade at Science Fiction Conventions. To a person who is not familiar with "cons," the first experience can be confusing. Don't let fear of the unknown stop you. Introduce yourself as a newcomer and people will help you out.*

*Here Marjii presents a list on how to get your feet wet costuming at conventions. Lists are useful to follow, especially when you are nervous and doing something for the first time.*

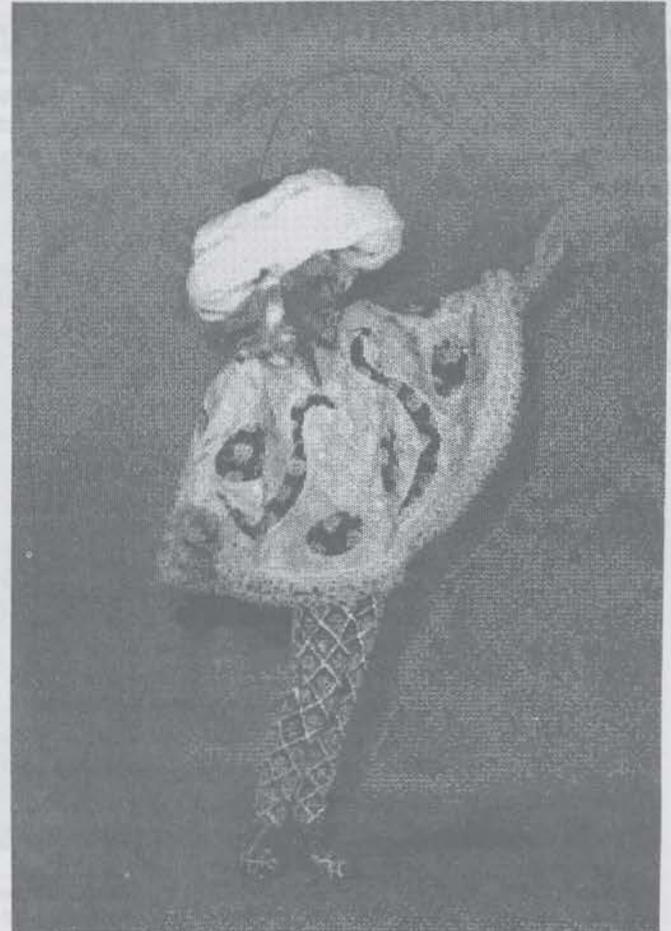
### *Come Play!*

1. Start with Hall Costuming. Everyday wear for Alternate Worlds. Keep it neat, clean, decent and interesting. It must not only be comfortable, but look comfortable. Avoid scruffiness; this is the "keep the hotel happy" policy.
2. For Masquerade entries, sketch out the idea, thinking out the details of the tricky parts. Estimate what is needed, make lists.
3. Get the materials together, as near your ideas as possible. Modify your design to fit the materials, if necessary.
4. Assemble, fit, add all the accessories right down to the shoes and wig. No last-minute panic. Have a complete costume in every detail.
5. Even if you have never worn makeup before, get competent advice and invest in what is needed for stage lights.
6. Invent the character walk and action to suit the dimensions of the stage. Practice being in character.
7. Choose music and write script; 60 seconds or less, if one is needed to explain the costume. Tape this, listen to it, get some opinions, and improve it. Nothing ever sounds right the first time, at least for me.
8. Time yourself putting on the costume and makeup; allow adequate time for that at the con. Be on time, but not too early. It is going to be a long evening, especially for a first-timer.
9. Keep your blood sugar up by eating a decent meal about 4:00. This is important. Cross contestants are no fun.
10. Go to the run-throughs, talk to the lighting people, show them the pattern you will use to cross the stage and show the

back of the costume. Practice doing it as often as you can, counting steps.

Yes, there IS more to it than that, but not much more. You will be amazed at how easy it is once you get off on the right foot. You are such clever and creative people. I can hardly wait!

*Marjii Ellers has been costuming forever!" She has welcomed many of us into the costuming fold. At Costume Con 8 she received the first Life Time Achievement Award from the International Costumer's Guild.*



Delicious Ice Cream costume  
by Marjii Ellers.

# Confessions of a Plume Doctor

## How did the Victorian Milliners "make" those gorgeous feathers?

by Marjorie Wilser

*This article answers a famous question. How'd they get that fancy a feather?? I can't find a bird that fluffy anywhere!*

You know how it is. The minute you need a plume... not just any plume...a perfect plume... you can't find one. Or the ones you can find remind you of Charlie Brown's Christmas tree: lopsided, sparse, splotchily dyed, and shedding needles -- errr, flues.

I had exactly ONE plume to my name when Millinary Inspiration hit. Hadda have the thing the very next morning, of course. My hat was blocked, the silly ribbon roses all made and tacked on, and nothing would be quite so lovely as the Perfect Plume. But... well... my one plume was twice the length I needed, and only half the fullness. However, at a vintage clothing store I had carefully examined a lovely hat plume, and realized how they got them so full: they are double and triple plumes, created by "artifice" rather than nature.

Victorian milliners routinely layered plumes and tied the spines together to get lovely full ornaments. However, there is a trick to doing so: you have to get the spines to lay together without showing their secret. In theory, it is a simple enough trick, but

in practice, it is, in a word, tricky.

Look at a plume. You will see that the spine is quite rounded on top; the flues are attached to its "sides," and the bottom of the spine is rounded, but flatter than the top.

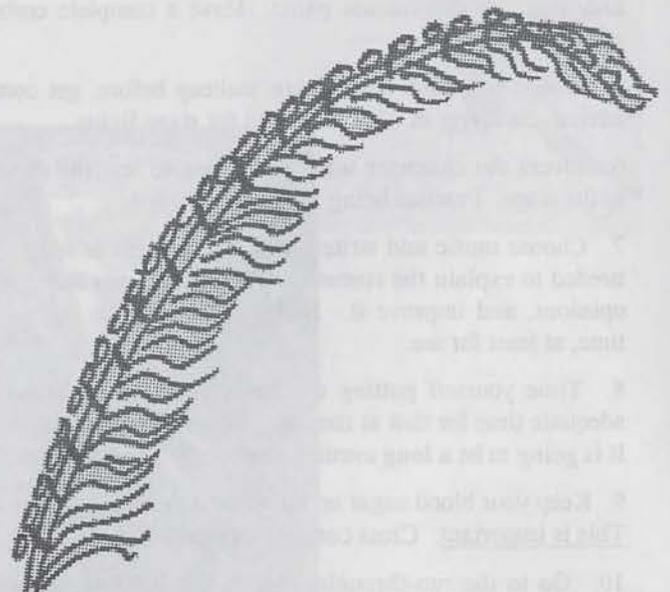
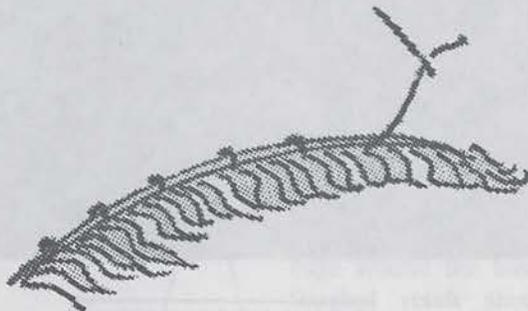
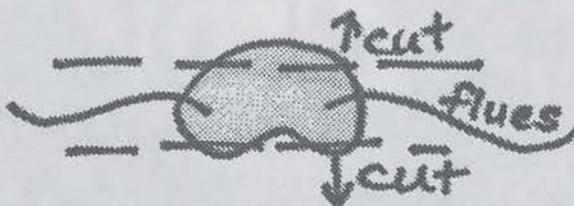
*You want to have a "top" layer that is the best section of the plume, a "middle" (if any) that matches it, and a "bottom" that helps support the plume and adds fullness.*

