

Costumer's Quarterly

Volume 7

Number 1

January/February/March 1994



FROM THE EDITOR

Well, here it is!! My first issue as your new editor. It both was and wasn't quite as difficult as I expected. I received great support from the costuming community and family and friends as well.

You may notice that this issue contains some recurring columns that I felt the ICG members would appreciate, as well as a great reprint of the article from *Stitches Magazine* on the *Dracula* movie costumes. This was brought to my attention by Julie Ann Hyll who lives in the U.S. Virgin Islands.

I do need more articles and artwork from you! I am also looking for tidbits for the Tips and New Products columns. If you don't want to write a full article on something, see if what you have in mind may be suitable for one of these columns or maybe you can suggest another column you would like to see.

I will be attending CC12 in February and would love to hear suggestions, questions, comments, etc. I need as much feedback as I can get from you in order to produce the kind of newsletter you want. Negative or Positive, I want to hear from you. If you won't be at CC12 or prefer another method to waylaying me, my mailing and e-mail addresses are in the column to the right. Talk to me!

-- Maura Rebholz, Editor



DEADLINES

April/May/June 1994 Edition

Submissions - March 31, 1994

Anticipated Mail Date - April 30, 1994

Costumer's Quarterly

17860 Newhope Street, Suite A-296
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Compuserve #72712,1411
Internet: maurar@netcom.COM

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Attn: Debbie Jones, Corresponding
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Editor
Maura Rebholz

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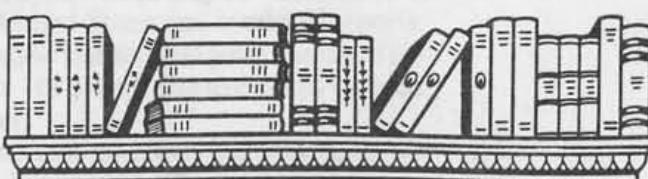
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Edited by Maura Rebholz



Upcoming Events



Costume Con 12

Dates: February 18-21, 1994
Site: Santa Clara Marriott
Santa Clara, CA
Rates: \$50 - ICG, \$60 non-ICG
Addr: GBACG/Costume Con 12
c/o Bruce McDermott
2801 Ashby Avenue
Berkeley, CA 94705
Notes: For more information write to:
Jana Keeler, Chair
223 Addison Street
San Francisco, CA 94131

Balticon 28

Dates: April 1-3, 1994
Site: Hyatt Regency Inner Harbor
Baltimore, MD
\$90 single/dbl, \$108 triple/quad
Rates: \$40 at the door
Addr: Balticon 28
P.O. Box 686
Baltimore, MD 21203
Notes: GoHs are Mercedes Lackey,
Larry Dixon, Fredrik Pohl, Sue
Wheeler & Duane Elms

WesterCon 47

Dates: July 1-4, 1994
Site: LAX Airport Hilton
Rates: \$45 until 12/31/93
supporting \$25
Addr: WesterCon 47
c/o SCIFI
P.O. Box 8442
Van Nuys, CA 91409
Notes: GoHs are George R.R. Martin,
Real Musgrave & William
Rotsler



Costume College 1994

Dates: July 8-10, 1994
Site: Sheraton Newport Beach
Rates: \$25 ICG, \$35 Other til 2/24/94
Addr: \$35 ICG, \$45 Other til 6/10/94
c/o Costumers' Guild West
P.O. Box 6066
Altadena, CA 91003
Notes: Time Traveler's Gala tickets \$25
ICG, \$35 Other

Canadian 1994

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

Costume Con 13

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

NASFic '95

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

Intersection - 1995

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

Costume Con 14

Dates: May 25-28, 1996
Site: Seattle Marriott Sea-Tac Airport Hotel, Seattle, WA
Rates: \$40 til 7/4/94, \$25 supporting
Addr: Costume Con 14
Box 1095
Renton, WA 98057-1095



Why You Shouldn't Put a Zipper In Your Elizabethans!

by: Janet Wilson Anderson

...Talking to a new costumer at a local Renaissance Faire who was wailing pitifully about the requirement for laces to fasten her bodice together. "Why," she exclaimed, "can't I put in a zipper?"

"Because they weren't invented yet," I replied. She looked at me in amazement and inquired as of what date she could use them. I wasn't really sure either, and was surprised when I looked it up. I thought you might be, too.

The zipper was first patented in 1893 as a neat invention to eliminate the tedious task of buttoning up your shoes. Luggage

manufacturers took a look and decided this was a great idea for their cases, and zipper manufacturing became well-established - but not for clothes.

The zipper first arrived in men's clothes in the early '20's. In 1925 the famous playboy Edward, Prince of Wales, came to the United States and impressed people with how fast he could get in and out of his pants - of course, due to the new-fangled zipper.

But it took nine more years for zippers to invade women's clothes and it wasn't until

continued on page 11

BLOOD, GORE &

By Nancy Kuehl



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A withered figure slithers down a wall like a lizard hunting for prey. It is cloaked in a brilliant red robe that trails behind, splashing color on the cold gray walls of a forbidding castle. This is not just any nightmare figure, however; it is the vampire, Dracula, and the robe he wears is embroidered with the golden dragons of the Dracula family crest - dragons that were created by Penn & Fletcher of New York.

Wait a minute. How did embroidery get into the picture with all this blood and horror? It's Hollywood, dahling, and it's also a Francis Ford Coppola film.

