"You mean so much to me, darling.

What can I give you?"

"Cover art!"
From the Editors

Surprise!!!! We’re back again. See, this proves the Costumer’s Quarterly will not a one shot wonder!!!

This issue of CQ is also coming out before Costume Con 13 to provide a discussion forum on the vintage clothing issue. This is a very emotional issue. Hopefully, the opinions and information provided will give you more knowledge for making your decision.

Use the proxy form in the back and send it to a chapter representative. You may make a notation describing how you wish to vote on this issue. It is important for you to contribute your voice.

Once again, the Costumer’s Guild West sprang for the first class postage. (Thank you!) We will work on getting our non-profit bulk permit (or on training carrier pigeons) straightened out. This includes figuring out the best area in the country to get low cost copying AND a big enough work force to get together to participate in the lick and stick every 3 months. If someone can offer both, please contact Cat as soon as possible.

This issue is for the second quarter of this year. Yes, we know, there is still last year to finish. The double issue for the last two issues is in the works. It will be out fairly soon and well worth the wait. This will also go out bulk mail when it is ready. Recent members will be able to purchase it, and older issues, at a discount price. (We will publicize the prices and table of contents when we go to press.)

Some of you have been very good and joined us in losing both sleep and costuming time to get articles to us to make these insane publication deadlines. Thanks hordes. (A few articles that did not quite make this deadline will be appearing in the next issue of the CQ.) Meanwhile, why haven’t we heard from the rest of you???? Share costuming stories (with lots of pictures). Share reviews. Share your artistic talent. Share quick tips. (We will be starting a section on that soon -- as soon as we get enough information!)

We’re looking for people willing to do line art from photographs so that we can increase the level of detail in articles. Can you spare a day every three months??

Now remember, bulk mail means a three week delivery time -- so get your submissions for the CQ in now! We will take anything, though IBM is best. E-mail works wonders too. Contact Cat for more details. Please. Please! Please!!! PLEASE!!!

Cat & Zelda

Costumer’s Quarterly

581 N. Fifth Ave., Covina, CA 91723
E-mail: 71053.3651@compuserve.com
818-339-9492

This magazine is the official publication of The International Costumer’s Guild a 501(c)3 non-profit corporation
Attn: Janet Wilson Anderson
Corresponding Secretary
2116 Villa Knolls Drive
Pasadena, CA 91107

Editorial Staff:
David Devereaux: Guest Copy Editor
All the Costumer’s Guild West Folk that got together for the lick and stuff

The Raiment’s copier and clip art collection
Spouses who helped and put up with this craziness

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

Advertising space is available. Please write for information.

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To the members of the International Costumer's Guild:

We, the undersigned, wish to respond to the proposal of the Costumer's Guild West concerning the use and treatment of vintage clothing. While we essentially agree with the sentiments that led to the drafting of the proposal, we cannot in good conscience agree to adopting this proposal for the following reasons:

Around the world, and throughout North America, there are museums and collections that are overflowing with outstanding examples of costume from every period. It is unlikely that any vintage articles available to the average person would add significantly to this resource.

Vintage articles outside the possession of a museum or public collection are private property. It is not the Guild's business to tell a bride she may not wear her grandmother's wedding gown. It is not the Guild's business to tell anyone what to do with their own possessions.

How do we define "vintage?" At what point in time would an article pass under the protection of the Guild's proposal? In modern fashion, a garment is out of style within months of purchase. Out-of-style clothing from many periods often ends up in thrift shops, vintage/retro clothing shops, and garage sales. Costumers have for many years drawn on these as sources for costume "bits" and raw materials.

Our actions should not inhibit the creativity of others. Throughout history, seamstresses have recycled old garments into new. Whether one chooses to keep a garment in perpetual storage or give it further useful life, it will still deteriorate. If an article is sufficiently deteriorated that it can be of no use but to be pirated for a new construction, it is of little value as a museum piece. But this decision remains the prerogative of the owner.

The International Costumer's Guild was formed to encourage the study, construction, and wearing of costumes, not to legislate moral behavior. Anyone who has joined the Guild is likely to have a sense of what is of historical value and worthy of respect and preservation (or can learn this through Guild publications and events). Anyone who is not a member of the Guild is extremely unlikely to modify their actions due to the proposal.

As costumers and members of the Guild, we feel that it is our place to educate, to research, to be responsible in our actions and encourage responsibility in others. We all have many opportunities to educate through Guild activities, at Costume Cons, and in the various historical recreation events that we attend. We should teach through example, not by creating restrictions and prohibitive rules.

Sincerely,

Marie Cooley
Joy Day
Payne Fifield
Vicki Glover
JoAnne Kirley
Debra R. Olin-Wright
Gregory V. Sardo
Judith Smith
Terry Smith
Garth Stubbs
Debbie Tatarek
Susan Taubeneck
Jay Vosburgh
Thom Walls
Julie Zetterberg
Vintage Clothing Resolution--For the Motion

The decision by the members of the Costumer's Guild West to publish an official position on the wearing and displaying of "vintage" clothing comes primarily from a commitment to serve as a non-profit educational organization.

After years of struggle, vintage clothing, accessories, costumes and other textile creations are finally being recognized as art forms worth preserving. Museums and collectors of these handicrafts are at least being accepted as legitimate. We, as an organization of costume enthusiasts, have a responsibility to help preserve and protect the works of the numerous and often anonymous artisans and crafts people who have come before us. So much of this heritage has already been lost through neglect; it would be a shame if the remainder is lost to abuse.

We are not the only group of our kind stressing the preservation of garments with historical significance. The Costume Society of America, a group to which many of us also belong, has as its binding resolution an admonition in much stronger language than the proposed resolution we are being asked to vote on.

"The Costume Society of America acknowledges that clothing is designed and created to be worn. However with age or associations, clothing takes on particular values and meanings and deserves special care and consideration. The wearing of articles of attire inevitably exposes them to dangers of damage and deterioration; these dangers increase with the age and/or fragility of such articles.

Therefore, The Costume Society of America encourages persons and organizations charged with the preservation of costume to prohibit the wearing or modeling of articles INTENDED FOR PRESERVATION.

Further, The Costume Society of America discourages any action which alters the original state of such articles. Since any information related to the provenance, conditions and treatment of costume enhances the understanding, meaning and value of an article of adornment The Costume Society of America strongly urges that all such information should be collected and made available when that article is transferred to another party."

The above statement is the first print seen when opening the society's membership directory.

