

Costumer's Quarterly

Volume 13 Number 2

Second Quarter, 2000



The Costumer's Quarterly is the official publication of The International Costumer's Guild, a 501(c)(3), nonprofit organization. Contents are copyright 1998 by the International Costumer's Guild. Contact the editor for reprint information.

Copyrighted and trademarked names, symbols, or designs used herein are provided solely for the furtherance of costuming interests and are not meant to infringe on the copyright or trademark of the persons or company owning the trademark.

The Costumer's Quarterly encourages unsolicited submissions. Please contact the editor for writer and artist guidelines. All rights revert to the author upon publication.

Deadlines are: January 15, April 15, July 15, and October 15
Or as such until back on schedule.

Costumer's Quarterly is brought to you by.....

Carl Mami, Editor	cdmami@home.com
Dora Buck, Assistant Editor	dfbuck@hotmail.com
Christopher Ballis, Editor, Australia	stilskin@netspace.net.au
Mike Percival, Editor, United Kingdom	CGUK@ireadh.demon.co.uk
Byron Connell, ICG President	BCONNELL@mail.nysed.gov
Zelda Gilbert, ICG Publicity	ZBLGilbert@aol.com

Or write: CD Mami
85 W. McClellan Avenue
Livingston, NJ 07039
Attn: Costumer's Quarterly

The Costumer's Quarterly is published quarterly.

TABLE OF CONTENTS

EDITORS NOTE.....	2
ADRIAN BUTTERFIELD.....	3
THE UNITED STATES ARMY 1917-1918	
A DESCRIPTION OF THE ENLISTED MAN'S SERVICE UNIFORM	9
REVOLUTIONARY COUTURE	15
NEWS FROM AROUND THE GUILD	21
ST. LOUIS COSTUMERS GUILD	22
THE GREATER COLUMBIA FANTASY COSTUMERS' GUILD INC.	22
NEW JERSEY/NEW YORK COSTUMERS' GUILD	22
COSTUMER'S GUILD WEST	23
CHICAGOLAND COSTUMERS GUILD.....	23
THE AUSTRALIAN COSTUMER'S GUILD.....	23
GREATER PHILADELPHIA COSTUMER'S GUILD.....	24
GREATER PORTLAND AREA COSTUMERS' GUILD	24
COSTUME GUILD UK	24
SOUTH BAY COSTUMERS' GUILD	25
GREATER BAY AREA COSTUMERS GUILD	25
NORTHERN LIGHTS COSTUMERS' GUILD.....	25
BEYOND REALITY COSTUMERS GUILD	26
GREATER SACRAMENTO AREA COSTUMERS' GUILD	26
MILLENIUM COSTUMERS.....	26
UTAH COSTUMERS' GUILD.....	27
WESTERN CANADIAN COSTUMERS' GUILD.....	27
SOUTHWEST COSTUMERS GUILD.....	27
COSTUME CON 18 AWARDS.....	29
LOST AND FOUND.....	33
PRESIDENTS MESSAGE.....	35
HOW TO	
BODY DOUBLE LOG	43

EDITOR'S NOTES

In the play "Fiddler on the Roof" there is a line in a song. It goes "We haven't got the man we had when we began," and today I must use that line to announce the passing of Robert Sacks.

The news and facts about this have not all come to light, but Friday, Aug. 18, 2000 costumers lost another friend.

To say that we are all saddened by this news is an understatement. A memorial service is planned for the future, and look to the third Quarterly to see more.

Still on this sad note, we announce the passing of Adrian Butterfield. Please see the memorial on page 3. She will be missed by all who knew her, and her passing is a great loss to others who just knew her work.

I find putting together the Quarterly to be a long hard job, but this issue is done, and we hope to have the "That was the year that was, 1999" done to be shown at World Con.

Two things I need to mention here. One, as I said, the Quarterly is a hard job made easier by the help of all at 85 W. McClellan, but most of all with the help of Dora Buck. This lady has helped do it all, as well as editor of the Puddles and recording secretary to the ICG. With out her aid I would be later than I am at this point so, WELL DONE DORA and THANK YOU.

My second thought is not a happy one. Please read the article about lost and found. This problem is great and needs to be fixed. With rising costs and other problems that attack the Quarterly we can ill afford this expense in time and money. Each returned Quarterly costs, in time and money, four times the expense of one delivered in the regular way.

It is with that cost in mind that the following will be done: All people appearing on the lost and found list will NOT be shipped their Quarterlies until they have corrected their address to the Quarterly directly. If no word is heard by the time the third Quarterly is shipped, their copies will be forwarded to the address of their guild chapter, and their guild can see that they are found and their records are corrected.

It is with great sadness that I do this, but in order to see that all get the Quarterly without large cost increases, we must look to stay in the budget.

Again, I hope you enjoy this issue. We all worked hard to get it to you. We hope to be caught up and on track by the third quarter this year

Your Editor
C. D. Mami

ADRIAN BUTTERFIELD

Adrian Butterfield is not an easy person to describe, and impossible to define in mere words. Aloof, yet inquisitive, enthusiastic and passionate about things that interested her, she was also not an easy person to get to know. She had a quick and acerbic wit, a sometimes wicked sense of humor, and could hold her own in any conversation or debate she chose to take part in. One had to earn her respect.

In costuming, she was a perfectionist, and experimented until she achieved exactly the look she was after, whether it took an hour or a thousand hours, and the word "impossible" did not exist in her vocabulary. She had a special interest in historical militaria, though she excelled in every area of costuming that she attempted. If there were ever any mistakes, we never saw them.

In the mid seventies, Victoria Ridenour introduced me to Sherry Butterfield (later Adrian) at a science fiction convention. Tall, thin and a little apprehensive in the company of strangers, she had, even then, a vaguely Edwardian, Oscar Wilde-ish look about her. She spoke very little, but observed everything around her with a keen interest. I had no idea at the time that she and Victoria would become collaborators on some of the most visually impressive work to come out of the fantasy, science fiction and historical costuming fields. They drew from each other's costuming experience, followed film and theater, went to museums and poured over historical costuming resources. Through sheer tenacity and enthusiasm, they gained access to some private collections that normally would have been closed to anyone but museum staff.

Their early successes were in historical costumes for renaissance faires. Sherry concentrated her efforts on the men's costumes, and Victoria, the women's. They quickly made a name for themselves, and garnered a following. While most people at faire looked as though they were wearing rather uncomfortable "costumes," and performing on stage - and a good many of them were - Sherry and Victoria looked as though they were people who stepped out of a period painting in clothing that they were well accustomed to wearing. This created an ambiance of the period they were representing. Their costumes looked that much more "real" for the effort they put into the research, the construction (and sometimes destruction, and re-construction, and weathering), and the treatment of the costumes as garments of every day wear for the period. Also, the mannerisms, attitudes, and carriage of the characters they created for the costumes completed the effect.

Sherry's lanky build suited her well in the men's historical costumes, and translated well when she and Victoria branched out into re-creations of the "Mad Max" costumes - - which were not exact replications of the film costumes, but designs inspired by the film. As Sherry told me at the time, some of the changes were done to compensate for the fact that she was a thin, five-foot-ten woman and not a broad shouldered, muscular man. She was both mildly amused, and at times repulsed, but people who did costumes with total disregard of their own body types. (William Rostler, around the same time, came up with his "Rostler's Rules" for costuming.)

By the end of the 1970's, Sherry and Victoria realized they had a burgeoning market for their costuming skills. They were making period costumes for others for ren faires and events, and were holding how-to classes on some of the finer points of costuming for period accuracy and construction.

Periodically, there were all night sewing sessions, dance practices for Regency Dancing, and organized group outings, in costume, to period and science fiction film premieres. And, they threw some legendary parties. From their growing reputation, they were beginning to be asked to be on panel discussions at conventions as well.

One of their most memorable early collaborations in fantasy costuming was a high-Georgian interpretation of Beauty and the Beast (from a story my Mme. Leprince de Beaumont). Presented as a historically accurate masqued ball, Victoria sported a full rigged ship in her high, white wig, and Sherry held a decorated mask in front of a highly stylized, grand guignol makeup job in black and white. The costumes, black on black, were impressive, but the addition of the ghostly black and white makeup, white wigs and props, gave the presentation a surrealism that put it over the top. They won best in show.

Another film re-creation "event" was presented at Loscon. If memory serves, it was 1982. A group of followers joined in a re-creation of "Rocky Horror Picture Show." Sherry, now brash and confident in the emerging persona of Adrian, presented a spookily accurate re-creation of Dr. Frankenfurter. One of the highlights of the convention was the regency dancing. The juxtaposition of Dr. Frankenfurter and friends dancing with period-accurate regency folk was something that had to be seen to be believed!

When the Costumers' Conventions began in the 1980s, Adrian and Victoria were not only showing costumes in some of the competitions, but were also teaching classes in historical costuming. Again, Adrian was concentrating on the men's costumes, and Victoria, the woman's. Revealed in one such class were such fine points as how to make the panels stand out properly when

constructing historically accurate slops - which is not as easy as it looks. (Just look at some of the old period films and you'll see the mistakes made by professional costume designers!) Also, a premier caveat: never, NEVER construct period trousers over slacks or shorts with elastic waistband! She suggested using old Levi's, one size larger than you need them, and building over them. (She was right, I tried it!) Character development, props, makeup, historical research, resourcing materials, and the differences between theatrical, film and costume as everyday clothing were all among the topics they spoke on at one time or another.

Loscon 1983 provided another opportunity for Adrian and Victoria. They presented another original work, featuring an undersea theme. Their headdresses had fin-like wings and dorsal spines, and the costumes, themselves, were decorated with shell shapes. Adrian's costume, a suit of fantasy armor, had the reflective blue/black/greenish sheen of beetle wings in person. No photo can do it justice. People marveled at how much effort and how many hours it must have taken to shape, cut, assemble and decorate the pieces, let alone how long it must've taken to put the costume on. The armor sections were comparable to those in historical references. Adrian had taken a historical look, redesigned it, and developed a unique and identifiable style. The look they created with this costume set was pure A & V.