Coppola's recreation on film of author Bram Stoker's legendary literary creature of the night relies heavily on costuming to create a feeling of style reminiscent of the late 19th century. The director is said to have had a vision of costumes that do not just clothe the actors, but actually create the set. This vision was ably imparted to costume designer Eiko Ishioka, who, in turn, enlisted the services of Sally Ann Parsons of Parsons Meares Ltd., a New York-based costume design shop. Parsons, realizing that elaborate embroidery was necessary for a period feel, enlisted the aid of embroiderers Andrew Marlay and Ernie Smith of Penn & Fletcher. The two share a theater background, and their

small shop - 12 employees at present - has become well known for its specialty embroidery and embellishments, particularly on costumes. Current show credits for the shop include *The Will Rogers Follies*, *Miss Saigon* and the national touring production of *Phantom of the Opera*.

Marlay and Smith were delighted to take on the Dracula job, which they admit was one of the most interesting - if not the most difficult - assignments they have ever had. Penn & Fletcher has been in business for eight years, and the shop has, in fact, built a reputation for being able to design and embroider the uncommon.

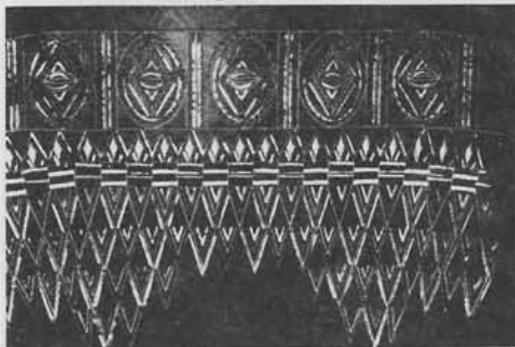
The latest film version of Dracula revolves around period costumes including the traditional embroidery of the era. But the trickiness and delicacy of the embroidery created a challenge for one New York-based embroidery shop.



Although Penn & Fletcher is acknowledged for its variety of antique machines and old-fashioned production methods, the shop soon learned that Ishioka was more interested in what modern equipment could do. With one exception, the embroidery for the Dracula costumes was, in fact, done on a two-head. "We wanted to use our specialty machines, but the designer's vision of the embroidery was a very flat, smooth, shimmery look...satin stitch," Marlay says.

The pair worked closely with both the designer and Parsons Meares. "We had a meeting with Ishioka, saw the sketches, talked through her ideas and showed her some samples of our work. Then we began to create samples for the costumes and work them up from sketches to finished garments. We worked very

Wedding Dress Details



...they were working with very expensive fabrics on which there could be no mistakes. Some of the fabrics were priced at up to \$150 a yard.



Snake Dress

Smith. "The designer did not want the embroidery to be stiff and rejected tearaway and cutaway, so we had to go to other backings we use that are outside of the industry - they are supple and don't add bulk to the embroidery" (The embroiderers prefer to keep those alternative methods confidential.)

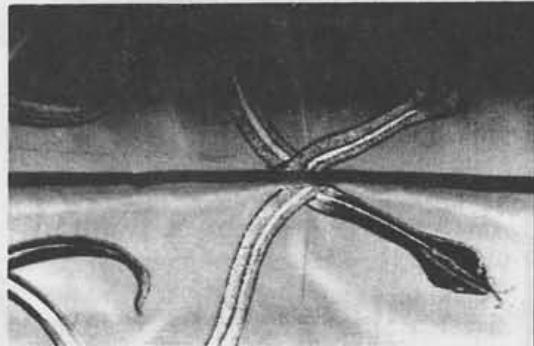
Among the costumes the pair embellished was an intricate bridal dress worn by the character Lucy. The costume includes a ruffled lizard collar - or ruff - reminiscent of the Elizabethan period. As with other costumes in the movie, the gown combines elements of painting, screenprinting and embroidery. Although the designer wanted the most authentic embroidered look possible, Smith and Marlay maintain that the prohibitive expense of embroidering the entire costume led the designer to com

closely, albeit long distance, because she was in California," Marlay says.

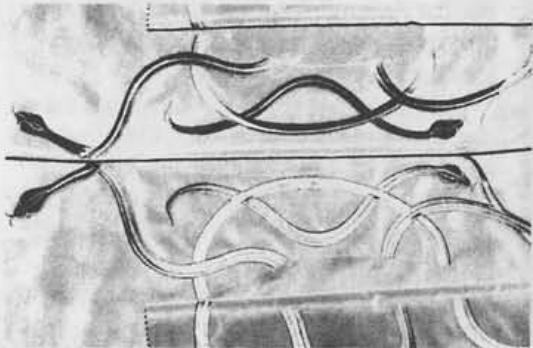
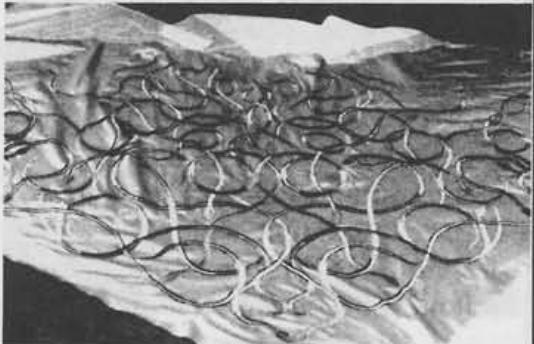
The duo found the work experience pleasant, but also challenging. "It was sudden death," says Smith, who notes they were working with very expensive fabrics on which there could be no mistakes. Some of the fabrics were priced at up to \$150 a yard, according to Smith and Marlay.

Because of the expensive material, very often Penn & Fletcher had only one piece to work with; any mistakes or problems had to be worked out *before* the fabric was embroidered.

Because of the requirements of the various designs, the embroiderers encountered other problems, as well. "You couldn't hoop the cut parts because the embroidery went right out to the edge of the seam line, so we developed techniques that are special to us," explains



Snake Dress Details



bine screenprinting with paint, while the parts of the gown within camera range were embroidered.