When layering plumes, you want to have a "top" layer that is the best section of the plume, a "middle" (if any) that matches it, and a "bottom" that helps support the plume and adds fullness.

What has to occur is that the plume layer on the bottom has to have its spine shaved horizontally along the length of the rib, so that the top of the spine is level with the flues.

The center (if used) spine must be shaved both top and bottom; and the top spine must be shaved on the bottom of the spine. The bottom may not need shaving if you are using the very tip of the plume for the top layer, the way I did.

I cut my long, thin plume evenly in half. The tip end was to be my top layer, and the cut-off base was to be the support and fullness layer for the bottom.



Once the spines were shaved (I used an exacto knife with extreme caution), I held the two spines flat sides together, and wired them together at their new base, using thin silver beading wire. In order to avoid flattening the flues and creating a bunching effect, it is important to pass the wire carefully between flues, so it can lie along the spine without tying down a flue and making a gap in the plumage.

The next step is to sew them together, using sewing thread that matches the spine. I took one loop around the base, and tied a knot. Then, every 3/4", I took a new loop between the flues of both halves, around the spines, and back between the flues. At each "stitch", I made a double half hitch to hold snugly. The knots would show only at the back of the plume.

Ahh, but of what use to a costumer is a lily, unguilded?

I wanted a touch of glitz. I added it by purchasing a chain-locked string of seed beads which resembled cut steel. These I sewed to the spine of my new, fuller plume, working carefully around the spine and flues. The beads added an unsought thrill:

the plume tip is now active, even without a breeze. The added weight is exactly what the plume needed.

*Another plume trick from the 19th century was to tie extra flues to a plume, one flue at a time. These specially tied plumes were called "willow" plumes, and brought premium prices.*

Another plume trick from the 19th century was to tie extra flues to a plume, one flue at a time. These specially tied plumes were called "willow" plumes, and brought premium prices. No, I do not intend to learn to tie willow plumes! Compulsive yes, crazy no!

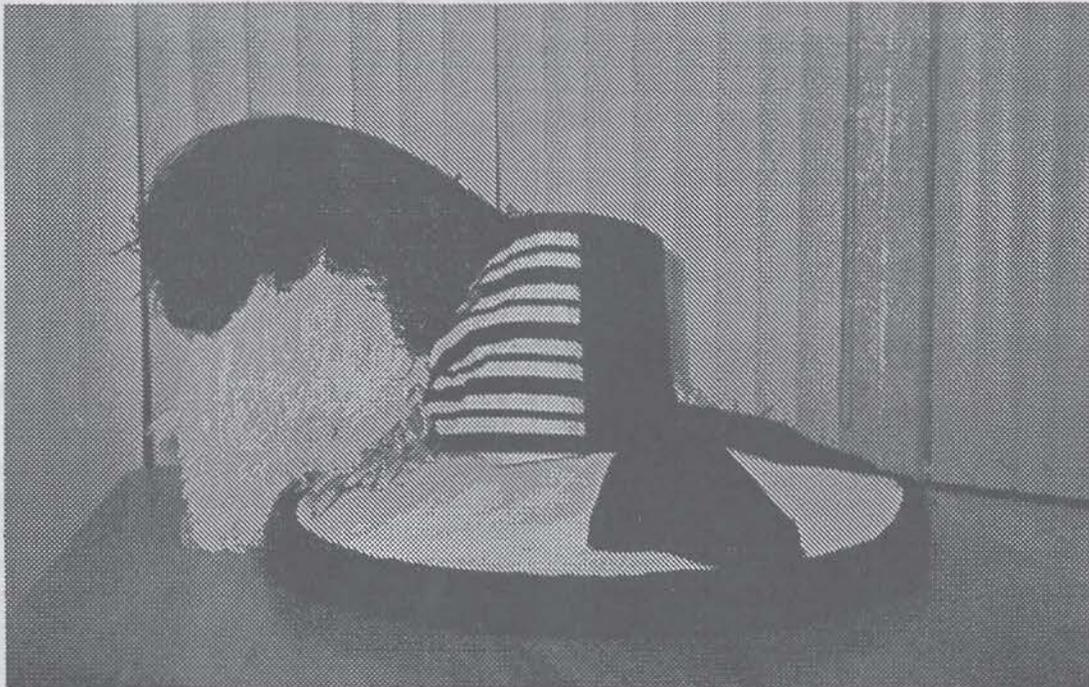
I can't prove that the Victorians (or anybody else) did it, but I can see further uses for layered plumes. Technicolor thrillers would be fun to wear: each layer dyed a different color. Or perhaps a bright color over black. Don't you just love a

craft with possibilities?

I'd feather my nest but *I spent it all on hat plumes.*

\*\*\*\*\*

*Marjorie Wilser does museum reenactments and claims her head is stuck in the 19th century." In her first outing with competition costuming she won "Best Novice" at Costume Con 12's Historical Masquerade for "Mrs. Piper's Bicycle Adventure".*



These plumes were made from multiple feathers then curled. The hat is a recreation of the "My Fair Lady" Ascot hat by Janet Wilson Anderson.

# *It's Just a Stage: Introduction*

**A look into Theatrical Costuming  
by Dana MacDermott**



*Here we start a journey that introduces some of the differences of theatrical costumes. Keep in mind, while there are some differences, there are many other things to be learned here.*

Costume design for stage has some fundamental differences in intent from Science Fiction and Fantasy (SF&F) Costuming or Historical Costuming. The theatrical costume exists to enhance the actor's representation of the character and the director's concept of the play. The costume must reinforce, not overshadow, the actor. This has both obvious and subtle implications to costume design.

On the obvious level, the emphasis on general glitz that we often see in SF&F costumes would, in most cases, be inappropriate on the theatrical stage.

The use of the opulent, the oversized, and the reflective to draw attention to the costume as a whole would force the actor into a subordinate position. Since, in competition costuming, we have, at best, only a secondary concern with the delivery of a message, or with characterization, we do not worry about the anonymity of the actor or model. This approach is clearly contrary to the requirements in theatrical costuming.