The 1984 World Science Fiction Convention held at the Anaheim convention Center, provided them with their largest audience yet. I had the dubious distinction of competing in the same show. I was relieved to learn Adrian and Victoria were competing in the Master Class for Original Costumes for a Group. (I was judged in another class.) They won Best of Show for their entry, "A Midsummer Night's Dream", which featured flowing, diaphanous, twenty-foot gauze wings with underpinning construction of lightweight bamboo fishing poles, secured on a harness under the elaborately detailed costumes (a wonderful engineering job). The costume presentations, judging and awards lasted a grueling FIVE HOURS!

The last masquerade I remember them competing in was at Costume Con 6 in San Jose. They did a spectacular interpretation of the Elric series; replete with a custom made, elaborately decorated prop sword that lit up. Adrian later revealed that the sword was lit by seed lights in the shaft of the sword, and also miniature Christmas-tree lights nearer the base. The power supply was in the handle, as was the switch, decorated to blend in with the base. Adrian wore red contact lenses, and a helmet sporting a dragon with outspread wings. At a later date, they displayed the props and helmets. The workmanship was exquisite.

Adrian Butterfield passed away July 18, 2000. Her contributions to costuming were numerous, and her expertise, and particularly her enthusiasm for the costuming medium, will be missed. She helped to set a new standard for the costuming community. That is her legacy.

Carl Coling



COME TO CALGARY, ALBERTA FOR COSTUME-CON.™ 19

Brought to you by the members of the Western Canadian Costumers' Guild

May 25th - 28th, 2001
Westin Hotel
Calgary, Alberta, Canada



We can be reached at:

Box 20001, Bow Valley Postal Outlet,
Calgary, Alberta, T2P 4H3, Canada

or at: capsam@nucleus.com

Full Memberships:

\$85.00 Cdn. / \$60.00 U.S. / \$85.00 Aust.
until May 31, 2000, (\$100.00 Cdn. after that date)

Supporting memberships:

\$35.00 Cdn. / \$25.00 U.S. / \$35.00 Aust.
(Publications only)

Please send Australian membership requests to:

2/5 Rill St., Heidelberg, 3084, Australia

'Costume-Con' is a trademark of Karen Dick and Kelly Turner, which may be registered in some jurisdictions, and is used with permission.

Name _____

Mailing Address _____

City _____ State/Prov. _____ Zip/Postal Code _____

Phone (____) - _____ E-mail _____

I would like to volunteer to help with _____

(Make cheques payable to Costume-Con 19.)

What is Costume-Con?

Costume-Con is a non-profit, international convention for anyone interested in making, wearing or looking at costumes. It is of interest to both professional and hobby costumers, but, **YOU DON'T HAVE TO MAKE COSTUMES TO ATTEND AND ENJOY COSTUME-CON.**

Competitions

FUTURE FASHION FOLIO

This is a design competition to be held in 2000 for potential fashions and accessories of the future. For more information see the website at www.geocities.com/Area51/Capsule/2802/. Submissions must be postmarked no later than October 1st, 2000.

FUTURE FASHION SHOW

A showcase of garments made by convention members based on designs from the Future Fashion Folio.

SINGLE PATTERN CONTEST

As many variations on one pattern as our members can come up with, as long as the original pattern is still identifiable.

WEARABLE ART CONTEST

Our theme is the necktie. Push the limits from the sublime to the ridiculous.

Entries in the Single Pattern Contest and the Wearable Art Contest are modeled at the Future Fashion Show.

DOLL CONTEST

Any type of doll is fair game. Entries can be dolls made by the contestant, or store-bought dolls dressed by the costumer.

FANTASY & SF MASQUERADE

A staged competition which may include reproductions based on fanciful artwork or media costumes, as well as costumes based on flights of the designer's fancy. Entries are judged on workmanship (optional) as well as the stage presentation. A class system of Novice, Journeyman and Master allows beginning costumers to compete against others of the same skill level. There is also a division for Young Costumers (ages 13 and under.)

HISTORICAL MASQUERADE

Also a staged competition. Entries can be judged as either Historical Reproduction, or as Historical Interpretation. "Interpretations" are costumes that begin with an historical basis and then let the imagination of the costumer run wild. Entries are judged as in the Fantasy & SF competition above, with additional judging of source documentation.

Other Events

Well of course there is the chance to watch the entries to all those world-class competitions. As well, you can spend your time at:

PANELS AND WORKSHOPS

There will be panels on all facets of costuming, historical, fantasy and speculative, from head to toe. All panels are included in the price of your membership. Some workshops may have a minimal fee to cover materials only.

DEALERS' ROOM

All those hard-to-find costume resources in one place.

DISPLAYS

Come see award-winning entries by other costumers.

FRIDAY NIGHT SOCIAL

The theme will be "Space Cowboys and Other Oddities". Cudge your imagination and send yourself on an odyssey to the reeally wild west.

HALL COSTUMES

We encourage our members to dress up during the day while attending the convention, but it is not required either. Our Hall Costumes theme is "Turn of the Century" (ANY Century, past or future.) The only restriction is that costumes worn in the public areas of the hotel during the day are not eligible for competition at either of the Masquerades.

Hotel

Costume-Con 19 will be held at the Westin Hotel in downtown Calgary. To receive the convention room rate, you must reserve your room by April 30, 2001. Rooms reserved after that date will be charged at the Westin's walk-in rate.

The Westin Hotel is available at:
1-800-WESTIN-1 or at <http://www.westin.com>

Volunteers

Because a Costume-Con is a non-profit event, all of the people working on the convention are volunteers, people like you who enjoy the art of costuming. Consider volunteering to help with some of the behind-the-scenes activities and getting to know some of your fellow costumers.

Calgary has won the bid to host Costume-Con 19 in the year 2001. Other scheduled conventions are:

Costume-Con 18 May 26 - 29, 2000, Hartford, Connecticut

Costume-Con 20 Feb. 15 - 18, 2002, Melbourne, Australia

**The United States Army, 1917-1918:
A Description of the Enlisted Man's Service Uniform**

By Byron P. Connell
New Jersey/New York Costumers' Guild

This is the uniform in which the doughboys fought the First World War, as specified in the U.S. Army's 1911 dress regulations.

Tunic: A single-breasted sack coat, of olive-drab wool for winter wear and of khaki-colored cotton drill for wear in summer or in the tropics, with a stand collar. The skirt of the tunic falls about at the wrist when the arm falls naturally to the side. The sleeves have plain round cuffs without buttons. "Olive-drab," in this case, is more drab than olive – much "brownier" than British Army khaki of the same period. The wool is very heavy, nearly blanket-weight.

Five bronzed regulation buttons close the front of the tunic; two hooks close the collar. The tunic has shoulder straps loose on three sides and let in at the shoulder seam, reaching to the collar; the inner end is a rounded point and is fastened to the tunic with a small bronzed regulation button. The tunic has two outside breast patch pockets and two outside pockets below the waist, all unpleated and rounded at the bottom edges, covered with flaps and buttoned on the flap by a small bronzed regulation button. The shape of the flaps varied somewhat; while a three-pointed flap with the buttonhole on the center point was typical, there are examples of flaps varying from single-pointed to virtually straight.

Buttons: The bronzed buttons were slightly convex rather than flat. The small buttons on the pockets were plain. The buttons on the front of the tunic and on the shoulder straps carried the Army's insignia of an eagle with spread wings, with a shield on its chest. The shield has a plain upper quarter; the lower three-quarters have thirteen vertical stripes. The eagle holds four arrows in its left talons and an olive branch in its right. The eagle's head is turned to the right and in its beak it carries a banner that spreads above the wings. The same buttons, in a larger size, were worn on the greatcoat (see below). A glory surrounded by a wreath of clouds is above the eagle's head.

Trousers, unmounted arms (infantry, and so forth): Breeches of olive-drab wool or khaki cotton drill, loose to the knee and tight below. Below the knee, they were laced-up at the front of each leg, to tighten them to fit into gaiters or puttees. The breeches were reinforced on the inside of the legs. They usually were worn with khaki canvass or brown leather gaiters laced at top, middle, and ankle. As an alternative to gaiters, overseas British-style olive-drab wool puttees were wound around the calves.

Trousers, cavalry and other mounted arms: Riding breeches of olive-drab wool or khaki cotton drill, usually worn with olive-drab canvas or brown leather gaiters. The breeches were reinforced on the insides of the legs. Unlike the gaiters worn by dismounted troops, those worn by mounted troops were laced up the outer sides.

Footgear: Natural color ("russet brown") ankle boots, made with the rough side of the leather on the outside, laced up the front.

Belt: Natural color ("russet brown") leather, with an open, square bronze buckle with tongue.

Shirt: Olive drab flannel, or white muslin in the tropics, with a three-button placket buttoned with three brown shirt buttons and a normal shirt collar. It has two unflapped patch pockets, rounded at the bottom and buttoned with a small brown shirt button. The cuffs close with a single brown shirt button. In shirtsleeve order the shirt could be worn either with an olive-drab tie or without a tie but normally was worn buttoned at the neck even without a tie.

Headgear: Stateside: the Model 1911 campaign hat, an olive-drab "Montana peak" hat (like Smoky the Bear's) similar to those worn today by U.S. Army and U.S. Marine Corps Drill Instructors (male). The hat had the peaks facing directly fore and aft and to each side. Each had a grommeted ventilation hole. The hat was about five and one-half inches tall and had a three-inch brim with either three or five rows of stitching around the brim. It had an olive drab grosgrain ribbon and a hat cord in arm-of-service color (see below) around the base of the peak. Two grommeted holes in the peak allowed attachment of a leather chinstrap.