"They wanted to make sure that everything seen in a closeup was embroidered. It was a real challenge to match up silkscreening and embroidery and have them register on these oddball shapes," says Smith. When a small part of a costume covers six feet of screen, details

matter, he adds.

"The collar is embroidered on plastic screening (nylon filter cloth) that's like a very fine sort of crinoline fabric. It is like what you see on a screen door; it turns translucent when it's lit from behind," says Marlay. The collar embroidery was done using a satin stitch in white polyester thread with silver metallic. "It had to be poly," says Marlay, "because they used a lot of blood, and it had to be washable." However Ishioka also wanted the collar to be of museum quality. "She was very specific about it," says Smith. The realities of the wedding dress scenes really imposed upon the historical vision. Ultimately, the polyester thread and nylon filter cloth gave the embroiderers a stable background for the collar, while still allowing the delicacy needed for close-up shots.

The work the costumes were put through also affected how they were made. "The big concern was the blood on almost everything," says Marlay, who remarks that several copies were made of Lucy's wedding dress. "There was going to be embroidery all the way down the front of the white panel on that gown; we only ended up doing it to the waist, because she was supposed to do a lot of crawling around."

The duo also stitched lace for the wedding hat, which was subsequently cut from the film. "The original hat was embroidered like the collar. When we put it together, they felt it was too heavy for the actress, so they simplified it. She's

actually wearing a mock-up hat that was done for a fitting. It was never meant to be a costume," says Marlay.

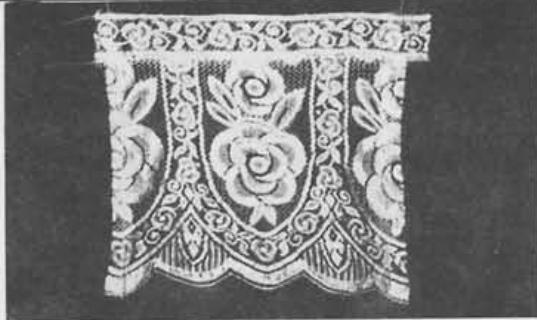
The most difficult piece of embroidery Penn & Fletcher prepared for the movie was the bodice of Lucy's "green snake dress," claims Marlay. The bodice was made in two big pieces cut on the bias, with each piece partly seamed and darted. "It was very tricky to frame up, hoop and get all embroidered, so that when it came off of the hoop, it was just this beautiful embroidered half-bodice, which had a center front seam. They had to 'upholster' the foundation garments and the corset with this bodice."

The difficulty of the bodice project,



Lucy's
White Dress





White Dress Detail

plus the film's accelerated production schedule, meant the shop staff had to put in two all-night sessions to complete the dress in time. "With movies, there is no room for late," Smith says.

Another green dress - worn by the character Mina - proved challenging because its delicate leaf design on the bodice used three different colors of thread to give it a variegated, or ombre, look. It was a difficult punching job, says Marlay. "That was done literally a stitch at a time," he says. "I punched it with a very careful overlap and a blending of color and stopping and starting. Where the colors overlap each other, I had to punch and space them a stitch at a time."

Another elaborate piece in the film is Dracula's multimedia gilded coffin robe, which was inspired by the paintings of 19th-century Austrian Gustav Klimt. The robe includes embroidery, painting and gold-leaf. The embroiderers actually received metallic gauze that had been gold-leaved, distressed, stained and painted. They embroidered over the material in a spiral pattern invoking the artistry of Klimt, says Marlay. The embroidery was then cut up and pieced into the design of the costume. "We received the pieces in large swatch size, embroidered them, and then they went back to be assembled like a quilt," recalls Marlay.

The vest Dracula wears under his white coat in a scene lit by candlelight also involved mind-boggling demands. The design, which incorporates the dragon crest, has 180,000 stitches and "took forever" to punch. "There were probably 60 hours of punching time in there," says Marlay. "There's detail in it that's so small,

Another elaborate piece in the film is Dracula's multimedia gilded coffin robe, which was inspired by the paintings of 19th-century Austrian Gustav Klimt. The robe includes embroidery, painting and gold-leaf.



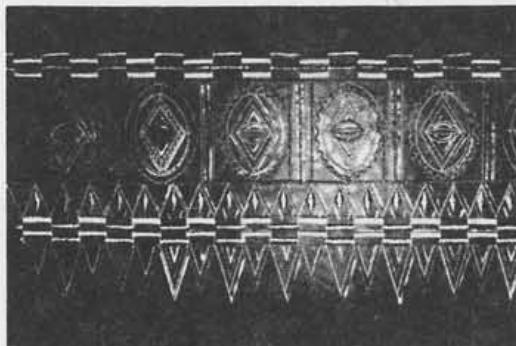
Crest Vest



"a lot of it went in one stitch at a time. I think that was the most complicated punching," he adds.

The dragon crest also appears on a red robe worn by Dracula. Penn & Fletcher created a variety of these robes in different fabrics, as well as different lengths and scales, because of the demands the different scenes placed upon the costume, says Smith.

One of Lucy's nightgowns was also memorable in terms of the demands it placed on the embroidery shop. The embroidery on the gown was done by hand and was the only hand-embroidered piece Penn & Fletcher prepared for the movie. "It was done in a chain stitch called tambour," says Marlay, who adds that the organza material used for the gown was



Wedding Dress Detail

about 10 years old. The fabric was hand-painted and then embroidered. The fabric's age and gossamer nature made it a production nightmare. "It was shredding on the beading frame when we were working on it. It was very fragile," says Marlay.

Sleeplessness and stress aside, it is obvious that Marlay and Smith are pleased with the work their shop produced for the film. Says Marlay, "It was absolutely thrilling work. It was very, very hard, but I was so proud of the results."