Perhaps somewhat less obvious, are some of the differences between historical costuming (presentations) and good theatrical historical costuming. Historical costuming, as the majority of Guild costumers approach it, has a living history focus. That is, we try to recreate an example of the clothing that existed in a prior era. Theatrical period costuming involves an interpretation of an era's clothing.

As all of us who do recreational costuming are aware, costuming can be a very expensive and time consuming undertaking. In theatrical costuming, except at the higher professional levels, you regularly have to costume an entire production on a budget suitable for one or two historically accurate garments, and you have to do it in far less time than those re-creation pieces would consume. The obvious question arises: with sufficient time, money and labor, shouldn't you costume historical dramas in living history quality costumes?

My answer is that I, at least, would not. Design for stage is a process of selection and abstraction based on knowledge and research. When a designer works on a production with a director, they generally agree on a look and on a palette. To enhance the feeling that a production has a unity, colors are

generally limited to a range or quality. That palette (the limited series of colors you use for a specific production) is often chosen from a painting or a photograph or, perhaps, simply from fabric or color swatches. The color choices may or may not be typical of the original period. Similarly, the type of fabric, the visual effect of its surface, of its texture, of the nature of its drape and fit produce an overall emotional and visual impact. Costuming Hamlet in velvet makes a different statement than designing the production using leather.

The impact is also coordinated with the scenic and lighting designers so that, hopefully, all choices of color, line, historical period, and stylistic approach support the director's overall concept and reinforce each other's designs. Selections for an identically situated comedy and tragedy will not be the same. Often the director's concept is best supported by deviating from the historically accurate. Stylization may lead you far afield from the original era's garments. You may choose, for example, to paint trim or details on costumes. This can give you the flavor of the era while making an entirely independent statement about the play.

In historical competition or living history costuming you seldom see clothing that appears to be old or damaged. Distressing costumes, that is, making them appear used (even severely used), or improperly fit, or dirty is a standard undertaking in theatrical costuming. Few historical costumers would choose deliberately to damage their reproduction work. There are varied and extensive specialized techniques employed to achieve the appearance of age, wear and generalized scruffiness.

Other deviations from accuracy are done for the sake of contemporary mores or for the security of the actor. If you are doing a play set in ancient Egypt, unless the director's interpretation demands, you will probably not have the servants largely naked. A production costumed for Imperial Rome will

*You regularly have to costume an entire production on a budget suitable for one or two historically accurate garments, and you have to do it in far less time than those re-creation pieces would consume.*

most likely have stitched the draped clothing so the danger of a costume slipping off during action is eliminated.

The wear and tear on a theatrical costume during the run of a play is far greater than normal day-to-day wear. Construction techniques and materials must meet the severe demands on the garments imposed by the theatrical setting--makeup, quick changes, perspiring actors, rough handling, excessive action, and frequent cleaning.

We have all seen old films where the costuming strongly indicates the period in which the filming was done as well as the era being portrayed (e.g. a '50's torpedo bra under a medieval robe). We usually laugh a lot and level heavy criticism at the designer. Part of this reaction is due to the 1980's and 90's bias towards historical accuracy. It is possible that this stylistic preference will change, and future audiences will look at our period's films and remark on their lack of sophistication or creativity in the costume design.

Television and film, because of their ability to portray an accurate environment, and because of their intimacy, do require more detail and more realism than stage productions. The stage, in my view, is by necessity of its construction, location and limitations, an abstracted reality. As a result, it is a setting appropriate to stylized, abstracted, or impressionistic approaches to design.

Whatever your philosophy, and whatever the style or period with which you are working, theatrical design is, of necessity, a collaborative process. Working as part of a team with the director, we learn techniques that supplement the directing and acting skills. We learn to direct the eye and to design for varied theatrical venues. In conjunction with the lighting and scenic designers we utilize techniques to manipulate perception. Some of these techniques and approaches can be successfully utilized in competition costuming. Next month I will discuss two of these, scale and focus.

*Construction techniques and materials must meet the severe demands on the garments imposed by the theatrical setting--makeup, quick changes, perspiring actors, rough handling, excessive action, and frequent cleaning.*

\*\*\*\*\*

*Dana MacDermott has an MFA in Costume Design, earned at San Francisco State University. In competition costuming, she works with her husband, Bruce. She is best known for her non-humans and/or off-kilter humor including "Your Ancestors" at CC6, "Beneath Alien Waves" (Best in Show, NolaCon II), and "Waiting for a Miracle" (ConFrancisco). Dana is currently Recording Secretary of the International Costumers' Guild, and is on the steering committee for The Bay Area Costumer's Alliance (a professional organization, affiliated with the United States Institute of Theatre Technology). She is a freelance costume and scenic designer, and costume craftsperson.*

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## Participate!

### A shameless appeal to YOU!

The *Costumer's Quarterly* is your magazine. As such, please consider doing more than just reading it. We desperately need contributors. The articles that were freely written as well as those that were coerced to get the *CQ* back on track have almost run dry. The double issue from last year (that will be out in the next quarter) and the other issue that is in production come close to wiping us out.

A number of people have promised articles but these can take a while to get written. How about some of the rest of you at least promising something??? That way you get on the nag list! Actually, what it means is that we will help you with your article if you wish. We have artists who will redraw copyrighted material or photographs to illustrate your article BUT they need time to do this. So we need to know about this in advance. We're all working on other projects, but this is a great way to share. Also we can fancy up tables and illustrations.

Don't you have some research for your costumes that you would like to share with the rest of the world??? Have you done research in school? That paper can be converted to an interesting article. How about a costuming horror story that teaches a lesson as well as entertains? Hey, you award winners out there, how about the story, with photos of the insanity along the way? If you feel you've spent far too much time researching details on your costumes, share it.

Articles can be anything from 500-600 words for a one pager that comes with an illustration to... whatever it takes to share your information. We have needs of both kinds.

Chapters, remember we want to know what is going on, so send this information on for the calendar. Also, please send articles from your newsletters that would be good to share with all our membership for "The Best of the Newsletter" section.

# What's Happening?!?

## "Hi!" from the Chapters

This issue we start a new section. It's a look into the day to day life of the chapters. People will be sharing projects, events and ideas. Here we also hope to build more feelings of unity towards our international community. Enjoy!

Exact addresses, dates and convention costs are listed in the back of the CQ.

### North Virginia Costumers (NoVa)

Welcome from the newest chapter! Our newsletter just had its first edition in June! "The Next Stitch" is about 1.5 to 2 pages right now, but we are hoping to expand. We will be trying to publish bimonthly so August should be the next issue.