Overseas: (1) the olive-drab "overseas cap," a soft, folded fore-and-aft cap without a peak. The folds of the cap were edged in arm-of-service colored braid and curved gently down towards its front (unlike the cap worn since the Second World War). (2) The steel helmet, usually the M-1917 helmet, of British pattern (the "basin" or "cream soup plate" shape), painted olive drab, with a brown chinstrap. (However, U.S. regiments attached to the French Army rather than included in the American Expeditionary Force were issued French "Adrian" helmets with a U.S. Army crest rather than a French one. These were units of African-American soldiers.)

Greatcoat: Olive-drab wool double-breasted coat, to the knee for all arms and services other than artillery and cavalry, which had long coats. The greatcoat has a stand and fall collar, vertical slash side pockets, two rows of four bronzed buttons each, and a tab and one bronzed button at each cuff. The shape of the cuff tab resembles that of the tunic's shoulder straps, but is shorter.

Insignia: On each side of the tunic collar, or on the shirt collar when the tunic is not worn, a bronze disc about one inch in diameter. The one on the right bears the letters, "U.S."; the one on the left bears the insignia of the arm or service. The disc with the U.S. letters also appeared on the left side of the overseas cap. The arm and service insignia were as follows:

<u>Arm/Service</u> <u>Cord/Braid</u>	<u>Insignia</u>	<u>Hat</u>
Infantry	Crossed flintlock rifles	Light blue
Cavalry	Crossed sabres	Yellow
Artillery	Crossed cannons and shell	Scarlet
Tanks	Lozenge-shaped tank	Grey
Ordnance	Round grenade with a flame at top	Black and
scarlet		
Engineers	Castle with a turret at each end	Scarlet and
white		
Quartermaster Corps	Crossed sword and pen on a wheel surmounted by an eagle	Buff
Signal Corps	Crossed signal flags with a centered burning torch	Orange and
white		
Medical corps	Caduceus	Maroon and
white		
Corps of Interpreters	INT within a wreath	Green and
white		
Motor transport	Winged helmet within a wheel	Purple

Rank insignia: Olive-drab chevrons, worn point up on both sleeves of the tunic, shirt, and greatcoat as follows (after April 30, 1918, worn only on the right sleeve):

Corporal	Two chevrons
Sergeant	Three chevrons
First Sergeant	Three chevrons above a lozenge
Color Sergeant	Three chevrons above a 5-pointed star
Battalion/Squadron Sergeant Major	Three chevrons above two downward-curved arcs ("rockers")
Regimental Sergeant Major:	Three chevrons above three rockers

Sergeants major of services (e.g., Quartermaster Corps) wore two or three straight horizontal bars ("ties") at the bottom of the chevrons rather than rockers. The rank insignia of certain arms and services included a distinctive device centered within the chevrons (e.g., a horse's head for Stable Sergeants of the Field Artillery).

Note 1: The description of noncommissioned officers' ranks and rank insignia during the Great War is exceedingly complex because the U.S. Army did not adopt a uniform rank structure for non-commissioned officers until 1921. During the First World War, enlisted pay grades were uniform across the Army but NCO ranks were unique to each arm and service. Therefore, the description given above is not definitive but is accurate only for the infantry and cavalry. Persons interested in the ranks and insignia of other arms and services must consult more specialized sources than this article, such as William Emerson's *Chevrons* or Philip Katcher's *The U.S. Army, 1890-1920*.

Note 2: While unit shoulder patches were authorized for use during the War they generally were not worn until after the Armistice (November 11, 1918).

Accoutrements: Khaki web belt (worn over the tunic or greatcoat, as well as in shirtsleeve order) with any number of khaki cartridge pouches and a canteen. In the infantry, pack carriers ("suspenders") were attached to the web belt, as were a first aid kit, canteen, gas mask, and bayonet. The knapsack was attached to the pack carriers and the belt. A shovel (entrenching tool) was hung at the back. A blanket was rolled and carried on top of the knapsack. A khaki haversack was carried on the right side, hung from a strap over the left shoulder. In the cavalry, the ration bags ("saddlebags"), assembled as a knapsack, were used in lieu of the haversack.

Sergeants might be armed with a trench knife and with either a Springfield Model 1903 or Enfield Model 1917 .30 caliber rifle or a Colt M1911A .45 caliber automatic pistol {"45 caliber automatic"} or Colt (or Smith & Wesson) M1917 .45 caliber revolver. (However, regiments attached to the French Army rather than included in the AEF received French equipment and weapons.)

Sources:

Emerson, Lieutenant Colonel William K., U.S.A. *Chevrons: Illustrated History and Catalog of U.S. Army Insignia*. Washington, D.C.: Smithsonian Institution Press, 1983. ISBN: 0-87474-412-1

Katcher, Philip. *The American Soldier: U.S. Armies in Uniform, 1755 to the Present*. New York: Military Press, 1990. ISBN: 0-517-01481-5

_____. *The U.S. Army, 1890-1920*. London: Osprey Publishing Ltd., 1990. ISBN: 1-85532-103-3

Mollo, Andrew. *Army Uniforms of World War I: European and United States Armies and Aviation Services*. New York: Arco Publishing Company, Inc., 1978. ISBN: 0-668-04479-9

Urwin, Gregory J. W. *The United States Infantry: An Illustrated History, 1775-1918*. New York: Sterling Publishing Co., Inc., 1988. ISBN: 0-8069-8308-6

Look at old techniques in new ways.
Try something different.
Be daring, be unique.

Costume College™
2001

The Art of Embellishment

You have the foundation, you have the silhouette – now what do you do? Join the Costumer's Guild West for our annual conference as we explore the many possibilities of decoration and embellishment available to the costumer. From fabric choice to trim, design and dyeing, seams and accessories, our classes will offer you the opportunity to expand your horizons and talents, and help your costumes better reflect your own unique creativity.

- ☞ Three days of classes for all skill levels and interests
- ☞ Visit the Marketplace to find both basic supplies and unique items for the costumer
- ☞ Dance the night away at the Time Traveler's Gala, where costumes of any time, place or dimension are "period"
- ☞ Enjoy a tour of Los Angeles' famed garment district, where fabric bargains lurk around every corner, or one of our other costume-related destinations

July 27-29, 2001 Airtel Plaza Hotel, Van Nuys, CA



Costume College™ 2001

Registration Form



July 27-29, 2001 Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA
 Call: 1-800-350-1111 for room reservations

Name: _____
 Mailing Address: _____

 City _____ State or Province _____ Zip or Postal Code _____
 Telephone Number: _____ E-mail: _____
 Are you a member of the CGW or other ICG Chapter? _____ Yes, I am a member
 If so, which chapter? _____ No, I am not a member

Please print your name above as you would like it to appear on Your Costume College Badge

Number and Street

State or Province

E-mail:

	Membership Rates	Until July 4, 2000	Until November 30, 2000	Until June 15, 2001	\$ Total
Costume College™	ICG/CGW Members*	\$40	\$45	\$65	memberships = _____
	Non-ICG/CGW Members	\$70	\$75	\$90	memberships = _____
Time Traveler's Gala	ICG/CGW Members*	\$35	\$40	\$50	tickets = _____
	Non-ICG/CGW Members	\$45	\$50	\$60	tickets = _____
<p>I would like to join the CGW (\$12 one year membership) and take the member discount right now!</p> <p>Make Checks Payable to Costumer's Guild West, P.O. Box 9052, Santa Fe Springs, CA 90670-9052</p>					TOTAL: _____

If you are buying more than on Costume College membership or Time Traveler's Gala ticket, please print additional names here:

If you are purchasing a Time Traveler's Gala ticket, please tell us if you would like a *vegetarian meal* _____, or have another meal consideration:

*Guild rates apply to members of the International Costumer's Guild only, not to guests or family who are not ICG members. Costume College fees are refundable up to June 15, 2001, less a \$10 processing fee. Transfers of memberships/tickets must be received in writing from the transferring party, and postmarked no later than June 15, 2001. While the deadline for registration is June 15, 2001, registration is limited for both Costume College and the Time Traveler's Gala, and may sell out before the deadline. No memberships or tickets will be sold at the door.

For more information, write to: Carolyn Louailier c/o Costumer's Guild West, P.O. Box 9052, Santa Fe Springs, CA 90670-9052,
 call (818) 343-0723 or e-mail Carolyn@costumecollege.org
Visit us at our website, www.costumecollege.org, for news and updates on Costume College™ activities

Revolutionary Couture

By Sharon Trembley

People's clothing reflects the constantly changing world. When society's values change, so does fashion. Usually this mutation would occur gradually, but when a radical shift in dress does occur; one does not have to look further than the current events of the time. Before the French Revolution which began in 1789, France was considered to be the leading country in fashion in the western world (Fukai 109). Traditional court dress throughout Europe had remained unchanged for decades. Besides being the leader in clothing, France set the standard for manners, dance and etiquette. In some foreign royal courts, conversing in French was considerably more stylish than speaking the country's native tongue so much so that some monarchs hardly knew the language of the country they were ruling. With the arrival of the rapidly changing political climate that existed during the French Revolution (1789-1799), fashion was directly influenced so it almost mirrored the upheaval occurring in France at the time.

Before the Revolution, sumptuous clothing worn by the aristocracy was extravagantly decorated velvet, silk, satin or damask of the most expensive quality. The nobility considered their clothing to be an essential part of an elegant and aesthetically refined world (Kanai 118). Men wore suits with elaborate needlework and silk stockings. One man's suit could require as many as sixty matching buttons (Kamer 135). Underneath some men wore corsets and improved their figures by padding their shoulders and chests or by wearing false calves in their stockings. Women also wore corsets and underneath their skirts hid stiff hoops of whalebone or steel called paniers. The circumference of these hoops could reach eight yards (Hill and Bucknell 130). This style had a flattened front and spread the width of the



dress to the sides so as to take up the space of three or four people.

