

# *Costumer's Quarterly*

Volume 9, Number 3

Third Quarter, 1996





## From the Editor

Well, how's this??? Everyone, not just the Australians, is getting an issue all by itself... and in the right quarter! Look forward to this continuing.

This issue of the *Costumer's Quarterly* is a bit different than normal. It's two large articles. As I'm running short of material, I have had less choice in balancing out the issues. However, the two articles present here are both great even if I had to pull some Costume Con 14 photos to fit in them along with the ICG business meeting minutes!!!!

Contrary to what I said in the last issue, I've gone ahead and completed another issue of the *CQ*. This is allowing the incoming editor to gear up for the fourth quarter issue. Any submissions on the way to my address will be forwarded immediately. I'll still be around writing. Though I will take some time off to catch my breath and deal with the crush of *Mundania*.

Hoard of thanks to everyone who has worked with me on the issues, whether it has been writing, drawing, editing text, touching up photos, databasing, collating, folding or stapling. All the work has been greatly appreciated. The copy editors have gone above and beyond the call of duty working to clean up my rough text and grimacing when I make last minute changes that they can't get to in time. Three extra cheers for them! In under a year and a half, we've done 7 regular issues, the double, and gotten the *CQ* back on its regular publishing schedule!!!! Be proud of your fellow guild members' accomplishments!

Now, everyone, here's your job... give Sally, the new editor, the same support I've gotten. That means keep writing, keep drawing. There are articles that have been promised... finish them up and mail them in. Start new ones.

The *Costumer's Quarterly* is off and rolling. Join the train. Don't just read it. Become a part of the *CQ*. Contribute! Share your research. Share your ideas. Share your discoveries! This is *your* magazine!

## Cat, Outgoing editor

P.S. The Contest Answer from the last issue: (*I ran out of room any place else.*) The bottom row, second picture from the left has the mismatched pair.



## Costumer's Quarterly

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Watch this section for changes next issue!!!

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### Editorial Staff:

**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

The Alter Year's copier and clip art collection  
Spouses who helped and put up with this craziness

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We're working on being able to accept advertising. Please write for information. For now, write an article and get to mentions your business/catalogue/product!

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# *Costumer's Quarterly*

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*Next deadlines September 10 & December 10*





# President's Message

July 22, 1996

Greetings,

I would like to introduce myself. My name is Joy Day, and I am the new president of the International Costumer's Guild. I have been a member of the Northwest Chapter of the ICG, Beyond Reality, since it was accepted into the ICG, and before. Along with many of you, I have been confused, upset and appalled at the state of affairs with the ICG for the past couple of years. The biggest problem of course being the lack of the Costumers Quarterly in any reliable or timely fashion.

I am making it a point to get the lines of communication open once more. I have appointed a new Quarterly editor, and all of the past due quarterlies have been completed and mailed. The third quarter Quarterly is nearly complete at this time and will go out on time. The new editor picks up with the fourth quarter, with a new layout and look. We will be establishing a calendar with deadlines, so the quarterly will not be months/years late again. I have been sending out monthly e-mail updates to anyone who has access. Everything posted there will also be included in the quarterly, so no-one will be missing any information. However, if you have e-mail and would like to get these updates, please send me your address. I am readily available for comments, suggestions, questions, etc. at either my e-mail address, regular address or phone (evenings only, please!).

The important business that was on the agenda for the annual business meeting was as follows: The vintage clothing resolution was once again tabled. The controversial quarterly motion put forth by the NY/NJ chapter, dealing with a new dues and format structure for the quarterly was voted down.

There are two new chapters: South Bay, CA, and United Kingdom. Philadelphia won the bid for CC17.

Chapter updates were due on July 7th. Please make sure your chapter has sent these updates to the treasurer, Gary Anderson. His address is: 3216 Villa Knolls Dr., Pasadena, CA 91107. Email at 72437.674@compuserve.com. Chapter updates should include new and renewal names and addresses, plus \$1 for each new or renewing member, plus \$8 for each member that has just subscribed the quarterly. Please get these updates in to Gary right away.

I am open to your comments. I believe the ICG has the potential to be an exciting, fun, educational environment. If you would like to help build it up to what it could be, please drop me a line.

Thanks,

*Joy Day*

*President,*

*International Costumer's Guild*

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hotfudge@teleport.com



# Historical Costuming on a Budget, 1917-1918

by Alison Kondo

Here we present some great information taken from a primary source: *Vogue* magazine at the turn of the century. This article is illustrated with actual pictures from the magazine. (Some cleanup has been done to get rid of the "toping" problems but the lines have been preserved.)

This first part uses actual details. The last section has some great ideas for recreating the look yourself

along with color and fabric suggestions. The styles Alison has chosen to display do not require a model's body to wear — they are for "real people".

This is the first of a couple of articles about the 1st quarter century of clothing that Alison is working on.

During the late 1910's and early 1920's, "Vogue" magazine ran a series of articles aimed at their less affluent readers. Titled "Smart Fashions for Limited Incomes", "Dressing on a War Income", or, more coyly, "Whispers to the Girl with Nothing a Year", they stripped the fashionable wardrobe down to the minimum pieces a woman of fashion couldn't do without. This makes the articles useful for modern costumers with limited time or budget who want to create a wardrobe from this period.

A comparison of prices in the *Vogue* articles with those in the Sears catalogue reprints for the same time period shows that *Vogue*'s "limited income" fashions were approximately 5 times as expensive as similar items in the Sears catalogues.

The target audience of the limited income articles was "poor" only in that she could afford fewer clothes than her richer friends and was more likely to have her wardrobe made by a "clever dressmaker" than a couture house, or buy ready-made from fashionable department stores. A comparison of prices in the *Vogue* articles with those in the Sears catalogue reprints for the same time period shows that *Vogue*'s "limited income" fashions were approximately 5 times as expensive as similar items in the Sears catalogues. *Vogue*'s "limited income" reader apparently didn't work (except possibly for war charities), but led an active social life, requiring clothing changes for morning, afternoon and evening wear, country weekends, resort wear, and restaurant, party, and theatre wear for the "Season" in town.

Many of the articles emphasize the importance of a good tailored wool suit in a dark color as the basis of the wardrobe. (Fig. 1.) The suit's appearance could be varied by changing blouses, vestees, cuffs and collars. The suit was for morning wear, although a tailored or fairly plain dress in wool for winter, cotton or silk for summer was an acceptable substitute. (Figs. 2 and 3.)



Fig. 1: This suit from January, 1917, made in navy blue serge, brown or beige tweed, or cheviot, was suggested as a season-spanning style which would be appropriate for spring as well as winter. The skirt is circular, with a small inverted pleat at back & front. The sleeves are slit to the elbow & held in place by a band of cloth, with decorative buttons & fake buttonholes at each side.



wool for winter, cotton or silk for summer was an acceptable substitute. (Figs. 2 and 3.)

The main difference in suit styles between 1917 and 1918 was the width of the skirt. Skirts were fairly wide in 1917, but in 1918, the US entered WW1 and wool cloth was restricted for civilian use in order to make soldiers' uniforms. This resulted in narrowed and lengthened women's suit skirts, the extra length covering shorter boots due to leather rationing. Silk taffeta was suggested as a patriotic alternative to wool suits and dresses.

