FROM THE EDITOR

Welcome to the Fall issue of the Costumer's Quarterly. This issue is a bit later and a bit shorter than I would have liked it to be! The problem is that I have not received enough articles to fill the space available. I have received many promises, but relatively few submissions! The reality of the situation is that I cannot write the Costumer's Quarterly without your help. I am the editor - and by definition I need copy to edit! Please, there are many of you out there who have costuming skills that the rest of the costuming community would like to know more about. One of the fundamental purposes of the Costumer's Quarterly is to disseminate that information to you, but I cannot do this without input. If you have knowledge or skill regarding costuming that others might benefit from, share that information with them! All costumers benefit when the overall quality of costumes improves - but this cannot happen unless we help each other. So please, write about your own special skill or special knowledge that you have concerning costuming and send that information to the Costumer's Quarterly! As was said in the last Quarterly articles are BEST submitted on floppy disc [3.5 inch, standard density, Amiga (any format) or MS Dos format saved as either an ASCII file or as a Wordperfect file] but can also be submitted in virtually any computer format. Articles can also be sent E-mail via Compuserve and in desperation can be submitted typed or handwritten.

Artwork is also sought and is best if done in black and white as line art with high contrast for best results in the reproduction process. The scanner I use is limited to a maximum width of 4" and it would be best if your artwork is submitted with this limitation in mind.

Please help!

James J. Kovalcin - Editor
Edited by James Kovalcin

Cover by
Denice Girardeau

With great thanks to the following people for submitting articles:
Cat Deveraux         Diane Kovalcin     Denice Girardeau
Animal X             Alison Kondo       Marji Ellers
James Kovalcin       Ellen Godfrey
Animal X

Artwork by
Denice Girardeau

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The King and I: Costumes from "The Small House of Uncle Thomas"

by Cat Devereaux

THE SECOND ACT...

The second act of Jerome Robbins' BROADWAY opened with the amazing spectacular "The Small House of Uncle Thomas" from The King and I. When my chance came to go backstage, this was the show that I concentrated on. Most of the costumes and some of the headpieces and masks were original.

(All mistakes are mine not my guide's. I've put question marks by the areas I'm least sure of, but some of the glitz may have blurred together.)

The musical number is a play within a play. It is an elaborately staged oriental theatre done in masks or white-face. A chorus stood off to the side while a stage full of dancers pantomime the action of the Siamese version of "Uncle Tom's Cabin".

A standard member of the ballet wore loose three-quarter length trousers decorated with long gold fringe on the bottom. They were barefoot and wore gold anklets. A foot wide strip of decorated cloth hung from the waist in both front and back. Most wore long sleeve glittering jackets with ornate, pointed shoulders, masks and large, jeweled, gold headpieces.

When first watching the scene from the audience, one gets the impression of heavily jeweled brocade cloth even for the chorus. Not so. Up close, the first thing noticed was the shabbiness. The red cloth (silk?) was frayed, the armholes have been torn out and patched several times, the gold and sliver sequins have tarnished but... these were from the 1951 production!

The next thing noticed was the elaborateness of the decorations. The jacket was covered with dozens of silver hand worked appliques -- irregular shaped pieces no more than 1" by 2". Many were smaller. From their look, it is my guess that the original applique pieces were the same type as those that can be bought to decorate wedding gowns today. Flat mettle sequins were hand sewn on. Gold bugle beads accented the pieces. Each bead was surrounded with a fine silver spring coil. Each applique was sewn on by hand to the main fabric. The pattern piece was then lined in a contrasting color -- blue for the red and yellow costumes, orange for Simon's black costume. Once you have seen the detail work that make up the costume you quickly forget the worn spots and see them in a whole new "glittering" light. The techniques used are approximately the same as any bliviting worshipper of the Goddess Glitziana employs.

The most elaborate part of the costume was the headpiece. Some of these glittering masterpieces were two feet tall. The chorus, female leads, and part of the dancers wore these. Each was valued at $1500(?). They sat on a special table in a side hall, approximately 15 to 20(?) of them. Each was set on a wig form when not worn. The base of the headpiece was formed by a boiled leather cap secured by an elastic band. A three inch circle was cut at the top of the head and around the ear area. The leather was black (but I believe that is a natural side effect from boiling it).

The gold framework was not solid. Quarter inch wide bands form the outer circles. These were attached to a paper-mache center cone. The bands narrowed quickly as the headpiece reached a long, narrow point. Most of the glitter was attached to these bands. So in actuality, the headpiece was mostly air! Numerous little (finger nail size) crystal dangled from the headdresses that gave it that chandelier glitter. However, it's ornate texture was achieved using little metal flowers attached to the bands with little springs. I believe there were...
rhinestones at the center of each flower. There were dozens of flowers attached to every band and they danced with the slightest motion. Smaller bands with more flowers and crystals also covered each ear. These items were originally gold leafed.

My guide mentioned that the gold base was vacuum formed. Here I must disagree for two reasons. One, there were rough seams and a texture much more like unsanded paper-mache. I guess it might even be boiled and shaped leather though I did not see any stitch marks. Secondly, they did not do plastic vacuum forming forty years ago! (However, the masks I looked at were elaborate vacuum formed pieces.)

These headpieces were forty years old and have seen many repairs. Once-upon-a-time, broken pieces were re-soldered and re-gold leaved. Now a-days, epoxy and gold paint are applied with care to preserve the piece. From a foot back, their age dropped away. They are still masterpieces.

How to Make a Quick Cape for Children or Adults.

A circle cape can be made up quickly in three easy steps. Even someone who has never made anything before can make one and here’s how!

