

Costumer's Quarterly

Volume 5

Number 2

Spring 1992



FROM THE EDITOR

Welcome to the Spring 1992 issue of the Costumer's Quarterly. Things are still running a bit late and a bit thin! Both this and the last edition of the quarterly would have been out earlier if only I had received more quality articles and artwork. Many of the same contributors continue to send me articles, while I know that there are HUNDREDS of you out there who have knowledge that others could use in their costuming. To a certain degree I have been able to use up articles submitted during the lull between editors, but that reservoir is being used up quickly.

Some of you may be concerned that you have the knowledge but lack the writing skills. Don't let that problem deter you! One of the jobs of an editor is to help to convert your articles to an appropriate form. Send us the best you can do and let us do the rest for you.

Another area where I am beginning to have problems is in artwork. I need much more, high quality artwork. In particular I need; line art, cartoons appropriate to costuming, original designs, cover work etc. Here is your chance to see your artwork published. For best results make your artwork no more than 4" wide for scanning purposes. Dark ink or pencil show up best for scanning.

As always it is **helpful** if you can do your articles on a computer - this saves me lots of time. But this is **NOT** required, any format is acceptable; handwritten, typed etc.

Please help!

James J. Kovalcin - Editor

P.S. Please note that this is the Spring, 1992 edition of the CQ. (There was no Winter, 1992 Edition) In future the CQ should be published during the same season as listed on the cover. (Assuming that You keep articles and artwork coming in!)

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Volume 5 Number 2

Spring 1992

Edited by James Kovalcin

Cover from
The Ladies Standard Magazine April, 1894

With great thanks to the following people for submitting articles:

Rodd Matsui	Susan Stringer	Sue Kuliyni
Deb Salisbury	Pierre Pettinger	Eleanor Farrell
Toni Lay	Tina Connell	Jay Hartlove
Byron Connell	Marji Ellers	Animal X

Table of contents

Rubber Latex in Costuming	3
Sewing with Lame'	5
Before There Were Costume Cons	6
Before You Go on Stage	10
There was an Old Woman	11
Come to Costume Con 10	13
Book Reviews & Cosmic Royalty	15
Masks and Helmets with Fabric Stiffener	16
Costumes to Go	18
I Just Do It, I Can't Teach It	19
President's Message	20
Messages from CC 11 / Tax Exempt Status	21
Guild Chapters	22

Rubber Latex in Costuming

by Rodd Matsui

Rubber Use in Early Films

Of course, Natural rubber comes from trees, as a sticky sap that is quite elastic when it dries to a pale amber clarity. Latex has been used for makeup effects as early as the early 1900's; Lon Chaney used liquid latex extensively in the creation of his full body suit for the **Hunchback of Notre Dame** (1923). Details are sketchy as to how this suit was actually constructed, but it is likely that it wasn't cast from a mold, as Chaney seldom (if ever) used molds of any kind. My guess is that it was sewed or glued together from sheets of dried latex, painted, and laid with hair. The hump was a solid piece of rubber weighing forty pounds! The suit was complemented by a wig and a face sculpted in cotton, collodion, latex and nose putty.

As a sidetrack, latex was also used by Marcel Delgado when he built the animation models for Willis O'Brien's dinosaur footage for **The Lost World** (1923), and later for **King Kong** (1933). Both of these films utilized animation models made with wooden skeletons covered with latex, sponge, paper toweling and cotton. The muscles and detail were all built up separately, rather than cast from the outer surface of a sculpture. At the time of **King Kong**, foam latex was not yet around, and animation models could not be cast with liquid latex.

Evolution of Latex Foam

The development of foam latex in 1939, by George Bau and others, affected the makeup world and the animation world profoundly; Ultra flexible solid objects could now be cast using this soft

medium, and each piece, having come from a mold, was identical to the last! This allowed for accurate duplicates of animation models, and for repeatable makeup that looked the same day after day.

Foam latex made things much easier for the actor as well. The liquid latex that has been used to make appliances for **The Island of Lost Souls**, being solid and airtight in its dried state, often caused actors to faint because it blocked air away from large portions of their skin! Foam latex allowed the skin to breathe much more freely, was much more flexible and thus more comfortable, and allowed the performer a greater range of expression. The first major use of foam latex was **The Wizard of Oz** (1939), which featured numerous good appliance make-ups, including that of the witch, lion, scarecrow and tinman characters, not to mention the hordes of flying monkeys.

Though Marcel Delgado continued building up his animation models rather than casting them, many other model-builders began making animation models from this versatile compound.

As the fifties neared, a great many makeup artists began using various formulations of foam latex, among them the Westmore family, Dick Smith, and Jack Kevan. It soon became the standard technical plateau, and remains, at least for the moment, the most often used material for form-fitting appliances.

Latex Rubber Today

Even today, of course, liquid latex is still

afforded many applications. It can be used to make masks, flexible molds and gloves; it also finds its way into adhesive formulas like Duo and other eyelash adhesives, due to its flexibility and fairly low cost.

Raw latex gum, that is, latex without any additives, will stretch quite readily but distorts a lot. Rubber is **vulcanized** to minimize its distortion. To make a vulcanized rubber form, you must begin with a latex containing a small amount of sulfur. Virtually all commercial preparations, except those clearly described as "pure gum", contain sulfur. Anyway, after your latex formula has dried, process it in an oven at 200°C for an hour. Your rubber is now vulcanized, and will acquire very little distortion if stretched.

It might be noted that liquid latex is **not** typically used for stretching purposes. Stretch heads, for example, are seldom made with it. Latex tends to be used for flexibility purposes --i.e., a **flexible** mask that you can open up in the back to facilitate sliding your head into it; or, a flexible latex mold that you can pour plaster into so that, later, you can **peel** the latex mold off the dried plaster positive. Neither of these applications involves any great amount of stretching.

It should be noted that, for all its stiffness and its inferiority as an appliance material compared to foam latex, liquid latex reflects light more like skin than foam does. I have made many false arms and heads using a liquid latex skin specifically because I knew it would be easy to paint the surface to look like skin. Liquid latex has a slight sheen to it, as opposed to foam latex's flatness; it's also slightly translucent, whereas foam is opaque.

Latex in Modern Costumes

For **Dark Romances** I made an arm out of liquid latex with an inside reinforcing shell of fiberglass. I painted layers of latex into a plaster mold of the character's arm, and then laid in fiberglass to hold the shape. When dry, the

fiberglass was lifted out, and the latex skin was then pulled away from the mold, realigned with the fiberglass, attached and painted. Because the false arm was to receive a hypodermic needle, a hole was drilled in the fiberglass at a certain point so that the real needle would poke through the rubber skin, which was held firmly in place by the fiberglass except for that one little area where the hole was drilled.