Adopting a policy such as the one proposed for the International Costumer's Guild does not mean we are going to become a police organization preventing a collector from wearing their vintage garments. We are also not suggesting anyone take the kind of actions popular with the anti-fur coat movements. However, this does give us an opportunity and to a certain extent an obligation to educate the collector, prospective collector and general public alike in the proper preservation of our textile heritage.

There are many people who just do not understand that, as a result of wearing fragile items in inappropriate circumstances and without the essential support, these pieces can be badly damaged if not completely destroyed. I have seen far too many people appear at vintage shows or reenactment events in a garment that barely fits, without the proper undergarments, in bright sunlight, dragging part of the costume behind them though dust or mud. I could almost hear the fabric screaming for help.

An increasing volume of individuals have become interested in reproducing costumes from the past. In many cases we have very few, if any, authentic pieces to use as reference. This has often created controversy over what our predecessors did or did not have and what they did or did not do. If we do not preserve what few examples we have left, the answers and techniques will be lost forever.

Robin S. Pavlosky
Costume and Textile Specialist
Curator, Museum & Library Foundation
Fashion Institute of Design & Merchandising
Agenda for the 1995 Annual Meeting of the International Costumer's Guild

I. Call to Order

II. Reports
   A. Treasurer's Report
   B. Costumer’s Quarterly Report
   C. Other Reports

III. Old Business

IV. New Business
   A. Motion One (see below)
   B. Resolution One (Vintage fashion)
   C. Costumer’s Quarterly
   D. Pat Kennedy Memorial
   E. Other New Business

V. Site Selection for Costume Con 16

VI. Election of Officers

VII. Adjournment

Motion One
Add Standing Rule:

All officers and the editor of the Costumer’s Quarterly will be required to submit quarterly reports to the President. These reports should include all activities, problems, solutions and transactions the officer/editor has performed or is responsible for. Reports from the treasurer should include listings of all new and expiring members, plus collections and disbursements. The Quarterly editor’s report should include the number of issues printed, recipients, collections and disbursements. The Corresponding Secretary's report should include listing of all incoming and outgoing correspondence, plus details of any correspondence not a general inquiry. The Recording Secretary's report should include any item received for archival and inquiries into past or current minutes. The Vice-President's report should include any special projects they are pursuing, as well as any other activity for the Guild they have been involved in. Reports are due March 31, June 30, September 30 and December 31.

Individuals Running for Office:
President: Ron Robinson
Vice-President: Pierre E. Pettinger, Jr.
Treasurer: Gary Anderson
Corresponding Secretary: Wendy Purcell
Recording Secretary: Dana MacDermott
Sometimes costume historians get lucky. It seems that during the latter half of the 16th century, it was the custom to take the belongings of deceased sultans, princes or viziers, bundle them up in wrappers, and register them with the treasury. This happy tradition has resulted in almost 2500 pieces of men’s costumes still in the Topkapi Saray. Sometimes, though, when these bundles were opened and inspected at various intervals, the labels were frequently mixed up so that correct identification is not always guaranteed (Tezcan 11).

High ranking Ottoman male dress was dignified and luxurious. The ceremonial dress of the sultan and his dignitaries of the court often consisted of a gomlek (shirt), anteri (inner garment), kusak (sash) or kemer (metal belt set with gold and stones), salvlar (trousers), kaftan (outer robe), and basmak (high boots), mest (shoes), cedik or cizme (slippers). This was then topped with various styles of turban (Zygulski 118).

The kaftan was usually cut straight or was slightly tailored in at the waist, flaring out over the hips and then gradually down to the hem. Rounded neck lines seem to represent the prevalent style at the time; sometimes a small standing collar was added. The kaftan usually buttoned to the waist with either jeweled or covered buttons that were fastened through loops. Frogging in similar materials was often seen across the chest. Sleeves were seen in several different lengths. Short sleeved kaftans often employed matching wrist length sleeves that could be buttoned to the interior of the shoulder seam. The decorative ankle length sleeves were always part of an outer garment. The wearer's arms were extended through openings in either the shoulder or in the sleeve. Sometimes the sultan and his officials would wear three kaftans - one with wrist length sleeves, another with short or detached sleeves, and a third with ankle length sleeves, so that all three fabrics could be shown. (Rogers 166).

The Dutch artist, Melchior Lorichs, did an engraving of Suleyman the Magnificent in 1559. Several layers can be seen, as well as an elaborately wrapped turban and an extensively jeweled sword.

As frequently happened, the artist has left out the curving flare of the kaftan skirts. On the next page is a cutting diagram based on a Turkish sixteenth-seventeenth century child's anteri. These diagrams would have created a garment very similar to extant men's fashions of the period and reminiscent of the slightly later extant women's garments. The back of the child's robe was cut as one piece on the straight of grain. The edges were turned in to shape the body.

Suleiman the Magnificent
10th and greatest ruler of the
Ottoman Empire:
From an engraving by Melchior
Lorichs - 1559.
The material curves out from the waist to create a bell-shaped skirt, the sleeve is elbow length cut straight to fit to the side of the body and curved at the cuff. To complete the construction of the garment, shoulder and upper arm seams would have joined the back to two fronts. Then the sleeves would have been sewn into place and finally the side seams joined. Sewing details show that a narrow seam was used with an allowance of half an inch joined together with a row of running stitches before pressing the edges back to give a neat flat finish. The stiffness of the fabric and its close weave made additional overcasting unnecessary because the raw edge would not run.

Atlas silk (silk satin) is also found in this anteri as a broad strip three inches wide and made up of bias-cut pieces or soft gray blue silk stamped with a ridged stripe pattern, which is used as an inner facing surviving on neck and sleeves only (Scarce 51).

Women's dress is much harder to document as the clothes worn by the women of the harem have all but vanished. They were not carefully preserved, like the men's garments. The oldest surviving examples come from the eighteenth century. European accounts and drawings must be taken with a grain of salt as women of the harem were not often seen. Women would conceal themselves in cloak and veils when they left their homes. With that warning in mind, we can consider a watercolor painting from a traveler's handbook depicting a Turkish lady at home getting dressed. The gomlek (undershirt) is visible under all these layers. This shirt was a long garment that reached to the ankles with long full sleeves which were extremely full at the wrists; a decollete neckline is also visible. Careful observation also leads to construction clues; the zigzag bands at center front and on the upper sleeves indicate the fabric's joins. This practice is also apparent in nineteenth century gomleks (see pattern below). The woman in the painting also wears full ankle length white trousers (salvar) falling in loose horizontal folds. Over these a hip length anteri (overrobe) is visible. The anteri has wide elbow length sleeves, a style that had become popular at the end of the fifteenth century.