**Child’s cape:** You need 1 1/4 yards of 45 inch wide material.

**Adult’s Cape:** You need 2 1/2 yards of 45 inch wide material.

**Adult’s Full length Cape:** You need 3 3/8 yards of 60 inch wide material.

The capes are all made the same way. SEE DIAGRAM. Fold the fabric in half with the cut edges together and the selvages together. [Selvages are the finished edges on all manufactured fabric.] Put your tape measure at the corner of the fold and mark (use chalk) 5 inches down, 5 inches diagonally and 5 inches across from the fold corner. Do not cut yet! What you are actually doing is making a circular mark around the fold corner that is to become your neckline. All of the necklines are the same.

For a **child’s cape,** after marking the neckline, mark another circle 22 inches from the corner fold. Cut at the chalk lines. Note that the neckline is a little large for a child but you can slightly gather as needed (Use a ribbon or bias tape around the neck if you need to gather).

For the **adult’s cape,** after the neckline is drawn, mark a second circle at 45 inches from the corner fold. Cut at the chalk lines.

For the **full-length adult’s cape,** after the neckline is drawn, mark a second circle at 60 inches from the corner fold. Cut at the chalk lines.

Sew a rolled up hem. If you are in a hurry, just fray-check the hem.

At the neck, fold over 1/4 inch, sew the fabric and then attach two 5 inch lengths of ribbon for a tie. An alternative would be to use ribbon 25-30 inches long sewn onto the neckline and used as a tie. Note that with the use of selvage edges, you don’t need to sew every edge of the cape.

This is a quick and easy cape technique. Give it a try.

Idea from Sewing with Nancy on PBS TV with Nancy Zieman; article written by Diane Kovalcin.
MAKING A COSTUME ON NO TIME AT ALL

by Denice E. Girardeau

I was asked to elucidate on how I manage to procrastinate until the last minute and then somehow turn up a costume that, more often than not, manages to win.

Damned if I know!

It always happens. I've got a whiz-dang idea that's been pleading with me for months to be done. However, the etiologic demon Inertia and his sister Procrastination keep whispering in my ear, "No problem, you've got plenty of time."

And then suddenly, one day, I look at a calendar and realize I've got exactly two weeks to make this whizdang costume, which, by conservative estimates needs, at the very least, 3 months to be done decently. Frack! {The demons giggle.}

Okay, say I to me, let's take a whack at it anyway. And so I begin.

You should understand that I rarely have a finished design when I start. Quite often it's just a glimmer of a notion that I had just as I was nodding off, or when I was listening to the second movement of the Rodrigo guitar concerto (J. Williams on the guitar, of course), in the gloaming, after a particularly satisfying dinner of spiced crab. Or during a hot bath. Whatever. Anyway, the idea is more a concept than a design, and I tend to trust that Our Lady Glitiziana will guide me from there. (She usually does, but her ways are oftentimes mysterious.)

My routine usually goes something like this: concept, many months of procrastination, realization of impending deadline, frantic construction/design, figure out schedule, which leads to resignation to the fact that it cannot be done in the time available, big sigh, determination not to sit in the audience if I can possibly help it unless I'm in a major funk, retuning brain to think of something else, a couple of days free associating and inviting non-drug induced hallucinations, despair, friends saying "I told you so," sudden triggering of psyche by obscure object, picture, conversation or sugar binge, frenetic design/construction punctuated by many obscenities and continuous promises of "never again," gathering of props, music, etc., going to the con, usually sewing and/or glueing up to the point I arrive, getting dressed and trying to conceal all the little things I forgot to finish or didn't have time to but who gives a hoot since they don't know what it was supposed to look like anyway (neither did I for that matter), getting on stage and, more times than not, winning.

Go figure.

I'll give you an example: I did a costume a few years back called KING SIMON OF LEGREE. I had actually finished a re-creation costume from the movie Conan the Destroyer but
suddenly realized the blasted thing was really a hall costume. Frack!

I have a macrame hoop on which I've stretched fabric and use to hang a lot of my jewelry pins on. At this particular time it was on my closet door, which was next to my bed. I am also extremely nearsighted. The morning after my decision to pull the costume, I awakened to find myself staring at the macrame hoop and envisioning an oriental face. Coming from a theatre background my imagination said "The King and I", immediately upon which Simon of Legree (from the ballet within the play) popped into my head. Thumbing through one of my costume books I came across a picture of a Siamese/Burmese dancer.

Cherry red and grape purple lames were already in my possession, and the year before I had been to Altoona for the first ever TackyCon, with a side trip to Roaring River Mills, and found some trim which, though I had no particular use for in mind at the time I bought it... I also haunted 5 and 10 stores and street vendors for strange looking jewelry.

The elements assembled, the costume was done in a week and a half. The only thing missing was the presentation.

Again, because of my theatre/dance background, I have a tendency to design and/or choreograph a presentation much more easily than a costume. (I did not do a lot of backstage shop work when I was active.)

I sort of knew what I wanted to do, unfortunately I had to get to a friends house and record off the movie. This was done an hour before we left to go to the con. Since I couldn’t totally plan anything until I knew what the music was going to be, my actual presentation was designed on the four hour trip to Baltimore. Rehearsal was done in the green room fifteen minutes before I went on because my make-up took about two hours to apply (plus I had to borrow the white base makeup from Ricky. Thanks again, guy.)

I got Best Presentation!

Definitely bite the lip time when some audience member came up to me and swore that I had performed the exact ballet from the show. Yeah, sure.

Alright, alright, I do confess that this does not happen every time. Usually the costume I originally meant to do and finally got started on gets saved, worked on, finished and used at some future con (I sometimes even finish it a whole day before the deadline. Wow!)

But once I’ve got that out of the way the cycle starts over again. The key seems to be to get started early and then not stop. (Remember Inertia and Procrastination? I can’t seem to.) {Hee hee. Chortle.}

Actually, I do understand to some extent why I win. Quite often when I’m doing one of these oh-ghod-I-can’t-finish-what-I-want-to-do-but-I-can’t-stand-to-sit-in-the-audience costumes, I don’t expect to win. I just don’t want to let an opportunity to be seen making a fool out of myself by hundreds of people slip by. I detest sitting in the audience, and working backstage just doesn’t do it for me either. So I let a lot of the inhibitions that surround my creative processes fly loose and go with the flow. Quite often it’s weird or crazy enough to appeal to the judges.