It looked so real that many people thought that it **was** real - - and that's why I suggested doing the effect in the first place (the insertion of the needle was originally to happen off screen, but I felt it would be unnerving for the audience to actually see it happen, since movies very seldom dwell on details like this). It had a strong effect on people not only because the liquid latex gave us a realistic arm, but because everyone in the audience had had needles stuck in their arms before. Obviously, eye-gougings and decapitations are not real in these films, but because a hypodermic needle is so familiar and causes slight pain with only minimal damage, audiences were tricked into thinking we'd actually stuck a needle into the arm of, for instance, a diabetic. Foam latex would not have given the same effect. I would have been too spongy and would have "given" too much when the needle was inserted; and the slush-molded skin snapped back a little when the needle was removed. Foam wouldn't have done that.

Suggested reading

Craig Reardon's article **Makeup Magic in Cinemagic #12**; should you read this article, note the extreme precision employed in the creation of the slush-molded facial appliance and ears, and the great economy of the sculpturing: Reardon eschews audacity and "crazy wild sculpture", choosing instead to create an understated subtle design incorporating both human and goat features. The makeup succeeds unnervingly at creating an animal-like visage ... all without foam latex.

The Most Flash for the Cash or Sewing with Lame'

by Susan Stringer

Tissue Lame' (pronounced la-may) is wonderful stuff for costuming. For the impact per dollar spent it has no equal. Tissue lame' sells for about \$3.97 per yard and often goes on sale around the Christmas and Prom seasons. It comes in a wide range of metallic and jewel tones to match or complement any outfit. When used as a single layer, unlined, it is soft, light and airy. When lined, even tissue lame' can be strong and give its beauty to the weight of a heavy lining for rich embellishment.

The best effect, without the puckered runs often associated with tissue lame', each pattern piece must be sewn to its matching piece of lining. Cut the lining of a strong, soft cotton. The color may match or contrast the lame' as desired for effect. Be sure to transfer any sewing marks to the cotton, pin the lining to the uncut lame' and use as a pattern. [This works better than using the paper pattern twice when sewing any garment with a lining.] Pin the lame' pieces on top of the corresponding cotton lining piece. Zig-zag around all edges and then sew together as one. If the garment is to be worn in close contact with the skin, you may want to finish the seams to keep the fraying edges of lame' from irritating. Fold the edges of the seam allowance under the top stitch through all layers.

Another really good look to experiment with is Lace overlays. A inexpensive lace with a large or coarse motif added as a top layer of the aforementioned lame' and combination, looks like a very expensive metallic brocade. Naturally, lame' at \$4.00, lace at \$2.50 and a \$2.00 broadcloth lining adds up to \$8.50 per yard, but brocades can cost twice that much. Furthermore, what costumer doesn't have scrap lace laying

around? Even if the lace is not sewn down to the lame', it looks great floating over lames' for a soft flowing look in skirts or capes.

Lames are a lot tougher than they look, but do unravel a great deal. Whenever they are used, extra care must be given to the edges. With the use of transfer webbing [This material is first heat transferred to the back of the fabric, and is then cut into the desired shape before being ironed on the the garment or base fabric.], applique with lame' is both beautiful and easy. Use the transfer webbing [Wonder Under] as recommended by the manufacturer to hold the applique in place, then zig-zag around the edges for a classic applique appearance. If the garment is to be laundered frequently, use Fray Check over the stitching to keep the motif from unraveling in the wash.

The final drawback to using lame' is the fact that they do melt. **Never** use an iron on high heat directly on lame'! Medium heat or the lowest steam temperature is usually high enough to use transfer webbing, but low enough not to melt the lame'. With just a minimum of care, you can learn to use tissue lame' to add that special sparkle to your costumes.

\$\$ Money saver \$\$

If you have a large project made of fabric such as lame' that unravels easily, and you cant afford a gallon of Fray Check, try white glue and water. Mix 1 part glue with 3 to 4 parts water. Pour the mixture into a cheap envelope and stamp moistening tube from a stationery/office supply store. Use the sponge applicator to quickly treat all the edges. Be sure to test on scrap material first as the glue does change or dull colors slightly. Lay all pieces on plastic bags or waxed paper to dry.

Before There Were Costume Cons ...

by Allison Woodfield-Kondo

European "society" had been enjoying masked balls since the late 1400's. These balls seemed to have originated in Italy as civic or Court celebrations and were brought to England at Henry VIII's court in 1512. [Ashelford, "Female Masque Dress in Sixteenth Century England", p. 44 & 47]

"Fancy Dress", by Jarvis & Raine, continues the history of Masqueing in England. It was introduced as a public entertainment in the early 18th century and continued popular until its close. The increasingly "moral" society of the 19th century led to the closure of the public masques as being "too licentious". The Victorians were, however, very fond of private masqued balls. These ranged from the Royal and Society balls given by Queen Victoria and the Duchess of Devonshire to the less exclusive civic celebrations. Jarvis [Costume #16, p. 37] states that "In the 1870's, 1880's and 1890's Society firmly established the idea that the Fancy Dress Ball was THE way to celebrate special events, and the PAR EXCELLENCE for ambitious hostesses to make their mark in the social world". The social pages gushingly described the attendees costumes, some of them made by famous couturiers like

Worth & Paquin. "A Century of Fashion" by Jean Phillipe Worth gives detailed descriptions of the incredible (and incredibly expensive) Fancy Dress costumes this fashion house created for the top Society events. Fancy dress balls continued to be popular through the Jazz Age with an interruption for World War I.

Fancy Dress also played a role in philanthropic activities (Gordon, "Dress", v.12, 1986). Fund raising fairs, based on different themes, were held with the workers in Fancy Dress. The exotic themes made the event more entertaining and encouraged both attendance and spending.

Valerie Steel, in "Paris Fashion - A Cultural History" (p. 143) and Anthea Jarvis, in "Costume", #16 (p. 45) discuss some possible social reasons for the popularity of Fancy Dress events. The fantasy atmosphere of the Fancy Dress Ball allowed the rich to dress as picturesque peasants (without ever being



BUTTERFLY

mistaken for real ones), and the middle classes to dress as royalty. It was the one social occasion at which women could wear trousers or shorts without ridicule or censure. Illustrations in these sources show women in skirted costumes ending

just below the knee. Middle Eastern costumes were popular for women, possibly because of the novelty of their trousered style. The Fancy Dress Ball was an environment that allowed Victorian women to dress and behave differently than in their somewhat restricted everyday lives. The balls also provided the opportunity to attract the opposite sex. Ms. Ardern Holt, a Fancy Dress authority of the late Victorian era, states that "These are few occasions when a woman has a better opportunity of showing her charms to advantage than at a Fancy Ball". Jarvis' theory for the eventual disappearance of Fancy Dress parties in the 20th century is that as societal rules loosened, there was less and less need for the escapist environment of the Fancy Dress Balls.

The major sources (Jarvis, Jarvis & Raine, Finkel, Worth, Holt, Aria, and Steel) of information on the history of Fancy Dress agree that historical and foreign dress were the most consistently popular themes for Fancy Dress costumes. According to Jarvis, the sources for inspiration for these costumes were engravings of historical and foreign dress, costume books, authentic ethnic garb brought back by travellers, and special advice books on Fancy Dress.