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1993, Volume 7, Number 2 issue of Stitches
Magazine. Inset photos courtesy of Penn &
Fletcher.*

(Please see page 20's "Sources" for information on obtaining back issues of Stitches Magazine - Ed.)

Why You Shouldn't...

continued from page 5

after 1936 when the eminent designer Elsa Schiaparelli used them to fasten the back of her dresses that it won broad acceptance in women's fashions.

So, girls, no zippers in the Elizabethans, nor in Victorian ballgowns, the Edwardian tea gowns nor even in the flapper dresses, but guys, you can emulate the speedy Prince of Wales from the '20's suits on. "Zip me up, honey" is strictly a post-'30's phrase for the ladies.

Source: "Let There Be Clothes," Lynn Schnurnberger, 1991.

Next Issue

I expect to have the following offerings for the April/May/June 1994 issue:

- How To Prepare A Great Kilt
- The William Ware Theiss Collection
- A review of "Museum of Jewelry"
- Gaelic for Costumers
- Information on the Bata Shoe Museum

But that doesn't excuse you from sending in items! Just remember, if articles don't come in on their own, I start nagging!
- Ed.



In the Fall 1993 issue of the Costumer's Quarterly, an error was made in the ConFrancisco Masquerade Winners list. It was shown that *The Chancelor* won Best in Master Class-Workmanship. *The Chancelor* by Paula Christ-Pickett and Vaughn Pickett actually won Best In Show-Workmanship and *The Klingon Ceremonials* by Max Cervantes and Mary Cordero won Best In Master Class-Workmanship. I apologize for any problems this error may have caused - Ed.

New Patterns, Products & Publications



The Silkworm

This is a newsletter for silk painters and the planned format includes a question and answer column, *The Grapevine*, and information about educational opportunities, merchandising, etc. It is going to be published on a bi-monthly basis beginning with the January/February 1994 issue. Charter subscriptions are \$10 per year.

See page 20
for supplier
and source
information
- Ed.



Freaks of Fashion: The Corset & The Crinoline

This is a new printing of an 1868 book by William Berry, written when the crinoline was going out and the corset controversy was in full swing. It presents a look at odd fashions from ancient times up to 1868, including corsets for women and men, hairstyles, crinolines and hoopskirts. This new paperback edition includes 54 full page illustrations and notes on Amelia Bloomer and the Dress Reform Movement. It is available from R.L. Shep at \$21.95 plus tax and \$2.00 shipping.

The Complete Guide to Practical Cutting

This is a new edition of an 1853 book by Edward Minister. Although the original was published as two separate volumes, they are now being presented in one edition. This is early Victorian and includes all types of men's tailored garments and some women's garments, plus uniforms for Army, Navy and Civil Dress. It is available from R.L. Shep at \$31.95 plus tax and \$2.00 shipping. Softbound.

German Slash and Puff

Medieval Misc. "Period Patterns" has delivered the long-awaited woman's German Slash and Puff pattern. It covers designs from 1500-1545AD and has six different gowns with three additional shoulder capes. All sizes ranging from 6-20 are included. Offered by Raiments at \$18.00.

Folkwear Patterns

Folkwear has 6 new patterns. The two in the Metropolitan line are the 1913 Poiret Cocoon Coat and a 1920 Afternoon Dress by Jean Babni. In their Ethnic line they have a Japanese Hakama Pants pattern. There are two new 1950's patterns - a 1950's Swing Suit and "At The Hop" which includes a circle skirt, blouse and sweater, complete with a poodle applique. The sixth new pattern is a "Nursery Days" collection for babies. These are offered by Raiments.

Art in Dress

This is a new printing of a 1922 book by P. Clement Brown on the flowering of the Art Deco style in fashion. It presents a dressmaking system for all types of women's wear and also has clothes for children and young women. This new edition includes the original illustrations but additional illustrations have been added from another 1922 publication to round out the reader's knowledge of the period fashions. It is paperback and available from R.L. Shep at \$17.95 plus tax and \$2.00 shipping.

From the ICG President

by: Pierre E. Pettinger, Jr.

The 1994 Annual Meeting of the International Costumer's Guild will be held on February 21, 1994 at CostumeCon 12. The site will be the Santa Clara Marriott, Santa Clara, California. Meeting time and room will be announced in the convention program schedule. This message contains the following:

1. Preliminary Agenda for the 1994 Meeting
2. Motion 1
3. Motion 2
4. Nominated Officers List
5. A Voting Proxy for the 1994 Meeting (see page 21)

The preliminary agenda reflects those items I have received official notice of or those items carried over from the 1993 meeting. It is not too late to bring items of business to my attention. If any such items arise, the final agenda, which will be available at meeting time, will reflect those items.

Any individual who wishes to run for an ICG office should contact me as soon as possible. At this time the current President, Vice-President and Treasurer are running for the 1994-95 term. There are individuals who have expressed interest in running for the offices of Corresponding and Recording Secretaries. However, any individual may run, or nominate another individual, if they desire. If you wish to nominate an individual, please supply me with their name, address and phone number, so I may determine if they are willing to serve if elected. You may also nominate yourself.

Contact me if you have any questions about the meeting.



1994 Annual Meeting Preliminary Agenda

- I. Call to Order
- II. Minutes
- III. Treasurer's Report
- IV. Old Business
 - A. Motion 1
 - B. Motion 2
 - C. Trademarks
- V. New Business
- VI. CC15 Site Selection
- VII. Election of Officers

MOTION 1:

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

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

It is not too late to bring items of business to my attention.