Sort of zen sounding, isn’t it.

I wish!

This non-method of costuming is ultimately much more frustrating and stressful than you’d think, mainly because I end up staying awake to all hours working on the blamed thing. A real problem if you’ve got to go to work the next morning and act like you belong there. (I am NOT a morning person.) However, none of those conditions seems powerful enough to change the pattern.

The situation is less pronounced when I’m working with other people. At least then I’m obligated by honor to start work at least a week sooner than normal. Sometimes.

The fun thing is that most people seldom know when I’m phutzing. If I’m smart in the future I won’t let them know. (Yeah, right!) So the next time you see me on stage you’ll wonder — did she or didn’t she? If you hear ghostly snickers in the background, you’ll have your answer.
# COMING ATTRACTIONS

## A Calendar of Costume related events

### Lunacon 1992
- **Dates:** March 20-22, 1992 at the Rye Town Hilton Hotel
- **Rates:** $25 through February 22, 1992; $35 at the door.
- **Address:**
  - Lunacon'92
  - P.O. Box 338
  - New York, NY 10150

### Balticon 26
- **Dates:** April 17-19, 1992 at the Marriott Hunt Valley Inn
- **Rates:** $25
- **Address:**
  - Balticon 26
  - P.O. Box 686
  - Baltimore, MD 21203-0686
- **Comments:** This is one of the premier regional events for costumers and many future worldcon costumes will make their first showing here.

### Baycon 1992
- **Dates:** May 22-25
- **Rates:** $25 through March 31, 1992; $50 at the door.
- **Address:**
  - Baycon'92
  - P.O. Box 10367
  - San Jose, CA 95175
- **Comments:** Attendance limited to 3000. There will be 38 returning GoH’s.

### Ad Astra 12
- **Dates:** June 5-7, 1992 at the Sheraton Toronto East Hotel and Towers.
- **Rates:** US $21 through May 26, 1992; C $32 at the door.
- **Address:**
  - AdAstra 12
  - P.O. Box 7276
  - Station A
  - Toronto, Ontario Canada M5W1X9
- **Comments:** Martin Miller and Barbara Schofield are running the masquerade!

### Costume Con 10
- **Dates:** May 22-25, 1992 at the Cornhusker Hotel, Lincoln, NE.
- **Rates:** $40 through April 30, 1991; $45 at the door.
- **Address:**
  - c/o Midwest Costumer’s Guild
  - P.O. Box 31396
  - Omaha, NE 68131
- **Comments:** Hall Costume Contest: Native Americans: Past Present & Future. Friday night social: The Trans-Mississippi 1898 Exposition.

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

by Animal X

Whether one is an experienced costumer or a novice, the fact remains that quite frequently the difference between a "good" costume and a "great" costume is the quality of the presentation. For the experienced costumer many of the following hints and ideas may seem "obvious", while for the novice costumer they may be invaluable. The reality, however, is that even the best costumers sometimes ignore some obvious NO-NO's! Hopefully, this compilation by Animal X will help to remind costumers, of all ability levels, of the many ways to improve the presentation and the pitfalls to avoid!

Editor

BASIC SCHTICKS

1. "The Reveal" - This involves actions such as entering in darkness, having a cape covering you, which is cast aside, and starting with your back to the audience and turning.

2. "The Surprise Reveal" - This is when your black cape reveals a glitzy showgirl costume, or what seems to be a pretty girl from the back turns out to be a horrid undead creature. The idea is to keep the audience from suspecting what you're going to show them. So compose what the MC says very carefully.

3. "The Transformation" - This can be as simple as your sleeves tearing away to an outfit that looks totally different by the end of the presentation.

4. "The Shock Transformation" - This is when the audience never suspected you had those huge wings hidden in your skirt.

5. "Choreography" - This is planned, rehearsed actions by more than one person. It is important that everyone has rehearsed enough. One person misses a cue and the dominoes fall.

6. "The Gimmick" - This can either be a one trick pony ploy, in which you do it and get off, or a gimmick which is incorporated into your piece so that it is just one facet of your presentation. Both approaches have been known to blow away the audience. This is often closely related to the "special effect."

7. "The Special Effect" - This is when you do something unusual that enhances your number. Sometimes, a whole costume is built around it. Examples are: spouting smoke, doing acrobatics, built in light show, glow in the dark costumes, small nuclear device, etc.

8. "The Surprise" - This is when you take the audience's expectations and presumptions and turn them topsy turvy. Examples: starting out deadly serious and turning into slapstick, or taking a well known recreation and adding a twist, such as "Drag Vader."

9. "Tableau" - This is when all actions on stage are geared to setting up a "picture" or pose. This vision is the climax of the presentation.
HINTS

1. Too short is better than too long.

2. Look like you know what you’re doing.

3. Don’t look down when you sheath a blade; use your fingers to guide it in. If you cut them off, make it look like you planned it that way. (If you don’t know what you’re doing with a blade, don’t pull it out!)

4. Exaggerate all your motions on the stage. It is impossible to overdo. Extension is everything.

5. A woman should never appear on stage flat footed. Even a marginal heel changes the posture in a way that makes you appear slimmer.

6. You won’t be able to see a thing from the stage. This is normal. Nevertheless, a good performer will focus on a spot in the audience, and then change to another and then another.

7. Charisma and stage presence can be learned.

8. There is not such thing as too much makeup under stage lights.

9. If you are not used to wearing something, such as high heels, a train, a hoopskirt or the like, wear them around a lot beforehand. It doesn’t have to be the one you plan to wear on stage, just similar. Doing the housework in a hoopskirt can be very entertaining.

10. Presentations that hinge on songs that tell a story generally don’t work, because the audience cannot normally hear the lyrics.