Two English Fancy Dress authorities of the period, Ardern Holt (*Fancy Dresses Described, or What to Wear at Fancy Balls*, 1896) and Mrs. Aria (*Costume: Fanciful, Historical and Theatrical*, 1906) expressed different philosophies of Fancy Dress costuming. Ms. Holt placed little importance on the authenticity of the costume or hairstyle, as long as the costume flattered the wearer. The introduction to her book states that "It does not purport to be an authority in the matter of costume, for, as a rule, the historical dresses worn on such occasions are lamentably incorrect." and "No one would probably view the national costumes with more curiosity than the peasantry they are intended to portray, although certain broad characteristics of the several countries are maintained by Fancy Ball-goers". She was an early supporter of suiting a costume to the wearer's body type, saying "It behoves those who really to look well to study what is individually becoming to themselves, and then to

bring to bear some little care in the carrying out of the dresses they select, if they wish their costumes to be really a success". Mrs. Aria's book shows considerably more historical and ethnic costume research. She advocates wearing an accurate but becoming costume with great emphasis placed on the headdress and hairstyle, and to a lesser extent,



WASTEPAPER BASKET

the sleeve style. She was acquainted with most of the famous actors and actresses of the time and seems to have adopted the theatrical convention that a "historical" headdress & sleeve added to a fashionable bodice and skirt was enough to represent a specific period, although greater authenticity was encouraged. Both books show most historical styles adapted to the current fashion silhouette of the period. Most of the Middle Eastern and Oriental costumes shown have been left in their original forms, probably because enough authentic pieces of ethnic clothing had been brought to

England to appear frequently at Fancy Dress Balls. Both books seemed to indicate that certain colour combinations and/or motifs were accepted as representing abstract costume concepts such as Night, Winter, Flame, or Water.

Ms. Holt asserts that "There is much in a name" and that catchy titles "have attracted attention to very mediocre costumes ere this". Some of the costumes shown in these books, *Worth*, and *Vogue* magazines of the 1920's were



NEW WOMAN

so abstract that a title was necessary to even begin to guess what the costumes were intended to represent.

Although most of the references describe English and French Fancy Dress, American culture (especially at the higher social levels) was similar enough that the information would be applicable to this country.

The following selection of Fancy Dress

costume descriptions and pictures are from Ms. Holts book "Fancy Dresses Described, or What to Wear at Fancy Dress Balls".

Since one of the themes for Costume Con 10 is "American Indians", here is Ms. Holts 1896 suggestion for a "North American Indian Queen" - "A brown satin cuirass bodice and skirt, or black cloth embroidered with red, yellow, and white, bordered with cut leather fringe; sandals; a diadem of colored eagles, and vulture's feathers; birds wings in front, and bead jewellery. It is best to obtain the real fringed leather headdress, from the country".

Her description of a more generic "American" costume was "Short white satin skirt, with red and blue stripes; blue satin tunic, edged with silver fringe, covered with silver stars, or draped with the American flag; white satin waistcoat; blue satin jacket, revers at neck, coattails at back trimmed with red and silver; mousequetaire sleeves; all-round collar, muslin tie; blue satin high boots; blue felt cocked hat, with white and red rosette, and bound with blue; of skirt half stars, half stripes, leather bodice high to throat; feather coronet, gun in hand."

The 1890's equivalent of the "barbarian" costume was "The Queen of the Amazons", which consisted of a "Short scarlet satin petticoat, covered with an applique of symbolical animals, in black velvet and gold cloth, bordered with gold cord. The bodice of tiger skin; a helmet and shield. Bracelets above and below the elbow, high boots and leggings."

The eternally popular "Fairy" costume was described as a "Short silver wand; tulle diaphanous dress with low full bodice, covered with silver spangles; silver belt at waist; wings of gauze on wire attached to back. These are to be had in three sizes made in gauze, silver, and gold fastened into a metal groove sewn to the back of the dress; hair floating; a silver circlet on the head."

Another popular theme, the Witch, was a "Short quilted skirt of red satin, with cats and lizards in black velvet; gold satin pannier tunic caught up with a bat; black velvet bodice with muslin ruff at shoulders, a bat's head, tabby color,

applied in front; small cat on right arm, a broom in the hand, with owl; a tall pointed velvet cap; shoes with buckles".

There were few "Future" costumes described, but new technology was a popular theme, with costumes representing "Electricity" (electric lights in hair - run by a battery - silver coils all over the dress to represent electric coils). "Submarine Telegraph" (Sea green dress looped with silver chains, cables, grappling irons, with sea weed around the throat), and "Telephone" (with phone cords on the skirt and a mouthpiece on the headdress). I wonder what the Victorian costumers would have thought of our Lasers and Tesla coils?

Some Fancy dresses had themes which are rarely done in modern costuming such as "The Isthmus of Suez", "Postage" (white satin dress covered with postage rates, postage stamp hair decorations and jewelry), "Newspapers" (made entirely of newspaper, with quill pens, ink bottle, and sealing wax stuck in the hair), "Wastepaper Basket" (basketweave print, with sleeves, hem, & headdress of wastepaper scraps), and "Influenza" (grey tulle dress with hot water bottle & mustard leaves). All varieties of fruits and flowers were also popular themes.

The elements of Fire, Water, Air and Earth were described in many variations (Fire Brigade, Gem of the Ocean, Wind, etc.) and the themes of Morning, Evening, and Ice (Dawn, Morning Star, Twilight, Stormy Night, Ice Maiden, Frost, etc) were very popular, including combinations such as "Snowstorm on a Dark Night" (Black dress trimmed with jet and swansdown).

For those on a tight costuming budget (a problems all too familiar to most of us) many costumes could be improvised over a standard evening dress by adding a few accessories. A scepter and diadem made the wearer a "Queen of" her chosen theme (i.e. a yellow evening dress with pinned on gold paper sunbursts, a gold scepter & crown would be "Queen of the Sun"). A bandolier or sash with theme items such as cards, letters of the alphabet, or seashells, with a few more scattered in the headdress could also create a costume. Ms. Holt's book encouraged the more

elaborate and expensive costumes, possibly because its publication was sponsored by the Debenham and Freebody Department Store which (according to their extensive advertising in the back) would make up any of the desired costumes.

Most of this research started as part of a documentation project on a Fancy Dress costume in Oregon State University's collection and is far from complete, as I concentrated mainly on the Victorian era in England and America. I was pleased to find that costuming, in the form of "Fancy Dress" had been a widespread activity long before its current renaissance in re-creation societies, science-fiction conventions and the International Costumer's Guild.

Quick Tips by Diane Kovalcin

Have you ever had to draw a design onto fabric?

Often in quilting, you have to draw repetitive designs on a large piece of fabric. And when making large beadwork appliques, you need to draw the design on the background fabric to make sure your beading lines don't go astray.

You could draw those designs over and over again with pencil or pen or carbon paper. Or you can do what I do.

Photocopy your design!

Make it any size you want and make as many copies as you need. Pin the photocopies to the fabric and sew through the paper. Then gently rip off the paper and you are left with the design sewn on the fabric just where you want it.