From Scarce: Child's Anteri
All pieces are cut on the straight of the fabric. Seam A-A is joined using 1/2" seam allowance. Press open and flat. Cut at B & B and turn in 1/2" for side shaping.

From Scarce: Woman's Gomlek:
All pieces are cut on the straight of the fabric. Sew A-A to C-C. Use 1/2" seam allowance. (Pattern not to scale. This shows construction techniques.)
The costume would be completed with a long robe. Her headdress with its pillbox hat (usually made of fine felt or velvet) is pictured incomplete - a scarf is missing and her hair has not yet been plaited into narrow braids (Scarce 49).

Women in public were well covered. Over her long sleeved antari she wears a farsa, a long dark coat with a close fitting round neck and wide sleeves to the elbow. The cut is similar to the nateri but fuller, and black. The headdress in this figure is complete. It includes a yasmak which consists of two veils (often of fine muslin) with one draped over and secured to the pill box to give the appearance of a pleated torque.

**Fabrics**

The Empire produced simple fabrics for basic clothing as well as luxurious complex silks. These silks, brocades, silk velvets and embroideries were major items of trade, traveling within the Empire and across trade routes to other lands (Petsopoulos 121).

Ottoman silks fall into three major categories: kemha (figured brocaded silks), kadife (velvets) and tafta (taffetas) or atlas (silk satin) used for tailoring and linings. Among the many different kinds of kemha were seraser, serenk, and zerbaft. The most expensive of these fabrics was seraser. The entire surface of this textile was covered with metallic threads; the pattern, if any, was indicated by an outline of colored silks. Silver and gold alloy threads were used in its construction, and the resulting cloth was very showy and expensive. Only the sultan or highest viziers wore seraser.

Serenk was a silk brocaded satin with multiple colors. It was considered a suitable substitute for seraser due to its lavish use of yellow silk.

Zerbaft was a heavily brocaded fabric with large quantities of gold thread.

The velvets (kadife) were generally silk, though cotton velvets were also made at Bursa. These could have been woven with plain or metallic threads (telli). Catma was the term applied to brocaded velvets in which gold or silver thread played a conspicuous part. Velvets with uncut pile were called riste. There was also an even more complex velvet called do-havi, a pile on pile velvet.

The lighter fabrics that were produced for Turkish consumption were also of quality. Atlas was a silk satin used primarily for tailoring, linings and facings. Crimson was the most common color associated with this textile. Sometimes atlas was produced with a small repeating pattern such as stamped hexagons, fine stripes, or a chevron pattern. Moire patterns in green, brown, and black were also favored.

Turkish designs and motifs were frequently unique, although there is evidence that Turkish weavers used designs that appealed to Western tastes to encourage exportation of fabrics. Motifs of living creatures, whether animal or human, were completely absent from Ottoman textiles; only noniconographic and floral designs were allowed. Early motifs employed stripes or benekli (ball-like forms). Chintamani, for example, is a design of three balls or spots, seen in almost all of the examples of fifteenth century fabrics...
That happy accident of saving garments has given us a fascinating picture of the clothing of the times. And Turkish court costumes seem to have been a combination of layers of luxurious fabrics, embroideries and ornamentation topped by elaborate turbans; appropriate dress for what was, after all, a world empire.

Cut and voided velvet brocade, 16th century, red silk, gold thread, pomegranats and leaves

Works Cited

Special Notes:
The article was heavily edited from a research paper of Turkish Court Costume. Many illustrations were left out due to copyright considerations. Patterns were hand or computer drawn from documentation. The section on women's clothing especially suffers from the lack of illustrations. Also some lovely brocades are missing. However, we decided that there was much information here that should be shared with the guild.

If you wish more information or the complete list of sources that Gail used in her research, please contact us and we will get you in contact with the author.

Extra note: This is a perfect example how we could use artist to re-render various drawing. Many times they are simple line drawing and occasionally they would require a bit more work. Please, contact us if you are interested in helping us out.

Is Your Address Correct???
Check your mailing label. Is everything correct? Bulk mail is a lot nastier about delivery. Do you know of someone who is not getting their CQ? Let us know.

Moving? Your address change should go in though your chapter then if flows on to the ICG. However, drop the CQ a note when you move. Bulk mail does not forward!

Contest Time
Let's do the contest again!!! Only this time it's a lot harder!!!
Find the spelling mistakes, etc. and win a copy of Victorian Ladies Clip Art! I'll notify the first winner once I get back from Costume Con and recover. Both winners will be announced in next quarter's CQ. At that point, I'll tell everyone what the surprise that is part of the prize.

Send entries to the address in the front.
Nerves and Stage Fright
by Wendy Purcell

Everybody gets nervous on stage. It affects some of us differently, but we all get a degree of stage fright. The thing to do is learn to control your nervousness.

Of course, looking nervous is okay, if you're supposed to be costumed as a servant about to be beaten by the cook. But if you're meant to look like the King, then looking nervous will ruin the whole plot.

Did you know that non-verbal communication, or body language, conveys more than half the information in any interaction between people? This means that if you shout, "CUT OFF HIS HEAD" like the Queen of Hearts, but stand like the Knave while you do it, you won't convince anyone of your character.

Now, of course, you already know this, you've planned it into your act. You're going to stride around the stage as the pirate lord, throw your cape over your shoulder and altogether swash as much as your buckle will handle. But what you may not have thought of is the effect nerves will have on your ability to stride and flourish your cape effectively.

Stage fright is closely connected to the 'flight or fight' response. This is a physical response to perceived danger that readies our body to either fight or run away. Several things happen to achieve this. You start to breathe quicker and more deeply, blood is shunted away from your digestive organs (sometimes making you feel nauseated) to your muscles and you start to sweat. All of which means you are ready to do some hard physical work. Your body also assumes a position to protect vulnerable areas. Your chin lowers and your shoulders raise to protect your neck, your arms are held close, your hands clenched. Your mouth dries out and your facial expression freezes.

You can imagine what this looks like on stage. Your arms are stuck close to your body, you have no neck, your lip is stuck to your upper teeth and your head won't move.

The solution is to be aware of the effect nerves have on you physically and to practise your performance thinking specifically of eliminating this. Rehearse keeping your shoulders down, your hands unclenched, your head and face mobile. Force yourself to make big arm movements that take your arms above shoulder height. Consciously swing your arms when you walk.