11. If you have a hood, make sure it reveals your face and that you turn your face in all directions.

12. The fewer words, the better. Write up your introduction etc. in the shortest possible way, and then cut it in half! If the audience can’t appreciate your costume by looking at it, telling them about it won’t help. Nobody cares if there are 5000 beads or what the life history of your character is. If you are trying to impress the judges, attach a note to the judging form.

13. Better to give credit unnecessarily than hurt a friend’s feeling by leaving them out.

14. Phonetically spell out any difficult words for the MC. And then, don’t be surprised when the word "fish" is mispronounced.

15. If possible, don’t include a taped voice over with your music. The sound systems are usually quite muddy and usually make English sound like Swahili. This is especially true if you have words and music recorded over each other, and even more so if you did it at home, yourself.

16. Having the MC read your script is not a sure thing either. So much can go wrong, from timing to pronunciation. The advantage is that it will be much more clear than a tape, and you can also have a scapegoat.

17. The trick to using a train is to kick backwards and across with your leaping foot as you turn, thus kicking the train out of the way.

18. The trick to wearing high heels is to tiptoe. Forget you have heels; pretend you’re trying to sneak in after a late night out!

19. When on stage, don’t hold your skirt up to walk. (ascending steps is another matter!) To keep from tripping, simply shuffle/kick your feet forward. Each step should waft the skirt forward enough for the next to start unimpeded.

20. When the stage has a center exit, remain in character while going down the stairs and
through the audience. If you costume has a hard time with stairs, ham it up. You should have seen this one mermaid flop-hopping down the stairs...

21. No matter what, if something goes wrong, don’t break stride. Many costumes have had something mess up on stage, and the audience assumed it was planned. Think of it this way; if something screws up and you act as if nothing is wrong, either the audience will think you meant to do that, or they will admire your aplomb & fortitude. (Breaking into tears afterwards is allowed!)

22. If you are attempting a difficult piece of stage business, try to figure out what could possibly go wrong and have plan ‘B’ waiting. If the magnificently noble king trips on his cape, perhaps some mugging & hamming would help.

23. Bad lipsynch is worse than none at all. In general, lipsynch is rarely a good idea.

24. Build to a climax and then stop. Stage your piece so that the most exciting costume action is last. Don’t negate it by having another minute of action follow, such as a big, bad, scary being manifesting (TA DA!!!) and then going into a spiel about how evil it is. It is appropriate, however, to taper off. Learn the difference.

25. Do not build up and then have no climax, even if it means not being true to your source. Example: You’re doing 5 costumes that would have one of the weaker costumes come last, if presented chronologically. Don’t do it. The audience would forgive your rearranging it so that the best would be last. You can determine which is your strongest piece by polling your friends.

26. When honing your presentation, test it out on people by describing it in detail. Then ask their impressions. Don’t tell them anything but what actually happens on stage, if you want to get a true creation. In this way, you can find out if your message is getting across.

27. Remember that there are few books, covers or movies that a majority of the audience would be familiar with. Their knowledge may be limited. So don’t hinge your presentation on a fact that only 20% of the audience might know. Strive to be more universal.

28. Rushing on and off stage without letting the audience see you is dumb. We know you’re shy, but stop and let us look. Also remove the hood, turn so we can see all sides, etc.

29. If you have a part you want to draw attention to, work out at least two small bits of schtick with it. This is so that if you’re on stage longer than you expected, you don’t have to endlessly repeat the same gesture.

30. When planning, first define what reaction you would like to get from the audience. Then single-mindedly pursue this goal.

31. Show off special parts of a costume in a natural way. Work it into the presentation. Example: Batman would not walk out on stage, stand, hold out his cape for all to see, turn, do it again and leave; He would leap out, swirl it to cover him and then extend it up and out to menace the audience.

32. Capes do more than just hang off your arms when you stick them out. They can swirl, envelop, float, be dragged, get flung about heroically, thrown off, whirl and all sorts of exciting things that can show off your work. They can also be stepped on, tripped on ripped off and stuck onto other costumes, so Caped Crusader, beware!

33. If you want the audience to read something, be sure it is BIG, and that you angle it so all parts of the audience can see it.
34. Let the audience see and get used to you for a few seconds before getting to the meat of your presentation. Many costumes have left the audience confused because a vital bit of information was missed in the beginning.

35. If your costume is difficult to move in, never let the audience find out. Plan around your problems.

36. Figure out a contingency plan for when your tape screws up. Someday, it will. So decide ahead of time if you can go on without, or wait.

37. Always have a tape [and a backup!]; not only will it add to your presentation, it lets you know your timing and enables you to rehearse much better.

38. If you rehearse something enough times, your body will remember it when your mind blanks out in stark terror.

10 RULES OF THUMB

1. Shorter is better.

2. Leave them wanting more.

3. Improvisation is sometimes just good planning. The same goes for luck.

4. When things go wrong, don’t let them see you sweat.

5. Stage presence can be faked with practice.

6. Practice wearing your costume about the house until it feels natural.

7. Always overdue everything. (Nothing succeeds like excess!)

8. Don’t have the MC talk about it, just show them what you mean.

9. Presentations are always better than a tape.

10. There is no such thing as too much rehearsal.

TOP 5 PRESENTATION CLICHES

1. Having a long explanation read while you march back & forth

2. Turning your back and spreading out your cape to show it off.

3. Indiscriminately charging around waving a sword.

4. Curtseying to the audience.

5. Being covered with a huge cape and throwing it off to reveal...TA DAH!
Has this happened to you? You are talking to non-costuming friends and lyrically describing the wonders of your next costume and the thrill of your last competition and someone asks you "So, what is this costuming thing you do? Do you, uh, make Halloween costumes or something?" You suddenly realize that there is no easy way to explain this thing we call costuming.