One hint: If you are using the design for quilting, use a small (1/2 mm or 1/16") stitch. For beading lines, a larger stitch is fine.

It's a quick and easy way to transfer designs and sew them all at the same time.

Try it!

Before You Go On Stage

by Sue Kuliyni

Every costumer, of course, wants to present his/her costume in the best possible light. Likewise, every masquerade crew wants to show every costumer in the best possible light. The question is, how can costumer and masquerade crew work together to achieve that goal? The following questionnaire is designed to help both costumer and masquerade crew meet that goal!

1) How many people will be on stage?

Basically we need to know if it's really over. Music can give us a clue, but surprise endings often involve a sudden addition at the end of a skit. Also platforms have certain limitations. If you intend to field two full Futuristic football teams, and then scrimmage, we'd like to know. (nosy types these techs.)

2) Have you ever been in one of these before?

This is a legitimate question, often overlooked. Some novices are old hands at masquerades while neophytes deserve some extra consideration in tech areas. Knowing that a person is new to the stage allows us to keep a friendly eye on someone who may freeze or go to pieces or suddenly discover they are night blind. It also lets us offer assistance as resources they may be unaware of.

3) How would you categorize your costume?

Are you showing off a piece of fabric you've woven, or a great joke you thought up? Do you want to leave the audience stunned by your sewing talent, or the potency of your punning? The category can help us help your presentation be more effective.

4. Do you have a cassette tape?

It helps us to keep track of who does and doesn't have a tape. Also let us make sure we have the tape. Sound technicians are under quite a bit of pressure, even more than lighting technicians, because people have all sorts of horror stories about lost, wrong and damaged tapes. Make sure your tape is properly queued and **always** have a backup on you!

5. What's on the tape?

Identify/describe it. This gives us that little edge. If you claim your tape is Billy Joel's Stormfront, we'll stop rolling when the spanish lesson begins. The more information we have, the better off we all are. Be as complete as necessary. If music-title/artist/predominant instrument. If narrative-man/woman/both/music under?

5) Do you- need, want, desire, require, demand, special lighting?

This, of course, is a very variable factor. First off, if the previous question hasn't scared the new costumer, this one has the potential of transforming them into an immediate state of panic. (Sound? Lights? What do they mean? How should I know?) I'm hoping someone else will tackle the question of how to welcome, calm, and encourage first time costumers. For now, let's assume that there will be a translator available for those frightened by the questioner.

Most conventions with an organized masquerade have the capability of turning the lights on and off. Once they start renting or borrowing theatrical lights things become interesting and, of course, more complicated.

Some day I'd like to see an organized debate about the role of tech in masquerades. There are valid arguments on each side of the claims about unfair advantage those with tech knowledge may have over great designers and constructors of costumes who aren't tech savvy. The truth lies somewhere in the middle ground.

If you know enough to have planned any lighting as an intrinsic part of your presentation, you hopefully know enough to have an alternate plan. The horror stories are out there; And the miracles, too. If things go smoothly and the tech crew has time and personnel, it's possible to create something approaching art. On the other hand, there are the lighting designers who either put "their" performance ahead of the costume or who are too tired or too blasé" to offer anything but default lighting.

There was an Old Woman

by Deb Salisbury

There was an old costumer
who swallowed a pin;
I don't know when
she swallowed the pin.
Perhaps she'll win.

There was an old costumer
who swallowed a feather
that tickled and pricked
and stickled inside her.
She swallowed the feather
to dust up the pin;
I don't know when
she swallowed the pin.
Perhaps she'll win.

There was an old costumer
who swallowed a needle.
Oh how mediaeval
to swallow a needle.
She swallowed the needle
to sew down the feather

that tickled and pricked
and stickled inside her.
She swallowed the feather
to dust up the pin;
I don't know when
she swallowed the pin.
Perhaps she'll win.

There was an old costumer
who swallowed some thread;
somewhere she read
how best to swallow her thread.
She swallowed the thread
to capture the needle,
She swallowed the needle
to sew down the feather
that tickled and pricked
and stickled inside her.
She swallowed the feather
to dust up the pin;
I don't know when
she swallowed the pin.
Perhaps she'll win.

There was an old costumer
who swallowed a Viking;
She took quite a liking
for a machine built with lightening.
She swallowed the Viking
to entangle the thread,
She swallowed the thread
to capture the needle,
She swallowed the needle
to sew down the feather
that tickled and pricked
and stickled inside her.
She swallowed the feather
to dust up the pin;
I don't know when
she swallowed the pin.
Perhaps she'll win.

There was an old costumer
who swallowed her dreams;
-She'll win, it seems!

COMING ATTRACTIONS

A Calendar of Costume related events

Baycon 1992

Dates: May 22-25
Rate: \$50 at the door.
Address:
Baycon '92
P.O. Box 10367
San Jose, CA 95175
Comments:
Attendance limited to 3000.
38 returning GoH's will be in attendance.

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: \$45 at the door.
Address: c/o Midwest Costumer's Guild
P.O. Box 31396
Omaha, NE 68131
Comments: Hall Costume Contest:
Native American; Past Present & Future.
Friday night social;
The Trans-Mississippi 1898 Exposition.

Conadian

Dates: Sept 1-5, 1994 at the Winnepeg
Convention Center
Rates: US \$75/ C \$85 through 12/31/9
Address: Conadian
P.O. Box 7111
Fargo, ND 58109

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 higher for
non-ICG members!)
Address: Costume Con 11
200 N. Homewood Avenue
Pittsburgh, PA 15208

Balticon 27

Dates: April 9-11, 1993 at the Hunt Valley
Inn
Rates: \$25 until December 31, 1992
\$35 at the door.
Address: Balticon 27
P.O. Box 686
Baltimore, MD 21203-0686
Comments: This regional convention has
one of the BEST costumer's tracks
and sports an outstanding masquerade!

MagiCon - 1992

Dates: Sept. 3-7, 1992 at the Orange
County Convention and Civic Center
Orlando, FL
Rates: \$110 thru 7/15/92
Address: Magicon
P.O. Box 621992
Orlando, FL 32862-1992
Comment: World Science fiction convention.

ConFrancisco - 1993

Dates: Sept 2-6, 1993 at the Moscone
Convention Center, San Francisco, CA
Rates: \$95 after 9/30/92
Address: ConFrancisco
712 Bancroft Road, Suite 1993
Walnut Creek, CA 94598
Comment: World Science fiction convention.

COME TO COSTUME CON 10!

By Pierre Pettinger

Come to the beautiful Midwest and sail the Great Nebraska Sea with the Midwest Costumer's Guild. Celebrate with us the tenth anniversary of Costume Con, the convention for and about costumes. So reads the opening paragraph of our information flyer for Costume Con 10. Since its founding, the Midwest chapter has been working for this convention.

What is a Costume Con?

I know many of you know, but for those of you who don't, it is a convention which features all aspects of the costuming art. It is not just for people who make costumes. Anyone who likes to wear, photograph, look at, and, yes, make costumes is welcome.

