

# Costumer's Quarterly

Volume 9, Number 2

Second Quarter, 1996



C. Brock  
Aug 1873

“...But I know what color I need..”

# From the Editor

This quarter there is a great combination of articles to read. Our three shorter articles are selected to be though provoking -- Are any fashions new? What clothing is important to you? How do your costumes communicate?

We're finishing up Dana's series about theatrical costuming. It's time to hear from some of the other theatrical people... How about an article?!?!

We've printed a longish how-to article all in one piece so you don't have to attempt to find two issues of the *CQ* to finish it. We'd like to hear from other people who've had to create something from scratch because it didn't exist when you started your costume. Share your knowledge.

Get the point, everyone??? Contribute!

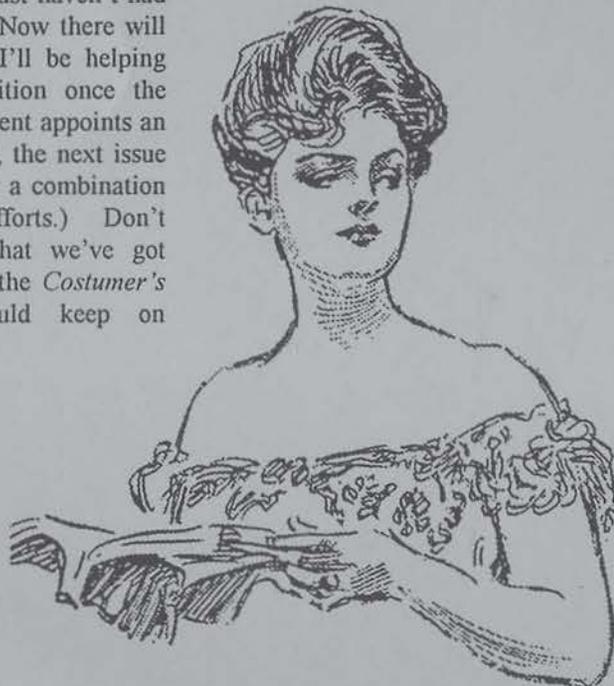
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On a personal note, I have turned in my resignation as *Costumer's Quarterly* editor to the International Costumer's Guild. Mundane demands on my time have gotten too great for me. I might not be able to continue to put together this publication on the schedule that is required.

I hadn't really planned on taking the editorship when I got involved in the catch-up effort at the beginning of last year. However, after Richard Lawrence's death, I was the best candidate to get the *CQ* back on track. Well, it's there, boys and girls! All issues due are being printed at the same time and hitting the mail together.

This doesn't mean I'll be going away. This has been lots of fun, actually. I've discovered new skills (and bought new software). I've still got articles planned that I just haven't had time to write. Now there will be a chance. I'll be helping with the transition once the new ICG president appoints an editor. (In fact, the next issue will be mine or a combination of our joint efforts.) Don't worry... now that we've got labels coming, the *Costumer's Quarterly* should keep on growing!

Cat



## Costumer's Quarterly

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**Cat Devereaux:** Editor in Chief  
 (In other words, all the spelling mistakes are mine)  
**Zelda Gilbert:** Graphics Editor  
 (She's got the cool scanner & Adobe PhotoShop)

### Additional Staff:

**Byron Connell:** Contributing Editor  
**Lorinda Kasten-Lowerre, Dawn P. Dawson  
 & David Devereaux:** Copy Editors  
 All the Costumer's Guild West Folk that got together  
 for the *lick and stuff*  
 The Alter Years' 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 art work, 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 nongrainy photocopy - we can convert from color. We can scan typewritten pages automatically. Also we'll take handwritten pages. 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 Cat Devereaux, 581 N. Fifth Ave., Covina, CA 91723.

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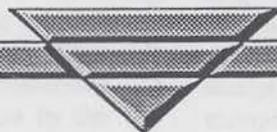
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# 1996 Annual Meeting Agenda: for the International Costumer's Guild



Note: This is the agenda as of the beginning of May 1996. There may be additions or modifications before the meeting.

## **I. Call To Order**

## **II. Reading of the Minutes**

- A. Correction Proposed by Jana Keeler

## **III. New Chapter Admissions**

- A. South Bay Costumers' Guild
- B. United Kingdom Costumers' Guild

## **IV. Reports**

### **A. Officers' Reports**

1. Treasurer's Report
2. Corresponding Secretary's Report
3. Recording Secretar'ys Report

### **B. Other Reports**

1. Parliamentarian
2. Costumer's Quarterly

## **V. Old Business**

- A. Vintage Clothing Resolution

## **VI. New Business**

- A. Motion One: Standing Rules Amendment
- B. Motion Two: Costumer's Quarterly
- C. Motion Three: Costumer's Quarterly

## **VII. Costume Con 17**

- A. Philadelphia Bid

## **VIII. Election of Officers**

## **IX. Adjournment**

\*\*\*\*\*

**Text of Motions, both for Old Business and New Business:**

**Vintage Clothing Resolution:**

Submitted by Cat Devereaux. Motion seconded March 13, 1995 by Janet Wilson Anderson

Held over for discussion from 1995 ICG meeting:

March 13, 1995

The Costumer's Guild West moves that the following resolution be adopted by the International Costumer's Guild as official ICG policy:

"WHEREAS the International Costumer's Guild recognizes that vintage clothing and textiles are part of our precious historical heritage,

"And WHEREAS the wearing of articles of vintage attire inevitably exposes the garments to the dangers of damage and deterioration, this danger increasing with the age and/or fragility of such articles,

"And WHEREAS the mutilation of vintage garments for the purpose of constructing significantly different decorative and/or costume pieces irretrievably destroys their historical value,

"Therefore BE IT RESOLVED that:

"The International Costumer's Guild strongly opposes the casual wearing or modeling of articles of vintage clothing and/or textiles. When vintage clothing is worn, it should be worn responsibly and appropriately.

"Further, the International Costumer's Guild strongly opposes any mutilation of vintage garments which significantly alters their original form.

"Further, the International Costumer's Guild whole-heartedly supports the careful preservation of these articles for research and the enjoyment and education of future generations.

"Further, the International Costumer's Guild whole-heartedly encourages the reproduction of historical garments through diligent research and careful construction, and supports the display and wearing of these reproductions.

"Finally, BE IT RESOLVED THAT the International Costumer's Guild and its membership is charged to encourage actions which support this resolution.

This resolution, with the words "Costumer's Guild West" substituted for "International Costumer's Guild" was adopted by the CGW at its annual meeting in July 1994, as official CGW policy. At that same meeting, the CGW membership voted to recommend the adoption of this resolution by the entire ICG. Accordingly, we are submitting this motion for consideration. We request that this motion be placed on the agenda for action at the Annual Meeting upcoming this May.

Motion One, Standing Rules Amendment:

**Minutes Correction**

Submitted by Jana Keeler.

Clarification of points of information that appeared in the "Minutes of the 1995 Annual Meeting of the Board of Directors" at the ICG Business Meeting held at Costume Con 13 in Toronto

Original Text: "This came to the forefront partially because of the decision by the board of the Greater Bay Area Costumers' Guild (GBACG) to not change their membership dues, but to keep the \$8.00, and tell their new and renewing members that if they wanted to get The Costumer's Quarterly, they had to pay an additional \$8.00. This was done without notifying the ICG. This situation, and its implications need to be kept in mind when the clarifying language is written."

Clarification: The GBACG did change their dues structure. After months of board discussions they decided to separate The Costumer's Quarterly from membership dues and lower their yearly membership from \$20 to \$18. From that point on, new and renewing members were given the option of whether or not to subscribe to the CQ by submitting an additional \$8.00 with their \$18 Guild membership. No GBACG member had to pay an additional \$8.00 for the CQ. All \$8.00 collected previous to this decision were sent the ICG treasurer on January 29, 1995. GBACG President, Jan Price, contacted Betsy Marks, then ICG Treasurer, to inform her of our decision. Betsy asked we not have members send their \$8.00 directly to her (as we first proposed), but that we collect the money and send it on to her along with the \$1 ICG dues (which we agreed to do). The GBACG did not consider this an illegal or radical action to take because a) ICG by-laws were ambiguous at best on this point; b )members were paying for something that was not being delivered; and c) they did not set the precedent here. Beyond Reality in Oregon, an approved ICG Guild, had offered the CQ as a separate subscription from their beginnings.

**Motion One: Standing Rules Amendment**

It shall also be the duty of the Parliamentarian to keep the records of the Bylaws and Standing Rules of the organization in good order and to provide each officer and chapter with a copy of same at least once annually. The Parliamentarian shall provide a copy to any other member of the ICG upon receipt of a request for same, accompanied by a self-addressed stamped envelope.