In To the Scaffold, the Life of Marie Antoinette, Carolly Erickson describes the level of embellishment used on this clothing: "French dressmakers outdid themselves in inventing ornaments, festooning their already overdecorated fabrics with fields of artificial flowers, feathers, tassels, and silk ribbon bows, rosettes and ruffles, passementerie and beading and costly metallic fringe" (39). To add to a woman's unnatural look, hairstyles taking hours might have been two or three feet high. These fantastic coiffures were decorated with all manners of objects such as flowers, jewels, fruit, feathers, figurines (98), even a model ship or in extreme cases a caged, live bird.

All this opulence came at a cost though. Courtiers racked up debt with the high price of maintaining themselves in style. "To owe one's tailor or shoemaker hundreds of thousands of livres was expected in a person of taste" (119). Many spent money they did not have, including Marie Antoinette, who ran up huge debts especially with her fondness for diamonds. The Queen also spared no expense creating occasions to wear all this finery.

The very notion of fashion became suspect in the period just preceding the Revolution. It implied a fairly frivolous, idle life style (Ribeiro 75) wherein one was more concerned with one's appearance than the welfare of those around him (70). Toshio Horii gives a brief overview on the country's state of affairs in "From the Age of Refinement to the World of the Tempest." According to Horii, during the reign of Louis XV, there was general prosperity, which made it possible for "well-dressed people discerning in etiquette" to "be carried about in jeweled palanquins" (125). This all changed around 1780 when the French government was in horrible financial trouble after incurring expenses from military expenditures of the Seven Years' War and the War of American Independence, along with poorly managing payments on government bonds. Farmers were dissatisfied, crops failed and bread prices were going through the roof. The bourgeoisie were demanding equality, and the nobility had a deepening sense of instability (125). Sara Maza also

suggests, "the spread of literacy, the influence wielded by dissenting men of letters, and the ever-increasing volume of propaganda churned out by all parties in pamphlet form all contributed to..." the reasons for the French Revolution (707).

During the revolutionary period, simplicity in dress became fashionable. Men's costume became basic, relying on excellence of fit rather than extraneous decoration. Muted, sober colors were standard. The central-button fly became standard on men's trousers rather than a side-buttoned front panel. Men still wished to remain fashionable with small waists and shapely legs, so corsets and false calves could still be found along with lamb's wool pads, which could be used to enhance the seat region of a man's pants due to the shorter coats being worn at this time (Tierney 1). Coats were either single or double-breasted and worn over a plain waistcoat. Men sported starched white cravats over their linen shirts.

With the excavation of ancient Roman ruins of Herculaneum in 1738 and Pompeii in 1748, interest in ancient Greece and Rome developed. Besides discourse on the ancient models of democracy and the Republic, the appreciation of the eternal beauty and purity of the classical form without ornate decoration came into fashion for women (Fukai 114). The ideal figure became the Grecian figure of high-rounded breasts and long, well-rounded limbs. A woman's dress clung to her body, showing every contour. Many women no longer wore corsets (Waugh 75). In 1798, a contemporary of the time, Mercier, commented on the classical costumes worn by women in his Le Nouveau Paris:



Here lighted lustres reflect their splendour on beauties dressed *a la Cleopatre, a la Diane, a la Psyche*; ... I know not whether the first of these dancers have any great affection for the republican forms of the Grecian governments, but they have modelled the form of

their dress after that of Aspasia [fifth century BC Greek courtesan and mistress of Pericles]; bare arms, naked breasts, feet shod with sandals, hair turned in tresses around their heads by modish hairdressers, who study the antique busts. Guess where are the pockets of these dancers? They have none; they stick their fan in their belt, and lodge in their bosom a slight purse of morocco leather in which are a few spare guineas. As to the ignoble handkerchief, it is in the pocket of some courtier, to whom they address themselves in case of need. The shift has long since been banished, as is seemed only to spoil the contours of nature; and besides, it was an inconvenient part of dress ... The flesh-coloured knit-work silk stays, which stuck close to the body did not leave the beholder to divine, but perceive, every secret charm. This is what was called being dressed *a la sauvage*, and the women dressed in this manner during a rigorous winter, in spite of frost and snow. (qtd. in Ribeiro 124, 127)

Jewelry became simple also. With the white, chemise gowns, a cameo brooch was quite popular. Simple designs in gold and steel replaced the rococo favorite, diamonds. Revolutionaries seemed fond of hard, gray steel and used it for buckles for belts and shoes, buttons, and watch chains and fobs (Kamer 137). Guillotine shaped jewelry was worn along with red ribbons tied around women's throats *a la victim*.

During The French Revolution, clothing reflected the volatile politics occurring at the time. The costume adopted by the French people altered radically in just a few years from the previous age of monarchy and social oppression to become a symbolical representation of a new age of democracy and enlightenment. On the surface, people were encouraged to express their newly gained freedom and individuality with their clothing. One should consider though, the consequence of not adopting the latest mode of fashion during The French Revolution's Reign of Terror was possible imprisonment or

death. Not showing visible support of the new government was risking being mistaken as a sympathizer of the old regime. With this, it becomes even more understandable why the common person seemed so wardrobe conscience and quickly adapted to the latest revolution in fashion.

Works Cited

- Erickson, Carrolly. To the Scaffold, the Life of Marie Antoinette. New York: William Morrow, 1991.
- Fukai, Akiko. "Rococco and Neoclassical Clothing." Revolution in Fashion 1715-1815. Ed. Kyoto Costume Institute. New York: Abbeville, 1989. 109-117.
- Hill, Margot Hamilton, and Peter A. Buchnell. The Evolution of Fashion, Pattern and Cut from 1066 to 1930. 1967. New York: Drama Book, 1989.
- Horii, Toshio. "From an Age of Refinement to the World of the Tempest." Revolution in Fashion 1715-1815. Ed. Kyoto Costume Institute. New York: Abbeville, 1989. 123-5.
- Kamer, Martin, "Brilliant Adornments." Revolution in Fashion 1715-1815. Ed. Kyoto Costume Institute. New York: Abbeville, 1989. 135-7.
- Kanai, Jun I. "One More Desire: Fashion Leaders of a Dramatic Era." Revolution in Fashion 1715-1815. Ed. Kyoto Costume Institute. New York: Abbeville, 1989. 118-22.
- Maza, Sarah. "Politics, Culture and the Origins of the French Revolution." The Journal of Modern History 61(Dec. 1989): 704-23.
- Ribeiro, Aileen. Fashion in the French Revolution. New York: Holmer & Meier, 1988.
- Tierney, Tom. Fashions of the Regency Period Paper Dolls. New York: Dover, 1996.
- Waugh, Norah. Corsets and Crinolines. 1954. New York: Routledge/Theatre Art, 1996.

THE COSTUMERS' SUITE

The Costumers' Suite at Chi-Con will be in the East Tower of the Hyatt Regency, and will be open Thursday through Sunday nights. We will open at 8:00 p.m. and remain open until the last costumer fades away. There will be munchies and sodas available, and videos of past masquerades will be shown.

The following groups are sponsoring suite evenings:

Thursday – CC-21, Chicago

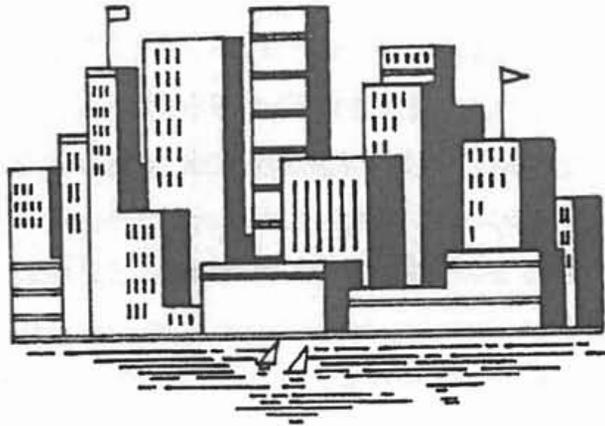
Friday – CC-19, Calgary

Sunday – The Archives and the M.A.F.I.A. CC-22 bid committee

As you can see, Saturday is still open. Without a sponsor, the suite will be open, but there may not be any food. Please remember that this is YOUR place to gather and gab, stitch and bitch, or whatever, and it runs on donations. The sponsors will be selling memberships and/or pre-supports. The Archives will be showing costuming history and accepting your tapes and photos to be archived (and returned). This is the chance to get YOUR convention message across to the multitudes, the "Thought Leaders," the glitz-wearers..... (Never mind, I do get carried away.)

Anyway, join us for a good time at Chi-Con.

Elaine & Carl Mami



NEWS FROM

AROUND THE GUILD



St. LOUIS COSTUMERS GUILD

"We do it for fun not money."

AKA: St. Louis Ubiquitous Tailoring Society – S.L.U.T.S.

**C/o Mai
7835 Milan
University City, MO 63130-1251
Casamal@primary.net**

THE GREATER COLUMBIA FANTASY COSTUMERS' GUILD INC.

AKA: The Founders

**P.O. Box 683
Columbia, MD 21045
www.hawkswood.com/GCFCG.html#gfcg**

NEW JERSEY/NEW YORK COSTUMERS' GUILD

AKA: The Sick Pups

**C/o Mami
85 West McClellan Ave
Livingston, NJ 07039
Callisto@netlabs.net (Sharon)**

COSTUMER'S GUILD WEST

"We'll make you an offer you can't refuse."

AKA: The Costume Mafia

**P.O. Box 94538
Pasadena, Ca 91109
Darla@costumecollege.org
www.costumecollege.org**

CHICAGOLAND COSTUMERS GUILD

AKA: The Chicago M.O.B.