All types of costumes are likely to be seen in the halls at Costume Con. A space-suited alien is likely to be seen conversing with an 18th century lady. Giant bunnies, Star Trek uniforms, medieval nobility, and everything in between are part of the Costume Con experience.

What, When and Where?

Costume Con 10 will be held at the Cornhusker Hotel. The Cornhusker is the most beautiful hotel in Lincoln. According to the testimony of Byron and Tina Connell, the Cornhusker is the finest venue for a Costume Con to date. The room rate for the convention is \$70, single through quad. This rate may only be guaranteed through May 1, so make your reservations now! The toll-free number for the Cornhusker is (800)742-2226. Our official airline is United, and our official travel agent is Ladera Travel in California. Their toll-free number is (800)624-6679 (outside California). Inside California, call (213)772-1511. Ask for Robin or Rick. They are fans, and will be happy to assist you with your travel plans.

All four days of Costume Con are filled with panels and workshops on all aspects of the

costuming art. A dealer's room features supplies and materials from many fine merchants. An exhibit room will feature past masterpieces from the country's most talented costumers. Also to be found in the exhibit room will be the now-traditional Doll Exhibit and Contest. Dolls can be purchased or hand-made, but the costumes on the dolls must be made by the exhibitor.

Since this is the tenth Costume Con, we will be featuring a Wall of History. Photographs from CC1-CC9 will be available for viewing. Anyone who has any photos or other memorabilia they would like to lend us for this special exhibit should write to us at the address at the end of this article.

Friday evening is the social. In the past, themes for these get-togethers have been traditional, and we won't be the exception. Our theme is the Trans-Mississippi Exposition of 1898, an event which was held in Omaha, NE. Costumes for this event are optional, but encouraged. In keeping with the tone of this event, we will be serving tea and cookies.

In addition to our special theme, the Friday social will feature the \$1.98, Make-It-In-An-Hour costume competition. Selected contestants will construct costumes from a stack of miscellaneous materials dumped on the floor.

Special hall costume themes have also become popular in recent years. This year we will be emphasizing Native Americans: Past, Present and Future. Be sure to come prepared for this special theme. Of course, all types of costumes will be eligible for hall costume ribbons.

The highlights of every Costume Con are the stage events. The technical aspects of all three events will be handled by the Minnesota Mafia, headed up by Jeff Berry and Janet Moe. Jeff and Janet have been working hard the last several years to revolutionize the technical side of Masquerades. They are dedicated to making each contestant look the very best they can look. The

Mafia will have a plethora of equipment to achieve almost any effect you want. If you need help with the technical side of your presentation, they will be delighted to advise you how best to achieve the look you want.

On Saturday night, the **Science Fiction and Fantasy Masquerade** will take place. This is a full stage competition with the emphasis on the future and the fantastic. Lights and sound from a professional theatrical team, broadcast quality video and a master of ceremonies will let costumers present the results of their wildest imaginings on stage before an audience of their peers. Everyone from the freshest novice to the most experienced master is welcome to compete.

Late Sunday morning, the **Future Fashion Show** will feature live models to show you what the future of fashion might look like for daywear, evening wear, entertainers, uniforms, space wear, and more. These fashions will be made by con attendees and chosen from the Future Fashion Folio. The Folio is made up of winning designs from the Future Fashion Design Competition held late last year. All members, supporting and attending, receive a copy of the Folio.

The **Historic Masquerade** takes place on Sunday evening. This is also a full stage competition, but the emphasis here is on the past. All past eras, all past locales are open for competitors. Costumes of ancient Egypt to the Roaring Twenties compete against each other for accuracy of reproduction and research.

Monday, the International Costumer's Guild will hold their annual meeting. This year, the important question of the Guidelines issue will be voted upon.

This then is Costume Con. However, the convention does not take place in a vacuum. Why should you want to come to Lincoln, Nebraska, other than to attend the con?

What's to See in Nebraska?

Nebraska is a repository of some wonderful and beautiful attractions. Lincoln is rated as one of the most livable cities in the U.S. year after year by various university studies. We have several wonderful museums. Morrill Hall, the university museum, features fossil remnants from some of the largest mammals to exist on

earth. Geologic and cultural exhibits are also featured. The Nebraska Historical Society Museum has great exhibits on the history of the Native Americans and the Wild West of the last century. Several Victorian houses within walking distance of the hotel welcome visitors.

Lincoln is the capitol of Nebraska. Our State Capitol is one of the most unusual and beautiful in the nation. Its interior features great marble columns, mosaics on the evolution of life, and paintings and sculpture from some of the great artists of the midwest and the world.

Don't forget food. Nebraska is not only corn country, but cattle country too. Some of the best beef anywhere can be found right here, and for a lot less money. Several of the restaurants even offer 3 and 4 pound steaks. A restaurant guide will tell you just where to get them.

Nebraska itself has numerous attractions. Just opened at the Henry Doorly Zoo in Omaha is the Lied Jungle, the largest enclosed rain forest in the country, if not the world. The Henry Doorly Zoo is one of the premiere zoos in the country in the field of species perpetuation. Especially exciting is its unique collection of white tigers.

Also in Omaha is the Strategic Air Command Museum at Offutt Air Force Base. If you are interested in the history of military aviation, this is for you. Between Omaha and Lincoln is the new Mahoney State Park. Hiking, swimming, and horseback riding can be found within thirty minutes of Lincoln. Somewhat further away in Western Nebraska is the Stuhr Museum of the Prairie Pioneer in Grand Island, and Pioneer Village, a museum and reconstructed prairie village, in Minden.

Within reasonable distances are Kansas City and Des Moines, cities which contain a large number of museums, theme parks, and other attractions.

So come to Costume Con 10. We'll treat you to the best hospitality around.

Costume Con 10

P.O. Box 31396

Omaha, NE 68131

Rates: \$40.00 until April 30, 1992

\$45.00 May 1st and at the door.

Book Reviews by Eleanor Farrell

The Art of Featherwork in Old Hawaii

by John Dominis Holt (Topgallant Publishing Co., Ltd., Honolulu, Hawaii, 1985. Pb, 176 pp., \$17.95, ISBN:0-914916-68-8)

This is a collection of commentaries, legends, cultural backgrounds and family histories covering the art of Hawaiian featherwork, including lots of photographs and artwork depicting the range of feather use by the Hawaiians. Primarily a "coffee table" book, the color photographs of leis, capes and cloaks, helmets and kahilis (standards) are gorgeous, and the book can be enjoyed for its inspirational value (I've incorporated these designs into two sci fi/fantasy costumes so far!) as well as a casual but informational background source on this art form.

Arts and Crafts of Hawaii: V: Clothing

by Te Rangi Hiroa (Peter H. Buck, Bernice P. Bishop Museum Special Publication #45 (Bishop Museum Press, Honolulu, Hawaii, 1987 (1957). Pb, \$6.95, ISBN: 0-910240-38-8)

This publication from the Bishop Museum in Honolulu covers not only the history of Hawaiian garments such as tapa bark cloth, feather capes and helmets, but also gives detailed information (including drawings) explaining the design motifs and techniques used in making these items.