Submitted by Parliamentarian, Janet Wilson Anderson.

## Motions Two & Three: Costumer's Quarterly

Submitted by the New York-New Jersey Costumers' Guild, The Sick Pups, April 27, 1996

*(Note: The motions below have been renumbered to correspond to meeting agenda.)*

The Sick Pups propose that publication of The Costumer's Quarterly be resumed in the following manner:

Rather than printing paper copies and mailing them directly to each member, the Quarterly editor will prepare and send to each chapter one copy of each issue on a computer disk. Each chapter will print and distribute as many copies as it wishes, just as chapters outside North America may now do pursuant to Standing Rule 7. This will save the ICG the cost of printing multiple paper copies of the Quarterly, maintaining a bulk mailing permit, and postage.

At present, Standing Rule 7 requires each North American chapter to pay the ICG a Quarterly subscription fee of \$8.00 US for members with USA mailing addresses and \$10.00 US for members with mailing addresses in North America outside the USA. Under our proposal, the subscription fee would be reduced from \$8.00/\$10.00 US per member per year to a flat \$20.00 US per chapter per year.

The Sick Pups propose to take responsibility as a chapter to edit and publish The Costumer's Quarterly in this format. We will publish four issues per year, on time, and for the stipulated subscription fee. Therefore, we present the following motions for adoption at the 1996 Annual Meeting:

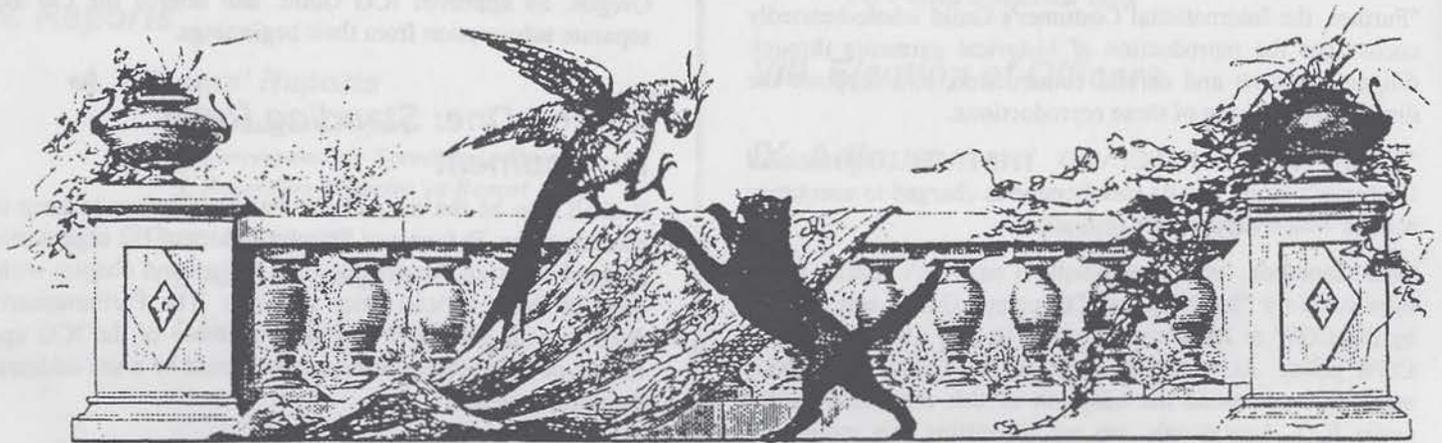
### Motion Two.

Be It Moved that Standing Rule 7 is amended as follows (matter to be deleted is enclosed in brackets [ ]; matter to be added is underlined>:

7. Subscription fee for The Costumer's Quarterly shall be set at [~~\$8.00 US per year for members with USA mailing addresses and \$10.00 US per year for members with mailing addresses in North America outside the USA~~] \$20.00 US per chapter per year. Chapters [outside North America] will receive a single master copy of each issue on computer disk[, shall be charged for the cost of preparing and mailing that copy,] and shall print and distribute copies from that master [pursuant to a written agreement between the chapter and the Corporation]. Chapters [outside North America] shall be responsible for all costs of reproduction and distribution and may set such subscription fees as they see fit. The annual subscription fee for [members in North America receiving The Costumer's Quarterly] each chapter shall be sent to the Treasurer on [the same schedule as the Corporation dues The charge to chapters outside North America for preparing and mailing master copies shall be paid to the Treasurer on such schedule as the chapter and the Corporation shall agree on] January 7. The Corporation Treasurer shall remit The Costumer's Quarterly subscription fees to the editors as expenses are incurred. [The Treasurer shall also send The Costumer's Quarterly editors an updated membership list on a quarterly basis.]

### Motion Three.

Be It Moved that the President is directed to designate the New York-New Jersey Costumers' Guild as a chapter as the editor of The Costumer's Quarterly.



# All the World's a Stage: The Portfolio

by Dana MacDermott

Here we present the final installment of Dana's look at theatrical costuming with a look at a very important tool for the professional costumer: the portfolio. For those who do not costume full time, it still is the natural extension of the "brag book" that almost all of us have already. A lot of these tips can be used to increase the appearance of these books too.

In theatrical costuming, your Portfolio is your primary tool to convince a director or artistic director that you are the designer for the job. In your portfolio are examples of your work and evidence of the various skills required to be a Costumer. You will note that I have used the term "Costumer" rather than Costume Designer. "Costumer" includes those who make or build costumes. A portfolio is also documentation of your abilities if you want jobs producing the costumes for a production. The jobs that exist include not only sewing, but also the costume crafts. Whatever your skill, good photographs are critical. This does not mean that you cannot take the pictures yourself, but they should be clear illustrations of your work.

If you are a Designer, your portfolio will also include some renderings. The renderings are the drawings or paintings (or whatever) you have created to communicate your ideas. As I have mentioned before, the rendering is generally a "final" drawing, and is in color, often accompanied by swatches of the fabrics you have selected to go into the costume. It is particularly effective if you can include renderings accompanied by photographs of the completed costume.

The portfolio itself is usually constructed from one of the loose-leaf multiple-holed folders with black paper backings inside vinyl or acetate coverings. These folders are available in a variety of sizes and shapes, as well as at a variety of costs. You need to select a format that will hold the variety of inclusions you have, and display them well. If you are only showing photographs, you will not require the size (and cost) of the larger systems. Renderings are often large and including them requires a larger sheet and folder. Blending renderings and photographs can be a challenge. Solving the possible awkwardness of varied scales in the

presentation of your work is indicative of your design sense. I have actually taken photographs of some of my renderings to make presentation easier.

Your portfolio will be in a constant state of flux. For a specific Director or Theater, you may want to emphasize different aspects of your work. Usually, you want to show a cross section of your work to illustrate your versatility. In my portfolio, I have sections devoted to Scenic Design as well as Costume Design. I separate my Competition Costumes from my Theatrical work, because I have a different approach to Design for the two areas. I also include fabric painting and dyeing work, masks, crowns and jewelry at the end. I can show them briefly, or not at all as the interview proceeds.

Showing a portfolio is part of the interview process. Your articulation of your work, and your style of communication will count as well. There are people who include written information in the portfolio beyond identification of the pictures. I prefer to tell the Director whatever seems relevant at the moment as my communication skills are part of my strengths.

I have had my portfolio critiqued by experienced professionals at the USITT conferences. Everyone said something different. Some of the suggestions were flatly contradictory. There is no one right way to do a portfolio.

*Your portfolio will be in a constant state of flux. For a specific Director or Theater, you may want to emphasize different aspects of your work.*

Do not put everything into your portfolio. Pick your best stuff. Definitely do not put in anything you feel apologetic about. Or at least do not apologize about anything you include. You can include drawings that were never made into actual costumes. You can include sketches. You can go back and make formal renderings of costumes you have

already built or had built. (There is often no time or need for fancy work on a drawing, particularly if you are working for a small theater and building the costumes yourself.)

It can be difficult to get reasonable photographs of your theatrical work. On stage during dress rehearsals the lighting is usually too dim and the movement too rapid for adequate pictures, even with the high speed films, which are grainy. The type of lighting used on stage will not give you accurate

colors unless you use Tungsten balanced film. the actors may be changing costumes several times so that before or after a performance is not straight forward. In general, you must make arrangements so that the cast will be available at some point during the run of the play for you to get pictures.

Sometimes a theater will request you send a portfolio. This I am reluctant to do. If you are able to maintain a parallel portfolio on slides, this could be useful for such requests. We were out of town during the East Bay hills fire. Our house was in the voluntary evacuation area (fortunately, we were not any closer). Among the several valuable items my son took with him when it looked like we could be in danger was my portfolio. Very Good Thinking! My portfolio, with its original renderings, photographs of no longer extant costumes, and back up photos is irreplaceable.