*The suit was for morning wear, although a tailored or fairly plain dress in wool for winter, cotton or silk for summer was an acceptable substitute.*

A soft silk dress was worn in the afternoon. If the style was chosen carefully, one dress could be worn for formal afternoon events, dining out and evening wear. During the

War, the French government banned the wearing of formal evening dress in public as being frivolous and unpatriotic, so a compromise evening style evolved with a high back and long sleeves, but a low front neckline (the definition of evening dress seemed to be low front and back necklines with short or no sleeves). This ban wasn't in effect in the US, but the compromise style was suggested for



Fig.2: This dress from April, 1917, was shown as a suitable alternative to the tailored suit for morning wear. Suggested fabrics were a grey wool jersey tunic over a navy jersey skirt or black/white, green/white/ or brown/white checked gingham tunic over a matching plain colour skirt.

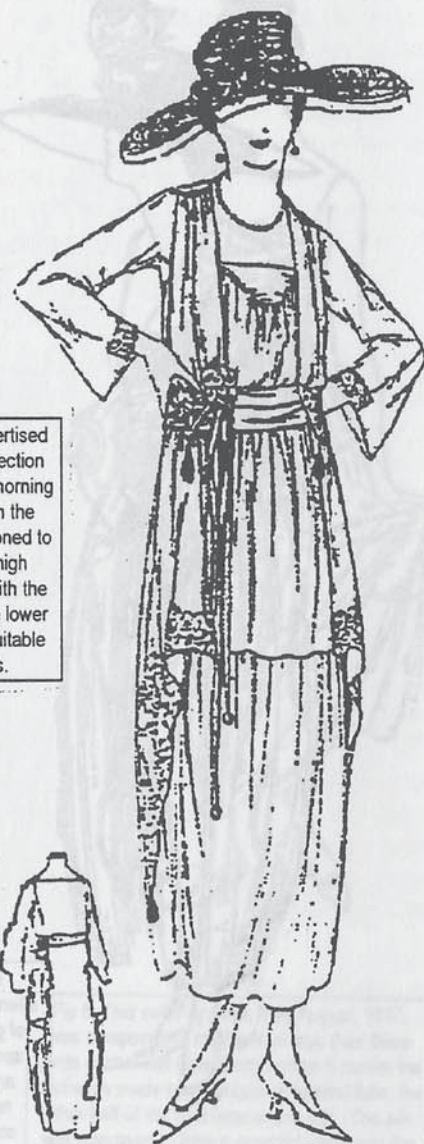
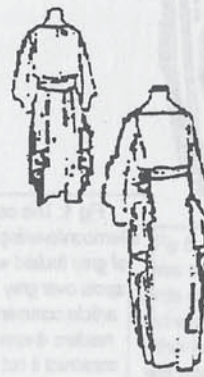


Fig 3: This dress was advertised in a 1918 Vogue pattern section as a convertible dress for morning or afternoon wear. When the front apron panel was buttoned to the shoulders, it was a high necked morning dress. With the panel dropped to show the lower square neckline, it was suitable for an afternoon dress.





the budget conscious woman because of its versatility. (Figs. 4 and 5.)

For evening wear, the articles recommended that perennial classic, the little black dress. Its appearance could be varied with colored accessories like tulle scarves, silk flowers, feather fans, etc. A black net overdress could be worn over different colored slips to extend the evening wardrobe. Black and white was a popular color combination for evening wear through the period. (Fig. 6.)

The woman of limited income was still required to change her wardrobe each season. Summer was the easiest on her budget, since formality relaxed a bit and simple dresses made from inexpensive materials like batiste and organdy could carry her through the season. Tucks and ruffles of self-fabric were recommended decoration for summer frocks, rather than expensive embroidery and applied trims. Mix and match silk sweaters and pleated skirts could be worn for spectator

*During the War, the French government banned the wearing of formal evening dress in public as being frivolous and unpatriotic, so a compromise evening style evolved with a high back and long sleeves, but a low front neckline.*



Fig 4: This compromise afternoon/evening dress is made of grey foulard with navy blue spots over grey chiffon. The article commented that the readers dressmaker could construct it out of whatever foulard the reader had on hand, combined with a matching chiffon.

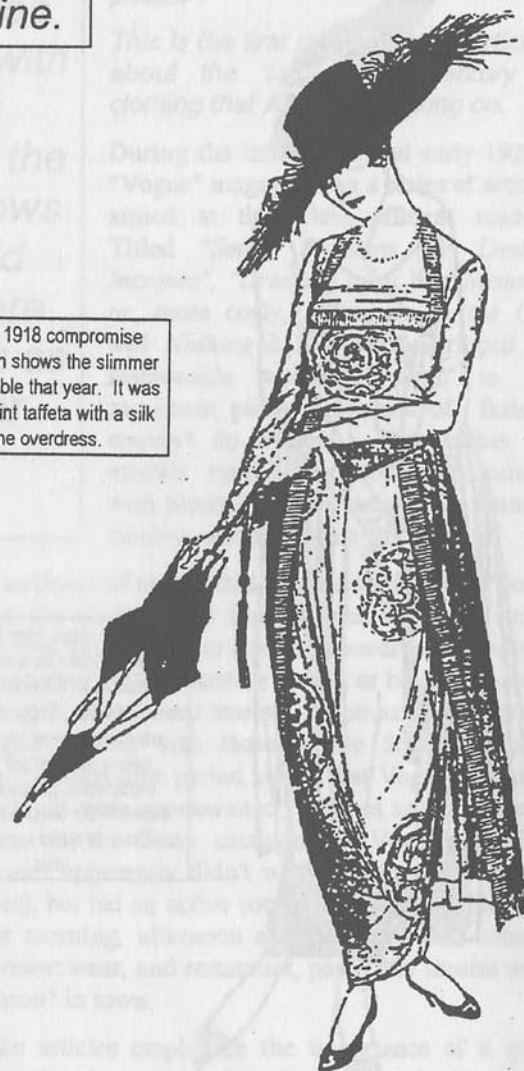


Fig 5: This 1918 compromise evening gown shows the slimmer skirt fashionable that year. It was made in a print taffeta with a silk etamine overdress.



sports and many informal occasions.

The articles suggested the woman of limited income should try to stretch her summer season as long as possible, buying lightweight wool spring clothes that would wear through the summer and on into the cooler fall days with the addition of small fur accessories, such as scarves, hats and muffs.

The August and September articles emphasized that these months were the time to think about remodeling suits and gowns to suit the new trends shown in the Paris Fall/Winter fashion shows.

Suit jackets could have their hems and sleeves re-shaped, new trims and buttons added to change their appearance. A one piece dress could be remodeled using silk remnants for contrasting front bodice panels, sleeves and skirt details. (Fig. 7.) Evening gowns using brocade and tulle remnants, with odds and ends of beaded trim were suggested. (Fig. 8.) When an evening dress became too wilted or stained for public use, it could be remodeled into a negligee for home wear. Sections

beyond repair, usually fragile tulle panels, silk flowers, etc., were removed, then the gown was sent to the cleaners. Once

*The woman of limited income was still required to change her wardrobe each season.*

Fig 7: This dress from September, 1917, used remnants or re-tailored dress parts to form a velvet underskirt & tunic top, with accent panels of printed fabric & a chiffon or georgette underblouse.



Fig 6: This April, 1917 evening gown has a black net overdress above a white satin slip. A silk flower at the neckline & feather fan add "touches of colour".