Cosmic Royalty by Toni Lay

When we dress in costumes we often give our new personas titles of honor, peerage or sovereignty. After all, we're serfs, peasants and simple folk in our mundane lives. But, if we are going to take on such exalted roles we should know what we are talking about. There are some titles that are not commonly used.

My research into the nobility was done with two books: Webster's Ninth New Collegiate Dictionary, (c) 1985, and The Office Encyclopedia, (c) 1955, for the titles, definitions and order of rank. This list is NOT meant to be definitive.

Titles:

LADY: used for MARCHIONESS, VICOUNTESS or BARONESS; the daughter of a DUKE, MARQUIS OR EARL; the wife of a BARONET or KNIGHT.

LORD: used for a KNIGHT, EARL, VICOUNT or BARON.

SIR: used for a BARONET or KNIGHT.

Honors:

DAME: a female member of an order of knighthood

KNIGHT: a man honored by a sovereign for merit and in Great Britain ranking below a BARONET.

BARONET: a rank of honor, below a BARON and above a KNIGHT.

Ranks of Peerage (in ascending order):

BARON - BARONESS (lowest order of peerage in Great Britain)

VICOUNT - VICOUNTESS

EARL, COUNT - COUNTESS (the wife of an EARL is a COUNTESS)

MARQUIS OR MARQUESS - MARCHIONESS
DUKE - DUCHESS

Royalty:

PRINCE - PRINCESS

RAJAH - RANI OR RANEE (Hindu PRINCE/PRINCESS)

MAHARAJAH - MAHARANI

CROWN PRINCE - CROWN PRINCESS (heir apparent to a throne)

CZAREVITCH (Russian heir apparent)

Sovereignty:

ARCHDUKE - ARCHDUCHESS

CZAR - CZARINA

EMPEROR - EMPRESS

GRAND DUKE - GRAND DUCHESS (also the son/daughter of the Russian CZAR)

KING - QUEEN

SULTAN - SULTANA (Muslim KING/QUEEN)

Other:

THANE: a feudal Scottish lord

Masks & Helmets with Fabric Stiffener Liquid

by Tina Connell

There's a product available at craft shops, and at the larger fabric chain stores, known variously by such names as Fabric Stiffener or Drape & Shape. It has the consistency of white glue, but has some kind of plasticizing agent added. It cleans off with soap & water easily. I call it "goop" as a generic term, due to its consistency and what it does to one's hands. Basically, you dip fabric in it, and then shape it over a form or mold until it dries. It then will pretty much stay in the shape in which it dried. It is subject to some wilting from humidity (for which read SWEAT, costumers), but this can be minimized by sealing the back with spray plastic sealer or a similar moisture proofing material. Double, or thicker, layering wilts less.

I discovered this product quite by accident. I wanted to make a domino mask, and couldn't work with any of the prefab commercial ones. I tried various materials, such as buckram, etc., and didn't like the effect. Little sampler size bottles were available of this stuff, so "what the hell, why not try it". For my form, I started with one of those dreadful full face clear plastic masks they sell in novelty shops for a couple of dollars, built it out with modeling clay where the shaping around the eye area created an uncomfortable pressure point on my eyebrow ridge, and cut the whole thing down to the size and shape I wanted. Because the mask top only came to about halfway up my forehead, I extended it up to the hairline with an application of masking tape on a base of tissue paper (so it wouldn't stick to my hair).

I covered this with plastic wrap, scotch taping it at various points so that it wouldn't shift (in retrospect, a plastic tape such as

electricians tape might work a little better for this), and would present a smooth surface. I enlarged the eye holes for comfort and better placement and vision, and slashed the plastic wrap at the eye area and taped it down on the inside. For my first try, I gathered the following materials together: a small glass bowl (glass as I didn't know for sure when I started how difficult cleanup might be); a couple of feet of lightweight cheap muslin; plastic gloves; scissors; and then started "gooping". Cover the work surface with lots of newspaper or plastic sheeting - - this is messy. Wearing gloves to do this just didn't make it - - the sticky cloth tries to stay on the glove instead of the form. I resigned myself to sticky fingers. I started off trying to drape with large pieces of cloth -- it didn't work. On a curved surface large pieces go all bunched and make lumps. Also, because this stuff is very sticky, it catches onto sections you have just put down that are still moist, and shifts them as you put new pieces in place.

The technique I finally worked out uses lots of small pieces, about 1" x 2", with triangular or wedge shaped pieces working best on curved areas. Larger pieces worked OK on broad, fairly flat areas, such as the forehead. I simply drop a piece into a bowl with some fabric stiffener, work it around till it's completely moistened but NOT drippy (in fact I removed excess liquid because it made it too slithery to work with easily and also takes much longer to completely dry) and drape it on the form. Because of the tendency for new sections to shift previously applied bits, I worked on different areas of the mask at the same time, with drying and "firming" time between

working on each area. It took me about a day to get the entire first coat on to my satisfaction, but part of that was technique learning time. One layer is a bit too flimsy to be really acceptable for a mask; I added a second layer, at the same time smoothing, filling, adjusting, etc. to get it just the way I wanted it. The second coat went a lot faster. The final product looked pretty good, but didn't hold shape around the edges quite as nicely as I hoped for (it "softened" and spread too much at the nose, for instance), so I whip stitched shaped millinery wire to the inside of the edge, all around.

An extra bit of "prettifying" can be accomplished by liberally coating the entire surface of the mask with an extra coat of stiffener liquid. This fills up the "pores" of the fabric used and smooths the surface. I simply smeared it on with a finger, but you could probably use a brush (fingers let you rub it into porous spots better). I ended up with a glossy white mask that looks vacuformed. It is both lightweight and comfortable.

I was also successful in creating a "Bug-Eyed Alien" mask, by building up the nose & mouth area with clay and taping halves of a small child's ball to the form. That particular mask also has the advantage of letting me wear eyeglasses behind the "bug-eyes". Numerous small holes were cut in the eye area - - iridescent sequins all over the "eyes" conceal the vision holes very well.

Since masks worked so well for me, I wanted to see how it would work in other areas, such as headpieces. I made a "helmet" by using the tissue paper / masking tape / metal window screen technique that has been previously described in the Costumers APA, and in The Costumer's Quarterly. This consists of covering the head of the "subject" with tissue paper, then creating a "mold" by applying masking tape strips to the tissue paper base (which, as mentioned above, serves to keep the tape from sticking to and pulling the hair). Once a full head form has been created, it is removed and slashed so that it will lie flat. This creates a pattern to use in marking

and cutting screen wire. I cut about 1"+ outside the edges of the pattern. This gave me an edge for overlapping when I sewed the gores together to recreate the helmet shape. All edges must be taped, as otherwise the sharp edges of the cut wire are quite hazardous. The sticky material of the masking tape you use to protect the edges may transfer to the needle you use in sewing up the seams -- this can be removed with rubbing alcohol or other solvents. (Since this was the first time I ever tried it, I took step by step Polaroid photos of this process, so that other beginners can see how I went about it, if they like.) In spite of carefully taping all cut edges of the screen wire, I still picked up a couple of punctures where bent bits of wire pierced the tape. I needed a firm heavy base to set this on while "gooping" and don't have access to a supplier of styrofoam head forms, so I faked one by securing a cut-down and shaped styrofoam craft ball to the top of a large heavy wine jug. I covered the styrofoam with plastic wrap to prevent the goop from adhering to it. If you create a sturdy enough head form pattern, you might be able to apply goop directly onto it, after covering it with plastic. I have not tried this personally, however.