Because of our location, we have a tendency to do historicals. We are planning an Edwardian Tea at the "Stone Tea Room" in Leesburg, VA. The tearoom was built in 1806 and is attached to an even older B&B called Noris House. Both open out into the most lovely gardens. There are also the Maryland, Penn and the brand new only in its 2nd year VA Ren Faires! We have a host of Civil War locations around us, as well as a multitude of colonial locations - like Olde Towne Alexandria, Williamsburg, and Jamestowne.

We are approx 45 minutes outside downtown Washington, D.C., south and a bit west. About 20 minutes from Dulles Airport. We are aiming our coverage at Virginia -as much as wants to come- and West VA. The next closest chapter is the Columbia, MD chapter which is almost to Baltimore, or more than an hour farther north than we already are from the lower areas of VA. We have persons interested as far south as Hampton, VA (near the Norfolk Ship Yards).

Our meetings (or Stitch and Bitch sessions) are held the first Sunday of the month at 2 P.M. at the 6313 Davis Ford Road, Manassas, VA 22111 location. Information and questions can be handled on either snail mail, e-mail or phone (703) 369-2293.

--Revern Aynne Price Morison (RevAynne@aol.com)

### St. Louis Costumers' Guild (SLUTS)

Meet the SLUTS in St. Louis in '98!

Well, it's official: the St. Louis Costumers Guild (also known to their friends as the SLUTS) is hosting Costume Con 16. And we're really looking forward to seeing you all here in 1998.

Now, many of you may not know who we are, or what St. Louis is like. So, sit down in a comfy chair, kick off your shoes and let us tell you a little about ourselves and what we've got planned.

The St. Louis Costumers Guild is one of the newer chapters in the ICG, having been made official back in '91 at Chicon V (WorldCon). The current officers are Nora Mai as President, Ramona Taylor as Vice President, Treasurer Karen and myself as Secretary. The SLCG/SLUTS has a number of members who have held various officer positions in a largish DOCTOR WHO fan club in the past. They have also worked various positions in the club-sponsored convention known as TARDISCON. Nora and I are your CC16 Co-chairmen (yep, another wife-husband team).

Past Costume Cons have typically been held on either President's Day weekend in February or Memorial Day weekend in May. Well, neither time is real peachy for a Costume Con around here: February is always a snow risk for travelers, while Memorial Day weekend is often hot and humid. Hotels are also quite busy then, making them expensive to get space in.

Nora did some checking, and learned that it is only recommended that a CC be held at some time between these two weekends. After asking a few people for their opinions, we decided to break with tradition and hold CC16 in April. We had several reasons for choosing the dates April 3-6, 1998 (and no, it's not Easter Weekend). Other than the fact that the weather is pleasant (50-60 F range) and the hotel space is cheaper, we feel a "holiday" weekend has less importance these days. Many people in retail don't get Memorial Day off, anyway, and even fewer people in general get President's Day off. So, people are going to have to take some extra vacation time off for a 4 day con, no matter when it takes place.

Now, about the hotel. We have selected as our site the Radisson Hotel St. Louis Airport. It's a beautiful, modern, 353 guest room facility that is also incredibly easy to get to. It is located just off one of the nation's biggest major interstate highways, and mere minutes from St. Louis Lambert International Airport (TWA's hub location, by the way). There's a complimentary shuttle to and from the airport and a large shopping mall just a quarter mile away. The rooms and closets are spacious, and some rooms have balconies opening out onto the light-filled 8-story atrium. The 6,900 sq. ft. ballroom can fill the bill for Green Room, stage and audience areas, with the tech folks in back. For relaxing after the masquerades, there are the indoor pool, whirlpool, exercise room and game room. The hotel has a breakfast

restaurant with buffet and there is a TGIFridays chain restaurant for lunch and dinner. Best of all is the room rate we have negotiated --\$97 1-4 occupants! This makes it easily affordable for people who wish to share a room.

Let's talk about Costume Con 16 itself. The SLUTS are always in pursuit of fun, and so we decided that our theme would be "Sweet 16 and Never Been ....". Starting off with the Friday Night Social, CC16 will feature a Prom Night -- "Stairway To Heaven, Highway To Hell", with two of our lucky attendees being crowned King and Queen. You won't want to miss this one, folks.

In addition to the SF & F and Historical masquerades, and the Future Fashion Show, CCI6 will bring back the \$1.98 Costume Contest! We have some other programming ideas we're working on, including panels on "Furry" costuming.

We recognize that we've not run a Costume Con before, so we welcome any experienced past CC staffers' advice to make this a successful and enjoyable con. We anticipate an approximate attendance of 400.

There are many major positions on the con staff yet to be filled, by the way, so please contact us if you have any interest in something in particular. We are counting on the costuming community's spirit of volunteerism to help us out.

If you have time to be a tourist, there are plenty of St. Louis sights to visit. Sure there's the Arch, but there's also the St. Louis Zoo, the Missouri Botanical Gardens, a tour of the Anheuser-Busch Breweries, the Missouri Historical Society Museum, and much more we don't have room to list here.

The Progress Reports for CC16, sent out to those who have pre-registered, will go into a lot more detail about what's been mentioned here. In the time between PRs, we have a topic devoted to CC16 on the GENie host service (SFRT 3, Category 21, Topic 13 ) and we are reachable via Internet Gateway by the F-Costume list-serve and by e-mail. *Check the calendar for addresses and amounts.* Please send a SASE if you would like a receipt.

--Bruce Mai (b.mai@genie.genis.com)

**The Greater Bay Area Costumer's Guild  
(Dreamers of Decadence)**

If you haven't heard from some members of the Greater Bay Area Costumer's Guild recently, it's probably because we have a pretty full plate of costumed events and workshops this fall. We may call ourselves "Dreamers of Decadence," but we sure have spent more time *doing* than dreaming lately!

Our biggest news is the return of the Fairy Tale Masquerade Ball on March 2, 1996. Sure, six months *sounds* like plenty of time, but we're not just planning any old dance! This event will include live and recorded music, dancing from many eras, a sumptuous buffet, and delightful entertainments throughout the evening, and all guests will be costumed in exquisite fairy tale

costumes drawing on historical, fantasy, and science fiction styles. Oh wait, there's workshops too -- *five* workshops covering hair and wig styles, prosthetics, headdresses and horns, make-up design, and even fairy tale on a budget. We'll even have dance workshops too to help those of us with two left feet become graceful sylphs at the ball. *Please see the calendar for pricing.*

And as if that weren't enough, the GBACG has an Ascot-themed Day at Bay Meadows Races in September (black and white and betting all over), the bi-annual picnic-in-rowboats Romantic Poetry Gathering at Stowe Lake in October, an Open House in November featuring The Great Pattern Review, and a bustling Age of Innocence Christmas Tea. There are also rumors of a GBACG web site in the works too (keep an eye on <http://www.hooked.net/users/fishcat/costume.html>).

Either some people around here have way too much time on their hands, or we're all just nuts about dressing up in funny clothes!