**C/o Carol Mitchell or Michelle Jaye Solomon
P.O. Box 1398
Chicago, IL 6069-1398**

THE AUSTRALIAN COSTUMER'S GUILD

AKA: The Wizards of Coz

**P.O. Box 322
Bentleigh, Victoria 3204
Australia
stilskin@netspace.net.au; Lord_Necro@bigpond.com; k_ashton@bigpond.com
www.vicnet.net.au/~costume/**

GREATER PHILADELPHIA COSTUMER'S GUILD

AKA: Lunatic Phrynge

**P.O. Box 34739
Philadelphia, PA 19101-4739**

GREATER PORTLAND AREA COSTUMERS' GUILD

AKA: the Robe Warriors

**P.O. Box 3985
Portland, OR 97208-3985**

COSTUME GUILD UK

**C/O Marlon Byott
64 Frith Road
CROYDON, CRO 1TA, UK
CGUK@ireadh.demon.co.uk**

SOUTH BAY COSTUMERS' GUILD

AKA: The Bombazine Bombers

**C/o Lisa Deutsch Harrigan
P.O. Box 28427
San Jose, CA 95159
SBCG@harrigan.org**

GREATER BAY AREA COSTUMERS GUILD

"Celebrating the Fun of Costuming since 1990."

AKA: Dreamers of Decadence

**GBACG
PMB #320
5214-F Diamond Heights Blvd.
San Francisco, CA 94131
jkeeler415@aol.com
www.toreadors.com/costume**

**NORTHERN LIGHTS COSTUMERS' GUILD
(replaced New England Costumer's Guild)**

**c/o Dina Flockhart
61 Gilson Road
Littleton, MA 01460-1300
cloak@ziplink.net**

BEYOND REALITY COSTUMERS GUILD

Northwest Chapter, serving both the US and Canada

**Kate McClure
BRCG
217 E Street SW
Auburn, WA 98001**

GREATER SACRAMENTO AREA COSTUMERS' GUILD

AKA: The Fashioners of Fancy

**1199 Ravine View Drive
Roseville, CA 95661
madly@2xtreme.net**

MILLENNIUM COSTUMERS

AKA: "Y2Ker's" (formerly known as Rocky Mountain Costumer's Guild)

**2854 Tincup Circle
Boulder, CO 80303-7143
dragonart@worldnet.att.net
dragonart.hom.att.net/RMCG.html**

UTAH COSTUMERS' GUILD

**289 W. Hidden Hollow Drive
Orem, UT 84058-7552
Utahguild@aol.com**

WESTERN CANADIAN COSTUMERS' GUILD

AKA: Wild and Wooly Western Costumer's Guild

**C/o Katherine Jepson
19 Taraglen Ct. NE
Calgary, AB T3J 2M6
capsam@nucleus.com//katnbiz@telusplanet.net**

SOUTHWEST COSTUMERS GUILD

"Making the world safe for people who dress funny"

**P.O. Box 39504
Phoenix, AZ 85069
Randwhit@aol.com
<http://members.aol.com/souwesgld/guild.html>**

THE MILLENNIUM PHILCON

Ben's travels thru Time and Space have yielded great results!

With such diverse material we're sure to have unique and enjoyable programming, guests and fun.

Join us for this truly exciting time.
Start the new con off right
at the Millennium Philcon.

Author Guest of Honor

GREG BEAR

Artist Guest of Honor

STEPHEN YOULL

Editor Guest of Honor

GARDNER DOZOIS

Fan Guest of Honor

GEORGE SCITHERS

Toastmaster

ESTHER FRIESNER

The 59th World Science Fiction Convention
August 30th to September 3rd, 2001
The Pennsylvania Convention Center &
Philadelphia Marriott Hotel



Ben interviews Fen of all walks of life to
make this worldcon the most fan-friendly!

MEMBERSHIPS

Convert (from Supporting)\$90
New Attending\$145
Child (Born after 9/1/89)\$50
New Supporting.....\$40

Make checks payable to:
THE MILLENNIUM PHILCON



P.O. Box 310
HUNTINGDON VALLEY, PA 19006-0310
PHIL2001@NETAXS.COM
WWW.NETAXS.COM/~PHIL2001

Artwork by Stephen Youll
Copyright © 2000 The Philadelphia Convention, all rights reserved.
Philcon® is a registered service mark of the Philadelphia S.F. Society, used by permission.
Worldcon® is a registered service mark of the World Science Fiction Society, an unincorporated literary society.

COSTUME-CON 18
May 26-29,2000
Hartford Hilton Hotel
Hartford, Connecticut

Awards

THE ONCE AND FUTURE FASHION SHOW, May 27, 2000

Historical Masquerade

Documentation.

Best in Show: *A Little Tale*, Stephanie Carigg

Workmanship.

Best in Class, Novice: *1870 Egyptian Ghawazee Dancer*, Cheryl Johnson

Best in Class, Journeyman: *It's an Ancestor Thing*, Judy Mitchell

Best in Class, Master: *La Mariacha*, Nora Mai

Best in Show: *La Catrina*, Gypsy Ames

Presentation.

Best in Class, Novice: *1870 Egyptian Ghawazee Dancer*, Cheryl Johnson

Honorable Mention, Journeyman: *Moment of Truth*, Suzanne Garcia

Best in Class, Journeyman: *It's an Ancestor Thing*, Judy Mitchell

Best in Class, Master: *La Mariacha*, Nora Mai

Best in Show: *La Mariacha*, Nora Mai

Overall.

Best Artistic Representation: "*Portrait of Ellen Terry as Lady Macbeth*", by John Singer Sargent, Patricia Ann Buard

Best Victorian: *Fancy Dress*, Shanti Fader

Most Noble: *At the Court of the Sun King*, Kathryn Draves

Playmate of the Year: *A Little Tale*, Stephanie Carrigg

BEST IN SHOW.

La Catrina, Gypsy Ames

Future Fashion Show

Go Get'm Award: *Butterfly Hunters*, Madeleine Trembley

Best Interpretation of Design: *Hardware Byzantine*, Drew and Kathy Sanders

Best Workmanship: *Gypsy Ribbon Renaissance*, Diane Seiler

Single Pattern Contest

Best Interpretation of Traditional Design: *Egyptian Beadwork*, Janet Naylor
Most Innovative Use of Fabric and Design: *Patchwork Fantasy*, Julia Hyll
BEST IN SHOW: *Night Surrenders to the Dawn*, Jacqueline Ward

Bathing Beauty/Beefcake Competition

Third Place: *The Fast-O Swimwear Company*, David Kinneman
Second Place: *Journal de Des Moisselles, 1873*, Cynthia Barnes
First Place: *Victorian Modesty*, Ann Catelli, Shanti Fader, Jeff Poretsky

FANTASY AND SCIENCE FICTION MASQUERADE, May 28, 2000

Workmanship Awards

Novice Division.

Excellence in Surface Decoration: *If You Dream a Dragon*, Cheryl Johnson
Graveyard Rock Award (prop construction): *The Dare*, Edward Charpentier
Thy Shoes Shall Fit Thy Costume Award (footwear): *Blade of the Immortal: Rin & Manji*, Rob Lantz
Best in Class: *Star Fleet Dress Uniform*, Olive McConchie

Journeyman Division.

Best Use of Painting Techniques: *Blessed Protectors*, Wendy Goodman and Mindy Helfant
Excellence in Adaptation: *The Zodiac*, Pat Bothman (for "Ares")
The Mushu Award (prop construction): *Seeking Hope*, primary dragon constructors – Susan Kruger and Dan Zimmerman
Best in Class: *Queen Amadala*, Mary Alice Ladd

Master Division.

Honorable Mention: *Aztec TechnoTribal*, Nancy Mildebrandt
Honorable Mention: *A Tribute to Freddy Mercury*, Amanda Allen, Ann Stephens, and Ric Rader
Davy Jones Award (use of materials): *Undersea Circus Parade*, Deb Salisbury
Deer in the Headlights Award (leatherwork): *"The Mists of Avalon,"* Lisa Ashton
Excellence in Ceramics: *The Zodiac*, Nora Mai
Excellence in Character Construction (facial animation): *A Fistful of Kibble*, Daren Bost
Excellence in Construction: *The Zodiac*, Steve Swope
Excellence in Design: *The Zodiac*, Pierre and Sandy Pettinger
Obsessive/Compulsive Award (applique): *Goddess & Queen*, Miki Dennis
Best in Class: *Kojiki – the Creation*, Laurel Cunningham-Hill

BEST IN SHOW.

Lady of the Lake, Jacqueline Ward

Presentation Awards

Young Fan Division.

Hats Off: Bartholomew Cubbins, Gabriel Lefton

Most Forceful: *Should Have Used Ever-Ready*, Richard and Zachary Hill

Novice Division.

Best Presentation: *Antarian Matador*, Charles Galway

Best Recreation: *Blade of the Immortal: Rin & Manji*, Stephanie Brown and Rob Lantz

Best in Class: *If You Dream a Dragon*, Cheryl Johnson

Journeyman Division.

Best Presentation: *Blessed Protectors*, Wendy Goodman, Mindy Helfant, and Preston Saul

Best Recreation: *Queen Amadala*, Mary Alice Ladd

Best in Class: *Seeking Hope*, Sue Brown, Aliza Burr, Donna Dube, Don Eastlake, Dale Farmer, Dina Flockhart, Ian Flockhart, Allan Kent, Keshlam, Ellen Kranzer, Todd Kruger, Suford Lewis, Tony Lewis, Lois Mangan, Phillip Nathanson, Doug Ray, Sandra Ryan, Sharon Sbarsky, Nancy Shapiro, Pat Vandenberg, and Dan Zimmerman

Master Division.