It is said that after you have built up a reputation, you begin to be hired without showing your portfolio. I have talked to designers who claim that no one has looked at their portfolio for ten years. The comment was that once they got really

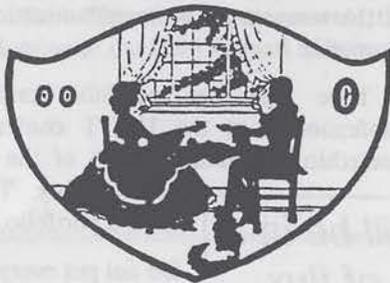
good at the things that go into it, nobody wanted to see it anymore. (I should live so long...)

\*\*\*\*\*

Dana MacDermott has an MFA in Costume Design, earned at San Francisco State University. In competition costuming, she works with her husband, Bruce. She is best known for her non-humans and/or off-kilter humor including "Your Ancestors" at CC6, "Beneath Alien Waves" (Best in Show, NolaCon II), and "Waiting for a Miracle" (ConFrancisco). Dana is currently Recording Secretary of the International Costumers' Guild and is on the steering committee for The Bay Area Costumer's Alliance (a professional organization, affiliated with the United States Institute of Theatre Technology). She is a freelance costume and scenic designer, and costume craftsperson.

### Name that Silhouette

What era do each belong to?  
Which couple do not belong together?



# Wear It Again, Sam

**A look into clothing cycles  
by Gail Adams & Wendy Purcell**

*If you've been to the malls lately, a great many of you have noticed that the mannequins have the bell bottomed, hip huggin', platformed shoe, polyester look of the late 60's and early 70's. Will white lipstick be far behind?*

*Well, this cycle in designs has been going on for a lot longer than that. Here we present a "Best of the Newsletters" article that widens the look at history. This comes from the Australian Costumer's Guild's cOZtume.*

Back in the 19th century, our great grandmothers toiled valiantly to remove the symbol of feminine slavery from around our delicate bodies... or did they?

In reality, the last thing to fall from the back of emancipated women was their corset. Amelia Bloomer tried to introduce the Bloomer suit -- a Turkish style trouser suit (not so dissimilar to some of the dress/trouser patterns currently available!) in the mid-1800's but it was a fashion disaster, being ridiculed widely in 'Punch' and other publications of the day.

Corsets were generally worn by every woman except for the radical freethinkers such as pre-Raphaelites and members of the dress reform movement of the 19th Century (and the March family in Gillian Armstrong's Little Women!). In fact no proper woman would be caught without one. Not only did they perceive these garments as fashionable and decent, but they thought they needed to wear them (and after a few years in one, they probably did!) as they considered their bodies to be too weak and fragile to support them without help.

By the early 20th century, fashion designers such as Paul Poiret were introducing boxier, straighter silhouettes heavily influenced by oriental design. World War One accelerated the gradual move towards looser, more comfortable and unrestricted garments - having to work does that to fashion! The trend continued after the War and culminated in the flapper look of the late teens and 1920's.

However, don't be deceived. Undergarments were still big business and while the hourglass was out, the straight hipped, flat chested look required just as much control, especially for the ladies with a 'womanly' figure! The corset got more elastic, moved south and teamed up with the brassiere. The brassiere of the 1920's aimed to flatten and smooth out the

breast line. In the early 1930's the lift and separate shape that we know and love so well was introduced.

In the late 1940's, Dior re-created the ideal of the hourglass shape with his New Look of huge skirts billowing out from a tiny, corsetted waist and the war weary women welcomed a return to overt femininity after years of rationing and ever-so practical clothing.

*In reality, the last thing to fall from the back of emancipated women was their corset.*

Flower power and the 60's truly freed our bosoms from any means of support and the smell of singing nylon lace was as much a sign of a hippie enclave as the smell of marijuana!

Here we are in the '90's and the 'corset' has resurfaced. Designers such as Karl

Lagerfeld. Valentino, Ungaro and Kenzo have been parading various styles from Tudor to the hourglass up and down the catwalks for the last few years. While we personally favor the corsetted look (how to have your cake and have your figure too!), the combinations seen on the catwalk leave us fashion historians quite, quite bemused. We've seen it all before and better too! Do mini-skirts and bustles really go together? What next? Crinolines (sans petticoats, of course, one wouldn't want to hide the hoops, would one?) and blundstone boots? Bicycle shorts with panniers? (No need to worry about 'love handles' with this little item!) Hennins with Raybans? If the fashion industry really wants to take inspiration from History, they haven't even broken the surface yet!

Whatever it is, we costumers will always be one step ahead - and when it does come into fashion we can all say we were there first!

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*Gail and Wendy are co-founders of the Australian Costumer's Guild. They have a wide variety of talents beyond costuming. These include being fine artists and organizing major costuming ventures in Australia.*

*For people who wish to subscribe to the bi-monthly cOZtume in North America, the subscription for members of the ICG is \$12 US currency. Make chec's payable and mail to: Cat Devereaux, 581 N. Fifth Ave, Covina, CA 91723. Newsletter will be mailed directly from Australia. Outside of North America, write to the ACG at the address in the back for subscription rates.*

# Which Three?

## The choice of the British for the Colonization of Australia by Christopher Ballis

Chris gives us an interesting peek into a list that would be hard for anyone to make. As a costumer... it would drive many of us "batty". However, this has been a choice made by many explorers and colonizers throughout history.

This list was for 759 criminals and their marine support. Check out the *Costumer's Quarterly* for the third quarter of 1995 for other details on those first years.

I recently attended something called the Living Past Exhibition and had the opportunity to meet members of the Australian First Fleet Society, descendants of soldiers, free settlers and convicts who made up the first official European settlement of Australia in 1788.

This brought to mind the trick question at the end of *The Time Machine*: Which three books would you have taken?

As a costumer settling in a new, rugged land like Australia, what would you have taken?

Along with assorted provisions including 747,000 nails, 40 wheel barrows, one small cask of raisins, and a piano, the British government supplied the following clothing, clothing making, and personal items:

- 24 spinning whorls;
- 48 spinning brasses;
- 7 dozen razors;
- 9 hackles for flax;
- 9 hackle pins;
- 3 flax dresser brushes;
- 127 dozen combs;
- 305 pairs of women's shoes and an amount of shoe leather;
- 44 sheep;
- 589 women's petticoats;
- 606 women's jackets;

- 121 women's caps;
- 327 pairs of women's stockings;
- 381 women's shifts;
- 250 women's handkerchiefs;
- 100 scissors;
- 8 dozen pounds of sewing twine;
- Coarse thread (blue and white) with sewing needles;
- Marines' clothes;
- 10 pairs of handcuffs and instruments;
- 140 women's hats;
- 1 machine for dressing flax;
- 1 loom for weaving canvas;
- 2,780 woolen jackets; and
- 5,440 drawers.

*It was 20 years before many of the early difficulties could be overcome, even then life in the colony remained spartan as administrators continued to look, vainly, towards England for help.*

These provisions were for 1,400 settlers, just over half of those being convicts. Supposedly, each convict was to be issued an allotment of clothing but the realities of settlement and supply shortfalls changed that idea. Women who could sew were not to be taken for any other duty and clothing quickly became a currency.

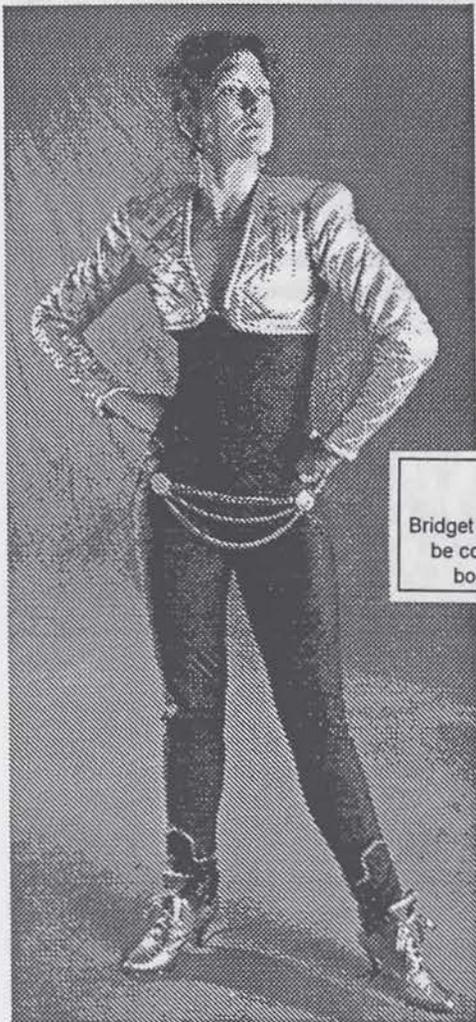
It was 20 years before many of the early difficulties could be overcome; even then life in the colony remained spartan as administrators continued to look, vainly, towards England for help. With the Napoleonic wars happening around them, the British government had little time for the needs of a penal colony half a world away.