Help is at hand. Thom Boswell of Lark Books has been working with the costume community since February of 1990 to capture between hard covers the essence of our artform, a visual record of costuming as it exists today. In Feb. 1992 the long-awaited book The CostumeMaker's Art will finally be published! Your reporter has been part of this project since its inception at CC8, and has seen an advance copy. I'm biased, but I was absolutely thrilled by it, and I think the entire costuming community will be too.

First, it's a big (9" x 11") full color book with 144 pages. Over 80 different artists are featured in page after page of glorious pictures. There's a lot that will be familiar to many ICG members, but there's also a lot that's new. And many of the costumes that are part of our common lexicon are here in one place. Second, there's the artists' words themselves talking about the whys and hows of what we do. And lastly, there's Thom's work as editor - the subtle flow of themes, the complex layout, the use of multi-layered images - that makes the book itself a work of art. (And as a postscript, the ICG gets a chapter list in the back!) So the next time someone asks me "So what's this costuming thing you do?" I'm grabbing my copy and saying "See for yourself" as I watch their jaws drop in amazement.

The CostumeMaker's Art will be available through selected (and as of this writing unknown) art book stores. Or copies can be ordered for February shipment through Raiments P.O. Box 6176, Fullerton CA 92634 for $34.95 plus $3.00 shipping (CA residents add 8 1/4% tax). Or you can order a copy to be picked up at the Raiments table at CC10 and save shipping. Your reporter now owns Raiments, and so is sure that we will have copies available for all who want them. No costumer's bookshelf should be without this one!

Guidelines Funding

At the ICG meeting held at Chicon V funding for the development of the ICG Costumer’s Guidelines was determined to be based on voluntary contributions and the following members have generously contributed to this effort.

Gail Wolfenden-Steib  Vicki and Ken Warren
Karl Christoffers  Roger Carr
Jay Hartlove  Ron Robinson
John Cryan  Zeleda Gilbert

President’s Message (cont. from p22)

inspiration and creativity. Enough organizational structure to support but not strangle us. A caring community that shares its pleasures and beauty with its admiring audience., And lastly, the fun of being part of something new.

Oh, and the finalization of the 501(c)3 status! (we are in Round 6 with the IRS, but continue the Good Fight). May your glitz never tarnish! Janet Wilson Anderson

P.S. Don’t forget that this is YOUR magazine. It exists only if you contribute to it. Next deadline is March 1, 1992. Write it down and share it with all of us!!! Make that your New Year’s Resolution.
DRAPING A 1920’S EVENING GOWN

The following information on making draped 1920’s gowns is from "Draping and Designing with Scissors and Cloth", published by the Women's Institute of Domestic Arts and Sciences, Inc, Scranton, Pa 1924.

Provided by Alison Kondo

CROSSWISE AND IRREGULAR DRAPEs
Dresses of Particular Charm for Semidress and Formal Wear

CLOSE-FITTING AFTERNOON DRESS

Style and Material
The woman who has a well-shaped figure and who carries herself well, the close-fitting draped afternoon dress illustrated in Fig. 17 should be most appealing. It is particularly appropriate as a formal dress for platform wear by a singer or a speaker.

This model is developed from soft silk crepe or satin and is trimmed with lace that matches or harmonizes with it in color. From 3 1/2 to 4 yards of the dress material, a skirt length of China silk, 5 yards of 8-inch-wide lace, 1 yard of 20-inch lace, two matching silk tassels, and 2 or 3 yards of heavy cotton cord, meet the material requirements.

As a variation, the yoke and sleeves of this dress may be of allover lace in preference to the yard lace and may be cut from a pattern and then fitted into place when the draping is done. If allover lace is used, 1 1/4 yards will be necessary for yoke, sleeves, and skirt trimming.

Draping the Front
Fig. 17 (a)- Place a foundation belt at the desired low waist line and pin together at the center back. Fold down 3 inches of the crosswise
Drapping the Yoke and Sleeves

Fig. 17 (e)- Take one strip of lace 8 inches wide and equal in length to the distance from shoulder to shoulder, plus 4 inches, and place it across the front of the figure, pinning one edge of it to the shoulder straps at the top of the shoulders and tacking the other edge under the bodice. Fold the bodice material back 1/4 inch and pin to the lace along the edge.

Fig. 17 (f)- Apply another strip of lace, 1 3/4 yards in length, to the back of the figure, being careful to have the center of the lace come in line with the center back of the figure. Pin one edge to the shoulder straps so that it meets the edge of the front piece of lace. Slash up the lace at the edge diagonally at the back, as indicated, from the lower edge to where the bodice meets the lace. Tack it under the top of the bodice, folding in the latter 1/4 inch and pinning down. Pin a strip of China silk the width of the open space at the belt over the opening from the top of the bodice to below the last upward-turning fold of the crepe, and continue the pins down the back of the skirt, pinning the edge of the overskirt to the plaited panel underneath. Drape the lace over the shoulder and loosely around the arm and pin it edge to edge to form the sleeves, as shown. Repeat the process for the other arm.

Fig. 17 (g)- Bring the corner created by slashing, around under the arm toward the front and pin it at the front to the other edge of the lace, which has been brought down over the top of the shoulder, as shown.

Draping the Back

Fig. 17 (h)- As a back panel, apply a piece of satin the width of the distance from one shoulder strap to the other in back, plus a 2-inch fold at each edge for finish. Fold in 1/2 inch at the top and attach to each shoulder strap a short distance from the upper edge of the lace. Pin the lower edge to the belt so that the panel may blouse slightly.

Fig. 17 (i)- Over the lower end of this panel, attach a shirt length the full width of the material, taking care to center it exactly and letting the ends fall in

Fig. 17 (b)- Pin two narrow strips of silk across the shoulders like camisole straps, and attach these to both the front and the back.

Fig. 17 (c)- Prepare a width of China silk, equal in length to the distance from the belt to the desired distance from the floor, by picoting this all around and plaiting it. Apply it to the foundation belt at the back. Arrange and pin down three upward-turning folds along the selvage of the material at each side back near the belt, drawing the material close around the figure.