MOTION 2:

Moved - The ICG will present to Forrest J. Ackerman a special award and plaque showing our esteem and high regard, and recognizing him as the 'Father of Convention Costuming.' The presentation of this plaque is to be a Canadian, the 52nd World Science Fiction Convention, at the Masquerade. Presenters shall be the President of the ICG, accompanied by a representative of each available chapter. Cost of the plaque is to be covered by a specific amount donated from each chapter, said amount to be determined by an equal split of the cost of said plaque.

Continued on page 16

Vote to Defeat Motion 1

by: Steve Swope

The motion was intended to complete that task by putting the guideline into a form that matched its apparent intent.

The issue before us concerns a guideline which attempted to define the terms to be used to describe the various skill levels of costumers, based on their performances in past masquerades. Unfortunately, the wording of the guideline was such that one needed to win at a level in order to use the term appropriate to it. This created undefined regions ("Velveeta Zones"), in which the logically correct term did not apply. Even worse, it meant that a first-time entrant was insufficiently qualified (under the guideline) to describe himself or herself as a Novice!

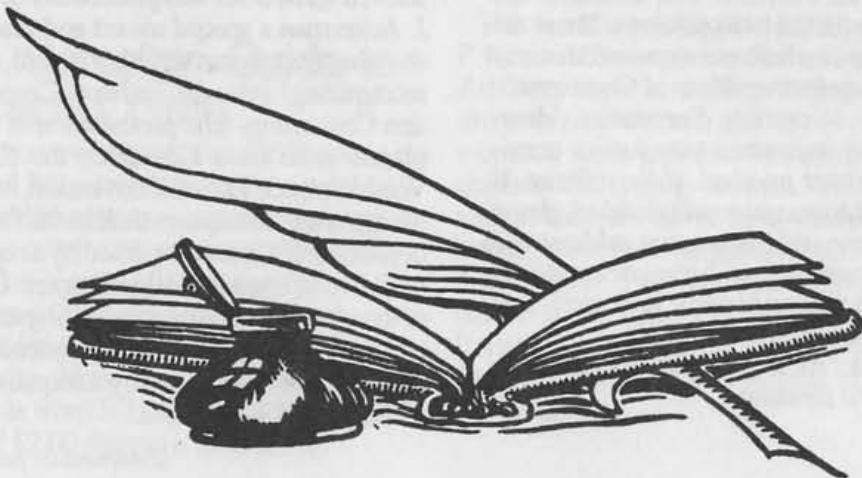
The straightforward solution to this problem would be to reword the guideline so that the terms apply to the lowest skill level at which someone is permitted to compete. At the ICG business meeting at CostumeCon 11, a motion to do just that was introduced. However, amid voiced concerns that the ICG was somehow granting titles of rank by applying names to the skill divisions, the motion was altered to the point of unrecognizability, into a form which attempts to deal with the problem by eliminating the guideline en-

tirely. This altered version was then placed in parliamentary stasis until CostumeCon 12, at which time it is to be debated further, and perhaps some decision reached.

The motion, as originally introduced was intended to do one very simple thing: remove the undefined regions (aka "VelveetaZones") produced by the wording of the guideline. Nothing else. The guideline in question has already been adopted by the ICG, in its admittedly imperfect form. At the time of its adoption, the difficulty in its wording was discussed, but it was deemed better to adopt it as written (ending the long and difficult process of putting a guideline in place at all) and clean it up later. The motion was intended to complete that task by putting the guideline into a form that matched its apparent intent.

If there are any wider issues, such as whether stating the criteria for the use of certain terms to describe levels of expertise constitutes the granting of "titles of nobility," and whether such a thing is desirable if it does, they are far beyond the

continued on page 16



Opposing Ranks - Pass Motion 1

by: Janet Wilson Anderson

Once again, the International Costumers' Guild at its upcoming annual meeting will be discussing the issue of establishing a rank system. This rank system would bestow upon individual costumers Guild-sanctioned titles of "Novice Costume," "Journeyman Costumer" and "Master Costumer," independent of a specific competition.

First, let's clear away the major misconception. This issue has little to do with the skill division system for competition. Most of us agree that running competitions on a system that allows beginning and intermediate costumers recognition for their work in "protected" divisions separate from the advanced costumers is a Good Thing. It encourages beginners, provides intermediates with a target for improvement and requires the advanced to continually test and expand their skills against their peers. While the definitions may vary from competition to competition and venue to venue, the concept seems to work and few would argue with the ICG sanctioning it, as we have.

However, independent titles are a very different matter. Granting titles is a dangerous and tricky business, with two big problems. First is the issue of worthiness - on what basis do you decide who gets ennobled? And, even more importantly, is the philosophical issue of the goals and objectives of the ICG itself.

First let me bore you with a little history. (Those of you who have battled this issue since the early '80's may skip this part and go straight to the ****'s.)

Peggy Kennedy, about 14 years ago, first proposed that it would be fairer if Worldcon competitions were run, not as a free-for-all where everyone competed against everyone else, but with some recognition that there were some costumers more experienced and skilled than others. She proposed a skill division system.

Bjo Trimble first tried it out at Denvention in 1981, and lots of folks liked it! Chicon in 1982 announced that they'd run their masquerade that way, and then didn't. Shock! Dismay! Much discussion at the



First, let's clear away the major misconception. This issue has little to do with the skill division system for competition.

postmortem and general support for going back to the divisions, particularly from those who had thought they'd been competing at the Novice and Journeyman level. Marty Gear, who was running the next year's WorldCon masquerade, was persuaded to reinstate the division system. CostumeCon, which got started in a very modest way in 1982, also used the division system from the start for its competitions, generating still more support.

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Defeat Motion 1

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scope of the originally proposed amendment and not germane to the issue it addresses. If a discussion of such further issues is desired, then it should be called for on its own merit, not wrenched from a motion whose purpose is entirely different. While such manipulation may be legal from a parliamentary standpoint, it completely violates the spirit of the original motion.