So, think about it, what *would* you have taken?

\*\*\*\*\*

*Christopher costumes in Australia. He recently recovered from working on the 150 odd costumes for the musical Barnum for the Cloc Musical Theatre Company.*

What they wore. An exaggerated 1792 engraving of convicts being sent to the Australian colony; from the collection of the National Library of Australia.



On a Space Station in 2042...  
What would you bring???

Bridget Landry can answer that. No wardrobe would be complete without a pair of gold spike-heeled boots to complement her Zero-G jumpsuit!



Cozette, the mascot of the Australian Costumers' Guild would chose *everything!* No counting and choosing for her. After all, she is a super model and will get anything she demands.

# So Ya Need Lotsa Hair?

## How to make an inexpensive wig from scratch by Cat Devereaux

This is an article that was first requested at Costume Con 10. Despite delays related to life and the Costumer's Quarterly, it is presented here, finally... even if CC14 is the current con. This runs a little long for a standard article, but at least you don't need to find two issues of the CQ to make up the pattern.

There is lots of detail but don't let that put you off. This is a very satisfying product -- a costume (of sorts) within a costume. If you do plan on making a wig, reread the article before starting, and then use it for the step-by-step instructions.

You have just gotten this great idea for a costume, then you start coming down to earth as you build it in your mind. *Oops.* The national budget would not buy the wig you have in mind... or maybe, the costume is just something fun you do not want to spend next month's rent check on, unless you really have to.

What to do.... Well, sometimes you mortgage the house anyway, but there are other solutions. In the past, macramé yarn has been combed out for cartoon hair and horses manes and tails.

I have run into a couple of situations where I needed something that looked like real hair or at least did not scream, "I'm fake!" from 5 feet away. In one situation, I did not want to spend the money on a wig for a red-headed Klingon with 2 foot long pigtails. In the other, I had bought a good wig and good hair extensions but, regardless of what I did or how I padded, could not get fullness for a Rapunzel type braid. This solution worked for both. It is inexpensive and can be done in one very long afternoon.

For tools you need a sewing machine, an iron with a long ironing board, a clear pressing cloth, a cheap wig head, and (not required but helpful) a friend to help with the hair wrangling. The materials you need are simple: approximately 1/2 yard of quanna or two-way stretch knit the color of the hair, 1/2 yard of twill tape or seam binding, a dozen twist ties, 1/2 yard of 1/4- or 1/2-inch elastic (lingerie type if possible), the little loops and slide needed to adjust the elastic (steal it from an old bra if all else fails—though this

can be skipped), AND 4 to 10 of those cheesy "Jumbo Hair Braids". (Read the article, check out the diagrams, and calculate the amount from the style and length you want to use.)

*The national budget would not buy the wig you have in mind... or maybe, the costume is just something fun you do not want to spend next month's rent check on, unless you really have to.*

Yup, there is a use for those cheesy jumbo braids that kids use at Halloween. If the title of the braids does not ring any bells, think back to those long fuzzy braids in the back of beauty supply store. They are priced \$3 to \$6 apiece. The hair strands are very thin but they have been kinked so that the braid is fat and fuzzy. When straightened, they have a nice shine. If you cannot find these, use any kind of cheap, kinky hair extensions.

### Decisions

Think about the style you want. Bangs are preferable but not necessary. Now comes the big decision. These braids are about two feet long. If you unfold them, you can have about four feet of hair. You can make a big thick wig that falls below your shoulders and flares out almost as wide, or you can make one that falls to your waist. With both of these styles, you can have completely free moving hair like a standard wig. It can hang free or be braided, twisted or heat styled. At the end of the article, I'll talk about braids that go to the floor or how to extend the main wig even longer. Read the whole article through, and make notes about your choices. The amount of hair you need and the look will vary greatly.

### The Wig Cap

#### The basic pattern

The wig cap is made of three simple curved triangles. (Check out the pattern pieces.) You may need to adjust this pattern if your head is large or you have lots of hair. Remember, it is always better to make a muslin of stretchy fabric. To resize, increase the length of the points and fatten the triangles' curves. The cap does not need to be precision fit but err on the

side of too large. The elastic at the bottom handles this problem and also gives you a little more air next to your scalp.

Finish all your edges with a zigzag stitch. Sew the triangles together using a stretch stitch or small zigzag stitch. (Use a stretch stitch for all of the cap construction.) Try on the cap.

Plan for about a 1/2 inch seam allowance and a bit more at the back if you are using wider elastic. This cap does not have to lie smoothly on your head. If the center is too pointy, turn the fabric inside out and run a stitch across to remove the fullness. The fullness in the back will be pulled in by the elastic.

*It had better fit comfortably at this point. If the cap itself is too tight now, it will get worse when the hair is attached.*

**The front**

If you have a real wig turn it inside out. Look at the ear flaps on a real wig. In front of a mirror, check out where you want your hairline. You will want to have it end slight in front of your ears. Study your own hair line. Mark the cap sides. This will be just about where the center triangle ends but everyone's ear's are slightly different. Do you want to curve the edge any more? Turn under the seam allowance, pin under. Check the fit. Fiddle with it. Stretch stich it under.

Measure out twill tape for the front edge that you just finished. Zigzag the tape to the inside of the cap. If you have a tripple zigzag stitch, use it. Set the stich wide. You need to add the tape to stabilize the hairline and support the tugging you will be doing on the ear tabs. Check the fit. Did stitching the tape stretch out the hairline length? Shorten it but keep it even.

**The back**

If you look at a regular wig you will see Velcro tabs for adjusting the fit. You can reconstruct this method or chose one of the elastic methods below. Since this wig will have a lot of weight attached to it, it needs to be rather secure. The back should rest under the back skull bones (right at the base of you neck; reach back, you can feel them). Wear it any higher up, you will get a headach from the presure

Stretch out your elastic a couple of times to stabilize it. Measure from the hairline above your ear, across your hairline at your neck, to the other ear. Subtract an inch. Jot down the measurement. (No, this does not have to be precise—that's why all of this stretches.)

For the back there are two methods of doing the elastic. For the quick and dirty method, just use the measurement. If it stretches to much after the wig is made, a small knot can be made in it to take up the slack. (It's not uncomfortable.)

If you want to do it the fancy way with an adjustable fit, go get a bra (or backpack) and study how the strap is made. You will need two pieces of elastic, both longer than your measurement, a small flat ring and smaller slider.

Fold the elastic over the flat ring and stitch securely. (Use a couple of rows of zigzags.) For the other piece fold the elastic through the center bar of the slider. Stitch securely. Join the two pieces by threading the slider piece though the circle and then weave it though the slider. (Look at the bra beside you and have patience and keep fiddling. (For step by step instructions, see the article in the double issue [Vol 3 & 4, 1994] for the *Adjustable Safety Harnesses* article. Use the 2<sup>nd</sup> threading pattern. This section turned into an article all

its own.) Once the two pieces are connected, move the slider so you have about an inch of elastic for adjustment. Cut this combination piece to your measurement.

Here comes another fiddling step. The elastic will be stitched from the top of your ear and fit into a self casing made by turning the cap edge under. The elastic will touch the side of the twill tape, but up about an inch up from the edge. Fold the cap edge under to form a casing. The elastic will be secured to either ear edge with zigzags. (Two rows.) Leave the center of the casing open about 1 1/2 inches so you can adjust the elastic.

Try on the wig cap. It will look like a bathing cap, but puffy in the back. It had better fit comfortably at this point. If the cap itself is too tight now, it will get worse when the hair is attached. On the other hand, the elastic continues to get looser.

When you are happy with the cap, eyelets or mini button holes can be added for extra comfort and to allow you to pin the wig into place. Double reinforce these little openings. Don't put them at any major stress point. This step can be skipped, if you wish. It does not effect safety, only comfort.

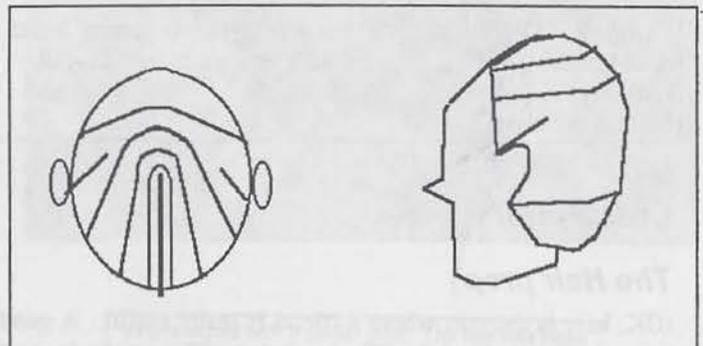


Figure 1 - Standard placement lines for the hair wefts. Top view with the front at the bottom (left) and side (right)

### Hair placement

While you are still wearing the cap, chalk in the part. If you will have bangs, chalk in that line too. Mark any critical places you need hair. Are you going to have curls in front of your ears? Braids? Where does it need to be the thickest? Mark it.