Covering a helmet is much easier; I was able to use larger fabric pieces, and the applications of sticky cloth had less tendency to slither on a wire mesh base than they did on the slippery plastic surface of the mask form. I used two layers again, more for smoothness than for structure, as the wire provided that. I whipstitched millinery wire around the inside of the edge after the first coat for improved shaping, and in applying the second layer used oversize pieces of cloth at the edges and folded them under to bind in the wire and give a smooth edge. Where there were rough areas on the inside, I added smoothing bits there as well. If you want a softer surface along the edge to sew other pieces to either masks or headpieces, this can be accomplished by taking a piece of cloth the right length for the stretch you want to sew onto and 3-4 inches wide, adhere it to the upper/outer surface smoothly for about 1/3 of its width, and then,

when that has dried, fold it to the underside and adhere it there, but leave about 1/4" fold of material protruding that does not have any stiffener on it. This fold of unstiffened fabric becomes your sewing surface.

Further experimentation showed that this stuff can be very effective as a structural support for adding "excrescences", such as built up styrofoam additions to a headpiece. A single layer coverage of the styrofoam surface greatly minimizes its fragility (though you want to be sure you've sculpted the foam to exactly the shape you want before coating), and to adhere it permanently, tack or pin the foam in place from the underside/inside (so it won't shift till the goop dries) and bond it in place with moistened cloth "hinges" all around the edges. Fabric stiffener adheres to itself beautifully, if both the "appliance" and the helmet have already been coated. I haven't tried it, but I suspect this could be used very effectively to create sturdy lightweight accessories and props. The end result is remarkably resistant to damage. Obviously, you can't sit on it and expect it to still look good, but you can drop it on the floor and it won't suffer any worse damage than chipping any paint you may have applied, or perhaps some sequins falling off. A double, or better yet, triple layer application results in a surprising amount of rigidity and strength, and is quite light weight. Plate "armor" may be my next experiment -- use your imagination for possible applications.

A helpful hint in gluing fabrics to surfaces: if you want to reduce the likelihood of the glue soaking through your cloth and either staining or showing on the surface, heavily Scotchguard the back of your fabric first. Also try to only gently "pat" the fabric in place, as pressing on it firmly will tend to force adhesive up through the pores of the fabric. For greater comfort, you can glue in swatches of absorbent batting or fleece at "sweat points" on the inside, such as the forehead area. I did this with my first mask, wore it for nearly five hours, and although it was somewhat warm, I was never too hot, and didn't have a problem with dripping perspiration.

Costumes to Go by Marji Ellers

1. It is a very good idea to select materials which do not wrinkle or crush. Feathers, jersey, poly/cotton, denim; all light-weight, not bulky.

2. If you are flying, find out what size containers are allowed. Measure the inside of your suitcases, not forgetting the diagonals. If you are taking a car or van, measure the inside.

3. Now, design your costumes to fit the dimensions of your containers. You can design in parts; some that nest, fold, or can be fastened together at the con. Good ideas are curtain rods that extend, paint roller handles that screw together; crowns in one flat piece to fasten at the back, feathers to be added later. Take your glue, pliers, thread, thimble, scissors etc with you.

4. Now design for light weight. Substitute effect for reality. Paper mache, cardboard, 1/16" plywood that can be cut with scissors, foam; think light!

5. Construct sturdily, It has to stand a good bit of handling. Bind ravelling edges, re-enforce wear spots.

6. Pack in sturdy containers, as light weight as possible. For car, plane, train, bus or driving with others, use hard sided suitcases. You can cut the center divider out of a suitcase for greater depth, and just dedicate that one to costumes.

For one person cars or vans, use boxes or trays. Lay costumes in them with dust covers over.

Fold costumes in full length dry-cleaner's plastic bags, with all heavy items on the hinge side of suitcases, in separate boxes.

Pack all accessories in zip bags or something organized, according to your list. And don't forget the makeup!

7. Keep all spillables away from the costume. Fail-safe!

8. Assemble at the con on a drop cloth brought from home.

9. Using your checklist, pack to come home the same way, but throw away damaged stuff you will have to replace anyway.

"I just do it, I can't teach it"

by Jay Hartlove

The ICG is an educational organization. Although the only time costuming classes are given under the ICG name is once a year at *CostumCon*, our members continue to teach what they know all year long. Whether it's on a panel at a science fiction convention, at a class set up by a local Guild, or just explaining some technique to someone at a party, each of us has lots of opportunities to fulfill our Guild's primary function. There are some problems, though, with getting all that knowledge you have into a form that does your students any good.

If you know a subject well enough to teach it, then you probably don't give much thought to the subject when you use it yourself. Before you can teach something, you must step back from your hands-on command and break the subject down. Obviously you want to break it down into its components parts or steps. What is even more important to your student, though, is to prioritize those steps. Which part is more basic to a knowledge of the subject? What concept is more important than which details?

Always try to teach the big, generalized picture first, then more on to specifics. This way, if a student gets confused somewhere along the way, he/she will still have a grasp of the general. Even if your students never tell you that you've lost them, you will know that you've left them at least with the big picture. Students can often fill in details on their own through research and experimentation.

And if they do tell you they're lost, it is a lot easier to go back and pick up where the specifics became confusing.

Avoid linear teaching. Requiring that a student learn, thoroughly and accurately, each step before moving on to subsequent steps requires lots of time for review and testing. Otherwise you will undoubtedly lose students along the way. Since this method does not provide a general framework into which each new fact fits, if a student fails behind in a linear program, he/she will fail to grasp everything following the point of loss.

Not providing your students with a large framework first may seem an obvious mistake, but lots of subjects are taught this way, with the expected failures. The worst example is Mathematics. Students are led blindly into new subjects without telling them what to expect, and each new fact must fit firmly on top of the last one. The result is that everyone at some point in his/her educational career misses something, and everything after that point makes no sense. The lucky ones make it through Algebra and Geometry, but many lose their way shortly after Arithmetic. It's not the student's fault, but the fault of the teaching method. This problem is so widely recognized that educators have given it a name: Math Shock.

My point is that it is much easier to give your students a general framework first, rather than taking the time and trouble to make sure each student is following you exactly at every step. Taking too much time to review and test is unfair to your bright students, and moving ahead too soon isn't fair to everyone else. Without a framework, even the smartest person might miss a detail that may kick his/her out of the chain, at which point learning stops. It only works when

doing a one-on-one, when it is obvious whether the student is following you or not. Otherwise, just avoid it.