Best Presentation: *A Tribute to Freddy Mercury*, Amanda Allen, Ann Stephens, and Ric Rader

Dog-Gone Best: *A Fistful of Kibble*, Daren Bost

Most Beautiful: *Lady of the Lake*, Jacqueline Ward

Most Beautiful Use of Ancient Subject: *Goddess & Queen*, Miki Dennis and Laura Kovalcin

Most Humorous Concept: *The Costuming Concept*, Rae Bradbury-Enslin, Craig Enslin, Andy Kirschenbaum, and Rob McKeoghney

Best in Class: *The Zodiac*, Pat Bothman, Byron Connell, Cathy Costen, Betsy Delaney, Karen Heim, Geni Hillen, Bruce Mai, Nora Mai, Sue Parent, Pierre Pettinger, Sandy Pettinger, and Steve Swope

Other.

Best Future Threat (judges' choice award): *If You Dream a Dragon*, Cheryl Johnson

Cement Overshoes Award (presented by the Chicagoland Costumers' Guild): *Lady of the Lake*, Jacqueline Ward

BEST IN SHOW

The Zodiac, Pat Bothman, Byron Connell, Cathy Costen, Betsy Delaney, Karen Heim, Geni Hillen, Bruce Mai, Nora Mai, Sue Parent, Pierre Pettinger, Sandy Pettinger, and Steve Swope

DOLL COSTUME AND CAROUSEL CREATURE CONTEST

Best Individual Carousel: *Nautilus the Seahorse*, Jean Ward

BEST CAROUSEL IN SHOW: *Piggie Carousel*, Lisa Ashton

Alternate Barbie.Com: *The Four Elements*, Liz Gist

Best Antique Alien: *Yoda*, Anne Davenport

Best Dragons: *Evening Wear* (Typhon) and *Camouflage* (Kells), Melinda Small Paterson

Have You Seen This Chicken?: *Penguin Leisure Wear*, Vicki Warren

Meticulously Obsessive Pagan Christmas Scene (beadwork): *An Elemental Conversation*, Denice Girardeau

Most Accurate Ken: *18th Century London Gent*, Miki Dennis

Overall Excellence in Sculpy and Porcelain: *Terpsichore*, *Fairies on a Twig Chair*, *King Arthur*, and *Bov Dearg*, Melinda Small Paterson

Science Fiction Rep: *Gemini Cricket*, Steve Swope

BEST DOLLS IN SHOW: *Baba Yaga*, Melinda Small Paterson

INTERNATIONAL COSTUMERS' GUILD LIFETIME ACHIEVEMENT AWARD, May 28,
2000

Pierre and Sandy Pettinger

Thanks to Robert Sacks, CC 18 reporter, for these lists.

Lost and Found

Lost Section

The following are people who are lost. Their Costumer's Quarterly which was mailed was returned to sender. If you know the whereabouts of the following people, please make sure your guild gets in touch with Sharon Trembley, the ICG Treasurer, to update the mailing list.

FROM CALIFORNIA

NAME	ADDRESS	CITY	STATE	ZIP
Steiner, Stephanie	8747 Navajo Road #3	San Diego	CA	92119
All, Wendy	13437 Tiara Street	Van Nuys	CA	91401
Rich, Margery	890 S. Rosemead Blvd Apt 18	Pasadena	CA	91107
Nelson, Karen (Tony)	1585 Wild Pony Path	San Bernardino	CA	92407
McNamara, Diane	679 S. Pasadena Avenue	Pasadena	CA	91105
Falk, Debra	2348 W. Packwood	Visalia	CA	93277
Nickel, Jody	83 Tampa Ave. Ste PH	Northridge	CA	91324
Johnson, Misty Chrystal	3738 Main Street	Riverside	CA	92501
Robinet, Linda	2727 Jill Place	Port Hueneme	CA	93041
Comoglio, Kyrsten	2420 Spaulding Avenue	Bekeley	CA	94703
Caveny, Neola	3121 Ewing Avenue	Altadena	CA	91001
Melugin, Tracey	392-B Ralcam Pl.	Costa Mesa	CA	92627
Abraham, Rhon- Racheal	5748 Cahuenga Blvd	N. Hollywood	CA	91601
Michaud, Jennifer	2937 Riverside Drive	Burbank	CA	91505

FROM MASSACHUSETTS

Dallas, Janice	200 Concors Road	Bedford	MA	01730
----------------	------------------	---------	----	-------

FROM ARIZONA

MCKean, Katrina	7400 E. Gold Links Road #388	Tucson	AZ	85730
-----------------	------------------------------	--------	----	-------

FROM OREGON

Shkolnik, Mike	9647 S.W. 52 nd Avenue	Portland	OR	97219
----------------	-----------------------------------	----------	----	-------

FROM NEVADA

Rogers, Starfire	P.O. Box 43751	Las Vegas	NV	89116
------------------	----------------	-----------	----	-------

FOUND SECTION

The following is a list of people who the post office have found for us. Unfortunately, their Quarterly was still returned to us. We will make another attempt to mail it to them as per the post office's address. This will be done when we have heard from each of the guilds that what the post office has is correct. It will cost the guild 3 times in postage to do this but it will be done.

FROM NEW YORK

From	Winkler, Shenlei	93 Mac Dougal St. #10	New York	NY	10012
To	Winkler, Shenlei	P.O. Box 361	New York	NY	10018

FROM ARIZONA

From	Emerson, Margaret	1644 Palmcroft Way S.W.	Phoenix	AZ	96007
To	Emerson	6132 W. Alameda Rd	Glendale	AZ	85310
From	Rooney, Erin	2524 S. El Paradiso Dr. #80	Mesa	AZ	85202
To	Rooney, Erin	660 25 th Avenue	San Francisco	CA	94121
From	Jeffcoat, Heather	P.O. Box 7311	Cave Creek	AZ	85327
To	Jeffcott, Heather	6710 E. Golf Links Road Apt 2093	Tuscon	AZ	85730

FROM CALIFORNIA

From	Hoffmann, Chelsea	222 W. Brookdale Pl	Fullerton	CA	92832
To	Hoffmann, Chelsea	1427 Columbia Drive	Glendale	CA	91205
From	Magruder, Malai	13907 Parklawn	Garden Grove	CA	92803
To	Magruder	P.O. Box 308	Garden Grove	CA	92842
From	Espinoza, Leslie	9215 Palm Canyon Drive	Corona	CA	91719
To	Espinoza, Leslie	P.O. Box 706	Lakewood	CA	90714
From	Bredemann, Linda	45 E. High Street	Moorpark	CA	93021
To	Costume Annex- Bredemann	2365 Michael Drive	Newbury Park	CA	91320
From	Kraus, Sandra	1518 Dale Street	San Diego	CA	92102
To	Kraus, Sandra	P.O. Box 34201	San Diego	CA	92163
From	Looney, Cheryl	4151 Blossom Court	Oakley	CA	94561
To	Looney,	284 Rose Ann Avenue	Pittsburg	CA	94565
From	Blaker, John	11555 Shannon Avenue	Dublin	CA	94568
To	Blaker, John	11150 San Pablo Avenue	El Cerrito	CA	94530
From	Chapman, Judith Ann & John P.	5208 East Keynote Street	Long Beach	CA	90808
To	Chapman	2192 Anchor Court	Newbury Park	CA	91320
From	Mitschek, G. Ann	14636 Channing Street	Baldwin Park	CA	91706
To	Mitschek, Gail Ann % Alteryers	3749 E. Colorado Blvd	Pasadena	CA	91107
From	Votava, Christine	4114 East Shaw Street	Long Beach	CA	90803
To	Votava	2846 E. Vista Street	Long Beach	CA	90803
From	Vierich, Elizabeth	1069 Deer Springs Road	San Marcos	CA	92069
To	Vierich	27568 Mountain Meadows Road	Escondido	CA	92026

FROM NEW MEXICO

From	Rauchfuss, Judith	902 ½ 6 th St. N. W.	Albuquerque	NM	87102
To	Rauchfuss, Judith	P.O. Box 1393	Cedar Crest	NM	87008

FROM TEXAS

From	Husmo, Jennifer	4723 Aftonshire Dr Apt 10	Houston	TX	77027
To	Husmo, Jennifer	3611 Valleyfield Drive	Houston	TX	77080
From	Serr, Cheryl	11211 Woodridge Bluff	San Antonio	TX	78249
To	Serr	1010 Bianca Walk	Redding	CA	96001

FROM WASHINGTON

From	Wallace, Lori	16744 Wallingford Ave North	Seattle	WA	98133
To	Wallace, Lori	22101 93 rd Pl W	Edmonds	WA	98020

As of July 24, 2000 we have received 42 of the Quarterlies back. This means that we paid the printers to make 2 copies of the Quarterly for each of these people. We paid the post office so far twice, once for the original mailing and once for returning it. We will pay the post office again when we get a correct address. This, in my mind, is a waste of money and valuable time on my part. With technology as it stands today, we should not have this waste. E-mail, voice mail and yes, even using the snail mail, we should have updated information with a few days. Without correct addresses we will not be able to fulfill the Quarterly's obligation to these members.

Dora F. Buck



International Costumers' Guild

Report of the President for 1999-2000

On October 3, 1994, the State of Maryland declared the ICG's Articles of Incorporation forfeit for failure to file a "Personal Property Return as of January 1, 1993," that had been due on April 15, 1993.

The ICG did not learn of that action until last fall, when our webmaster, John O'Halloran, decided to browse Maryland's web sites to see what they had to say about us. When John discovered this, he phoned me in Albany, New York, from California, on October 11, 1999, to let me know.