Fig. 17 (d)- Draw out the fold at the top of the bodice, shape and cut it away around and under the arm and into a downward curve across the front of the figure from strap to strap, but cut it straight across the back.
Fig. 17 (i)- Picot and cut off a true bias from two 1/2-yard lengths of 20-inch-wide lace. Attach the bias edge to the skirt underneath the drapery at each side of the back.

Fig. 17 (k)- Prepare a motif of a silk-covered cord and secure it in position at each side of the waist in the back.

**Varying the Dress**

A dress of this type may be made of metallic cloth or velvet, one width serving for the front and coming high enough to omit the lace.

The plaited portion in the back should be made of a harmonizing color of Georgette and this covered with a straight full-length panel of the metallic cloth or velvet, which is allowed to blouse slightly over the waist line.

The lace may be omitted from the skirt as well as from the sleeves.

Also, this model may be developed in a plain silk with figured chiffon or Georgette substituted for the lace.

Another method of variation concerns the back only. Measure a piece of material the length of the distance from the neck at the back to the bottom of the skirt and as wide as the waist panel shown after the two lengthwise edges have been folded in 2 inches. Apply this piece to the back at the neck line and allow it to hang straight down to the bottom of the skirt, tacking it only at each side of the hips. This gives an excellent line for a large figure.

Two rows of wide fringe might be applied around the skirt front, the ends disappearing under the panel.

An elaborate draped dress like this can be of rich black or dark fabric and made very dignified with all trimmings in the same color. Also, it may be made very striking for concert work if done in rich blue, gold, or silver. And then, as a matron-of-honor dress in a pastel color, it can be adapted to one's complete satisfaction.

**Finishing the Dress**

To remove the dress, slash an opening to the left of the center back of the lace yoke and arrange for snap fasteners down underneath the back panel of the bodice and a short distance down the skirt on a placket. The upper left corner of the back panel must have a snap fastener so that it can be turned back to facilitate the removal of the dress.

Tack or sew carefully wherever you have placed pins and finish the dress throughout according to instructions given in the earlier part of the book. Picot the lower edge of the sleeve and add a tassel.

In developing a dress like this, which must be secured to a foundation slip or lining, a dress form is essential for the finishing work, for a dress that covers a foundation needs to be kept accurately in place while all the tacking and the finishing stitches are put in.
Worldcon 1991 was an exciting place for costumers— from the large variety of costuming panels to the Masquerade. There were 12 costuming panels, many of 2 hour length. Here is a brief synopsis of a few that I attended (with help from other note-takers):

**Costume Supports**
(panelists: G. Anderson, G. Wolfenden-Steib, L. Duilliath)
Historical underpinnings were detailed. Several unusual ways of making corsets included use of solid flat plastic coathangers, polyboning, needlepoint canvas and plastic laundry baskets. Dr Scholl’s foot pads helped with chafing points. Costume support also included headpieces. G. Anderson used #8 spring steel to make a headpiece. His secret was to make a wire circle around the head that went above the temples and down the back of the skull with a 2-3 inch wide loop at the base of the skull. Fast and easy.

**Foam and Fur-Creature Costuming**
(panelists: L, Hill, D. Ivey)
Liquid rubber and furniture foam are normally used but insulation foam can be molded or carved. For a shining surface use rug backing. You can make a life mask with foam and then cover it with fur for a hairy look. Just remember to work from the outside in.

**Techniques in Fiberglass**
(E. Endres, R. Mallenthrope)
They used fiberglass, resin, activator and fiberstrand matting for the more involved pieces. This technique is not easy with sculpting the initial piece, making an Ultracal mold, fixing the mold, sealing the mold, using the fiberglass resins and matting and making sure that it all worked. I think I'll get someone else to do it for me. Or use Sculpty.

**From the Neck Up- Part 2:**
**Hats and Dresses**
(panelists; G. Anderson, J. Ward, P. Pettinger)
The atypical materials used in making headpieces included 12-14 gauge wire, wire mesh, plastic canvas or foam-core board. Here, too, Sculpy can be used. Just make sure that the headpiece fits with no movement forward, back or from side-to-side.

**How do I Start-Novice Costumers**
Places to find great stuff includes thrift and second-hand stores, Christmas and Halloween sales, and ethnic societies. Fabric paint makes great trim.

**Other Panels**
Other info passed on in various panels in no particular order: 1) to wash silk, use ORVIS WI paste (sodium lauryl sulfate)-wash silk with paste and salt (1/4 cup/yard) or vinegar. This will prevent shrinkage. 2) layer trim for a fuller, in-depth effect, 3) Indian stores are great for sari length fabric (6yds) and the saris are usually gorgeous, 4) 527 glue for glass beads works well, 5) Jewel-it glue stick to tricot lame and 6) always wear an undertunic with glittery material for a more comfortable experience (it can really itch).
CHICON V
MASQUERADE AWARDS

But Worldcon is more than just panels; it is a venue for the Masquerade. Here is a list of the Winners of the 1991 Worldcon:

Masquerade Director-Susan Baugh
Master of Ceremonies- Mike Resnick

WORKMANSHIP AWARDS

Judges: Jennifer Adkins for Instrumentation & Electronics, Robert Beech for Plastics & Molding, Rob Himmelsbach for Cloth & Sewing

Foam Fabrication- "Keven Duelle and the Mushnik Players Present a Sing-A-Long", worn by Kevin Duelle, Dan Eilers as the Flowers and Dave McCann as Prof. S. Killborn. Inspired by the film "Little Shop of Horrors" Design by Kevin Duelle

Foam Fabrication-"The Volcano Gods-Krakatoa and St. Helen", worn by David and Claudia Ivey. Original design by David Ivey


Construction- "Doctor Tachyon" designed and worn by Steve Swope. Inspired by the Wild Cards series of books.