Whatever the process you're trying to teach, keep the big picture foremost in your own mind as well as in the lesson plan. Try to make each detail appear pertinent to the whole. Chances are that any detail you feel should be included will be pertinent. But it's up to you to point out why this is important as you go along. Otherwise it is too easy for a student, especially one who is on the verge of losing your train of thought, to assume that the point at hand either isn't important, or that he/she can go back later and pick it up. If you haven't told them why a detail is important and where it fits into the big picture, then they won't be motivated to go back later and fill in the gap.

Organizing your thinking into prioritized steps will probably help you see the structure of your subject more clearly than you have before. It is not at all difficult. You just need to do a little planning before you start speaking. Make notes if it helps. Make an outline of points you are to cover, in chronological order, with underlines or notes to yourself as to which things are the most important to emphasize.

A typical pitfall that inexperienced teachers have is to take affront at questions. If a student asks you to explain something again, it doesn't necessarily mean the student is stupid. Moreover, you should never take it personally that maybe your first explanation wasn't clear enough, or was geared for a different audience. The fact that the student is asking for a better explanation means that he/she is interested in what you are saying. If you have assumed the mantle of teacher, then take the time to get through to your students. Be willing, at any point in your instruction, to discard the explanation you started with, and rephrase it in a new way. Everyone carries around their own limited cultural vocabulary. You can't hold it against a student if you need to use different words than the ones you thought of originally. Try to use lots of different examples. Words are cheap, and not worth taking personally.

And when you've got students in front of you, just relax and communicate. When they start smiling and nodding and asking thoughtful questions, then you'll know you're doing your job right.

From the President's Sewing Box:

by
Janet Wilson Anderson

Well, it looks like this will be my last message to the chapters and officers, at least for this term. As many of you know, I am serving on the Executive Committee for the 1993 Worldcon in San Francisco, and that promises to keep me exceedingly busy through Labor Day 1993. With that major commitment, (and a rapidly growing new business), I have decided not to run for another term as ICG president at this time. I don't rule out coming back to serve again at a later date, but for now, I need to be sure I can devote my attentions wholeheartedly to a limited number of commitments. I will continue to be active in the ICG, and to support its interests to the best of my abilities.

This year has been an "interesting" one, with many more administrative needs that I had ever imagined. But despite all the paperwork and procedural challenges, I feel that we have done a great deal to straighten out the ICG's affairs and make it possible for us to grow with less confusion and more concentration on what we really got organized to do - costume!

I would like publicly to thank Pierre Pettinger, Byron Connell, Betsy Marks, and Kathryn Condon, in particular, for all their help and encouragement this year, not to mention their hard work as we traversed the internal and external administrative jungles. And a warm presidential "thank you" to all of the Board members who read each and every one of these missives, sent back your ballots and kept the whole thing running while we cleaned the "Aegean Stables". Your thoughtful notes and caring concern has been appreciated more than you can possibly realize!

Messages from Costume Con 11

by
Animal X

You love costuming, don't you? Costume Con 11 is a way to share the joy of our art with friends, both old and new. It's a chance to try something new and to share what is old to you with someone else. And it's hard to decide which is more fun; seeing all the amazing costumes, or having people ooh and aah over your own work. This is your chance to do it!

CC 11 is happening at the Sheraton Station Square in Pittsburgh's historic Southside. (Yes! There are things to see in Pittsburgh, and the air is clear enough to see them these days!)

The Sheraton offers abundant space for the most theatrical costumes you can dream up. We're sure that our 10,000 square foot ballroom can accommodate you. Just across the way Station Square Mall offers some of the best shopping in town, plus restaurants to suit any budget. Historic Fort Pitt, and Downtown Pittsburgh are just a trolley ride away.

Our theme for CC 11 is EDUCATION! There will be panels and more panels. We're covering all aspects of costuming; historical, fantasy, science fiction, fashion, wearable art, theatrical, and how-tos for both the inexperienced and the professional.

In addition, we are planning to have a gadget room, featuring all those wonderful goodies you see in the catalogs but never get to try! Pleating machines, hot glue guns, rotary cutters, and all the neatest toys.

Then there's the fun stuff, like the Haunted Con Suite, or our Friday Night Social, with a cross universe theme. Come as the Klingon Indiana Jones, or how about the ferret-riders of Pern, or even the Frog Prince of Darkness.

Our "Dead Dog Party" will be a riverboat gambling cruise on Pittsburgh's three rivers. There will be games of chance run by denizens from all different worlds for you to bet your credits on.

Because our convention is situated in a Victorian Railway station, the theme for the hall costumes is Victorian Travel.

We will have a big dealer's room with all kinds of good stuff, so don't spend all of your money at Station Square.

We will also have over 3000 square feet of exhibit space, and we're now rounding up all kinds of wonderful things, from Victorian gowns to authentic Eastern European folk costumes, to winners from previous Worldcons, to Buffalo Bill's leather dresses from the Silence of the Lambs.

So get your reservation today! (While it's still cheap!)

Costume Con 11 is only 9 months away!

For more information please write;

Costume Con 11

200 North Homewood Avenue

Pittsburgh, PA 15208

TAX EXEMPT STATUS RECOGNIZED BY THE IRS!

by Byron Connell

On March 27, 1992, the Internal Revenue Service granted the International Costumer's Guild exemption from paying federal income taxes under section 501(a) of the Internal Revenue Code by virtue of recognizing us as an organization meeting the definition of a tax exempt organization in Section 501(c)(3). This means that the International Costumer's Guild Inc. is not required to pay Federal income taxes on its revenues.

The IRS also tentatively recognized the ICG as public foundation under Section 509(a). The IRS letter says, "Donors may deduct contributions to you [from Federal taxable income] as provided in Section 170 of the Internal Revenue Code." This recognition is for a four year period that began on December 5, 1991, and will expire on December 31, 1995. At that time, the IRS will review information to be supplied by the ICG to demonstrate that it is a publicly supported organization.

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

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

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

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

The Lunatic Phrynge Costumers' Guild
c/o Vicki Warren
1139 Woodmere Rd.
Pottstown, PA 19464

Midwest Costumers' Guild
c/o 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 55417-2311

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

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

Southwest Costumers' Guild
c/o Kim L. Martin
P.O. Box 39504
Phoenix, AZ 85069

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

Wild and Wooley Western Costumers' Guild
14 Martinridge Rd, NE
Calgary, Alberta Canada T3J 3C9
Dues: \$20/year

THE INTERNATIONAL COSTUMER'S GUILD'S

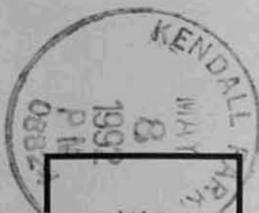
*Costumer's
Quarterly*

15 STOCKTON ROAD, KENDALL PARK, NJ 08824

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Address Correction Requested

FIRST CLASS



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