Stage fright is closely connected to the 'flight or fight' response. This is a physical response to perceived danger that readies our body to either fight or run away.

As well as looking less nervous you may find that in forcing your body to adopt non-nervous body language, it can actually make you feel less nervous.

Think also of removing as many potential stressors from your performance as you can. You should be comfortable in your costume and character. If you're likely to lose confidence backstage and suddenly be frightened of revealing so much cleavage, leg, or your bald head, then don't put yourself through this stress. Design costumes you know you'll feel good in.

Make your costume secure and reliable. You don't want the added worry of the possibility of it falling apart or parts of it not working. The same goes for your act. Rehearse it till you know it in your sleep. And only work group acts with other people you can rely on.

But most of all, keep your shoulders down!

So, there you are, now you can go on stage and be convincing as Lord Highest of High of the planet Demel IV. Oh, and about the dry mouth, use an old theatre trick and rub a tiny smear of vaseline over your upper teeth. Your mouth will still be dry, but at least your top lip won't stick to your teeth.
FUTURISTIC DESIGN CONTEST RULES

Some hints and tips
by F. W. EVANS

Last month, we hopefully fired up your imagination for the Futuristic Design Contest. This month, we are going to get into the nitty, gritty details. The rules look like a lot of details to follow BUT as Fran explains here there is a reason for every one of them.

Along with all the details, we are going to provide some sample winners from various Future Fashion Folios along with narrative examples. Not all narratives need to be long. (These examples were picked because Cat had good contrasting pictures of them and could get a hold of the designers for permission.)

In the center, we are providing more figures. These are much more "model" shaped – longer legged and more sculptured bodies.

So, you have just seen a flier for a Futuristic Design Contest. It sounds like something right up your alley, but you have never entered one before. Hey, what about all those rules. They are nothing to be afraid of. What follows here is a quick and painless explanation.

Futuristic Design Contests have been around for many years. (All of the years Costume Con has been held.) The rules have been arrived at by trial and error, sometimes more error than we would like.

Having been involved with Design Contests since the early 1970's as an entrant, a worker, and an administrator, I thought I would go through the rules and explain the reasons behind them.

This is an Anna Gilbert design for Costume Con 10. Fastest Food in the Universe won the "Have it your way" award. This was constructed by Zelda and Anna Gilbert. Rollerblades, Velcro and cardboard are the main components. Anna models.

Fastest Food in the Universe: The plates and glasses stick to the dress with Velcro. The bodice has the menu painted on so her hands are left free to carry orders. The pads of paper on her skirt are for taking orders. And for faster delivery, she glides along on Rollerblades.
These designs are copyrighted. However, permission is given to use them as base figures for your designs. They may be reduced or enlarged to suit your drawing preferences.
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These designs are copyrighted. However, permission is given to use them as base figures for your designs. They may be reduced or enlarged to suit your drawing preferences.
COSTUME CON 14
FUTURISTIC DESIGN CONTEST

Costume Con 14 invites you to unlimber, or unleash, your imagination (depending on your imagination) and give us your views of future clothing.

Given current technology who knows what the future might hold for the fashion industry. Virtual reality clothing, anti-grav support wear, empathic fabrics, and dozens of other innovations we haven't even thought of yet.

That's where you the designer come in. Designs can be for men, women, children, infants, pets, heavy worlders, aliens, and even computers. You can design work clothes, leisure wear, everyday clothes, sports wear, play clothes, evening wear, bridal wear, ceremonial, ethnic or religious outfits, uniforms, space suits, theater and dance wear, and just about anything else you can imagine. Be inventive, off the wall, (or off the ceiling if you prefer) - but have fun.

And don't forget about accessories: shoes, hats, jewelry, gloves, canes, walking sticks, etc. Remember accessories don't have to be designed for a specific outfit.

You don't have to be a member of Costume Con 14 to enter the contest so please come and join in the fun. If drawing isn't your strong point, just send us a Self Addressed Stamped Envelope (legal size) with 2 first class stamps on it and we'll send you some sets of figures you can trace over. Or have a friend draw them up for you.

BUT REMEMBER!
ALL ENTRIES MUST BE POSTMARKED BY
DECEMBER 5, 1995

MAIL ALL ENTRIES OR QUESTIONS TO:
F.W.EVANS c/o SANDERS
13657 RAYEN STREET
ARLETA, CA 91331
RE: FASHION SHOW
to those of you who are new to Design Contests. I will be using
the rules for Costume Con 14's Design Contest, which I have
included with this article. For those of you who have entered
before I have also included some tips for making entering easier
for yourself and the Design Contest Director.

The Futuristic Design Contest, as run by the Costume Cons, is a
judged competition. These judges, designers and costumers in
their own right, are usually picked by the person running the
Design Contest. Designers from all over the US, and sometimes
out of it, enter their designs. Designers do not have to be
members of the Costume Con, the International Costumer's
Guild, or even an active costumer. They just have to be people
who would like to try their hand at design.

Designers can be of any age or sex. (Children have entered,
won categories and had their costumes made up.) Aliens are
welcome too -- just let us know what planet to mail your folio to.

Categories vary from contest to contest because of the kinds of
entries received. For some reason, every year one category
seems to get a lot of entries and this category varies from year to
year. One year during a Star Trek Convention, we got several
entries for Ladies of the Evening. The next year, at that same
convention, we got a lot of maternity outfits. We always
wondered about that particular sequence.

Some of our standard categories are: children & teenagers,
sportswear, leisure wear, business wear, uniforms (civilian,
military (everyday and dress), daywear, couples, hostess wear,
accessories, formal wear, entertainers, heavy workers, aliens,
ethnic outfits, festival wear, vampires, the current "hot" SF
shows on TV, ceremonial and/or religious wear, and of course
weddings. We get designs for men, women, children, pets, and
various kinds of aliens. Whatever the design, what we are
looking for is the design idea, not artistic skill.

The aim is for these to be clothes that someone might actually
wear. Unless clothing is for a theatrical performer or religious
wear, design considering how this person will perform their job
wearing their outfit. Because this is a Future Fashion contest,
not all designs need to be "constructable" in currently existing
materials. However, it is fun to create something that someone
will build.

After the show deadline, a panel of judges reviews all the
designs. Those that win are then made up into a Futuristic
Fashion Folio.