Fig 8: This evening dress from August, 1917, was composed of remnants of less than three yards each. The chemisette bodice & part of the skirt were made of silver lace or beaded tulle, the other half of the skirt was a nice silk. The silk was also used to form a wrapped sash over the lace or net bodice. Odds & ends of beaded trim, silver & satin ribbons could be used to embellish the gown if it were made in plain satin & tulle.



cleaned, it could be re-dyed to cover stains, or worn as a slip under a new chiffon overdress, or under simple chiffon squares draped in caftan fashion.

Once the more public clothing was taken care of, some of the articles went on to discuss negligees and teagowns. These were loose, flowing chiffon or crepe de chine gowns, sometimes shaped by a ribbon belt. The more formal teagowns could be worn for dinners at home, the negligee was a dressing gown. (Fig. 9 and 10.)

With regard to underwear, the articles recommended buying the best the limited budget could afford, since it would last longer. Plain pink or white camisoles and bloomers were advised instead of fine linen, since they were easier to launder. Lightly boned elastic corsets, which covered the

hips but stopped below the bust were suggested, since they were easier to launder at home than more heavily boned models. (Fig. 11.) Petticoats were shown in other Vogue articles and period catalogs, but weren't discussed in the

*When an evening dress became too wilted or stained for public use, it could be remodeled into a negligee for home wear.*

Fig 9: This teagown from June, 1917, was formal enough to wear when dining at home. It was made of a straight fuschia chiffon tunic with bands of silver trim at hem & wrists, over double undergowns of lavender-pink & pale pink chiffon. The sash is pale pink satin, the trailing ribbons are leaf green. (This was suggested for the "charming quiet matron of 'Lavender & Old Lace' disposition").

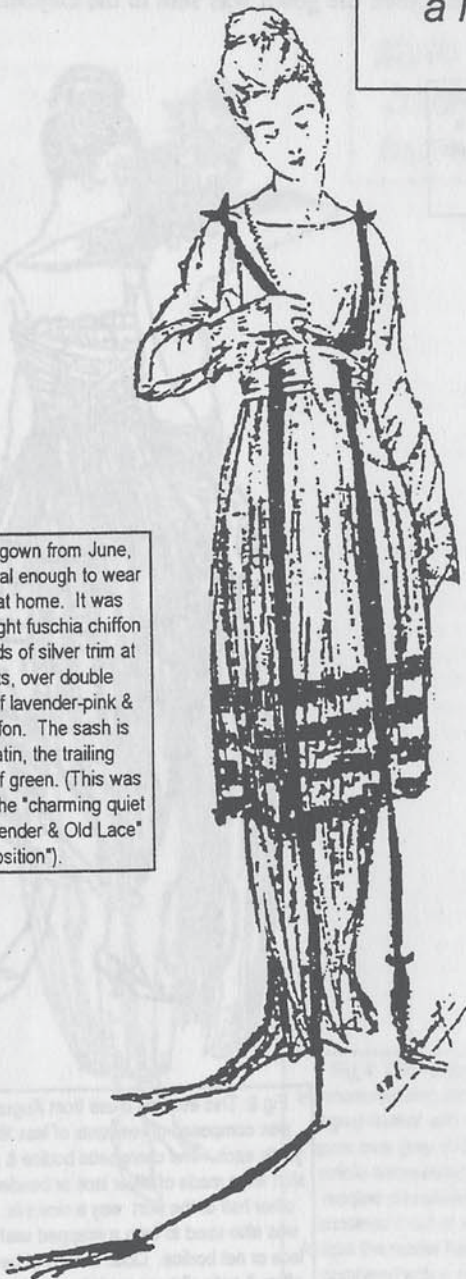


Fig 10: This April, 1918 negligee is formal enough for a teagown also. The top is pale blue chiffon with lavender & purple stripes, the bottom half is blue satin. Purple cords lace the shoulders & a beaded purple sash ties the waist.



limited income advice.

The only items a woman of limited income was advised not to skimp on were gloves and shoes. A "lady" was still judged by her immaculate hand and footwear. Washable white doeskin gloves were recommended for daywear. Choosing evening gowns with long chiffon sleeves eliminated the need for the elbow length white kid gloves which were worn with sleeveless evening styles. Plain bronze colored shoes were the favored footwear for limited incomes, since they could go from morning to evening. To stretch the budget, satin evening shoes could be re-covered with a fabric remnant to match a gown, or re-dyed a darker color to hide stains.

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Vogue's woman of limited income was still able to afford furs, although in small quantities. Instead of a full fur coat, she might use fur bands, scarves and muffs of skunk, beaver, rat or squirrel. White rabbit stoles were suggested as evening wear.

For her hats, she was advised to keep with simple shapes (sailor, beret, wide-brimmed, or toque) and conservative trim, as they would remain stylish longer. Worn millinery could be re-blocked, re-dyed and re-trimmed, or concealed with swathes of tulle ("dead leaf brown" colored tulle was popular in 1917) to stretch its wearability.

The final points stressed in the general advice articles related to overall

appearance rather than the clothes themselves. The woman of limited income was encouraged to exercise her individuality in dress, finding a style which suited her and sticking with it, rather than trying to adopt each new fashion fad. Perfect grooming of hair, face and hands was essential. She may have had to wear the same suit every day, but she must always look fresh and ladylike.

For the costumer of limited time or budget, a basic wardrobe for this period is fairly easy to re-create. The dress silhouette for the late 1910's anticipated the loose, tubular looks of the 1920's, so major structural undergarments and form fitting tailoring are not required. (A support undergarment is recommended though, for a more period posture, bustline, etc.). Folkwear, Past Patterns and Fairwinds offer period patterns for skirts, suits, blouses and dresses. If you don't want to tailor a suit, a quicker and cheaper alternative for morning wear would be the plain one or two piece dress. A simple afternoon dress could be a knee length, long sleeved tunic over a calf length skirt, both of soft, drapery material.. A sleeveless satin or taffeta slip (black, white or brown were suggested) could be used as a base for afternoon, teagown and evening wear. Use a long sleeved tunic over the slip for an afternoon dress, a chiffon caftan over it for a teagown and a sleeveless lace overdress for evening wear. Floating panels could add extra skirt interest and a wide ribbon or fabric belt could add color to the basic ensemble.

Most finishing accessories for a budget WWI wardrobe can be found at discount stores. Inexpensive hats in appropriate shapes are often available, in felt or straw, according to season. The accessories recommended as "spots of color" to liven up a wardrobe (silk flowers, fans, tulle shawls and hat veils, and pearl jewelry) are also easy to find.



Fig 11: This corset was suggested for the budget minded, since it could easily be washed at home.



## Colors and Materials suggested in the articles:

Morning: (Suits) serge, gabardine, tweed, softer suits and dresses in rajah silk, pongee silk, faille, taffeta, satin, wool jersey, rough silks.

Colors: navy blue, tobacco brown, beige, dark gray, balsam green (summer).

Afternoon: Chameuse, taffeta, organdy (mostly summer), rajah silk, foulard silk prints and stripes, silk jersey, voile, lace, crepes, chiffons.

Colors: Burgundy, plum, white (mostly summer), black, coral, old-blue (Wedgwood?), Copenhagen blue, taupe, pale green, navy blue and cerise.

Evening: Silks, satin, net, brocade, organdy, lace, chiffon, taffeta, chameuse.

Colors: Black, white, gray, blues, "blonde", gold, silver, bronze.