Bear in mind also that what is to be voted on is a change to a *guideline*. Nothing in it is binding on anyone in any way whatsoever. Chances are, people will call themselves whatever they like, no matter what the ICG recommends. (Arguably, this renders the entire set of guidelines a vacuous collection of ineffectual pronouncements, but it would still be nice for it to be a tidy and internally consistent vacuous collection of ineffectual pronouncements. And, binding or not, the guidelines are still useful.)

Passing the motion in its present form (removing the guideline in question) would not eliminate the "Velveeta Zones;" rather it would combine them, along with the currently well-defined zones, into one massive region of doubt and uncertainty, in which there won't even be so much as a suggestion of proper nomenclature.

I therefore recommend that the motion in its present form be defeated, in order to allow the original motion to be reintroduced, and to allow any other issues related to the guidelines to be discussed separately, without all the emotional and parliamentary baggage with which the recent debate has saddled them.

Passing the motion in its present form (removing the guideline in question) would not eliminate the "Velveeta Zones" ...

Didn't Get Your Quarterly?

If you didn't get your Quarterly, there may be several reasons why. The following are the most common reasons we've seen lately.

Did you move recently? If you did, did you send us your new address? Although each Quarterly is marked to be forwarded and address correction requested, the system sometimes fails. Also, since the records changed hands recently, it's possible we lost your notice. Please send us another if you are at all in doubt.

We've been having trouble recently with communication between the Guild chapters and ICG. Some chapters have been holding renewals until they feel they have "enough" to send. This means you may have expired on our list. Try calling your local treasurer to see if that is the case in your instance. If your local treasurer says that is not the case, call Betsy Marks, Treasurer of ICG and keeper of the mailing list, and ask her to

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From The President

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Nominated Officers List

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

News Flashes!

The Costumer's Guild West has announced that they have formed a committee to bid for the 2000 Costume Con - CostumeCon 18.

There are rumors that the Australian Sub-Chapter of the Costumer's Guild West will petition for full Chapterhood at CC12.

Pass Motion 1

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postmortem and general support for going back to the divisions, particularly from those who had thought they'd been competing at the Novice and Journeyman level. Marty Gear, who was running the next year's WorldCon masquerade, was persuaded to reinstate the division system. CostumeCon, which got started in a very modest way in 1982, also used the division system from the start for its competitions, generating still more support.

The initial definitions proposed by Peggy and adopted at the WorldCon level more or less by consensus (remember, there was no Guild, no general costumer's organization at all!), said that you had to compete at the Master level after three wins at WorldCons. Immediate modifications arose with three wins at Journeyman bumping you up to Master, or any win at Master level if you challenged the division making you permanent at that level.

Then in 1983 Sally Fink, with the best of all possible intentions, created the Master Costumer button - and all hell broke loose. Sally's intent was that those who were required to compete at the Master level in WorldCon competition should wear her button so that others would know who to go to for advice and information. It would provide a little recognition of the knowledgeable among us. It didn't work out that way.

Egos flared. Some of those who got a button got arrogant. Some of those who didn't have a button and thought they should, pouted. Some of those who did felt others who did were unworthy. Some very talented costumers who no longer competed felt slighted. Others who never competed felt their work was denigrated. It was a very unpleasant and messy time. (I have the APAs to prove it.)

In 1985, while this whole controversy was raging, the ICG was formed by Marty and myself during CostumeCon 3. Over the next three years much discussion of the division system took place within the ICG. The issue of CostumeCon wins being equivalent to WorldCon wins was much debated. But titles of rank remained informal, with some folks using them and

others not.

At the ICG meeting at CC6, the issue was debated with some heat. Titles of rank remained unsanctioned, with a strong feeling that the experience with Sally's buttons would indicate that this wasn't a good thing for the ICG to get into.

Then at CC9 the ICG voted to try to regularize its guidelines for competitions, including skill division system definitions. Included in the package of guidelines presented for vote was one sanctioning titles of rank. It passed, but immediate problems with the language arose. A competitor started as nothing, became a "Novice" after winning at that level, passed out of Novice and became untitled again until winning as a Journeyman, passed out of Journeyman and again became untitled until winning as a Master, whereupon the "Master" title was bestowed. At CC11, the language issue was addressed, and the matter tabled so this issue could be examined independently of the skill system. At CC12 it will be put to a vote.

Now we face the subject head on. The biggest issue remains: Do we, as an organization, want to set up a hierarchy of "nobility" within our group? Do we want to declare some of our members more "worthy" than others? And then, if so, on what basis?

Let me address the second issue first, since if we can't determine a fair way to award the honor, we probably shouldn't do it at all.

The proposed titles are "Master Costumer," "Journeyman Costumer" and "Novice Costumer." The proposed basis is competition wins at WorldCons and CostumeCons. One achieves titles of rank based on the number and level of wins on stage at these events.

As proposed, there is no distinction among wins. SF and Historical wins are treated as the same. One could be a "Master Costumer" after winning in the SF competition and never have made a historical costume at all, and vice-versa.

Also, only CostumeCon and WorldCon wins count to grant titles. Those competing and winning at non-international events

The biggest issue remains: Do we, as an organization, want to set up a hierarchy of "nobility" within our group?

Its only criteria for admission is an interest in some aspect of costuming. You don't even have to wear or make costumes to belong - just be interested in them.

Based on history, titles play to the worst side of human emotion, and I fear what they will do to the ICG.

are not recognized at all. If there is no CostumeCon or WorldCon near you for a number of years and you can't get to these, the ICG would not grant you title recognition, even as a Novice.