The Fashion Folio is distributed to all the winning designers and
members of that Costume Con. (A supporting membership will
include this in its "publications" packet.) Designers and
members of the convention can pick designs out of the Fashion
Folio to make up and wear in the Futuristic Fashion Show at
Costume Con. Designers always have first rights to pick their
own designs. While Designers do not have to be members of

Quilted Casual Wear: A nice change from glitz,
this warm gray and black knit garment features
wide sleeves with contrasting quilting stitches. The
gray skirt has cool mint green piping accenting the
edges of the diamonds with center ice blue
appliqués on black panels, and the fringe hanging
from the quilted weights is forest green with silver
beads. The black skirt is edged with a thicker
version of the mint cording to keep it flared. The
darker gray slacks tuck into all-weather boots with
matching accents.
Costume Con to enter the contest, anyone who wants to model a Design Contest winner MUST be a member.

First and most importantly, READ THE RULES COMPLETELY AND CAREFULLY. Failure to comply with the rules might get your entries disqualified.

1. All designs must be ORIGINAL IDEAS. You can draw your design on a traced figure or have someone else draw it for you, but the idea itself must be original. If someone other than the designer is drawing the design, please give them credit on the back of the design. Please be neat.

Being original does not mean, however, that you cannot do an interpretation, or a redo, of something you have seen on TV, in a movie, or a book or magazine. (There has been many a redo of the STAR TREK uniforms.) Just indicate what your inspiration was. Remember, too, that if your design is too similar to its inspiration it may not qualify.

It's perfectly all right to use a traced figure to work on. What we are interested in is the design idea, not how well you can draw. I have seen designs that were barely more than stick figures win because the basic idea was great. (Design contest judges must not judge on drawing ability -- that's not fair.) If you do use a traced figure, tracing paper is good to work on. It's easier to see through and it's much easier to make changes. I do most of my work on tracing paper and all my master finished drawings are on tracing paper. Most Xerox machines can do perfect copies from a master on tracing paper. If you are dealing with an older Xerox machine that gives you trouble with a tracing paper design, try putting a sheet of white paper behind your drawing.

If someone else draws up your idea - give them credit. It's only right to give your artist credit, and in some cases the artist's style may add something extra to the design -- making it a type of collaboration.

2. All designs must be 8.5" by 11" sheets of paper. (We would prefer white.) Detail work or back views may be put on extra sheets.

**Coronation Gown:** VERY formal, very elegant gown. Green variable taffeta, slick black lame, pleated gold tissue lame, jeweled buttons. The overall shape is the Victorian hourglass, with some Cavalier overtones. Wearer must be corseted to achieve a tiny waist.

This gown would also look smashing riding sidesaddle on a large black thoroughbred. This lady intends to get plenty of practical use out of this outfit during future parades of state.

Karen Dick models her own gold, given and black creation from CC6.
The contest entries may be shuffled and/or sorted anywhere from 10 to 20 times each. An overly large piece of paper can become crumpled or torn, and a smaller sheet of paper may get stuck behind another sheet.

3. Your name and address MUST be marked clearly on the back of each AND EVERY design sheet submitted, NOT just on the envelope or just one of the entries.

Costume Con 8 had 345 designs submitted for judging. If even half those designs had both a color and a black and white set, we were shuffling close to 500 sheets of paper. If each design is not marked, in a mess like that, a design could be attributed to someone else. Laying out the folio becomes a nightmare if you keep having to hunt for who did what through 20 or 30 stacks of paper.

Some people use address labels, they are small and neat, as long as they are stuck down tight. A personal stamp would also work. Whether you write or stamp your name -- avoid using pens or ink that can soak through the paper. Also try to avoid writing across the back where your design is on the front of the sheet. Some Xerox papers are very thin and if lettering, on the back, is too dark it'll bleed through when the design is Xeroxed. The folio director will then have to spend time with a white-out bottle cleaning up your design. Please, if you do not use a stamp or an address label, PRINT YOUR NAME AND ADDRESS. A phone number is not necessary on your designs, but include it in a letter with your designs.

4. You may, in fact we encourage you to, submit your designs in color. But we MUST have a black and white copy of your design for reproduction in the Fashion Folio. This means black ink on white 8.5" by 11" paper. Please make sure your black and white copy is clean and will reproduce well.

This rule is fairly self-explanatory. The black and white copies are what the folio will be created from. We have to be able to get a good Xerox, or be able to scan the design. By clean we mean the Xerox does not have lots of black specks or extraneous lines. Sometimes the black specks are hard to avoid if the drum on your local Xerox machine is dirty. All you can do is do your best. You do not have to do color copies if you do not want to.

5. DO NOT SEND US ORIGINAL ARTWORK. All designs should be Xeroxes or any other clear, non-smudging reproduction.

First, remember that you will be trusting your original to the mail -- be it the U.S. Snail Mail, the charming Canadian Mail, or any other mail service. All of them -- a fate worse than death if you are a piece of mail.

Second, as I have said before, the contest entries are handled many times. A contest director does not want to deal with or have to worry about original artwork.

Third, though the contest directors try to take good care of the designs, sometimes with all the good will in the world -- things happen. Earthquakes, floods, new puppies, relatives' kids -- you get the idea.

6. If you color your design, DO NOT use anything that requires spray fixative, or may smear, smudge, stick, or flake off on other people's drawings.

Again this has to do with the amount of handling the entries get. Just think of a design covered with chalk pastels or oil pastels, even with a spray fixative the stuff would be all over everything. Plastic page covers are not 100% effective. If you just have to use a smudgeable type of medium, then send us a color Xerox.

Non-smudging media are: inks, felt tip pens, Dr. Martin's dyes, water colors, colored pencils, acrylic paints, and even pantone sheets (a type of rub down sheet of color). (By water colors I do not mean Poster Paints, they tend to flake off if you get them too heavy.)

7. Number entries consecutively on the back in the upper right hand corner. Example: If you submit 4 designs, they will be numbered as follows - #1 of 4, #2 of 4, etc. Your black and white set should be labeled B/W #1 of 4, etc. Detail sheets can be numbered as #1a of 4, etc.

This is basically so we can keep track of how many designs you have sent us. It also helps to identify the designs.

8. Enter as many designs as you wish and as often as you wish, PRIOR TO THE DEADLINE OF DECEMBER 5, 1995.

Most designers (myself included) wait until the last minute to send everything in. It's perfectly all right to send in your designs in small batches before the deadline. It'll certainly surprise the contest director.

9. Please identify the source of your inspiration (if any) on the back of the design. Book, poem, movie, TV, or your own imagination.

I have already gone over this rule under rule one.