\*\*\*\*\*

*Alison is a graduate student in the apparel department at Oregon State University, specializing in Asian textiles and clothing.*

*Her interest in the 1920's grew from a fascination with the "Tutmania" inspired clothing.*

## Children's Programming Committee

There has been a noticeable change in the costuming community in the last few years. We are seeing an increasing number of children participating in costuming. Parents and grandparents who have been active in costuming are getting their children or grandchildren involved, and discovering that they are treated in varying ways in different areas and conventions. Similarly, masquerade directors and convention chairs are discovering that they need to prepare for young people as participants, and/or as attendees. We need to understand the needs, limits and contributions of this next generation of costumers.

I am chairing an ICG Committee to look into this, and to make recommendations.

We would appreciate hearing your ideas about, and experiences with, children in masquerades, at Costume Cons, and with special Costume Programming. We welcome your views as parents (or grandparents), as children, and as other costumers without children. We also would like to receive information on how various conventions handle these situations. The committee can be reached by mail, e mail, FAX, or telephone:

Dana MacDermott  
2801 Ashby Ave.  
Berkeley, CA 94705

email: bndmacd@slip.net  
FAX: (510) 644-2880  
phone: (510) 486-8232

## What's Happening?!!?

"Hi!" from the Chapters

At last year's meeting, everyone agreed that they wanted to hear what was going on with the other chapters in the International Costumer's Guild. Knowing each other brings us closer together. Also hearing about the events and fund raisers of a chapter would inspire others to try some of the same type of events. Communication helps the whole group grow!

Write about fun things that happen in your chapter as well as work that your chapter members do with the general public. This can be anything from a couple of paragraphs to an explanation of your latest group project. If you find your explanations are going to a couple of pages, it might be something you can turn into a full fledged article. Contact the editor and see!

Share with everyone! (If you don't see your chapter contributing to this section, get with your president or chapter secretary and volunteer!)

Chapters note: Even if the next published due date is past, send in chapter news. It's the last section formatted. Go ahead and contribute. We'll let you know if we can't fit it in

## Are you going to the LA World Con???

Are you interested in displaying a costume at this year's World Con in LA? Please contact Cat at 818-339-9492. I'm especially looking for uniforms, costumes from novels and any costumes from the guest of honor's (James White's) novels. However, don't let that list limit you!!! Show off your best!



# Glovemaking

**Grace J.C. Lightbody**

Here's a great article that will help all kinds of costumers — gloves are not just for historicals! The instructions for these gloves are for working with fine leather but these techniques, given in such detail, can be transitioned to other materials. Grace includes cleaning instructions and information for a number of modifications and additional decoration.

Deb Salisbury found this article in "The Big Book of Needlecraft" You will notice that pricing estimates are in British measurements and please keep in mind, these are approximately the prices of 1910.

If you have out of copyright articles (older than 75 years) that you think would be of interest to others, please send a copy to the CQ.

Editor's note: while the dimensions have been kept on the illustrations, there was been no way to preserve the original size of the pattern. Use a copy machine to blow up the diagrams and then experiment with the size. In the future we hope to give you the correct percentage to expand the diagrams or some modern patterns that may be adjusted.

Gloves play an important part in the fashion of to-day, and many changes have taken place since the day when the first gloves were fashioned by the caveman as a rough covering, made from the skins of the wild beasts, to protect his hands in the forests and from the cold.

For years gloves were fingerless, and used only for warmth and protection. Later the fingered glove appeared and was first used by the nobility and clergy as a mark of distinction. It then began to develop claims as an article of fashion. Gradually the advantage to be derived from gloves came to be recognized and they steadily grew in popularity till to-day when we have such perfection in the making and wearing of them.

Glove making is one of the oldest crafts, and makes a very interesting pastime. Good quality, hand-made gloves have about double the life of the factory made article. They are easy to make if the instructions are followed carefully.

The articles required in the making of gloves are as follows: A skin, a pattern, a large pair of sharp scissors, a pair of nail scissors, a sharp pencil, No. 6 or 7 between needle and

thread. Glove needles are not recommended as they have three sharp edges which tend to cut the skin. A good silk thread should be used, or an ordinary buttonhole twist, but this sometimes requires to be drawn over a piece of beeswax to keep it from untwisting when working.

## Choice Of Skins

There is a great variety of gloving leathers all mostly made from sheep or lambskins.

### • Chamois Leather:

The most popular for home workers is made from the split skins of sheep or lambs. These are put through a process of fish oil dressing which makes the leather soft, hard-wearing and pliable.

Originally this leather was made from the Chamois, now almost extinct.

A skin costing 3s. 3d. makes 1 pair of gloves.

A skin costing 6s. makes 2 pairs of gloves.

A skin costing 8s. 6d. makes 2 pairs of gloves.

### • Suede (Antelope Dressing):

Sheep skins dyed and finished on the flesh side by means of a dry emery wheel, which gives a suede effect.

Skins costing from 7s. 6d. to 12s. 6d. make 2 pairs of gloves.

### • Tan Cape:

Sheep skins tanned by dipping and specially treated to give a glossy finish.

Originally this leather was made from the South African sheep skin.

A skin costing 6s. 6d. makes 2 pairs of gloves.

Care must be taken when selecting a skin. Hold it up to the light and choose one of even thickness, and one that stretches one way only, if possible. Test the stretch of the skin in the center, as it is only down the spine that the skin is firm. In chamois do not choose a spongy skin as there is usually too much stretch in it. Select one with a smooth finish and it will

*For years gloves were fingerless, and used only for warmth and protection. Later the fingered glove appeared and was first used by the nobility and clergy as a mark of distinction.*



not soil so readily. For hand-made gloves only the best quality skins should be used. It is not worth while spending time making gloves if the skin is not reliable.

1 pair of gloves (adult size) requires a skin of from 2 1/2 to 3 square feet in area, therefore it is more economical to buy a 6 foot skin as this should cut 2 pairs of gloves.

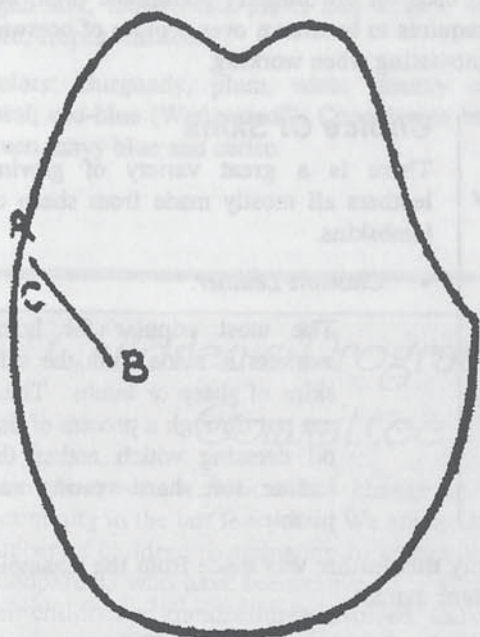
### Pattern:

The simplest and most popular glove pattern is the slip-on type, which can be obtained from any "Art Leather" merchant, or one can unpick a well fitting glove and use it as a pattern.