The reason we had not heard before last fall was that the Maryland Department of Assessment and Taxation still listed Kathryn Condon as our local contact at her old address in Fredericksburg, Maryland. Kathryn, of course, had moved out of the state long before then, and Jeannette Holloman has been the ICG's Vice-President, Maryland, since 1992. We failed to notify the Department of Assessment and Taxation at the time because none of the officers that year had any knowledge of such a requirement.

Still, ignorance of the law is no excuse. I was one of the Guild's officers that year, so I hold a share in the responsibility for this.

Fortunately, we did not owe any money to Maryland, so all we needed to do was file the delinquent returns and petition for revival of our Articles of Incorporation. I filled out the missing six years, worth of forms and notified the Department that Jeannette now was our local representative. Sharon co-signed the petition and enclosed a \$30,00 filing fee. On January 22, 2000, the Maryland Department of Assessment and Taxation notified me that it had accepted our petition and restored our status. We will remain in good standing with Maryland as a corporation so long as we file a Personal Property Return annually. It will be incumbent on the Officers each year to see to it that we do so.

That was the big news of 1999-2000. Beyond that, there is some good news, some interesting news, and bad news. The good news first.

Good News.

The period from last year's Annual Meeting to this one saw the acceptance of two new chapters. At last year's meeting, the members approved recognition of the Greater Portland Area Costumers' Guild as an ICG chapter. In December, the Board of Directors voted to extend recognition to The Greater Sacramento Area Costumers' Guild, too. So, we now are 18 chapters in number.

Interesting News.

I have continued my custom of sending a President's Message to all the chapters about once a month. They have provided informational updates as reminders of tasks to be accomplished. We have accomplished some of them. Some still need to be done.

On March 21, 2000, I accepted Pat Ritter's resignation from the position of Editor of *The Costumer's Quarterly* and gave the job to Carl Mami. As Carl will tell you in his report, an issue of the Quarterly will be ready at the printer on Thursday and he will mail it immediately. Carl also will, I believe, explain his plans to complete publication of the issues for both 1999 and 2000 by December 31.

A few weeks earlier, Janet Wilson-Anderson found and sent to me the ICG's missing financial records. These were from Betsy Delaney's years as Treasurer. They now are in the ICG Archives.

Also during the spring, John O'Halloran posted on our website (www.costume.org) the ICG Guidelines for International-Level Masquerades and Competitions. Chapters and Costume-Con and Worldcon masquerade directors can access them there (as can anyone else who might be interested in them). The "Guild Guidelines" are NOT rules. They are guidelines intended to assist Worldcon and Costume-Con masquerade directors and entrants only. Directors of other masquerades use them at their own peril. We do not have masquerade rules; those are set by masquerade directors. "It's not a rule unless the director says it is."

Bad News.

The good news aside, I have to characterize 1999-2000 as a debacle. At the time of last year's annual meeting, February 15, 1999, the ICG had 1,162 members. As of May 19, 2000, there were only 579 members, for a one-year decline of 583, or just over half the membership. As I expect that Sharon will explain in her Treasurer's report, virtually all the decline can be attributed to the failure of two large chapter to report their members. Nevertheless, this year's budget had been based on a membership of 1,000, not 579, and we have seriously over spent both the 1999 budget and the one for 2000. The budget for this year assumes a membership of 600.

I must take responsibility for a large piece of this disaster. Things went so very well last year that perhaps it was the effect of *hubris* on my part, but let me explain.

Last year, we adopted the first formal budget the Guild ever had in its 20-year history. Under the new Standing Rule the members adopted at last year's meeting, I was to appoint a Budget and Finance Committee that would oversee execution of the budget as well as plan a budget for each upcoming year. The committee is supposed to consist of four ICG members in good standing who are not chapter presidents, plus the Treasurer. I appointed Bruce MacDermott and Brenna Sharp to the committee but have never been able to find two other volunteers.

The Standing Rule calls for the Treasurer to make quarterly reports on ICG revenues and expenditures to the committee and the Board of Directors. As President, I failed to insist that the Treasurer make those reports. Had I made sure that the reports were made, we would have discovered the revenue shortfall much earlier than May 19th and could have taken steps to generate revenue and cut or delay expenditures. I am an experienced manager and I know better. I'm sorry; there simply is no excuse for my failure to insist that the Treasurer make the required reports.

However, the blame does not rest wholly with me. The chapters share it. The Standing Rules require every chapter to make annual reports of membership, with quarterly updates. The chapters' responsibility to do so is perfectly clear. Yet, getting such reports is always a struggle. Last year, Jana Keeler developed a standard report format for the chapters. I sent to all chapters. It is posted on the website and can be downloaded by any chapter. Nevertheless, chapters continue to fail to discharge their responsibility to the Guild, even as they complain that we're not doing our job.

After a similar mess just before the last Annual Meeting, John Syms made a motion to separate ICG membership from chapter membership, with ICG membership to be overseen directly by the Board of Directors. Later in this meeting we'll have a report by a special committee I appointed to consider that motion and you will have the opportunity to vote on it as the first item under Old Business. I don't want to prejudice the reception of the committee's report, so I am not going to say anything in this report about the Syms motion, but I intend to speak on the motion when it comes up under Old Business. The motion would fundamentally restructure the ICG but, if we decide not to adopt it, we may need some other means of making certain that the chapters do their job.

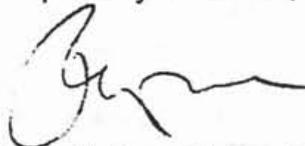
Reporting membership is not the only problem area. I have heard one *Quarterly* editor after another bemoan the failure of chapters to provide news and information about activities, let alone features. I'm sure that Carl will speak to this in his report at the *Quarterly's* new editor, but I have heard the same thing from Pat Ritter, Sally Norton, Cat Devereaux, Jim Kovalcin, and Kelly Turner! The single biggest reason you have not been receiving the *Quarterly* once each quarter is that there isn't anything to publish!

The members are the ONLY source of material for the *Quarterly* to publish. The ICG is a federation of chapters. It has no members of its own; costumers become ICG members by joining one of the chapters. Therefore, the responsibility to provide material for the editor to publish in *The Costumer's Quarterly* rests solidly on our chapters. But, what do we get? Do we get articles, reviews, news, or reports of chapter activities? No. Instead of receiving material to publish, so we could get the *Quarterly* out four times a year, we receive notices that chapters are withholding their subscription funds until issues are published. The best way for the members to kill *The Costumer's Quarterly* is to continue to withhold, not money, but the information we need in order to print something other than 32 blank pages.

In accordance with our By-laws, the Balance Sheet in the Treasurer's report is incorporated as an integral part of my report.

This concludes my report for 1999-2000. It was a very unsatisfactory year and I am very dissatisfied with my own performance as President, as well as with the cooperation we are receiving. As you know, I am standing for reelection at this meeting, for the third AND FINAL time. However, right now, I wouldn't vote for me again and, if any other member wants this job, I will be happy to step aside.

Respectfully submitted,



Byron P. Connell, President
International Costumers' Guild, Inc.

May 26, 2000



International Costumers' Guild

President's Message

June 11, 2000

Hi to all –

This month, I'm reporting on the Annual Meeting and covering a couple of other items. I'll take the latter up first.

Lifetime Achievement Award.

I am delighted to report that the Board of Directors has conferred the International Costumers' Guild's 2000 Lifetime Achievement Award on **Sandy and Pierre Pettinger** for their contribution to the costuming community. Sandy and Pierre are master costumers; they've been costuming actively at least since the early 80s. They were among the founders of the Midwest Costumers' Guild and co-chaired Costume-Con 10. They have actively taught other costumers their knowledge and skills for 20 years.

Costume Guild UK.

CGUK has a new mailing address:

Costume Guild UK
c/o Marion Byott (Membership Secretary/Treasurer)
64 Frith Road
Croydon CR0 1TA
UNITED KINGDOM

2000 Annual Meeting.

About 25 members attended the Annual Meeting on May 29, in Hartford, Connecticut. This report does not follow the agenda strictly.

After reviewing, correcting, and approving the minutes of the 1999 meeting, the members received the reports of the Guild's officers and committees. I've enclosed a copy of the President's Report for 1999-2000.

Membership and Finances. On behalf of the Budget and Finance Committee, the Treasurer reported that the number of ICG members reported by the chapters stood at 508 as of May 19th. (I've enclosed a copy of the membership report.) This was a 56 percent drop in reported members since the 1999 meeting. Much of the drop was caused by two large chapters that did not report all (or in one case, any) members. Consequently, for 1999 the Corporation's general account ran a deficit of \$285.16, and for the first half of 2000, a further deficit of \$925.11. The deficit was caused largely by a budget that assumed 1,000 members when only 508 members were reported. I have enclosed the 1999 and 2000 statements of income and expenditure and the balance sheet as of May 29, 2000. Please see the President's Report for 1999-2000 for a further discussion of our financial situation.

For 2000 and 2001, The Board of Directors has adopted austere budgets, as recommended by the Budget and Finance Committee. They were reported to the members. (I'm now paying for my President's Messages out of my own pocket, for example. The Webmaster is continuing to pay for the website out of his pocket.) However, both budgets project continued deficits. The budgets for 2000 and 2001 will be posted on the web site.

At this time, the Corporation is still solvent. However, if we continue to post deficits, that will change. Several chapters owe unpaid dues, however, and payment will help to ameliorate the financial picture. Nevertheless, in my opinion the only way for the International Costumers' Guild to return to the surplus of revenues over expenditures that we enjoyed in 1998 is to grow into it. The budget for this year is based on 600 members. That for 2001 assumes a 10 percent membership growth, to 660. Virtually all continuing expenditures will be associated with services that will retain the present membership and support efforts to attract new members.

There having been no communication from the South Bay Costumers' Guild for over 12 months, the Treasurer was directed to send the chapter's president by certified U.S. Mail a warning that the chapter will be dissolved unless it submits its dues and membership lists, with a copy to the chapter treasurer.