10. Please let us know what category you think your design should be in, sportswear, bridal, etc. You can include design details, fabric suggestions, and colors if you want. The Folio Director and the Judges do reserve the right to shift the category of a design if necessary. (This sometimes happens in heavily entered categories to give more designs a chance to win.)
We do not require a novel's worth of description on the back of your design, but please give us something. Otherwise we will put your design where we think it belongs, leaving you wondering how that sportswear design ended up in formal wear. Again, be careful of ink that bleeds through and try not to write across the back where your design is in front. A typed, computer printed, or hand printed description is best.

What I do is to computer print up my descriptions, including my last name, the number, and the title (if there is one) of the design on a separate page. I make the description fit in a smaller space than the page the design is on. I then cut out the description and tape it to the back of the design. I only tape the sides of the description, and I use only one piece of tape on one of those sides. This way the description can be flipped to the side for Xeroxing. My name and the number on the description sheet help if the sheet happens to get separated from its design.

Please put your description on both your black and white copies and your color copies, it saves time and effort later. The Folio Director does not have to try to match the color designs up with the black and white copies to find out what the description says.

Fabric suggestions and color suggestions are okay to include. (Swatching is not necessary.) Remember though, if you are not doing your own design, the person who does do it may not have the money or the access to the fabric you suggest. If you want your design done up in certain colors, then indicate that in your description. If, however, you do not care what colors your design is done in, or you have more than one palette in mind, then also indicate that in your description. This is because, invariably, the Design Contest and therefore the Fashion Show will have a run on one particular color, or mix of colors. The Fashion Show Director then has to contact designers and models trying to balance out the show. If you have already indicated your color choices or that color is not important to you -- it'll save the Fashion Show Director time and phone bills.

If your design is based on a new technique you have learned (i.e., weaving tights, new dyeing techniques) include sample sheets of these as well. This will assist the person making up the costume. If certain parts of the design are based on a certain pattern (i.e., a Kimono) note the pattern and a source for it. All of these extra details increase the likelihood that your design will go from paper to model as you imagined it!

11. Your designs will not be returned unless you request it and have also included a BIG ENOUGH SASE with SUFFICIENT POSTAGE on it, with your designs.

A SASE, for those who have never encountered it, is a Self Addressed Stamped Envelope. I have the Postal person weigh the designs with their return envelope for me before I get my designs ready to mail off. Whatever it costs to mail that weight, I get in stamps which I put on the return envelope. I always use a water proof marker and print my address on the return envelope. If the Post Office has been talking about a rate increase, even vaguely, it pays to add a couple of extra stamps just in case. Make sure that the SASE envelope has REAL stamps on it. Metered postage has a date on it. The postage is worthless if someone tries to mail it more than a couple of days later -- little less three months later.

If you should happen to move after you have sent in your designs and before you get them back, do up one of those self adhesive address labels with your new address and mail it to the Design Contest Director. Remember to use waterproof ink. This way, all the Director has to do is take your label and go affix it to your envelope.

If you do not want your designs back, let the Contest Director know that too, it's another little courtesy that saves time and trouble.

12. By submitting your designs to CC14 you agree to the non-profit use and publication of said designs by CC14, prior to and during the run of the convention, also their reproduction in the Fashion Show. All rights revert back to the designer after the convention.

This is not really a rule, it's more of a notification to the designer about his or her designs and what the convention plans to do with them. Also it tells the designer about his or her rights.

There was one Design Contest once (not a Costume Con) that had their rules written in such a way that they basically held on to the rights to the designs just about forever. I did not enter that contest and I wrote a letter to the Contest Director pointing out how unfair that was. No one ever bothered to get in touch with me.

The "all rights revert back to the designer after the convention" should also be included in the Fashion Folio, to keep people from just 'doing up' a costume idea without contacting the designer for permission. That happened to me once and I was not very happy about it, though the person did give me credit as the designer.

You can be as serious or as silly as you would like. Along with ornately beaded wedding outfits, and velvet formals, we have had Ninja Housewives and famous cat costumes. Whatever designs you do, have fun at it.
Janet Wilson Anderson and Gary Anderson built and model Janet's designs for theatrical performers. They are black, purple and red. Besides lots of hand beading, welded collars and crowns, they are constructed of hundreds of linear yards of glitter net.

The King and Queen of the Spider Court: Act II, Scene 3 of the popular opera, "The Magic Forest," is set in the Spider Court. The King and Queen's duet, between the alto and bass, is a show stopper, and the company's costume designer has drawn on the finest operatic costume tradition for their garb. Modified Elizabethan lines were chosen for this stage-filling look.

The Queen's costume features huge, puffed undersleeves with masses of glitter-sparkled net over them. The bodice is the classic V-shape with black velveteen sides and embroidered front panel with web and black jeweled spider. The peplum is web-edged and beaded. In place of the traditional ruff is a gold-webbed supportase. Her quadruple-layered skirt has a stiff underpetticoat with gold web quilting. Over this is a heavy multi-pleated skirt, and over this is a looped lighter-weight skirt. The top layer of the skirt is also yards and yards of glitter net. She wears a small webbed crown with jewels, and from the back of her wig floats a long veil of tulle. She carries a scepter of antique gold with a jeweled spider caught in a web.

The King's costume also features huge puffed undersleeves with glitter net oversleeves. His jerkin has a front panel with web and black jeweled spider and sides of black velveteen and gold-embroidered brocade. His peplum is also web-edged and beaded. He has a black cape of net caught at the shoulders under padded shoulder rolls. His crown is gold web with jewels, and he also has a small gold supportase web at the neck. Since he performs an energetic dance with the Spider's Claw sword, he is wearing simple dance tights and soft dance boots. The boots do have a pleated frill on their tops leading into the spider design.
STEPPING OUT OF A PAINTING

Recreating from a 2-D source
by Katherine F. Jepson

Is there a portrait you have always admired? How about that outfit on a book cover you covet? Sources like these can offer great inspiration to costumers.

Unlike film or video, working from a painting only offers you one view, and it's often incomplete. Seldom is a back view shown; but this offers you an opportunity to use your imagination.

Unseen details are easier to complete if your source is a period portrait; it will just require some historical clothing research on your part. If you are working from a fantasy or science fiction picture, the extras are entirely up to you! Read the book; if imagination fails you, the author will often include costume description not seen in the cover painting (assuming, of course, that the cover has anything to do with the contents!).

When you are filling in the details, keep the character in mind. Are they genteel? Will the gown be trained? Are they workers and explorers? The boots and trousers should be practical.