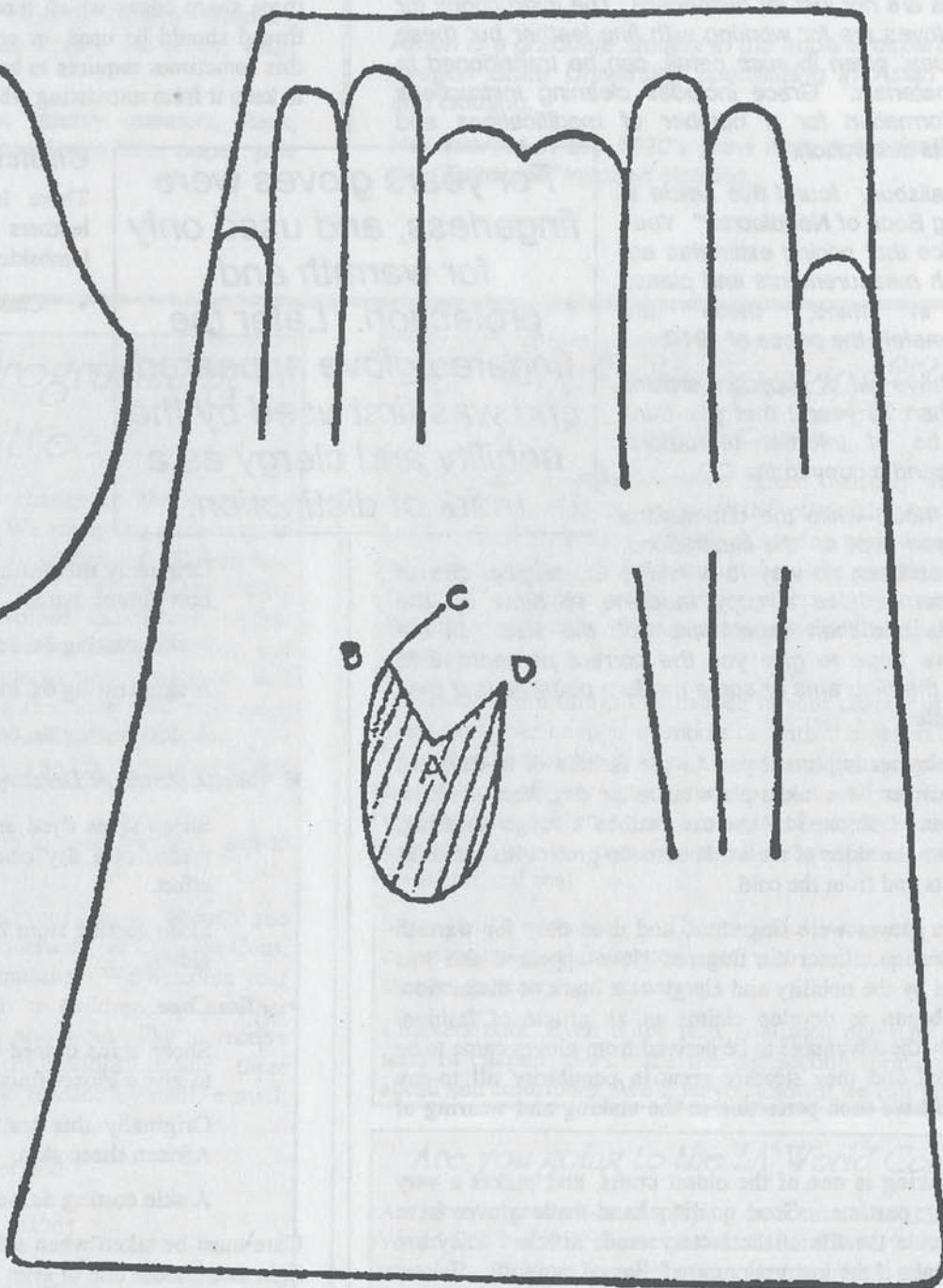
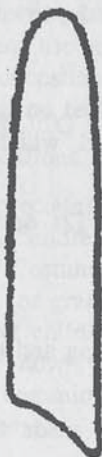
The pattern consists of 3 pieces: (1) The hand; (2) Thumb;

### 2. Hand

### 1. Thumb



### 3. Fourchette

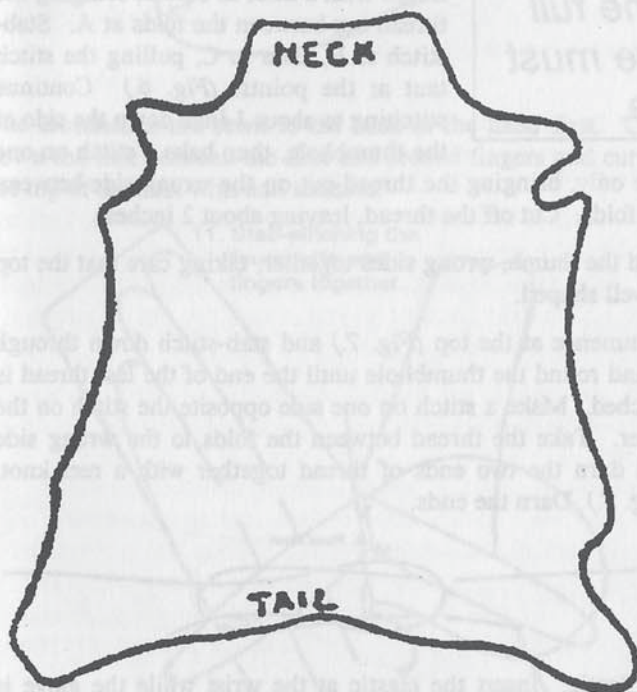


The Glove Pattern  
(Enlarge to hand size)



and (3) *Fourchette*. These are cut to average sizes, but sometimes a little alteration in length is required. This must be very carefully done. Test the pattern, width round knuckles, length from fork of thumb, i.e., midway between B and D to base of first finger. If the pattern is too long, lift a small tuck round the hand, midway between the fork of the thumb and base of fingers; if it is too short, slash and insert a piece of paper the required width.

Note. - The base of the fingers on the back of the hand should be 3/8-inch to 1/2-inch lower than the front.



4. The skin

### Placing On Material And Cutting Out:

Hold the skin up to the light and mark lightly with tailor's chalk or pencil on the right side any defects, so that they may be avoided when placing pattern. Stretch the skin both ways before laying out on a smooth wood surface. Decide which way stretches most (this must go across the hand). Keep the skin in place with a few drawing pins.

Place the skin right side uppermost so that any discolored parts are easily detected, and the pattern placed accordingly. If the pattern is the least bit crushed, press it out well with a warm iron until it is quite smooth.

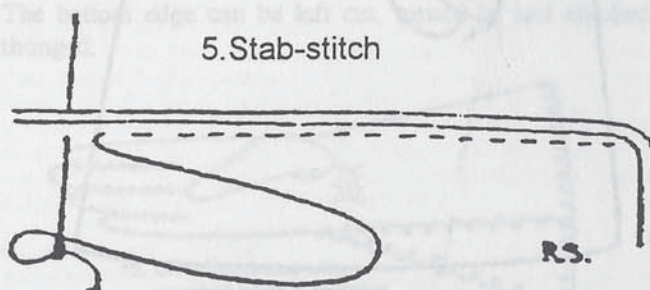
It is a good plan to cut out rough duplicates of the pattern in paper and plan them out on the skin. Each part of the pattern must be placed in the same way as the hand, with the stretch across. This is most important. At the base or tail end of the skin, for 2 or 3 inches, the stretch is sometimes up and down.