Sewing and Construction - "Medea" worn by Penny Lipman, Original costume inspired by the Japanese Ninagawa production of the Greek tragedy. Designed by Penny Lipman. Based on the works of Jusaburo Tsujimura.

Beading - "Queen of Swords" designed and worn by Mattie Jones. Inspired by the Tarot.


Embroideries and Beadwork - "Fantasy Ballgown", designed and worn by Qi Rhody.

Best Electronics- "The Volcano Gods".

Best Plasticwork - "Dave Stevens' Rocketeer", designed and worn by Gordon Smuder. Based on the Rocketeer adventure magazine.

Best Overall Needleworkmanship - "The Octopus' Garden", designed and worn by Jacqueline M. Ward. Original costume inspired by the Beatles' song "The Octopus' Garden".

NOVICE AWARDS

Judges: Ann L. Chancellor, Peggy Kennedy, Carol Salemi


Best Recreation - "Morgaine", worn by Sandra Morrese. Original costume inspired by the novel Gate of Ivrel by C. J. Cherryh.
Most Humorous - "Indiana Idaho and the Sandworm of Doom", worn by Florence Achenbach and Missouri Smith. Original design by Florence Achenbach.

Best Fantasy - "Masquerade", designed and worn by Kim Kofmel.

Best Fairytale - "Puss in Boots", designed and worn by Laura Woods.

Best in Class - "The Snow Queen", designed and worn by Joanne E. Brooks. Based on the Michael Whelan cover painting for the book The Snow Queen by Joan Vinge.

JOURNEYMAN AWARDS

Judges: Laura Freas, Samanda Jeude, Susan Zahradka


Best Recreation - "The Dalek Supreme", worn by Bruce Mai and Tim Lindsay. Original costume inspired by the BBC television series "Dr. Who". An interpretation of a design by Raymond Cusick.

Best Science Fiction - designed and worn by Cynthia Holloway.


Best Pathos - "Krypton Caterpillar", designed and worn by Dana D. Ellers.

Best in Class and Most Humorous - "Kevin Duelle and the Mushnik Players present a Sing-A-Long".

MASTER AWARDS

Judges: Forrest K Ackerman, David Cherry, Maurine Dorris.

Most Humorous - "The Volcano Gods".


Most Beautiful - "Morpheus and Iris", designed and worn by Fiona Leonard and Phil Gilliam. Inspired by Greek mythology.


Best Fantasy - "The Octopus’ Garden".

Best in Class - "The Lover of Mirrors".

AWARDS BEYOND DIVISION

Judges’ Choice - "The Lover of Mirrors".

Peoples’ Choice - "The Octopus’ Garden".

Best in Show - "The Octopus’ Garden".

Note: this list is from Squeals Vol.7 No.4. The credits were taken from the Masquerade program book and the Backstage Manager’s list. Any errors are strictly inadvertent.

The Costumer’s Quarterly - Fall 1991
Hi Marji!
Why Didn’t You Wear a Costume?

by Marji Ellers

This cracked me up when Ray de Lubine casually threw it at me during an allemande at Beaux Artes Ball dance. I was in my Toreador costume, later to be worn at the 12th Westercon as the Rogue Queen. Of course, he was kidding, but still...

Everything I wear is a costume, you know that. There I am, dressed for the day as whatever it is that I am that day. When I buy clothes, some things "suit" me and others do not. Why is that? My own personal style dictates the choice. Sort of "preppy" for serious hotel check-in disguises; Simple Siren evenings; man-tailored shirts and slacks for around the house. Conventions call for hall costumes, of course; whatever strikes my fancy. One of my favorites was patchwork stovepipe pants with a pink shirt and a gold lame’ tie.

I have always loved to "dress up". To be a PT-A member, there is a certain sort of neat conservatism. This is Ebell Club or Teacher of Election Procedures clothing; not to blow anyone away, but to blend in with what others are wearing in their matronly personae. For shoveling sand and mixing cement work, there are loose protective white painters overalls with old longsleeve shirts and little wash cloth hats, of a colorful old scarf. When I hike in the High Sierras, I am not in the same clothes as when I fly the club Cessna to Vegas for the weekend. One is practical but photogenic, the other is a version of the Simple Dressed Siren by daylight.

"Yet each man in his life plays many parts," and each of them is expressed by what I wear.

How did I come to do costumes for Science Fiction? Rick Sneary is responsible! At his Fanquet, he defined the trufan as someone who does things for other fans. I asked myself very seriously what I could do? Not too much. I have an orderly mind, but untrained. I read like crazy, and have opinions on everything when it is fresh in my mind, but this was before computers, and I was incapable of writing a good neat letter, much less contributing to a fanzine. What I do best is to make imagined designs real in whatever materials I can handle.

It helps to be an ex-pin-up girl, amateur status. Years of making provocative costumes to pose for my amateur photographer husband and
competing in the Beaux Artes Balls gave me a background in what works and what doesn’t to please either the camera or a mixed crowd of men and women. There are lots of wonderful ideas to be worked out if I am among friends and can be forgiven for flaunting it. This Just is Not Done in ordinary life!

Talent for costuming in my case is probably the result of being born to a scientist father and artist mother. Incompatible as they were, each gave me something to use: the ability to analyze a problem and solve it, and the inner knowledge of what looks good and when something is enough, but not too much.

Being married (good gosh, fifty-one years already?) to an engineer helps, too. Keep things light and strong, he says. Attention to balance and structural loads doesn’t come naturally. His familiarity with materials such as Bondo, polyurethanes, epoxies, and all sorts of adhesives is like having my own Mr. How To at home. He has always understood and encouraged me, even when he saw me year after year still sewing on something on my way to the Ball. Engineers do not approve of this sort of poor time planning, but he had faith I would learn, eventually, and I have, more or less. Last Costume Con I was ready by the Tuesday before the weekend!