The Costumer's Quarterly. The Editor reported that the next issue would be ready at the printer on June 1st. As of today, copies are in the post. The 1999-2000 President's Report discusses the *Quarterly's* current circumstances.

Special Committee on Membership (Dina Flockhart, Darla Kruger, Brenna Sharp, Sharon Trembley, and Ken Warren). **Ken Warren** reported for the special committee that I appointed to recommend action by the members on a motion made at the 1999 meeting that had been tabled to this meeting. The motion, made by John Syms and seconded by Ken Warren, was "To separate ICG membership and Chapter membership, ICG membership to be overseen by the Board of Directors." On the committee's behalf, Ken pointed out that adoption of the motion would sever all ties between the ICG and its chapters; therefore, the committee unanimously recommended that the motion be defeated. **As the first item under Old Business, the members defeated the motion unanimously.**

At the committee's recommendation, the members created a new staff position of "Chapter Liaison." The purpose of the position is to improve communication between the chapter and the ICG. (Its nickname is either Guido or Moishe.) The position reports to the Board of Directors. It was established only for one year; if it succeeds, it may be made permanent. With the Board of Directors' concurrence, I appointed **Darla Kruger** as Chapter Liaison. Darla is the current president of Costumer's Guild West and this year's dean of CGW's Costume College.

Chapters will be hearing from her. They may reach her by e-mail at devinedwk@aol.com

Fundraising. Under New Business, the members adopted a motion by Betsy Delaney to create a standing Fundraising Committee. The Board directed me to request interested members with some fundraising experience to submit resumes to me. Members interested in improving the ICG's revenues should send resumes or statements of their fundraising experience to me at the address at the end of this message.

Officers. The members selected the following officers for 2000-01 and the Board of Directors duly elected them to their posts:

<u>President:</u>	Byron P. Connell
<u>Vice-President:</u>	Kenneth T. Warren
<u>Treasurer:</u>	Sharon Trembley
<u>Corresponding Secretary:</u>	Jess Miller
<u>Recording Secretary:</u>	Dora Buck

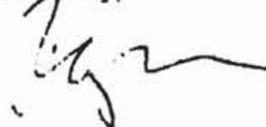
The members thanked Steve Swope for his work as Recording Secretary.

Costume-Con 18. The members voted their thanks to the Costume-Con 18 committee for making our meeting room available for an extra hour beyond our scheduled time of adjournment by moving to another location the program item scheduled in the room for that time. We specifically extended our thanks to Robert Sacks, the CC 18 program coordinator, for relocating the program item.

Of course, this is just a brief summary of the Annual Meeting. The complete draft minutes will be distributed as soon as Steve completes them.

Members may reach me by e-mail at either bconnell@nysed.gov (work) or BP.Connell@worldnet.att.net (home), or by regular post at 50 Dove Street, Albany, NY 12210-1811, USA.

Sincerely,



Byron P. Connell, President
International Costumers' Guild

Enclosures

ICG Membership

Number of People in Database:	829
ICG Members	508
CQ Subscribers	424

ICG Membership by Chapter:

Australia	0
Beyond Reality	44
Chicagoland	31
Costume Guild UK	67
Costumer's Guild West	8
Delaware Valley (Gtr. Phila)	20
Greater Bay Area	148
Great Columbia Fantasy	27
Greater Sacramento Area	6
Greater Portland Area	10
Millenium Costumers (Rocky Mtn)	11
New Jersey/New York	46
Northern Lights	18
St. Louis	44
South Bay	0
Southwest	11
Utah	10
Western Canadian	11

May 19, 2000

The author of this piece would prefer to remain anonymous. But has given permission to reprint the tale.

Body Double Log

I have to share the last 30 or so hours with you. As some might know I mentioned last week that I was contemplating creating a body double of my model for a project. The requirement was it needed to be fairly accurate of the true form. Well after getting no response for any suggestions on methods I opted for the duct tape method.

Here is my experience.

Sunday 11:00 a.m. I drive to hardware store to purchase duck tape, purchase same. Once in car, decide to check how difficult this brand may be to pull from the roll.

11:10 a.m. Go back inside and purchase one of each brand in search of one that is sticky, but not too sticky. Decide "ACE" hardware brand is the one for me. Purchase 2 rolls. Since once opened, the others can not be returned, decide spouse is getting gift.

11:30 a.m. Dig through closet for items to put on model that can be destroyed. Take all items to basement.

12:00 Model arrives with 2 helpers for this body wrap thing. She gets changed into destroyable items. Did I mention this is to be a full body wrap? Start at feet.

12:45 Entire legs of model wrapped. I decide I need to hit the bathroom since I drank 2 cups of coffee waiting for model to arrive. Model mentions she drank "Big Gulp" on way to my house. Bathroom is up stairs.

1:00 After skootching/dragging model up stairs with the aid of 2 helpers we make it to the top of stairs. Did I mention we had both legs from toe to hips tightly wrapped?

1:05 Bathroom is 6' X 8' with bathtub. Decide best way to get model onto toilet is for me to climb into bathtub and get one helper up on counter on other side to ease model down to seat. Realize that there is no way to lower pants, find the surgical scissors and have her and assistant cut crotch of pantie hose and underwear. Did I mention she could not bend her legs?

1:10 lower model to seat of toilet, helper screams as she hits handle on sink, soaks foot and behind as that is where her feet are as she is kneeling on top of counter. Laughing so hard I wet myself, grateful I was standing in bathtub. Did I mention the coffee I drank?

1:45 back in studio, clean and refreshed.

2:30 Models upper torso to neck and upper arms wrapped. Ahhhh finally done.

2:45 it is decided we will cut along shoulder line and down one side to hips to get wrap from upper body. Then decide to cut a vertical line of about 15 inches along back of each leg centered over knee area and try to slide legs off without crushing.

3:00 Decide it was a very bad thing to use panty hose as leg covering as the sticky on the tape went through mesh and now have a very unhappy model who did not shave legs this morning. Decide best thing to do is split each leg straight down the back from hips to toe and hope for the best.

3:30 Finally done, and very grateful for that too.

4:00 Make notes on what not to do next time. Retire for evening and recount day for spouse when he arrives and wants to know why I am giving him 4 rolls of duck tape. He is much amused.

Monday 9:00 am. Head downstairs to reclaim victory over duct tape body double. Spend next 2 hours carefully lining up and taping now stretched edges of cut duct tape.

11:00 after much thought I decide that cat litter is too heavy for entire body. Shredded foam too light and compressible. Decide that "Perlite" may be what I need. Perlite is lightweight soil additive.

11:20 at hardware store discover perlite is on sale, much happiness. Buy 10 bags for \$2.47 per bag. Just nod my head when clerk exclaims I must have a lot of soil to condition. Pick up fast food and eat lunch in jubilation of getting something on sale.

12:00 Start pouring bags of perlite through neck opening on body.

12:10 Begin coughing and realize that I am breathing a lot of dust, decide to get facemask to protect health. Prop half filled body up and go in search.

12:15 Found mask, body fell over spilled perlite all over.

12:30 Pouring cleaned up perlite back into double and decide I probably do not have enough perlite to fill entire body. Beginning to strongly regret decision to do this project. Find 2 large bags of shredded foam in closet; decide to mix this in. Empty both bags and still have way too much to fill. At this point decide I do not really need the full legs, just the upper thigh. There is no way I am going to buy 10 more bags of perlite.

1:00 After great difficulty, I succeed in getting legs cut off and sealed. Poor contents of legs into neck. Decide foam and perlite should be intermixed.

1:15 strange sensation when I pull my arm out of body. It feels as if it was slightly damp inside body. Hmm... read bag of perlite. It conditions the soil by absorbing water. Realize this stuff is the same stuff I have hanging in a mesh bag from ceiling pipe to keep basement fresh smelling. Now hoping that next week the body double does not develop mildew smell from absorbed moisture.

2:00 realize I have no way to hold body upright so it can be used. Decide to insert wooden hanger and suspend from ceiling.

2:00 Retaping cut neckline to get hanger inside body. And I am finally done!!! I made some interesting discoveries with this project.

1. Always, always mentally walk through a project you have never done before.
2. Always, always double check if everyone has visited the bathroom before starting a project like this.
3. 20 years ago I would have thrown the body double into the trash by 11:00 a.m. monday morning. You do learn patience as you age.
4. Now all I have to do is acquire wisdom.
5. Discovered a new skill I had. When perlite spilled it fell over keyboard. Found out I could dismantle a keyboard, clean it up and it worked when put back together.
6. Will never, ever attempt this again. Will purchase the largest fitting mannequin available and wrap it in foam if needed.

The Galactic Patrol:

protectors of fandom, fun, and flaming laser death.

Presupporting
members
\$12

Intergalactic
friends
\$75



We Want YOU!

(To come to Boston in 2004)

- ❖ Proven, convenient, connected facilities (and fun),
(Sheraton Boston Hotel & Towers, Copley Marriott, & the Hynes Convention Center)
- ❖ An exciting, beautiful (and fun), spectacular city,
(Tall ships...art museums...baseball...historic tours...restaurants...theater...)
- ❖ A dedicated (and fun) committee,
(Meet us at our parties...coming to a convention near you!)
- ❖ Affordable prices. Easy international destination (and fun),
- ❖ Did we mention fun?

To contact Boston in 2004:

P.O. Box 1010
Framingham, MA 01701

email: info@mcfi.org
<http://www.mcfi.org>

With your support, we can protect the galaxy from zwilniks.

The Costumer's Quarterly
C/o C.D. Mami
85 W. McClellan Avenue
Livingston, NJ 07039

NONPROFIT ORG
U.S. POSTAGE PAID
PHILADELPHIA, PA
PERMIT NO. 05315

Published by the International Costumer's Guild

Address Correction Requested