Place the hand, the largest part of pattern, first towards the center where the skin is thickest. Place a weight over the thumb hole to keep it in position. Outline the pattern, using a finely pointed pencil, taking care not to stretch the skin. For chamois the outline should be dotted lightly with a pencil or stiletto. Mark round the top of fingers and firmly at the base of each. Remove the weight and draw round the thumbhole, marking point C. Mark the dots of the back lines of the hand before removing the pattern. Reverse the pattern for the second hand. Place thumb also with the stretch going across. Outline the pattern marking point B. Reverse the pattern for the second thumb. 6 pairs of fourchettes are required for the fingers. Reverse the pattern to make a pair. The waste pieces of skin can be used for cutting the fourchettes. They are all cut the same length at first. The stretch must go across as in other parts.

Use large sharp scissors for cutting out. To avoid a jagged edge, do not close the points of the scissors. Cut the fourchettes first to get accustomed to the cutting, then up the sides of the hand part of the pattern, taking care to cut exactly on the line or dots of marking. Cut straight across the top as shown in the diagram, but do not curve, or slit down fingers. Insert the point of scissors in the center of the thumbhole. Cut along line BA to D, but do not slit to C until thumb is cut out. Draw lines on the wring side from the top of the fingers to the base. Cut out the thumb patterns marking points AC and B, but do not slit. Check measurements on thumb and thumbhole. AB and BC on thumbhole should equal AB and BC on thumb. Slit B to C on thumbhole and AC to B on thumb. Successful glove making depends greatly on the pattern being accurately cut.

### Making Up:

The stitch used throughout is called stab-stitch. This is worked by placing two wrong sides of the skin together. The seam must be an equal distance from the edge throughout, and just far enough from it to give strength and to secure it from tearing. The stitches must be even and not too small. (Fig. 5.) A perfect tension should be kept when sewing as the length of the thread controls the length of the seam. Hold the work firmly and straight between your finger and thumb, but never curve round the tip of your finger, as this is apt to stretch the skin and put the seam out of shape. Stab-stitch together. The stitches must show clearly on both sides.





# Order:

1. Back Lines or Points. Fold the glove over, wrong sides together, at the center dot, in a straight line, to the base of the second finger. Stab-stitch just in from the edge to form a little tuck to within 1/4-inch below the finger base. Commence with a knot about 2 inches from end of thread. This end is darned in on the wring side afterwards for strength. Always commence a thread in this way throughout the glove. The stitches should be very even all the way up, the needle being placed at right angles. Care must be taken that the stitches at the knuckles are not drawn too tightly, as the full width of the glove must be left here. The sewing should be tighter at the lower end for shaping.

*Care must be taken that the stitches at the knuckles are not drawn too tightly, as the full width of the glove must be left here.*

Finish off the thread on the wrong side with a loop and back-stitch and darn through the stitches on the wrong side. If desired, the stitches can be worked down again on the right side, filling up those spaces opposite to each stitch and forming a continuous line on each side. The other two tucks are worked in the same way from the dots to 1/4-inch from the base of the 1st and 3rd fingers.

2. Thumb. Point A on the thumb is placed to point A on the thumbhole, two wrong sides together.

Begin with a knot as before, bringing the thread out between the folds at A. Stab-stitch to B, then to C, pulling the stitch taut at the points. (Fig. 6.) Continue stitching to about 1 inch down the side of the thumbhole, then bake a stitch on one

side only, bringing the thread out on the wrong side between the folds. Cut off the thread, leaving about 2 inches.

Fold the thumb, wrong sides together, taking care that the top is well shaped.

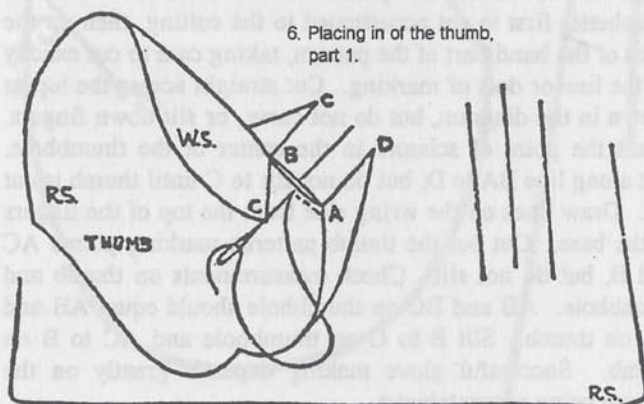
Commence at the top (Fig. 7.) and stab-stitch down through D and round the thumbhole until the end of the last thread is reached. Make a stitch on one side opposite the stitch on the other. Take the thread between the folds to the wrong side and darn the two ends of thread together with a reef knot. (Fig. 8.) Darn the ends.

8. Reef knot

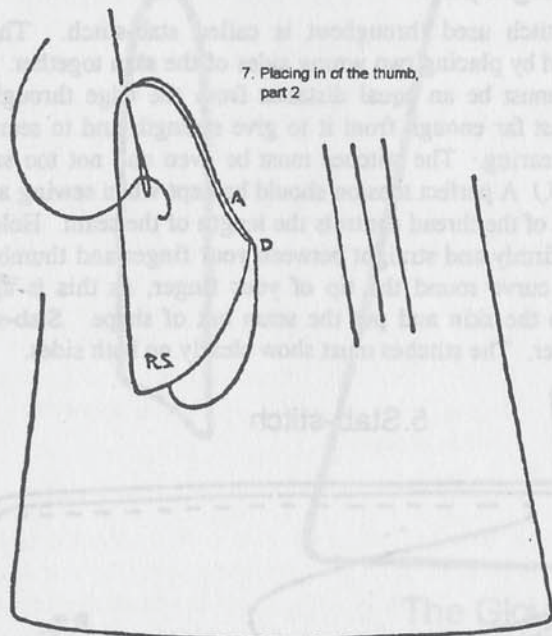
3. Elastic. Insert the elastic at the wrist while the glove is flat. If the position is not marked on the pattern, measure 1/2-inch down from the base of the thumbhole and 1/4-inch in towards palm F, then straight across to within 1/2-inch of the side seam G.

Turn in the raw edge of elastic and hem the end firmly to the glove at F. Herring-bone over the elastic to G, taking the stitches through to the right side for strength. Draw up the elastic a little and secure with a pun, but do not fasten off until the glove is completely finished. (Fig. 9.)

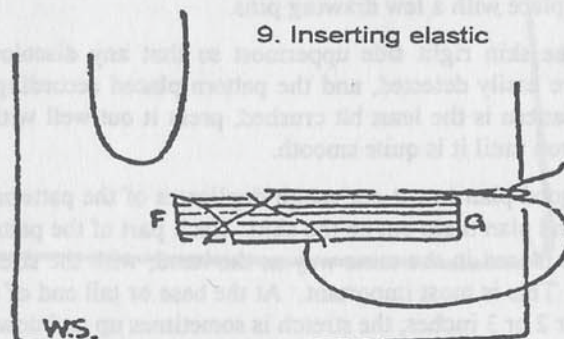
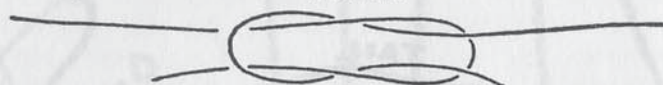
9. Inserting elastic