The first thing you must determine is whether or not the costume is suitable to your body type. This sounds obvious, but you must consider the final effect: will the audience recognize your source? Make-up and wigs can do wonders for the visual accuracy of your recreation. However, if you are too thin or too plump for the picture, you may end up with a nice costume, but the recognition effect may be lost. A "beanpole" cannot portray a Frazetta heroine, but she might look ethereal in a filmy faerie gown that would make a heavier woman look silly. Many people would be flattered if you asked them to model for you; this is the ultimate solution to correcting the "wrong" figure type.

Once you have chosen your picture and filled in the details, you get to draft your patterns. Always keep the scale of the costume in mind. I use either the hands or face of the figure as an indicator of the scale; just measure your own and assume that

"Lucrezia" based on the portrait by Lorenzo Lotto. Recreated by Katherine Jepson.
measurement is the same for the character in the painting. (Be
careful of the artists who draw the long legged "model"
characters though, you will need to condense the lower half of
the costume.)

Often the first place I go when working on patterns is a book
called "Patterns for Theatrical Costumes" by Katherine Strand

Costumer's Quarterly

Holkeboer. This book is particularly good for basic silhouettes
and illustrates various sleeve shapes and how to cut them. If you
need a pattern or pieces of one, look in modern pattern books for
silhouettes similar to the garment that you want to make. Don't
be afraid to mix and match with sleeves, bodices, necklines,
whatever. Given the same dress size, you would be amazed at
how easily one will adapt to another. Even dealing with
different sizes is possible as long as you measure the pattern
pieces carefully and make sure your seams are compatible.

Illustrators sometimes neglect the construction lines, so you will
be left to your own common sense to figure these out, and make
them as invisible as possible. Likewise, closures are not always
visible. You must determine the least obtrusive (or most
authentic) fasteners for your costume. Sewing yourself into the
costume is not very practical -- you never know just how long
you are going to have to wear it, or how quickly you will have to
remove it!

For fantasy or SF costumes zippers, snaps, Velcro, anything
goes. Remember, a zipper can be hidden in a side seam just as
easily as the more standard center back or center front
placement. Even if it does not appear in your picture that there
is any way to get into the costume, a little ingenuity is all that's
required to remedy that. A zipper can even be hidden in the
inseam of a jump-suit if you do not want to open the neckline.
Simply start a long zipper at one knee, sew it to the inseam, up
through the crotch seam and down the other leg again, to the
knee. That leaves enough room to get into it. Lateral thinking is
all that's required to work past little details like this!

If you are making an authentic period costume, however, more
care is required in selecting or drafting your patterns. A simple
dressmaking element like a dart was unknown in earlier periods.
The Oxford English Dictionary cites the first use of the term as
it relates to sewing as 1884, so I would be reluctant to use one in
Recreating cover art can be a satisfying costuming experience. All it requires is careful attention to detail and you too can look like you just stepped out of a painting.

BIBLIOGRAPHY


"A Real Wizard" based on the drawing "First Walk in the Woods" by Real Musgrave. Costume constructed by Katherine Jepson; modeled by Arthur Taylor.

Presentation is not my strong suit, but I have found that the most successful presentations of costumes of this sort include striking the same attitude as the character in the picture. The rest of the presentation may be couched in terms of the character posing for an artist (often unseen), telling part of the character's story (from fiction or history), or setting up an entire tableau to match the painting or book cover, often including a backdrop resembling the background of the source material; up to and including the title of the book! The addition of appropriate props (within reason) will make the image complete. The "recognition factor" increases dramatically if you do recreate the pose seen in the picture. I have heard audiences gasp in sudden recognition when the costumer strikes the appropriate pose, when hitherto the response seemed to be "That's a nice costume."

Recreating cover art can be a satisfying costuming experience. All it requires is careful attention to detail and you too can look like you just stepped out of a painting.

Finding the right color is often a matter of serendipity. When I was looking for velvet for my "Lucrezia" recreation, I happened upon the right shade of orange in a sale bin! The contrasting moss green velvet was purchased at a much later date at full price, but the match was perfect. That makes the quest worth while.

Sometimes, the type of fabric required is not immediately obvious; go to the fabric store and simply handle a few possibilities. How do they look, feel, drape? If the color and surface texture are perfect but the "hand" is too limp, simply pressing an iron-on interfacing to the wrong side can solve the problem. If you are not sure, and you have a good person to work with in the fabric store, show them the picture. They take one look at the drape and go "velvet" or "gauze".

Now that the basic garment is taken care of, what about the details? Has the artist included fanciful embroidery, beadwork, feathers or other surface details? The enlarging photocopier is your friend!

When Eileen Capes and I did the "Snow Queen" and the "Summer Queen" from the Michael Whelan's paintings, it was obvious that the masks were the main event, so we took particular care to recreate them as accurately as possible. Fortunately for us, Mr. Whelan is a painstaking realist when it comes to detail, and we were therefore able to figure out what the different elements were supposed to be. Eileen used a diverse array of materials and techniques to complete the masks: quilting, beading, feather work, brass studs on leather, hand painting, silk flower arranging, and a lot of found objects were simply glued in place.
Upcoming Events

Costume Con 13
May 26-29, 1995
Sheraton Toronto East Hotel, Canada
$45 C / $35 US
CC13 c/o Suite 0116, Box 187
65 Front Street West, Toronto, Ontario, Canada M5J 1E6
E-mail: 76437.1712@compuserve.com
416-699-4666 / (f) 416-699-5512
Hotel: $87, 416-299-1500 / (f) 416-299-8959
The ICG’s annual convention, 2 masquerade

BeyondCon 3
June 10-11, 1995
$15 for Beyond Reality Guild/ $20 non BRCG
BRCG, PO Box 272, Dundee, OR 97115
Regional Costuming Weekend.

Archon 19
June 23-25, 1995
Holiday Inn, Collinsville, IL (St. Louis) / $25
Archon 19
PO Box 483, Chesterfield, MO 63006

Western 48
June 31-July 3, 1995
Red Lion, Portland OR / $30 thru 6-10 / $60
Western 48, PO Box 2584,
Portland, OR 97210
503-238-0802/74007.2584@compuserve.com
Western regional convention
Note: This convention absolutely prohibits wearing masks and weapons.

Libertycon 9
July 7-9, 1995
Days Inn Eastridge (Chattanooga, TN)
$25 thru 6-1 / $35 after
LibertyCon 9, P. O. Box 695,
Hixson, TN 37343
This “costumer friendly convention is the week before NASFiC and only 2 hours north.