-- Trystan L. Bass (TrystBass@aol.com or <http://www.hooked.net/users/fishcat/>)



Costume Con 13, Best in Show, Science Fiction/Fantasy: Clan of the Owls: (left to right) Denise Girardeau, Duane Elms, and Katheryn Elms.

### Australian Costumers' Guild (Wizards of Coz)

Hello everyone from the costumer's guild of the entire southern hemisphere, or from one half of the Costumer's Commonwealth Conglomerate (you still reading, Wild and Woolly?)

To introduce us, we're the Australian chapter of this fair organization, we've been around as an official chapter since Feb 94 and we've got 45 members spread over the entire continent, but we tend to be concentrated in Victoria and Western Australia. In fact, a group of costumers' from The Grey Company Inc. (a dark ages reenactment group) have recently formed our first sub-chapter in Western Australia. Eventually, we'd like to see a sub-chapter of the Australian Costumers' Guild in every state, so that all our members will be able to attend guild events, not just read the newsletters, but that's going to take some time.

In the meantime, what are we up to? We've just had a hoop skirt workshop, and we're about to have a corset making weekend and in November we're holding our first Victorian picnic (as in the era - it can be a bit confusing holding Victorian events when the state you live in is called Victoria!). Here's a question, is it actually possible to play croquet in a crinoline?

After that what else? We'll hold a future fashions folio day in December. (Yes, Fran, it'll be postmarked in time but it'll get to you a bit later than stuff sent within your continent, is this still okay?) And in January, we'll hold another Victorian bathing beauties beach day (it'll be summer here, on the right side of the globe).

Until next time, keep your feed dogs clean,

Wendy Purcell (stilskin@netspace.net.au)

### Costumer's Guild West (The Costumer's Mafia)

Here's just some real quick sound bites from out on the west coast of the US and points beyond from Alaska to the Virgin Islands (including our CompuServe community)...

First, we'd like everyone to welcome our new sub-chapter: The Timeless Weavers. Their home base will be the San Diego area. They are planning on staying a sub-chapter but just want a bit more of an identity to recruit more locals and have fun that's not a 4 hour drive away. Elaine Carter is their president. They start off with a big bang with the 3 weekend Renaissance Fantasy Faire.

As a group, and individually, we're absolutely frenzied right now. We have just finished our third Costume College, *The Era of the Hoop*, and of course are planning for our next, *Panier Period, 1720-1780*. Our Costume College shares a lot of things with Costume Cons like a chance to dress all weekend and share knowledge, but there also are nice differences. Since there are no competitions, the weekend is, relatively, more relaxed. We have a dinner/dance on Saturday night and the classes are

taught by individual teachers. Yet, we still have a dealers room and then spend Monday terrorizing the LA garment district.

As of this writing, we are in the process of confirming the CGWs participation in a Futurist Fashion Show with the Space Frontier Festival, a group that promotes "our future in space". (I guess if I print this, it makes it official. Ugh! No Time! No Time!)

We are sandwiching the fashion show in between a lot of other really good events. We have "guild days" at a couple of renaissance festivals. In August, we had a lifemask making workshop. In September, the Autry Museum of Western Heritage has invited us for a tour, the Victorian Bathing Beauties attack Raging Waters Theme Park (no, we are not Amish, we are not filming a commercial nor did we lose a bet), and we do a "loot and pillage" at the opening of Raiment's retail store, Alter Years. In October, we have the fashion show, and our first fund raiser for Costume Con in 2000 (CC18). We will find out if you can play croquet in hoops as well as try our hand at badminton and then relax for tea. By then, the holiday balls have started and we start prepping for LosCon in November!

Someone add an extra month to 1995, please!

--Cat Devereaux (71053.3651@compuserve.com)

*Submissions to this section have been published in order received. If your chapter is not present, volunteer to your officers to write the section for next time. Next due date is November 15. Please tell us about your chapter.*



Costume Con 13, Best in Show, Historical: 1894 Worth Evening Gown, Wendy Purcell.

# International Costumer's Guild

## Business Meetings



### Minutes of the 1995 Annual Meeting of the Board of Directors

1. Call to order.

Pierre Pettinger, president, called to order the 1995 annual meeting of the Board of Directors of the International Costumer's Guild at 8:10 AM, Monday, May 29, at the Sheraton Toronto East, Scarborough, Ontario, Canada. A quorum was present. Other officers present were: Dana MacDermott, Recording Secretary; Janet Wilson-Anderson, Corresponding Secretary; and Betsy R. Marks, Treasurer.

Minutes of the 1994 meeting accepted as mailed.

2. Membership update problems.

Betsy Marks, Treasurer, reported that because of a computer problem that had resulted in the on hand current membership list leaving off approximately one third of the members, it would be impossible to validate the membership status of meeting attendees or proxies prior to the general meeting. If it were deemed necessary, post validation could be done. Consensus of the board was given.

In a related discussion, the Treasurer informed the board that she would be introducing a motion at the general meeting to amend Standing Rule 20 to change the deadline from 7 to 14 days prior to the Annual meeting for chapters to submit membership updates and dues to establish voting privileges for the meeting. The arrival of a substantial number of updates at the last minute contributed significantly to the problem with the membership list.

3. Ambiguous Language In Standing Rules.

Janet Wilson-Anderson, Corresponding Secretary, reported that the language in the standing rules is ambiguous as to whether someone who has paid the \$1.00 annual membership, but not the \$8.00 Subscription to the Costumers Quarterly is a legitimate voting member of the Costumer's Guild. Because of the situation with the Quarterly, this has now come up. It needs to be cleaned up. This ambiguity also extends to household members. It was never intended that membership be separate from receiving The Costumers Quarterly.

This issue came to the forefront partially because of the decision by the board of the Greater Bay Area Costumer's Guild (GBACG) to not change their membership dues, but to keep the \$8.00, and tell their new and renewing members that if they wanted to get The Costumers Quarterly, they had to pay an additional \$8.00. This was done without notifying the ICG. This situation, and its implications need to be kept in mind when the clarifying language is written.

Household members are in the situation of wishing to pay for only one Quarterly issue, but deserving full voting privileges. This also impacts on the Australian chapter which currently is receiving all its Quarterly issues in a bundle for local distribution.

A motion is required to set aside the relevant Standing rule for this meeting so that there are no voting problems. The overall situation must be referred to a Committee for correction by next year.

Moved by Stewart Hartman (Rocky Mountain Costumers' Guild) and Seconded by Cat Devereaux (Costumer's Guild West):

For the purposes of the 1995 annual ICG Meeting that membership be defined by the payment of the \$1.00 annual dues, paid on the schedule as defined by Standing rules 3, 4 and 5. This shall not be deemed a precedent.

The motion was approved unanimously. ("What the Hell happened to New York!?!")

The Recording Secretary will report this action to the general meeting.

3. Clarification of right to Proxy.

Article IV, Sections 7, 9, and 10 do establish and define proxies.