6. Placing in of the thumb, part 1.

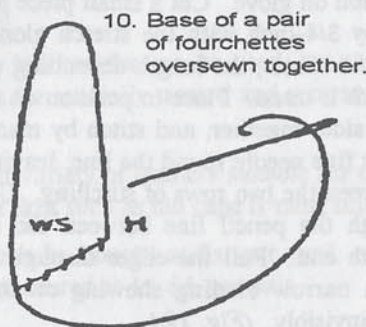


7. Placing in of the thumb, part 2.

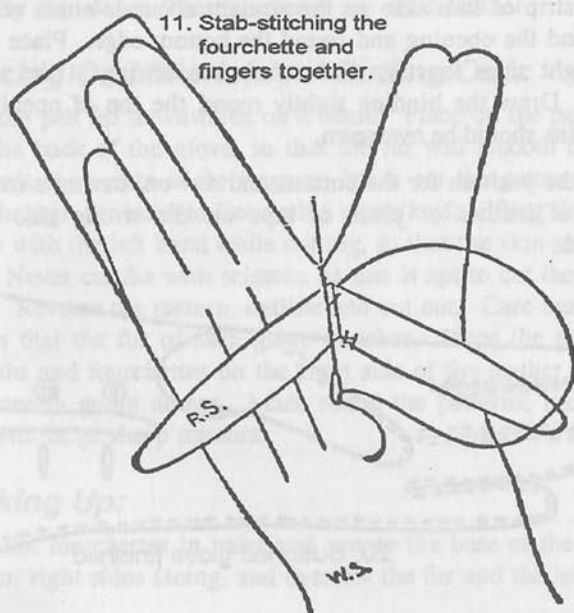




4. Fourchettes. Oversew the base of a pair with right sides together from H to I. (Fig. 10.) Take a double-stitch but do not finish off thread. This when opened out forms the fork.



The fourchettes are sewn to the back of the hand first. Cut down the line between the first and second fingers and curve the top of the first with nail scissors.

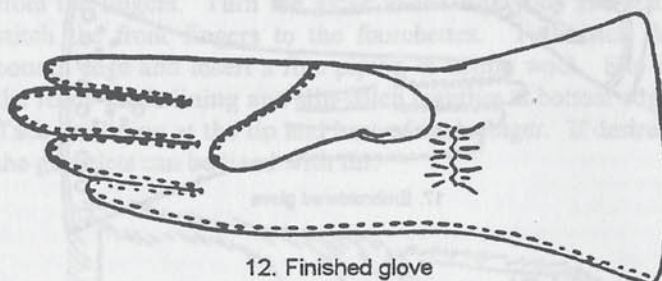


Point I is placed to the base of the first finger (Fig. 11.) and with the same needle and thread, stab-stitch the fourchette and the finger together half-way up. Measure the fourchette and cut it exactly the same length as the finger, tapering it with the paper pattern as a guide. Continue sewing to the end of the fourchette. Finish off on the wrong side, darning in the end of the thread. Curve the point of the second finger. Restart at the base and sew the fourchette to the left side of the 2nd finger, measuring and tapering as before. Care must be taken that the fourchettes are not cut too short. They should be just long enough to allow about the width of two stitches at the tips to secure the back and the front of the fingers together. The second and third pair of fourchettes are sewn in the same way. Care should be taken that point I of the fourchette is placed exactly in the center of the finger base.

## To Close Glove:

Fold the first finger in position, wrong sides together. Take a thread long enough to sew all the fingers and down the side of glove. Commence as before. Stab-stitch the first finger tip together with 3 or 4 stitches before sewing down from the top the whole length of the fourchette. Make sure that point H comes to the base. Sew up the next finger, joining the back and front together at tip. Continue round each finger and down the side of the hand. Finish off all the threads.

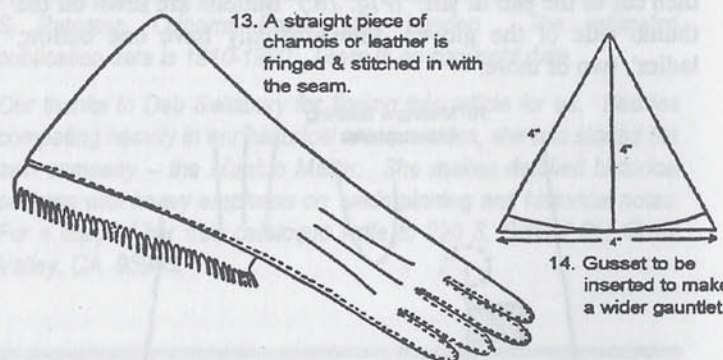
Fit on the glove and test the width of the elastic. Turn in the edge and finish off securely.



## Decorated Gloves.

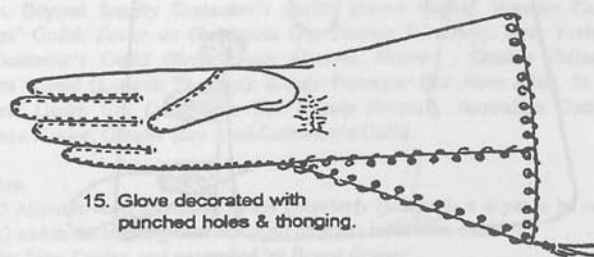
The most suitable place for the decoration is on the gauntlet of the glove.

A straight piece of chamois or leather is fringed and stitched in with the seam.



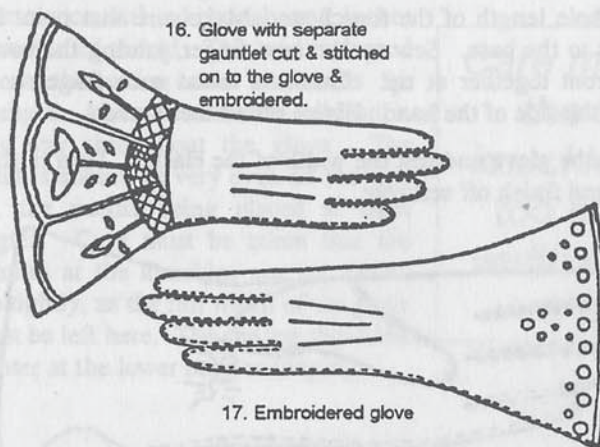
A gusset is inserted to make a wider gauntlet; this can be stitched or thonged in at the side seam. For shape see Fig. 14.

Designs can be worked by punching holes of various sizes. The bottom edge can be left cut, turned in and stitched or thonged.



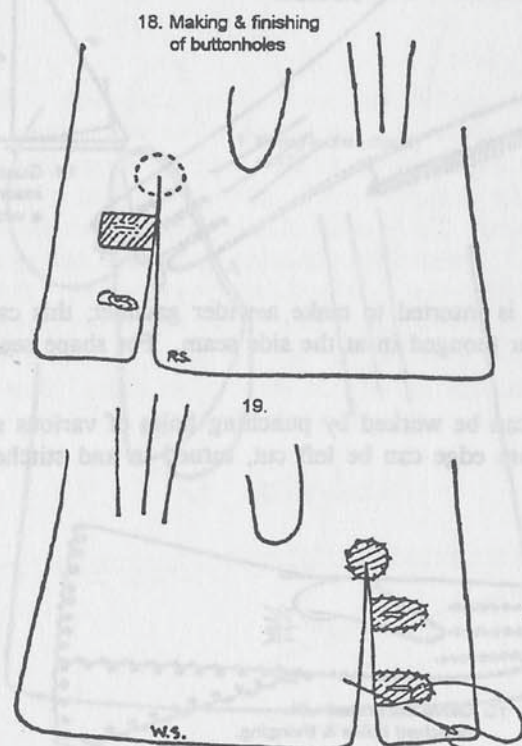


Separate gauntlets can be cut and stitched on to the gloves. In this case the glove pattern is cut shorter. The gauntlets can be made of leather or silk, and these can be embroidered or quilted by the home worker, which gives an air of distinction and difference from the factory made glove.