Look at the diagrams. These will help define how much hair you will need. The dark line is the main part. You will use one hank of hair for this measurement. (If you do pigtails where the part goes down to the base of your skull—use two.)

The other line shows the stitching line for each "weft". (A weft is strip of hair attached together—think long fringe.) For the standard wefts, one hank of hair works fine. The smaller pieces can be cut off a weft, with the edges being turned under. If a weft is not long enough, patching will not show.

All these diagrams are done assuming average fullness and hair hanks that are prepped folded at the middle. If you are doing the ultra long wigs, open up the hanks and combine two braids. (Remember to double the amount of hair you use overall.) If you wish it fuller, put the wefts closer together. The curlier the final hair, the less you will want around your scalp.

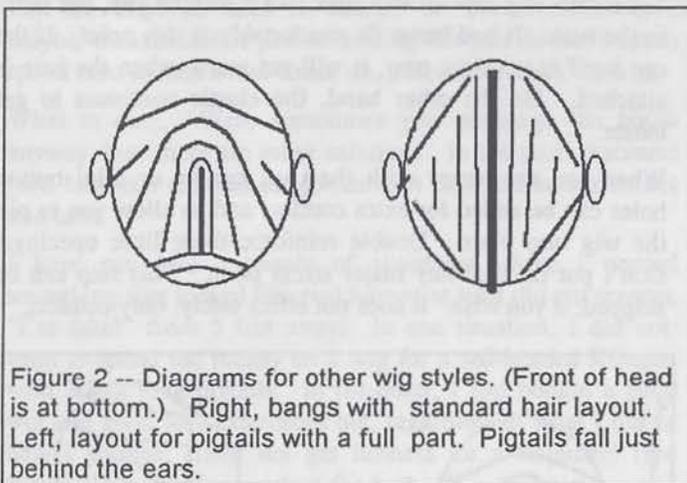


Figure 2 -- Diagrams for other wig styles. (Front of head is at bottom.) Right, bangs with standard hair layout. Left, layout for pigtails with a full part. Pigtails fall just behind the ears.

### Lotsa Hair

#### The Hair prep

(OK, here is the part where a friend is really useful. A good stereo and your favorite CD also helps. This is the longest step.)

Undo the braids and the rubber band the hold the hair together. Unless you are making the really long hair pattern,

keep the center fold and always pull from this point. (If unfolding it, pick and "top" and always pull from there.) Use a wide tooth comb to comb out the hair hanks and a long table or the ironing board. Just like with long hair, detangle the bottom foot first. Then move to the center and detangle both pieces, etc.

*Set your iron for a synthetic setting with no steam and ALWAYS use your pressing cloth (clear is better) or you are going to end up with melted plastic. Yum.*

At this point the hair just has to be detangled of any major knots that occurred from the packaging and the rubber band that secured the center of the braid. DO NOT PULL on these knots, these fibers will stretch out and snap or make that piece of hair look funny. If the knot is too messy, trim it out. After combing the hair out, gently secure the center with a twist tie. Prepare the amount of hair you think you will need all at once. Your living room will look

like a tribble turned it into a breeding colony. You will feel that *Cousin It* has moved in.

Now it is time to head to the ironing board for the taming the hair hanks. Set your iron for a synthetic setting with no steam and ALWAYS use your pressing cloth (clear is better) or you are going to end up with melted plastic. Yum.

Next choice, do you want fuzzy full hair or, do you want long straight hair?

However, even if you are doing a fuzzy wig, the "part" pieces of the hair must be ironed and stretch to tame them down. Any of the pieces near your weft stitch lines need to be tamed. A "straight" wig requires taming of the entire hank. If you want big fat braids, tame the top half of your hair and let the kinkyness fatten out the braids but not your scalp. (Ever had a room mate with ultra kinky hair on a damp day????? It's every direction but down.)

Practice taming on a piece pulled from one of the hanks. You want the iron hot enough to get the kink out but not enough to melt it as you pull the hair hank through slowly. The hair is straightened through heat, pressure and pulling gently. Play with it. Practice. If you are going to do braids with a part going from forehead to neck, tame out two braids together forming one thick hank of hair (if you are going ultra long, use 4, and your friend).

The easiest way to tame the hair is to have one person press down hard with the iron and guide the hair though the cloth. The other person pulls from the top. (This can be done with one person but you do need three hands at times.) Just have patience and a sense of humor. Hair pressing is much more an art than a science.

During the straightening process, comb out the hair to smooth and blend it. Hold the hair up by the stitching point and note what the weight on the hair does to the frizz. Keep taming! (The straighter the hair, the shinier it gets.) If you decided

you want the hair kinky, only iron heavily for about 6 inches down. Once it is straight, blend the straightness by slightly taming a longer length. The rest stays kinky. Comb. Play. DO NOT TRIM the ends to keep them even, that will be the last step. Just cut the real wild hair stragglers.

can always fold under the edges and stitch it back in. Thicker at the ends is best.

Once you have your main hair weft sewn, turn the edges under and stitch again so it is the exact length of your part. Follow the same stitch line. You want this hair nice and thick. Go back to the ironing board and press on the stitch line. (If you are doing the 4-foot lengths, here is the place where you turn under and stitch again to secure the hair. Press heavily.)

**The wefts**

Let the hair pieces cool after taming then comb them again. Measure the main part. Normally it is about 5 or 6 inches.

*Stitching techniques:* Remember to backstitch a couple of times when you start sewing to secure the end of the hank to itself. Use a regular straight stitch and standard or utility sewing foot. You gently push the hair under your feed dogs. You will be surprised on how easily the hair pulls itself along. I have found that the best hand placement is about two inches either side of the sewing foot. Keep your fingers down smooth and even. Guide it slowly though. When you attach the wefts to the cap, use a standard stitch length but set your machine for tiny zigzag stitch that is only one or two points wider than a straight stitch. This will give you a little bit of stretch but act like a straight stitch.

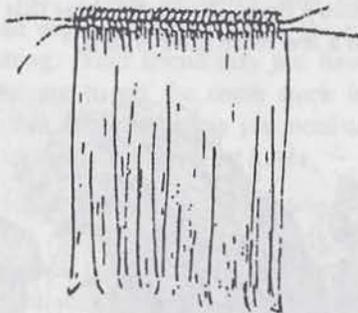
*If the hair is not laying down smooth enough or you don't like the look of your part now is the time to redivide it and press out the problems.*

After you have made your part weft, the rest of the hair should be stitched much thinner -- 12 to 18 inches long per hank. Use full length pieces when ever possible, stitch under the edges. Weft scraps can be attached to fill in spots

later. Just remember to turn the hair edges under.

**The part**

Very carefully stitch your main weft of hair to the part line chalked onto the cap. (You are sewing on the outside.) Make this very straight. If you will not have bangs, extend the hair ¼ an inch beyond the hair line. As you get near the crown point, you can turn the extra hair under and stitch it down.



A strip of weft hair, folder in half and stitched just below the fold.

*Weft lengths:* You are going to start stitching the hair wefts that will be attached to the wig cap. Take your center hair hank(s) and ruler to your sewing machine. For this first piece, you want your hair hank very thick. The hank should be about one inch longer than your part. If you don't feed enough hair through your sewing machine fast enough, you



Wig is styled with a center part. The hair has been ironed very flat at the crown and left fuzziar at the shoulder.

Sew about ¼ inch from the edge of the hank. (Make sure that you are stitching on the part line, not lining up the hair there. Ripping is a pain.) Yes, all the hair will be just on one side.

Next take a standard weft (already pressed at the stitch line) and stitch it as close as you can to the main part. Start stitching at the front of the part. (Do not extend out over the edge as far, for the non-bangs style.)

Try to hide the cap completely stitching as close as you can to the first piece. When you get to the end of the part, pull the weft around and stitch around the end of the part and back up -- a "U" shape overlapping just a little. (Look at those stitching diagrams again.)

Now it is time to part the hair. Put the wig cap onto the wig head. (Secure the wig head to the table with duct tape.) Pin the cap down near the elastic. Slowly separate the "part" weft so that half the hair is on either side. (Yes, this is much harder and time consuming than it sounds however this is a very important step. (Be careful, don't break the stitch lines or the part will curl.) Separate the two halves of your mohawk. Twist tie apart.