4. Clarification of voting for the 1995 meeting, in the absence of an accurate membership list.

In previous years we have checked membership status at the door using the official list. This year we will ask members (and non-members) to be on an honor system as to eligibility. Voting members will please move to the front of the room.

5. Further membership issues.

The late publication of the Quarterly has resulted in the extension of memberships in the ICG, as the two are considered inextricably linked. As a result membership in the ICG is currently not linked to expiration date of chapter membership. This also ties in with consideration of members and potential members who have no local chapter.

The creation of a Chapter at Large would allow this type of membership without by-law revisions. This will be referred to the Standing rule committee to be appointed at today's meeting. The suggestion was made that the ICG Treasurer could be the de facto head of the Chapter at Large to simplify the procedures. A formal name will be needed. (The "Chapter at Large and Floating Cocktail Party"? or "Chapter at Large and Floating Sequin Party"?)

6. There will be a new chapter requesting membership.

7. Janet Wilson-Anderson, as Parliamentarian requests that Bylaw Article IV, Section 5 be amended to substitute "Treasurer" for "Corresponding Secretary". This will change the responsibility for the member list to the Treasurer. The number of days needs to be changed as well.

8. Betsy Marks, Treasurer is also bringing up Standing rule number 5 at the general meeting. The membership money was not received from some chapters for up to 11 months. This creates an impossible situation with membership. GBACG and CGW were singled out. CGW's problem was apparently due to non receipt of the package. The Treasurer will now confirm receipt of updates within two weeks with a copy of the reconciliation report. This report includes the names and new members.

9. There will be an arrangement made with the Australian chapter so that they will be spared extra costs due to the membership extensions.

10. Wendy Purcell (Australian Costumers' Guild) suggested that the new chapter be sent letters of welcome by all the current guild chapters.

11. Meeting adjourned at 10:00 AM to go to location of General Meeting.



# Minutes of the 1995 Annual Meeting

## of the International Costumer's Guild

### 1. Call to Order.

Pierre Pettinger, President, called to order the 1995 annual meeting of the International Costumer's Guild at 10:14 AM, Monday, May 29, 1995, at the Sheraton Toronto East, Scarborough, Ontario, Canada. Members moved forward. A quorum was present. Other officers present were: Dana MacDermott, Recording Secretary; Janet Wilson-Anderson, Corresponding Secretary; and Betsy Marks, Treasurer. Approximately 44 members were present with an additional 91 represented by proxy.

### 2. Treasurers Report .

Betsy Marks, Treasurer read the Treasurers Report . (attached).

The announcement that there are 809 active members of the ICG was met with cheers.

More than sufficient money was collected to pay for the plaque honoring Forry Ackermann. Refunds to the chapters that donated will be made accordingly.

Betsy Marks, Treasurer read her letter concerning lapsed Chapters, but postponed the motion to later in the meeting.

### 3. Costumer's Quarterly report.

Cat Devereaux, acting editor summarized the situation with the Costumer's Quarterly. Six weeks prior to the meeting we were four issues behind. We were scheduled to be up to date as of this meeting with Richard Lawrence as editor. His sudden death postponed the final double issue that would have brought us up to date. That issue will be out in the next three months. The Canadian issues were incorrectly sent and have been replaced.

Financial report attached. A permanent mailing address must be found to use our non-profit status for the mailings. Costumer's Guild West (CGW) has donated the postage for the last two issues.

The current temporary (and potentially permanent ) new staff is not a single person. Victoria Lawrence will be involved. Zelda Gilbert and Cat Devereaux have been active. Byron Connell will edit "Upcoming Attractions". Fund raising will be needed to keep the quality at the current level.

Deadlines for the next issues are not yet known. Articles that have been sent to the last two editors may not have been forwarded to Cat Devereaux. Anyone who sent any in is requested to forward it to Cat Devereaux at:

The Costumer's Quarterly c/o Cat Devereaux, 581 N. Fifth Ave., Covina, CA 91723

E-mail: 71053.3651@compuserve.com. Fax: ( 818) 791-9434. (c/o Raiments)

You will be acknowledged. Electronic media preferred, Word 6.0 is best, can accept Word Perfect 6.0a. If Mac format must be used, please e-mail it at present. Images should be in Photo Shop for Macintosh at a rather low resolution. Hard copy good in addition to electronic. OK, but reluctantly, if only hard copy sent. Volunteers are needed. They can be anywhere.

Report accepted as read.

### 4. Recording Secretary's Report.

Dana MacDermott, Recording Secretary read the motion passed during the board meeting:

For the purposes of the 1995 annual ICG Meeting that membership be defined by the payment of the \$1.00 annual dues, paid on the schedule as defined by Standing Rules 3, 4 and 5. This shall not be deemed a precedent.

The reasons as to ambiguous language and the voting status of some chapters' members and of household members was discussed.

### 5. Corresponding Secretary's Report.

Janet Wilson-Anderson, Corresponding Secretary, will pass on materials for an updated brochure on the ICG to the incoming Corresponding Secretary. In addition, Raiments will send leaflets publicizing chapters to anyone who places an order from that chapter's geographical area, if the chapter supplies Raiments with literature. This was applauded.

### 6. Old Business

The IRS audit to substantiate that we are fulfilling the mission statement for our 501(c)(3) will probably take place this year. The ICG needs from all the chapters a listing of everything of an educational nature that you have done. We need copies of Newsletters, thank you letters from appropriate people or organizations you have served, receipts that are directly relevant, literature on educational events, class schedules, or documentation of any similar events from 1991 on. Educational panels at Science Fiction Conventions are also relevant. The more information we have, the better. The more we can show the Cultural, Artistic, Historical, and literary side, the better off we are. Also good are library displays, art gallery exhibits, museum involvement, and living history.

Non profit status can be lost if the organization is perceived as primarily social in nature. Some Science Fiction Conventions have lost theirs.

CostumeCon and Costume College will be our strongest evidence. We may need to document that dealers were screened to emphasize their educational nature. The 501(c)(3) status now takes up to 20 years to get. We are small fish.

Get this in FAST. Send this to the ICG President.

### 7. Northern Virginia Costumers (NoVa Costumers).

The Northern Virginia Costumers request affiliation with the ICG. Their letter is signed by: Rev. Aynne Price Morison, President; Terelyn Marks, Secretary; James F. Morison, Vice-President; Edmund D. Goode, Treasurer; Robert Owens and Brenda Owens. Their address is; Northern Virginia Costumers, 6313 Davis Ford Road, Manassas, Virginia 22111, (703) 369-2293.

Moved by Steve Swope and seconded by Bridget Landry:

...to recognize the Northern Virginia Costumers as a chapter of ICG.

Passed Unanimously. The new chapter was greeted with applause.

### 8. New business.

Moved by Betsy Marks and seconded by Janet Wilson-Anderson:

All officers and the editor of the Costumer's Quarterly will be required to submit quarterly reports to the President. These reports should include all activities, problems, solutions and transactions the officer/editor has performed or is responsible for.