Thirdly, workmanship wins are totally ignored. One could presumably be dubbed a "Master" with limited knowledge of technical skills and a narrow range of stage-grabbing talents. (I know - I was in 1983, under the Fink rules!)

Fourthly and worst of all, this basis totally ignores other forms of costuming ability beyond those demonstrated in our peculiarly-defined stage competitions - design, research, technique, academic, non-SF or historically-oriented (ethnic, dance, clown, theater, etc.) are deemed unworthy of ICG recognition. Personally, I know a number of costumers whose work I acknowledge as masterly who never have and never will compete in a masquerade, and I'm sure you do, too.

On this basis, the ICG would let people call themselves "Master Costumers" who could, in theory, have few skills outside a narrow area of expertise, and the ICG would deny the titles to those who have extensive skills and knowledge but who choose not to display them in stage competitions. Frankly, I think this is ridiculous!

Okay, you might argue, change the titles: "SF Competition Master," "Historical Competition Journeyman," etc. This brings us back to the problem of those who compete regionally, but not internationally. Do we cast them into outer darkness as unrecognized? Or do we further complicate things with "Regional SF Competition Master" vs "ICG SF Competition Master?"

And do we start setting up a system to recognize those who win at workmanship or at design competitions or in the doll contests? "ICG Future Fashion Design Journeyman?" "Regional SF Workmanship Competition Novice?" "ICG Historical Doll Master?" etc. Title proliferation beckons....

Or what about a system to recognize skills not demonstrated in various ICG competitions? Someone one proposed merit badges like the Girl Scouts. (A Blackwork badge? A Glitz badge with two sequins for mastery of both rhinestones and glitter?) And then, if you get so many

merit badges, you get a title? (And then who sets up the criteria and administers the program???)

Does this whole thing seem to be falling of its own weight? I hope so.

Philosophically, I admit to rampant egalitarianism. The ICG I co-founded has as its goals the sharing of knowledge, the encouragement of a sense of community, and the promotion of costuming as an endeavor worthy of respect. Its only criteria for admission is an interest in some aspect of costuming. You don't even have to wear or make costumes to belong - just be interested in them. And for those of us who do, it was supposed to be a place where we could learn from each other, be appreciated for the work we do and the art we create.

The ICG I envisioned was a welcoming place to all costumers. Competition costuming had a role to play, but it was by no means the only thing we did. The ICG was a place where those who chose to enjoy the artform in non-competitive ways were just as "worthy" members as those who put their stuff on stage. And one where skills and knowledge of all kinds were for sharing with one another, not for boasting about.

I deeply fear that setting up narrowly-defined titles of rank will work against these goals - even assuming we can reach some agreement on the definitions themselves. Egos are part of the human condition, as is arrogance, insecurity, and the desire to raise oneself up by putting down others. Based on history, titles play to the worst side of human emotions, and I fear what they will do to the ICG. Given the definitional problems, at a minimum they may simply make us look stupid.

Personally, the only title I want or need from the ICG is "member." I hope the rest of the membership will agree with me and vote to oppose the recognition of any other rank by passing Motion 1. Remember, passing this motion will not eliminate the skill division competitions.



Tips, Tools & Techniques



Acrylic Medium (or I am so cheap)

by: Susan L. Toker

Acrylic medium is wonderful stuff for costuming usage and can even be used to dilute acrylic paints (for which it was originally designed). Animal X recommended using acrylic medium as an inexpensive substitute for Fray Check in an earlier Quarterly article. Remembering that hint, I began to play with it as costuming problems arose.

Where do you get acrylic medium? It is usually carried at art supply stores that sell acrylic fine art paints. Craft stores will also have it in their painter section. The most economical way to buy it is in the larger containers available at the bigger art supply stores. A 16 oz. bottle costs about \$7 to \$10 (or \$.44 to \$.62 per oz.) as compared to Fray Check at \$2.50 to \$4.00 per oz. at fabric stores. It comes in glossy and matte finishes. I tend to just get glossy since I also use it to apply glitter and to fray check tissue lame and other metallic fabrics along with more matte textured fabrics. Since the matte textured edges are usually seam edges and not seen, the glossy medium works just fine.

I fray check fabric edges as soon as I cut the piece out to minimize shredding. On occasion, especially with tissue lame or other loose woven metallics, I have applied the medium along the cutting line and let it dry before cutting out the piece. Just remember NOT to use your good scissors to cut.

For fray checking, I use one of the empty, small (1 oz. size) and fine tipped fabric paint bottles which I fill up from a larger container. You then apply it to the seam edges similarly to fabric paint.

Acrylic medium is very fluid and soaks

into fabrics easily. For fray checking I run a moderate line of the medium along the back side of a seam edge (no more than 1/8" to 1/4" wide). The medium will soak in.

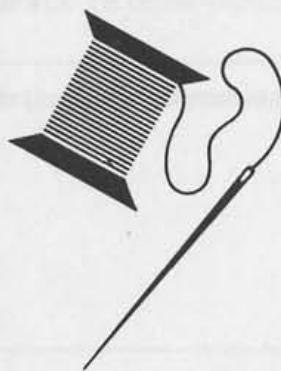
It takes a little time for the acrylic medium to dry. I have never timed it precisely but it should be around 7 to 15 minutes. If it takes 15 minutes or more, then you are using way too much medium or your castle is particularly cold and damp!

Once dry, the medium can not be washed out of fabrics or carpeting, so work on a protected surface. I often hang or drape fabric pieces to dry in the bath tub, because I can peel the medium off hard surfaces like porcelain and metal.

If an accident happens, or you want to remove some acrylic medium, it can be washed out while still wet. Wash the piece out with warm (not hot) water and soap or detergent. There are also brush cleaners, found at art supply stores, that are supposed to be good at removing the medium. I have not tried them and do not know how well they will work on fabric, or if they will affect the color.