Head back to the ironing board. Using the tip of the board, iron down the part, gently pulling to get an even line. (Don't forget the pressing cloth.) After the first application of heat, you can comb the hair a bit easier. If the hair is not laying down smooth enough or you don't like the look of your part now is the time to redivide it and press out the problems. (It's just like sewing clothes.)

Use twist ties to keep the two sides of the hair separate. Tie them every couple of feet. This wig is going to get fuzzier and bigger and start to attack if you do not keep it under control. Each new row you add, catch it up in the ties. Eventually you will add another tie at center back as the hair gets thicker.

If you are doing bangs, now is the time. Sew them as thick as the main weft, fold at the stitch line and press. Stitch the hair with the folded side toward the forehead. Place the next weft (standard thickness) just under it. You will probably only want one more row about an inch closer to the forehead. Iron the forehead one down first, then next layer, then the top. Comb. Iron. Comb. Fill in, if need be.

### The rest

OK, the hard part is over. The rest of the wig goes together very quickly. Put the wig (and it has stated to look like a wig) back on the wig head. Draw some chalk lines. The next hank of hair gets attached about ¾ inches down at the front hair line but very close under the back of the part. (See the

diagrams.) The next about an inch or 1½ inches down. For thick, fuzzy hair put them closer together. Keep the hair in the back closer to the part. Stitch the pieces with the folded side down.

After these two rows, head back to the wig head. Let the twist ties loose and comb the hair out. Do you want more fullness? Do you need to fill in a spot? Head back to your machine.

*Put the wig on yourself before the scissors start clipping bangs so you get the right shape for your face. Also wig heads are smaller than a normal face and the proportions will change.*

### Style decisions

*Rapunzel:* Do you want to lengthen the hair all the way out to the floor? Take another pieces of your cap fabric and cut a long rectangle (or skinny rectangles if you want multiple tresses). Round the bottom corners—it will kinda look like a solid "U". Finish the edges as softly as possible. (Small turn under and zigzag.)

Edge this with a very thin hair weft. Attach thin weft about every 3 inches. Put a few thin, widely spaced wefts on the inside if your character will be moving. Attach this extension at the base of the skull, up about an inch above the elastic.

OK, back to instructions for both. A row of hair goes around the base of the skull. (This will be just over the "U" if you did an extension.) Depending on how thick you want your wig, you may not need much more hair. I put 3 inch pieces on either side behind the ear and found that was enough when I was going into a braid. For fuzzy wigs that flair, you would want to put in a few more rows of hair.



When making the wig, don't get too carried away... or you may have trouble carrying your new wig!

*A LONG braid:* If you only need a braid to reach to the floor, don't add the extra fabric pieces. Instead take an unprocessed hank, unfold it, iron out the center crease (if there is one), place your first stitch at four inches and make the weft about twelve inches wide. Turn under and press, twice. Iron the top edge only. Roll this tight. Pull the center out so you have 3 inches of a seam cone above the main roll. Hand stitch the roll securely. The top edge should be a bit domed with a tuft of hair above it—kinda like a fringe tassel with a point on top. Do this for three pieces. Attacc cord or multiple strains of embroidery floss to the top edge, very securely. This point will take lots of weight. Attach the ends to the wig cap beneath the base of the skull but high above the elastic. Make sure there is hair over this point. Attach very securely to the cap. This is the main stress point. I also suggest that you have a spot on the shoulder of the costume where you can run more embroidery floss through the braid and secure this large chunk of free swinging hair to the shoulder. Measure so you have enough slack so you can still turn your head. (The way the Snow Queen's braid was built, she could "Time Warp" and not worry about her hair falling off. She wore a safety harness that not only held on an unbalanced costume but also took the weight of the braid off the wig. The costume was designed so that the wire went though seams or button holes from the harness and though the dress, robe and collar.)

**Grooming**

You have finished your stitching. You have a wild mess of hair with twist ties. Time to finish your creation. Pin "Cousin It" to the wig head again. Undo the twist ties and start gently combing. Your friend may just have to hold the head. Be careful not to get the comb stuck in any of the stitched parts. You may find areas you need to iron. You may have to fill in sections or trim out knots.

If there are two of you, someone wear the wig, someone wield the scissors. If not, it can be done on the wig cap. However, put the wig on yourself before the scissors start clipping bangs so you get the right shape for your face. Also wig heads are smaller than a normal face and the proportions will change.

For braids, or braided pieces, separate them out, comb well and braid. Carefully blend in the braid extensions with the rest of the hair. You have two choices for the ends. If you cut the braid ends straight across you get more of a little girl, clean cut look. If you keep to the different lengths you get a more natural, pointy end. I have used a curling iron to pretty up the ends of a straight braid.

For regular hair, determine if you want a straight cut where it all ends at once or if you want it to gradually taper off into more of an oval shape. Any braiding or special sections need to be done first. For the rounder look, trim off the stragglers and slowly sculpt up. Keep the curve even on both sides but do so "random" cuts so it doesn't look to planned.

Step back and look at the finished product in the mirror.

Hey, now you have hair!!! Lots of it!!!! Congratulate yourself. You have a nice costume accessory.

\*\*\*\*\*

*Cat "thinks" about making costumes like "The Snow Queen" again, someday.*

*However, for now she is editing this publication... and may have to start writing ALL the articles if more people don't start submitting articles!!!!!!*



The full wig: The end of the braid is attached at the shoulder and blended into the main section. (A safety harness secures the robe and holds the braid so that the hair may twist at the shoulder to match the figurine.) The braid, made from three unfolded sections of hair, is about four inches in diameter. The Snow Queen, a recreation of a Lenox figurine, is worn by Denisen Fraser.