Reports from the treasurer should include listings of all new and expiring members, plus collections and disbursements. The Quarterly editor's report should include the number of issues printed, recipients, collections and disbursements. The Corresponding Secretary's report should include listing of all incoming and outgoing

correspondence, plus details of any correspondence not a general inquiry. The Recording Secretary's report should include any item received for archival and inquiries into past or current minutes. The Vice-President's report should include any special projects they are pursuing, as well as any other activity for the Guild they have been involved in. Reports are due March 31, June 30, September 30, and December 31, or the following business day.

The motion was passed with two abstentions.

9. Resolution one.

A motion to adopt Resolution One (concerning the wearing and use of vintage attire) was made by Cat Devereaux and seconded by Bruce Mac Dermott. This was immediately followed by: A motion to table Resolution One until the 1996 annual meeting made by Cat Devereaux, and seconded by Betsy Marks. Motion to table passed.

The request was made by ICG President, Pierre Pettinger, to the CC14 committee to schedule a discussion on Resolution One during CC14 and prior to the 1996 ICG meeting. It was also suggested that discussion and papers on this topic be sent to Costumer's Quarterly.

10. Costumer's Quarterly.

Moved (as a Standing Rule) by Wendy Purcell and seconded by Steve Swope:

The Editor of The Costumer's Quarterly must be authorized and appointed by the Board of Directors.

Discussion: The concerns addressed were the necessity for the editor of The Costumer's Quarterly to be responsive to the Board. The motivation was the failure of The Costumer's Quarterly to publish for the majority of the previous year. The primary argument opposed was that the President (who currently appoints the editor) could respond faster and adequately to potential situations. The vote, including proxies, was 59 in favor, 69 opposed and 7 abstentions. The motion fails.

A motion was made by Janet Wilson-Anderson, seconded by Jess Miller as Standing Rule 23:

The Costumer's Quarterly shall include a summary of all official ICG business and reports received. It is recommended that The Costumer's Quarterly also include updates from chapters as to their activities and events as well as feature articles.

The reason for this motion was to insure that The Costumer's Quarterly performs its functions to communicate between the chapters and to unify the organization.

The motion passed unopposed.

Moved by Wendy Purcell and seconded by Katherine Jepson as Standing Rule # 24:

The Board of Directors should continually evaluate the editor of The Costumer's Quarterly and other appointees by sending in concerns or complaints to the president and the board will be able to recommend that the editor of The Costumer's Quarterly or other appointees be placed on probation or dismissed.

The motion carried with one nay and two abstentions.

11. The President appointed a committee to study a memorial to Patrick Kennedy. The committee members are: Carl Mami; Ken Warren; Byron Connell (chairman). They will report next year or sooner.

12. The president appointed a committee to study the By-Laws and Standing Rules for corrections needed in Language. The members are: Steve Swope; Byron Connell; Janet Wilson-Anderson (chairman); Betsy Marks; Kate McClure.

13. New Business.

Moved by Betsy Marks and seconded by Bruce Mai to amend Standing Rule 5 to read (additions in bold):

Each chapter shall send to the Corporation Treasurer annually on January 7 a list of the names, addresses, and phone numbers (where provided) of all members for whom dues have been paid. The chapter shall remit for each member the dues set forth in Standing Rule 3 on January 7, and shall send at a minimum quarterly updates to the Treasurer on April 6, July 6, and October 6; such updates shall include changes of names and addresses and phone numbers (where provided) of existing members and payments for new members, together with new members' names and addresses and phone numbers (where provided); such updates shall also include any changes in membership status. Effective January 1, 1995, all new

members whose dues are received by the Corporation Treasurer will be assigned a membership expiration date which shall be the last day of the month, one (1) year after the dated payment. Renewing members' expiration dates will be extended one (1) year from their current expiration dates, unless the membership has lapsed more than three (3) months. If the membership has lapsed, the member will be assigned a new expiration month, in accordance with the new member policy as stated above.

The motion passed with one nay and four abstentions.

Moved by Betsy Marks and seconded by Janet Wilson-Anderson:

..to amend Standing Rule 20 to change the deadline from 7 to 14 days prior to the Annual meeting for chapters to submit membership updates and dues to establish voting privileges for the meeting.

The motion passed with one abstention.

14. Site selection for CostumeCon 16.

The proposal for St. Louis as the site for CostumeCon 16, "Sweet 16, and Never Been...", the weekend of April 3-6 (Friday - Monday), 1998, was the only bid that had been put forth. Upon the re-submission of a Baptisttown bid for 1998, proffered by Toni Lay, Nora Mai withdrew the St. Louis bid, yielding to Baptisttown. The CostumeCon 15 committee joined its support.

Toni Lay, as Co-Chair, accepted the bid provided she could get the committee out of Jail.

Under the circumstances, the St. Louis bid was re-instated conditionally, contingent on the availability of the Baptisttown ConCom.

The conditional bid was accepted with two opposed.

15. Election of Officers. Nominated:

- Ron Robinson, President
- Pierre Pettinger, Vice-President
- Gary Anderson, Treasurer
- Wendy Purcell, Corresponding Secretary
- Dana MacDermott, Recording Secretary
- Toni Lay was nominated for ICG President, but declined.

Moved by Vicki Warren and seconded by Sandy Pettinger :

..to close nominations and accept the slate by acclamation.

Motion carried (with ritual nay by Ron Robinson, incoming President).

The ceremonial (pink) hat was presented by Pierre Pettinger to Ron Robinson. Pierre Pettinger is accepting suggestions for the token he will add to the Presidential hat.

Moved by Janet Wilson-Anderson and seconded by (multiple sources):

...A vote of commendation for outgoing President, Pierre Pettinger.

Passed by acclamation!

The Meeting was adjourned at 12:11

A Board of Directors Meeting

was convened at 12:28.

Moved by Amanda Allen and seconded by Betsy Marks:

..to ratify the results of the election.

Motion passed by acclamation.

The meeting was adjourned at 12:29.

# Upcoming Events

**Adrian Costume Exhibit**

Now-January 7, 1996  
LA County Museum of Art  
Wilshire Blvd., LA / 213-857-6000

**CopperCon 15**

September 8-10, 1995  
Phoenix Airport Days Inn, Phoenix, AZ  
\$30 thru 8-26 / \$35  
CopperCon, PO Box 82303, Phoenix, AZ  
85071, 602-973-2054. Masquerade info 602-  
995-7514 / randwhit@aol.com

**Space Frontier Conference and Festival**

October 6-8, 1995  
Continental Plaza Hotel, LA Airport  
\$80 Conference / \$5 Festival  
c/o Arte Bella, Inc., 11059 McCormick Street,  
Suite 4, North Hollywood, CA 91601  
National space conference w/ major NASA  
exhibits and a Future Fashion Show with  
costumes from future oriented TV & movies  
as well as CGW guild participants.