DragonCon/NASFiC '95
July 13-16, 1995
Atlanta Hilton & Atlanta Civic Center
NASFiC '95, Box 47696, Atlanta, GA 30362
404-925-2813 / vanyel@crl.com
The convention when WorldCon is outside the North American continent

Costume College 1995
July 21-23
Airtel Plaza Hotel, Van Nuys
$35 ICG / $40 non-ICG /
Banquet $35 ICG / $45 non ICG
Pre-registration only! Deadline 6/10/95
Costume College, c/o Costumer’s Guild West
P. O. Box 6066 Altadena, CA 91003
71053.3651@compuserve.com
Southern California regional college on costuming techniques -- this year “the era of the hoop”

Intersection / 53rd WorldCon
August 24-28, 1995
Scottish Exhibits and Convention Centre in
Glasgow, Scotland
$125 (US) / supporting $20
(US) WorldCon '95, c/o Theresa Renner
Box 15430, Washington, D.C., 20003
301-345-5186
intersection@smof.demon.co.uk
The world science fiction convention

CopperCon 15
September 8-10, 1995
Phoenix Airport Days Inn, Phoenix, AZ
$30 thru 8-26 / $35
CopperCon, PO Box 82303, Phoenix, AZ
85071, 602-973-2054. Masquerade info 602-995-7514 / randwhit@aol.com

Costume Con 14
May 23-27, 1996
Sea-Tac Airport Marriott, Seattle WA
$5 until 5-29-95 / $60 thru 9-14 / $65
through 5-1-96 / $25 supporting
CC14, PO Box 1095, Renton, WA 98057
j.zetterberg@geni.geni.com /
Costume14@AOL.com
The annual convention for all costumers.
The ICG’s annual meeting.

Westercon 49 / ConDiablo
July 4-7, 1996
Camino Real Paso del Norte & El Paso Convention Center, El Paso, TX
ConDiablo, PO Box 3177,
El Paso, TX 79923
800-585-8754 / richbrand@aol.com
Western regional convention

WorldCon 54 / LA Con III
August 29-September 2, 1996
Anaheim Hilton, Marriott
Anaheim & Convention Center

$90 thru 6-30-95 / $30 supporting
LA Con III, c/o SCIFI, PO Box 8448,
Van Nuys, CA 91409
lacon3-info@netcom.com
The world science fiction convention

Costume Con 15
May 23-26, 1997
Lord Baltimore Hotel, Baltimore, MD
$25 supporting
CCXV, 5400 White Mane,
Columbia, MD 21045
The ICG’s annual convention

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

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

We are still looking for an editor for this page. Please help us out!

Thanks for the help

A few weeks ago a hardy group got together on a weekday night and committed mayhem, together. Not only did they collate and mail out the last Costumer’s Quarterly but also processed about 150 copies of the last two issues that had not gotten sent to members. The folk were Zelda Gilbert (who turned her house over), Bridget Landry, Kate Mongenstern, Fran Evans, Jo Anne Cristy, Jess Miller, Cat Devereaux and Bruce Briant (who did ALL the center staples of the last issue by himself). Three cheers for them. Everyone say “thank you”.

24
1995 Annual Meeting
Proxy Assignment Form

I, __________________________ (please print) assign my vote to and authorize the
below-named member of the International Costumer’s Guild to represent me in all business coming before the
1995 annual business meeting of the International Costumer’s Guild.

Assignor:
Name: ____________________________________________
Address: ____________________________________________
City, State, Zip: _______________________________________
Chapter: _____________________________________________
Signature: ___________________________________________

Assignee:
Name: ____________________________________________
Address: ____________________________________________
City, State, Zip: _______________________________________
Chapter: _____________________________________________
Signature: ___________________________________________

Special Voting Instructions: _______________________________

Notes:
- The Assignee and the Assignor must BOTH be members in good standing of the International Costumer’s
  Guild in order for this Proxy to result in a valid vote.
- This page may be removed from the Costumer’s Quarterly and used as the Proxy form or may be
  photocopied. Any reasonable version of this will be accepted.
- Please give this to your Assignee to take to Costume Con 13 in Toronto. The Proxy must be validated
  before the meeting to be voted. Please check for the procedure at the convention.
Guild Chapters

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

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<thead>
<tr>
<th>Australian Costumers' Guild</th>
<th>Midwest Costumers' Guild</th>
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<tbody>
<tr>
<td>(aka The Wizards of Cos)</td>
<td>P.O. Box 31393</td>
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<td>P.O. Box 322, Bentliegh, 3204</td>
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<tr>
<td>Victoria, Australia</td>
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<td>P.O. Box 272, Dundee, OR 97115</td>
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<td>c/o Eastlake</td>
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<tr>
<td>P.O. Box 6066, Altadena, CA 91003</td>
<td>P.O. Box 683, Columbia, MD 21045</td>
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<td>Dues: U.S. $20/year, household $10 each extra</td>
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<td>Newsletter subscription for ICG members - $15/year</td>
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<td>Canada &amp; Mexico - $24.50/year</td>
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| Greater Bay Area Costumer's Guild    | Great Lakes Costumers' Guild              |
| 5214-F Diamond Heights, Suite 320    | P.O. Box 573, Hazel Park, MI 48030-0573   |
| San Francisco, CA 94131              |                                           |
| Voice mail: 415-974-9333              |                                           |

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| Great Lakes Costumers' Guild            | New England Costumers' Guild              |
| P.O. Box 573, Hazel Park, MI 48030-0573  | (aka Boston Tea Party & Sewing Circle)    |
| (aka The Lunatic Phrynge)               | c/o Eastlake                              |
| c/o Vicki Warren                        |                                           |
| 1139 Woodmere Rd.                       |                                           |
| Pottstown, PA 19464                      |                                           |

| Greater Philadelphia Costumers' Guild   | St. Louis Costumers' Guild                |
| (aka The Lunatic Phrynge)               | (aka St. Louis Ubiquitous Tailoring Society: SLUTS) |
| c/o Nora & Bruce Mai                    | c/o Eastlake                              |
| 7835 Milan                               | 85 West McClellan Avenue                  |
| University City, MO 63130               | Livingston, NJ 07039                      |
| Dues: $12/year single, $16/year 'couple' | Dues: $16/year                            |

| Heartland Costumers' Guild             | Wild and Wooly Western Costumers' Guild   |
| c/o Richard R. Rathman                 |                                           |
| 1507 C. West 23rd Terrace              |                                           |
| Independence, MO 64050                 |                                           |

| Please note that due to the time constraints of getting this issue out, not all chapter information has been updated. Chapters, please contact me with updated information. -Cat-