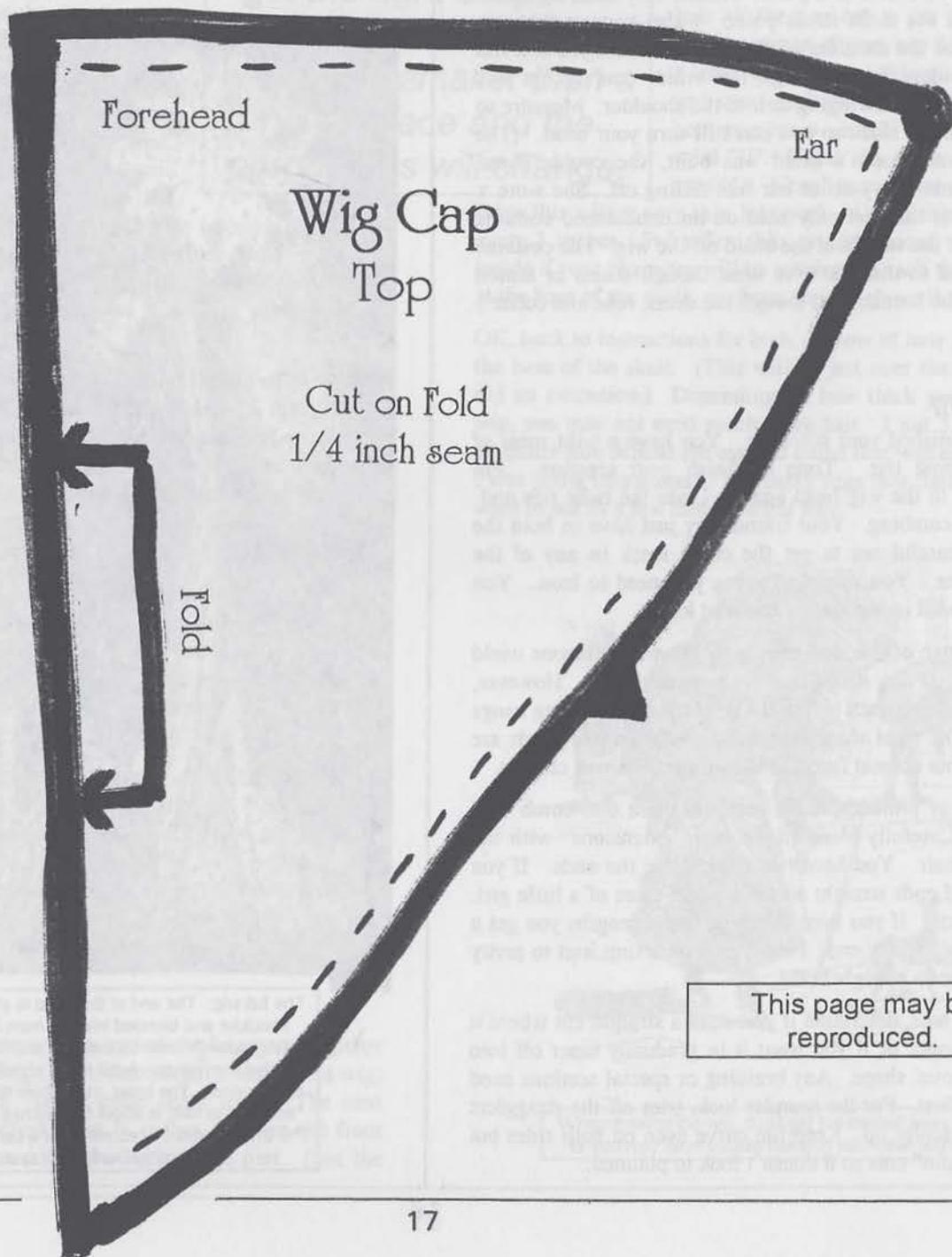
# Do-It-Yourself Wig Pattern

by Cat Devereaux

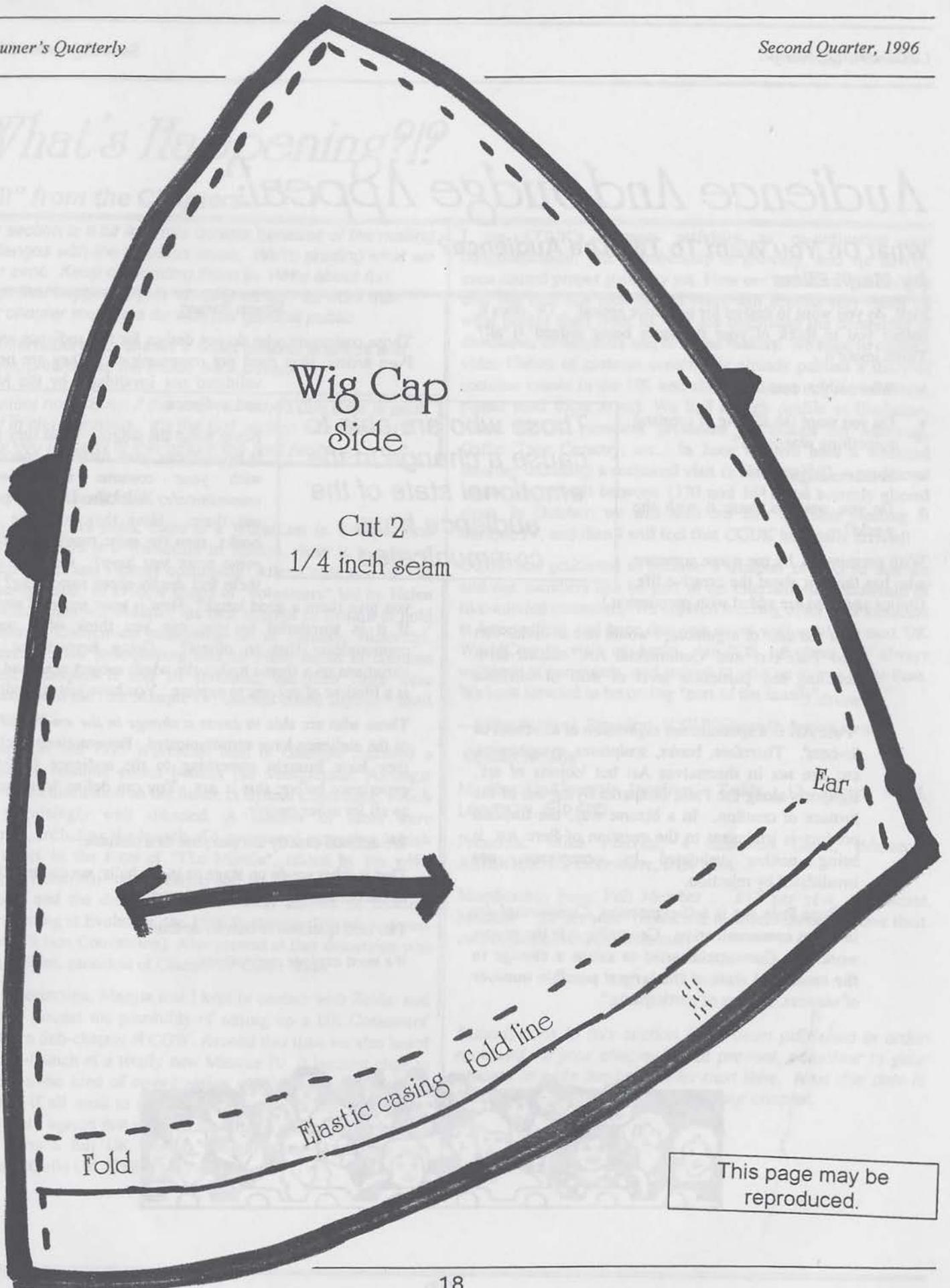
Make a stretch muslin first! These shapes are a starting point for your head shape (and the amount of hair you are stuffing under the wig). You must "fiddle" with the pattern for a custom fit.

Remember, too big can be adjusted by the elastic... too small will give you a headache!

Cut out of two-way stretch fabric



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# Audience And Judge Appeal:

## What Do You Want To Tell The Audience?

by Marjii Ellers

First, do you want to design for audience appeal. ...Or, does it bother you to think of your costumes being judged at all? Think about it.

- Why are you costuming?
- Do you want the feeling of creating something wonderful?
- Is that enough?
- Do you want to share it with the world?

With permission, let me quote someone who has thought about the creative life. (Italics and bold are added with permission.)

"For the sake of argument, I would like to divide Art into 'Pure Art' and 'Commercial Art,' neither term denoting any particular level of skill or intrinsic worth.

"Pure Art is a spontaneous expression of aliveness or 'is-ness'. Therefore, books, sculptures, symphonies, etc. are not in themselves Art but 'objects of art', signposts along the Path, or sparks flying out of the furnace of creation. In a bizarre way, the finished product is irrelevant to the question of Pure Art, it being neither validated by acceptance, nor invalidated by rejection.

"Where Pure Art is self-expression, *Commercial Art* involves **communication**. Generally, it is the proper work of a Commercial artist to **cause a change in the emotional state of the largest possible number of viewers, readers or participants.**"

*Those who are able to cause a change in the emotional state of the audience have communicated.*

Steven Barnes

Those costumers who do not design for the audience are the Pure artists; they need not communicate. They are neither validated nor invalidated by the judges and audience.

Never mind the judges. What they think is up to them; your foremost concern is with your costume and how it *communicates* with the friendly people out there. Have they read the same books, seen the same movies, heard the same news you have? Can you make them feel deeply about something? Can

you give them a good laugh? How is your sense of wonder? If it is wonderful to you, can you think of a way to communicate that to others? Going beyond the usual variations on a theme makes the whole subject new, and there is a lifetime of options to explore. You have just started!

Those who are able to *cause a change in the emotional state of the audience have communicated*. For emotional richness, they have brought something to the audience it did not experience before; this is art. You can define "commercial" as art for *other people*.

We defined exactly the **purpose** of a costume.

*That* is what we do on stage or in the halls; we cause a change in the emotional state of our viewers.

The next question is how to do that?

*We must explore our options.*



# What's Happening?!?

## "Hi!" from the Chapters

*This section is a bit light this quarter because of the mailing challenges with the previous issue. We're printing what we were sent. Keep on sending them in. Write about fun things that happen in your chapter as well as work that your chapter members do with the general public.*

*For International Costumer's Guild chapter address and details, please see the inside back cover.*

*Chapters note: Even if the next published due date is past, send in chapter news. It's the last section formatted. I'll notify you if I can't fit it in before the final paste up. -Cat-*

### Costume Guild UK

Every five or six years, there is a WorldCon in Europe. And every time there is a WorldCon in Europe, there is a surge of interest in SF and Fantasy costuming. After Confiction in The Hague, Holland, in 1990, a group of "volunteers" led by Helen McCarthy launched Masque, the first attempt in Britain to hold a Costume Convention combining SF & Fantasy, Historical, Recreation, Live Role-playing and all other forms of costume interest. Masques II and III followed, but then there were problems with the first Masque IV, interest ebbed slightly - until Intersection.

Intersection, the 1995 WorldCon held in Glasgow included a number of costume events besides the Masquerade. Amongst these was a discussion on the future of British Costuming, which was surprisingly well attended. A number of ideas were proposed, including the launch of a costumers' magazine (which now exists in the form of "The Mantle", edited by my wife, Maggie Percival), the creation of a "Costumers' Contact Listing", and the desire for a substantial amount of costume programming at Evolution, the 1996 Eastercon (British National Science Fiction Convention). Also present at that discussion was Zelda Gilbert, president of Costumers' Guild West.