Acrylic medium seems to be very chemically neutral and I have not had any trouble with discoloration or fabric "melting." I am not so sure Fray Check is quite so innocent. The medium may get cloudy if diluted with water, so it is best to use it straight.

Acrylic medium is just a bit stiffer than regular Fray Check. For the thicker weave upholstery-type fabrics acrylic medium is perfect. I like to use it with metallics (which seem to shred instantaneously) but I would probably never use medium or Fray Check on finer fabric like velvet or silk (a sacrilege!). You may want to decide based on what you are creating. For stage costumes I would use the acrylic medium, for softer, flowing clothing I might try Fray Check or, better yet, zig-zag the edging or use French seams.



Acrylic medium seems to be very chemically neutral and I have not had any trouble with discoloration or fabric "melting."



Finally, as with all costume techniques, experiment before you use acrylic medium on your good projects. Make sure to test it on a sample of the fabrics you are using to make sure that a bad chemical reaction will not occur and to give you a feel of how much/little medium you need to use.

Acrylic medium is a versatile substance for other costuming uses since it dries clear and is water resistant. For instance, I use it to apply glitter on the magic wands I make for kids. (I brush on a layer of the medium and then sprinkle on the glitter.) It holds the glitter well and does not wash off so the wands will last longer. So experiment with it and tell the rest of us what you have discovered.

Microwaving Clothing by Maura Rebholz

This is definitely a tip to remember in our microwave society. I had the pleasure of recently spending some time with a costuming friend of mine and staying at her house for several days.

One day we decided to go to a movie and, while attempting to get dressed, her husband discovered that he didn't have any clean underwear in the house and the pairs in the dryer were not completely dry. My friend decided to microwave one of the damp pairs to dry them quickly.

She set the timer for six minutes and at about four minutes her husband and I smelled something odd. When she pulled the underwear from the microwave after six minutes, it was smoking!

She put this down to steam and set the underwear down to let it cool off. It WASN'T steam - the underwear was on fire!

Her husband doused the pair in the sink to make sure the fire was out and then was left with a soggy (no longer damp!) pair of underwear with black burn marks on it.

So, here's your tip, don't microwave damp BVD's for more than about three minutes!

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

*Don't microwave
BVD's for more
than about three
minutes!*

Sources

R.L. Shep

Box 668
Mendocino, CA 95460
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Raiments

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Stitches Magazine

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Subscriptions are \$28 per year, published monthly and twice in May. This is a magazine geared toward the commercial embroidery industry.

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check her records. Betsy's address is 7806 Hanover Parkway, Unit T-2, Greenbelt, MD 20770 and her phone number is (301) 474-8616

The other reason seems to be the U.S. Postal Service. Sometimes items do seem to be eaten by the postal gremlins. If this is the case, I do have back issues and can offer them for sale on a limited basis. Let me know if you need a particular issue and I will check and see if I have it. - Ed.



1994 Annual Meeting Proxy Assignment Form

I, _____ (please print) assign my vote to and authorize the below-named member of the International Costumers' Guild, belonging to _____ (please print) Chapter to represent me in all business coming before the 1994 Annual Meeting of the International Costumers' Guild.

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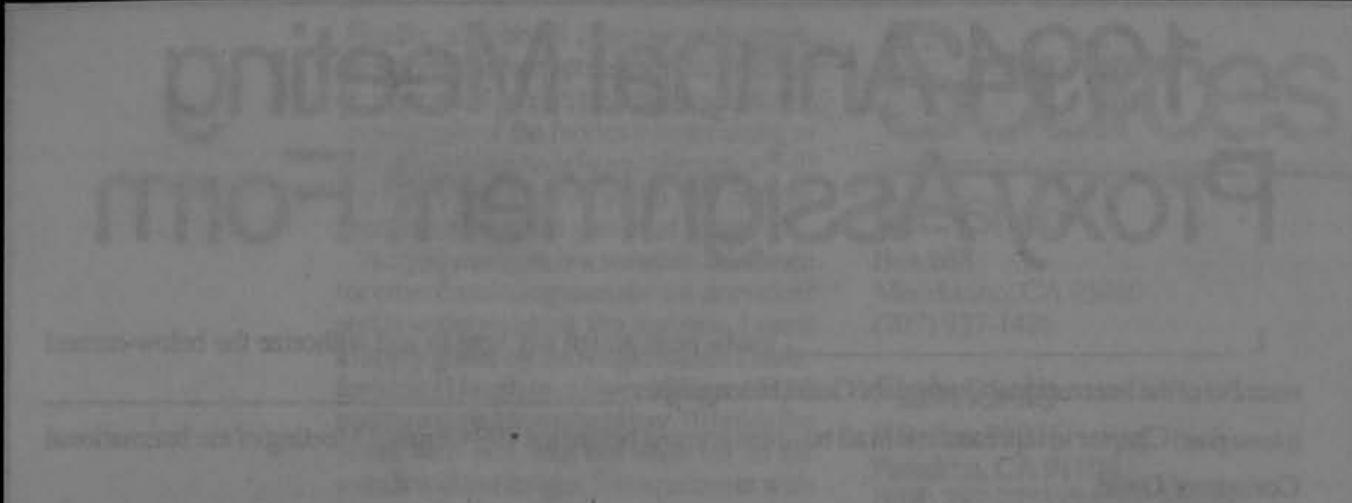
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Notes:

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- This page may be removed from the Costumer's Quarterly and used as a Proxy form. The back is preprinted with the mailing spaces for it to be sent to ICG's Corresponding Secretary. If you do not want to remove the page from the Quarterly, a photocopy is perfectly acceptable.



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