The principal effect of a costume is to create an illusion. I may be short, plain and dumpy, or I may be tall, slender and elegant. It depends on the illusion I am projecting. Here is where the scientist sits down and analyzes the problem. What features should be emphasized? Which concealed? What are the outstanding items that identify this character? How do I put all this across without too much trouble? (After all, this is only a costume!)

Then the artist takes over and here the rule is: even if it is ugly, it must be beautiful. If I am doing something to strike fear into you, like the Frost Dancer, it must be something good to look at in all its parts. The total effect may be cold and menacing, but is effected through choices of colors, lines and symbols. Frost Dancer was a design by Joyce O’Dell which I enriched for an Equicon Fashion Show and elaborated still further for the Iguanacon. A sculptor told me that even a rat should be curved and posed becomingly. It is the fact that it is a rat that frightens me, but I should not turn my eyes away because it is misshapen. All curves should be true, all seams in the right places. Even in gardening, no blue jeans with brown shoes.

One of the frustrations of having an interest outside of ordinary life is that no one is interested in my costumes. I cannot make them listen. How happy I am to find in fandom the other costumers. They speak my language; they understand my enthusiasm and problems. Most of the top costumers are much better that I ever was or could be, but as Ulysses says,

"That which we are, we are; One equal temper of heroic hearts."

Lastly I costume for an audience. It may be an audience of one, or thousands, but I am always seeking to have the desired effect on my audience. If I amuse you, I have succeeded. I am delighted to be in fandom, where I have met most of the authors whose works changed my life and molded my character, (and to tell each one how grateful I am for their influences) and so many fellow costumers who are my peers in the sense of persons of the same rank and value, and so many fans to amuse me as I hope I amuse them.
As I write this on New Year’s Day 1992, the Rose Parade is rolling down Colorado Blvd. a couple of miles from my house: giant costumed structures clad in brilliant colors and fragile flowers float by with marching bands providing the sound track, and horses and banners the pacing. From such a little beginning - a few decorated carriages - this event now involves thousands of people and millions of dollars for the sole purpose of creating a few moments of beauty to start each new year. It got me thinking about our form of ephemeral art and spectacle and what’s happened in the few short years of the ICG’s history. Since so many of you are new, I thought I’d share a little of that history with you, and a few New Year’s wishes for our future.

Jan. 1, 1992 falls midway through the ICG’s seventh year. But its roots go back to the first Costume Con. We owe the very name "Costumer’s Guild" to the group who put on that first convention. They decided to call their committee the Fantasy Costumer’s Guild. When CC went east for the first time in 1985 for CC3, that committee paid homage to the first group by calling themselves the Greater Columbia Fantasy Costumer’s Guild. The idea of a Guild - an organization of skilled craftspersons who train others in their craft - is at the heart of the ICG. Those of us who were part of that embryonic G.C.F.C.G. saw something magical happen as we worked on the convention: people of widely disparate backgrounds came together, learned from each other, and shared the fun of an uncommon "common interest". Marty Gear and I felt that there was something here beyond just an annual convention, and as we talked to more and more people during that weekend, it became clear that many others felt the same.

At the CC3 Dead Dog party, upstairs in Marty’s office, the California Costumer’s Mafia (later the CGW) formed. The Sick Pups were congealing for the NY/NJ area costumers; and with three chapters, the ICG was launched. It was perhaps a little grandiose to call it the "International Costumer’s Guild", but even then, as I lobbied for that name, I had this dimly-perceived vision of costumers from all around the world working together, learning, sharing, inventing, building and creating not just wonderful things to wear, but an entire community of people who wanted to participate in this newly burgeoning art form. And with 18 present chapters and at least one more forming, we are well on the way to just such a community.

In a few years, we’ve acquired recognition among Science Fiction fandom as a recognizable part of the larger SF experience, and our members are running the next three Worldcon masquerades. We are about to hold the 10th annual Costume Con, - the first one in the Midwest - and we have our first international bid - for CC13. Our members’ range of costume interests has expanded to include historical reenactment, science fiction and fantasy, dance, drama, ethnic costume, living history, children’s theater, and scholarly as well as professional costuming as a livelihood. We are publishing this magazine to disseminate our knowledge, and our members are writing guidebooks to pass on the hard-won lessons of getting started as a costumer, running competitions, handling tech and other topics. Our chapters hold workshops and other events and bring delight to their communities in many ways.

And perhaps most significantly of all, our artform is now appearing between hard covers in the upcoming book "The CostumeMaker’s Art". This recognition of our unique creativity by the larger Art community is, I believe a beginning of a new era for us (if only to explain to parents and friends that it isn’t just "dressing up")

We still have room for a lot of growth - the entire south below Tennessee and east of Arizona is Guild-less - and the next few months and years will see a lively debate over future directions, but for now, I wish the following for the ICG and its members in 1992: The joy of (continued on page 12)
Guild Chapters

This magazine is sponsored by the International Costumer’s Guild. For your membership dues, you receive 4 issues of this magazine. Some chapters also have a local newsletter, meetings and local discounts. We are 16 chapters and still growing!

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

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

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

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

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

Greater Bay Area Costumers’ Guild
1519 Oak Street, Apt 4
San Francisco, CA 94117

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

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

The Lunatic Phrynge Costumers’ Guild
c/o Vicki Warren
1139 Woodmere Road
Fottstown, PA 19464

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

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

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

The NY/NJ Costumers’ Guild
(The Sick Pups of Monmouth County)
c/o Mami
85 West McClellan Avenue
Livingston, NJ 07039
Dues: $15/year

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

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

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

Southwest Costumers’ Guild
c/o Roxanne Dillie
4716 W. Crittenden Lane
Phoenix, AZ 85031

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

Wild and Wooley Western Costumers’ Guild
P.O. Box 1088 Station M
Calgary, Alberta Canada T2P 2K9
Dues: $12/year