After Intersection, Maggie and I kept in contact with Zelda, and began to discuss the possibility of setting up a UK Costumers' Guild as a Sub-chapter of CGW. Around this time we also heard of the re-launch of a totally new Masque IV. It became clear to me that some kind of co-ordination of all these activities was essential if all were to succeed to the good of UK costuming. Zelda and I agreed that it would actually be more appropriate for us to form a full UK chapter straight away. And thus was Costume Guild UK (CGUK) born.

I see CGUK's primary activities as co-ordination and communication. The membership is growing, and we haven't even started proper publicity yet. How our activities will develop over the next few months and years will depend very much on what people want from us. We are beginning the compiling of directories of suppliers and costume makers. We hope to create a video library of costume events. We already publish a diary of costume events in the UK and elsewhere (any additional items, please send them to us). We had a high profile at Evolution, where CGUK members presented workshops on Make-up, Gaffer Tape Corsetry, etc... In June we will hold a weekend meeting including a costumed visit to Haddon Hall, a mediaeval manor house built between 1370 and 1641 and scarcely altered since. In October, we will hold our first business meeting at Masque IV, and then I will feel that CGUK has really arrived!

CGUK has petitioned to become a Chapter of ICG so that we and our members can be part of an international fellowship of like-minded costumers. We enjoyed meeting other ICG members at Intersection, and hope that you won't wait until the next UK WorldCon to visit us again. All ICG members are always welcome at our events, and indeed to visit us at any other time. We look forward to becoming "part of the family"

-- Mike Percival, President (CGUK@ireadh.demon.co.uk)

#### Contact Details:

Membership/General Inquiries: Teddy, 12 Albert Road, LONDON, E10 6PD

President: Mike Percival, 4 Ednaston Court, Ednaston, ASHBOURNE, Derbyshire, DE6 3BA

Membership Fees: Full Member : £12 per year. Associate Member : £5 per year (Associate members do not receive their own copies of ICG publications)

*Submissions to this section have been published in order received. If your chapter is not present, volunteer to your officers to write the section for next time. Next due date is June 20th. Please tell us about your chapter.*

# Coming Events

collected by Byron Connell

**Costume Con 14**, May 23-27, 1996, Sea-Tac Airport Marriott, Seattle WA, \$60 thru 9-14-95 / \$65 through 5-1-96 / \$25 supporting, CC14, PO Box 1095, Renton, WA, 98057, CostumeC14@aol.com. The annual convention for all costumers. The ICG's annual meeting. Science Fiction / Fantasy Masquerade, Historical Masquerade, Futuristic Fashion Show, single pattern contest, doll contest, OZ themed hall costume contest and much more.

**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 w/ masquerade

**Comic-Con International**, July 4-7, 1996, San Diego Convention Center. Saturday night masquerade at the Civic Theater. Cash prizes totaling \$1,300 for specific categories. Pre-registration suggested. 619-491-2475, PO Box 128458, San Diego, CA 92112-8458

**Costume College 1996**, July 19-21, 1996, AirTel Plaza, Van Nuys CA, \$40 ICG / \$60 thru June 1, 1996, Pre-registration only. Time Traveler's Gala, dinner/dance \$30 / \$40, c/o Costumer's Guild West, PO Box 94538, Pasadena CA 91109. The CGW's conference. Focus: Panier Period. Pre-registration only / Sells out early.

**WorldCon 54 / LA Con III**, August 29-September 2, 1996, Anaheim Hilton, Marriott Anaheim & Convention Center, \$110 thru 12-31-95 / \$30 supporting, LA Con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409. Big web site of information: <http://lacon3.worldcon.org>. The world science fiction convention.

**Masque IV: The Fourth British Costume Convention**, October 18th-20th 1996, The Moat House, West Bromwich, West Midlands, near Birmingham City Centre, about 20 minutes from Birmingham International Airport. All correspondence including requests for Competition and hotel booking forms should be sent to: ALAN CASH, 130 Hamstead Hall Road, Handsworth Wood, BIRMINGHAM. B20 1JB, UK. Please enclose an SASE. E-mail - CGUK@ireadh.demon.co.uk. Attending £30, Supporting £10, Day Attendance £5. The UK's Costume Convention. Masquerade, dealers room, lots of panels, Mummer's Play.

**Costume Con 15**, May 23-26, 1997, Lord Baltimore Hotel, Baltimore, MD, \$45 / \$25 supporting, CCXV, 5400 White Mane, Columbia, MD 21045. The ICG's annual Convention.

**LoneStarCon2 / Worldcon '97**, September 3-7, 1997, San Antonio Convention Center / Marriott, \$80 thru 8-15-95 / Supporting \$25, LoneStarCon2, PO Box 27277, Austin, TX 78755-2277, The world science fiction convention, masquerade.

**Costume Con 16**, April 3-6, 1998, Radison Hotel, St. Louis Airport, \$50 thru 10-31-96 / Supporting \$25, CC16 c/o St. Louis Costumers' Guild, 7835 Milan, University City, MO 63130, b-mai@geni.geis.com. The ICG's annual convention. Friday night social "prom theme": Stairway to Heaven - Highway to Hell.

Pending Costume Con Bids:

Costume Con 17, Philadelphia, 1999 by the Greater Philadelphia Costumers' Guild.

Costume Con 18, Los Angeles Area, 2000, by the Costumer's Guild West.

Costume Con 19, Alberta, Canada, 2001, by the Western Canadian Costumers Guild

(Guild events are highlighted in the boxes.)

*Are there gaps in the events in your area? Well, we didn't have access to the information. Please send it in. Wrong? Let us know! To keep the calendar's size manageable, we are looking for events that are regional and larger.*

*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!*

*Please send me flyers, brochures, notes, or other material. Address them to Byron Connell, 50 Dove Street, Albany, NY 12210-1811. -Byron*

# 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.

## Australian Costumers' Guild

(aka The Wizards of Cos)  
P.O. Box 322, Bentleigh, 3204

Victoria, Australia

Sub chapters, The Grey Company, Western Australia; Canberra.

Dues: \$25/year, (Australian)

household \$7 each extra, concession \$20

**Note**

## Beyond Reality Costumer's Guild

P.O. Box 272  
Dundee, OR 97115

## Costumer's Guild West

P.O. Box 94538, Pasadena, CA 91109, Voice mail: 818-759-8256

Sub-Chapter: San Diego Costumer's Guild, (The Timeless Weavers)

1341 E. Valley Parkway, #107, Escondido, CA 92027

Dues: U.S. \$20/year, household \$10 each extra

Canada & Mexico - \$24.50/year, International Air Mail - \$32.50

Newsletter subscription for ICG members - \$15/year

## Greater Bay Area Costumer's Guild

5214-F Diamond Heights, Suite 320

San Francisco, CA 94131

Voice mail: 415-974-9333

## Greater Columbia Fantasy Costumers' Guild

P.O. Box 683

Columbia, MD 21045

Dues: \$15/year

## Great Lakes Costumer's Guild

P.O. Box 573

Hazel Park, MI 48030-0573

## Greater Philadelphia Costumers' Guild

(aka The Lunatic Phrynge)

c/o Vicki Warren

1139 Woodmere Rd.

Pottstown, PA 19464

## Heartland Costumers' Guild

c/o Richard R. Rathman

1507 C. West 23rd Terrace

Independence, MO 64050

## Midwest Costumers' Guild

Merging with St. Louis Costumers' Guild

**Note**

## New England Costumers' Guild

(aka Boston Tea Party & Sewing Circle)

c/o Eastlake

318 Acton Street

Carlisle, MA 01741

## New York/New Jersey Costumers' Guild

(aka Sick Pups)

c/o Mami

85 West McClellan Avenue

Livingston, NJ 07039

Dues: \$20/year

## North Virginia Costumers

(aka NoVa Costumers)

c/o Aynne Price Morison

6313 Davis Ford Rd.

Manassas, VA 22113

## Rocky Mountain Costumers' Guild

2982 East Phillips Drive

Littleton, CO 80122

## Southwest Costumers Guild

P.O. Box 39504

Phoenix, AZ 85069-9504

Dues: \$19/year

## St. Louis Costumers' Guild

(aka St. Louis Ubiquitous Tailoring Society: SLUTS)

c/o Nora & Bruce Mai

7835 Milan

University City, MO 63130

Dues: \$12/year single, \$16/year 'couple'

## Western Canadian Costumers' Guild

(aka Wild and Woolly Western Costumers' Guild)

c/o Katherine Jepson

19 Taraglen Court NE

Calgary, Alberta, Canada T3J 2M6

Dues: \$20/year (Canadian), \$25 for family

Contact the ICG for information on chapters forming in other areas including the United Kingdom and San Jose, CA.

(Information is correct, to the best of my knowledge. Please send me corrections and dues updates. -Cat-)

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