**Futuristic Design Contest Deadline (CC14)**

December 5, 1995  
All entries must be postmarked by the  
deadline. Enter often!!  
F. W. Evans c/o Sanders  
13657 Rayen St., Arleta, CA 91331  
Winning entries become part of the Future  
Fashion Folio for Costume Con 14 with a  
chance to be made up for the fashion show.

**Arisia '96**

January 12-14, 1996  
Boston Park Plaza Hotel  
\$30 thru 11-30-95  
Arisia, Suite 322, 1 Kendal Square,  
Cambridge, MA 02139 / Masquerade

**Fairy Tale Masquerade Ball**

March 2, 1996  
\$35 thru 9-30-95 / \$45 thru 2-15-1996  
c/o GBACG, 5214-F, Diamond Heights, Suite  
320, San Francisco, CA 94131

415-974-9333  
Enchanted evening: Buffet and dancing

**Balticon 30**

April 5-7, 1996  
Omni-International Hotel, Baltimore  
\$30 thru 12-31-95 / \$35 thru 2-29-96  
Balticon, PO Box 3566, NY, NY 10008  
Regional Masquerade

**Costume Con 14**

May 23-27, 1996  
Sea-Tac Airport Marriott, Seattle WA  
\$60 thru 9-14-95 / \$65 through 5-1-96 /  
\$25 supporting  
CC14, PO Box 1095, Renton, WA 98057  
CostumeC14@aol.com  
The annual convention for all costumers.  
The ICG's annual meeting. OZ themed hall  
costume contest.

**Westercon 49 / ConDiablo**

July 4-7, 1996  
Camino Real Paso del Norte & El Paso  
Convention Center, El Paso, TX  
ConDiablo, PO Box 3177,  
El Paso, TX 79923  
800-585-8754 / richbrand@aol.com  
Western regional convention w/ masquerade

**Costume College 1996**

July 19-21, 1996  
AirTel Plaza, Van Nuys CA  
\$30 ICG / \$50 thru February 1, 1996  
\$40 ICG / \$60 thru June 1, 1996  
Time Traveler's Gala dinner/dance \$30 / \$40  
c/o CGW, PO Box 94538,  
Pasadena CA 91109  
The CGW's conference. Focus: Panier Period  
Pre-registration only / Sells out early

**WorldCon 54 / LA Con III**

August 29-September 2, 1996  
Anaheim Hilton, Marriott Anaheim &  
Convention Center  
\$110 thru 12-31-95 / \$30 supporting

LA Con III, c/o SCIFI, PO Box 8442,  
Van Nuys, CA 91409  
lacon3-info@netcom.com  
The world science fiction convention.

**Costume Con 15**

May 23-26, 1997  
Lord Baltimore Hotel, Baltimore, MD  
\$45 / \$25 supporting  
CCXV, 5400 White Mane,  
Columbia, MD 21045  
The ICG's annual convention

**LoneStarCon2 / Worldcon '97**

September 3-7, 1997  
San Antonio Convention Center / Marriott  
\$80 thru 8-15-95 / Supporting \$25  
LoneStarCon2, PO Box 27277,  
Austin, TX 78755-2277  
The world science fiction convention

**Costume Con 16**

April 3-6, 1998  
Radison Hotel, St. Louis Airport  
\$40 thru 10-31-95 / Supporting \$25  
CC16 c/o St. Louis Costumers' Guild, 7835  
Milan, University City, MO 63130  
b-mai@geni.geis.com  
The ICG's annual convention. Friday night  
social "prom theme": *Stairway to Heaven -  
Highway to Hell.*

*Are there gaps in the conventions in your  
area! Well, we didn't have access to the  
information. Please send it in. Wrong?  
Let us know!*

*We would like this page to be much more  
than conventions. Are there special  
museum events running in your city?  
What about special gallery showings?  
Send those in please! This page is for  
you. Share!*

# Guild Chapters

*The Costumer's Quarterly is sponsored by the International Costumer's Guild. For your membership dues you receive 4 issues a year. Some chapters also have a local newsletter, meetings, classes, discounts and specially sponsored events. Contact them for details.*

## Australian Costumers' Guild

(aka The Wizards of Cos)  
 P.O. Box 322, Bentliegh, 3204  
 Victoria, Australia      **U** New Sub-Chapter  
 Sub chapter, The Grey Company, Western Australia  
 Dues: \$25/year, (Australian)  
 household \$7 each extra, concession \$20

## Beyond Reality Costumer's Guild

P.O. Box 272  
 Dundee, OR 97115

## Costumer's Guild West

P.O. Box 94538  
 Pasadena, CA 91109      **U** New Sub Chapter  
 Sub-Chapter: San Diego Costumer's Guild  
 (The Timeless Weavers)  
 1341 E. Valley Parkway, #107  
 Escondido, CA 92027  
 Dues: U.S. \$20/year, household \$10 each extra  
 Newsletter subscription for ICG members - \$15/year  
 Canada & Mexico - \$24.50/year  
 International Air Mail - \$32.50/year

## Greater Bay Area Costumer's Guild

5214-F Diamond Heights, Suite 320  
 San Francisco, CA 94131  
 Voice mail: 415-974-9333

## Greater Columbia Fantasy Costumers' Guild

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

## Great Lakes Costumer's Guild

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

## 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. Rathman  
 1507 C. West 23rd Terrace  
 Independence, MO 64050

## Midwest Costumers' Guild

P.O. Box 31393  
 Omaha, NE 68104  
 Dues: \$12/year

## New England Costumers' Guild

(aka Boston Tea Party & Sewing Circle)  
 c/o Eastlake  
 318 Acton Street  
 Carlisle, MA 01741

## New York/New Jersey Costumers' Guild

(aka Sick Pups)  
 c/o Mami  
 85 West McClellan Avenue  
 Livingston, NJ 07039  
 Dues: \$20/year

## North Virginia Costumers

**C** New Chapter!

(aka NoVa Costumers)  
 c/o Aynne Price Morison  
 6313 Davis Ford Rd.  
 Manasa, VA 22113

## Rocky Mountain Costumers' Guild

2982 East Phillips Drive  
 Littleton, CO 80122

## Southwest Costumers Guild

P.O. Box 39504  
 Phoenix, AZ 85069-9504  
 Dues: \$19/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'

## Western Canadian Costumers' Guild **C** Name Change

(aka Wild and Woolly Western Costumers' Guild)  
 c/o Katherine Jepson  
 19 Taraglen Court NE  
 Calgary, Alberta, Canada T3J 2M6  
 Dues: \$20/year (Canadian), \$25 for family

(Information is correct, to the best of my knowledge. Please send me corrections and dues updates. -Cat-)

**The International Costumer's Guild's**  
***Costumer's Quarterly***

**P. O. Box 94538, Pasadena, CA 91109-9998**

**Please Forward  
Address Correction Required**

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