### Buttoned Glove:

This can also be made from the same pattern by cutting the sides straight and making the glove shorter. The opening is worked when the glove is flat. The slit is in the center of the front and cut up level with the base of the thumb. To strengthen the end of the opening, hem a small round piece of thin skin on the wrong side, with the center at the end of slit, then cut to the end of slit. (Fig. 18.) Buttons are sewn on the thumb side of the glove. Men's usually have one button; ladies', two or more.



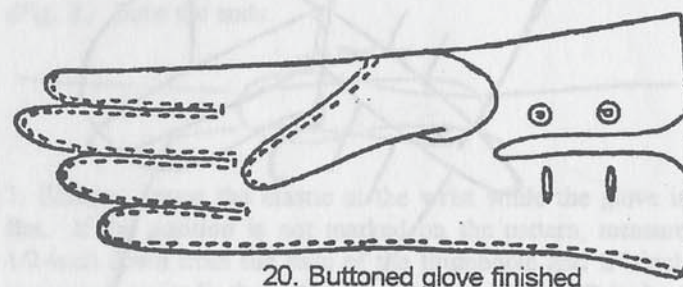
### Buttonholes:

Bound buttonholes are worked before binding the opening. Mark the position on glove. Cut a small piece of thin leather about 1 inch by 3/4-inch with the stretch along the length. Rule a line in the center, the length depending on the size of button. 1/2-inch is usual. Place in position on the right side of glove, right sides together, and stitch by machine or hand sew with a very fine needle round the line, leaving about 1/16 of an inch between the two rows of stitching. Use a penknife and cut through the pencil line between the stitching and close up to each end. Pull the edges through to the wrong side, leaving a narrow binding showing on the right side. Trim and hem invisibly. (Fig. 19.)

### Finishing The Opening:

Cut a strip of thin skin on the straight about 1/4-inch wide, and bind the opening and round the bottom edge. Place the two right sides together and commence sewing at the side seam. Draw the binding tightly round the top of opening. The joins should be oversewn.

Mark the position for the buttons and sew on, having a small patch of leather or piece of tape on the wrong side for strength.



### Instructions For Washing Chamois Gloves:

Soiled gloves should be placed in a bowl of cold water and left to soak for about five or ten minutes. If the gloves are very dirty, add a little soda. This helps in taking out all the soap left in from previous washings. Rinse in lukewarm water until all the old soap is out. Never wash chamois gloves on the hands. Wash in a warm (not hot) soapy lather of Lux. Rinse and finish by squeezing out, in a very soapy lather. Put the gloves on the hands, to stretch into shape. Take off carefully. Pin together and dry.

Another method is to wash the gloves in the usual way, then rinse in several changes of lukewarm water and finish by rinsing in water to which Glycerine has been added. 1 teaspoonful of Glycerine to 1 pint of water.



## Fur Back Gloves:

What can be more comfortable than a warmly lined pair of fur back gloves!

Practically any kind of fur can be used, but the varieties of hare and rabbit fur specially treated and sometimes dyed give good results.

There is a great variety of leathers suitable for the palms, but for hard wear a skin such as tan cape is most suitable.

Fleece lining can be bought at 3s. per yard, or ready-made linings can be procured at 4s. 6d. per pair.

### Fur Pattern:

A different pattern is required as the front and back are divided. The front consists of two pieces, the palm and inside part of the thumb. The fur back of the hand and thumb is usually cut in one. The fourchettes are cut in leather.

### Placing On Material And Cutting Out.:

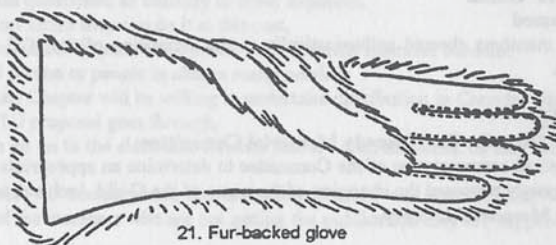
Lay the pelt fur downwards on a board. Place on the pattern for the back of the glove, so that the fur will smooth down towards the points of the fingers. Mark out the pattern and cut through the marked line with a sharp knife, lifting the fur away with the left hand while cutting, so that the skin only is cut. Never cut fur with scissors, as one is apt to cut the hair also. Reverse the pattern, outline and cut out. Care must be taken that the fur of each glove matches. Place the palms, thumbs and fourchettes on the right side of the leather, with the stretch going across. Mark round the patterns, and cut out with large sharp scissors.

### Making Up:

Join the fourchettes in pairs and sew to the base of the first finger, right sides facing, and oversew the fur and the leather

fourchette together on the wrong side, with a fine needle and strong thread. Measure, cut and taper the fourchette as in slip-on type. In the other fingers, leave the fourchettes long enough to meet at the top. Care must be taken to see that each side of finger is the same length, or the result might give a twisted appearance. Stab-stitch the thumb to the palm.

Close glove by joining front to back. Place the two right sides together, pinning each finger in position to avoid twisting. Oversew up the side and round the top of the thumb to the tip of the first finger. Oversew up the other side of glove to the tip of the fourth finger. Fasten off securely. Remove the pins from the fingers. Turn the glove to the right side and stab-stitch the front fingers to the fourchettes. Turn back the bottom edge and insert a fine piping of cotton wool. Slip in the ready-made lining and slip-stitch together at bottom edge. Tack the lining at the tip and base of each finger. If desired, the gauntlets can be lined with fur.



21. Fur-backed glove

\* \* \* \* \*

This article is from "The Big Book of Needlecraft", edited by Annie S. Paterson, Odhams Press, Ltd., London. The estimated publication date is 1910-1920. There is no copyright date.

Our thanks to Deb Salisbury for finding this article for us. Besides competing heavily in our historical masquerades, she has started her own company - the Mantua Maker. She makes detailed historical patterns with heavy emphasis on underpinning and historical notes. For a copy of her free catalogue write to 220 S. School St., Grass Valley, CA 95945.

# Minutes of the 1996 Annual Meeting



## International Costumer's Guild:

### 1. Call to Order.

Pierre Pettinger, Vice President, called to order the 1996 annual meeting of the International Costumers' Guild at 10:32 AM, Monday, May 27, 1996, at the SeaTac Marriot (Seattle, WA). A quorum was present. Other officers present were: Dana MacDermott, Recording Secretary; and Gary Anderson, Treasurer. The President and Corresponding Secretary were not present. Approximately 42 members were present with an additional 144 represented by proxy. The Saint Louis Proxy forms had been misplaced.

Moved by Byron Connell and seconded by Toni Lay:  
to accept 15 St. Louis proxies in absentia.  
Motion passed.

Board of Directors present included David M. Kinnaman, Rocky Mountain Costumer's Guild; Zelda Gilbert, Costumer's Guild West; Frances Burns, South West Costumer's Guild; Betsy Marks, Greater Columbia Fantasy Costumers' Guild; Joy Day, Beyond Reality Costumer's Guild; Eileen Capes, Western Canadian Costumers' Guild; Susan de Guardiola (for Sharon Trimbley), New York/ New Jersey Costumer's Guild (Sick Pups); Victoria Warren, Greater Philadelphia Costumers' Guild (Lunatik Phrynge); Sandy Pettinger (for Nora Mai), St. Louis Costumers' Guild; Cat Devereaux (for Wendy Purcell), Australian Costumers' Guild; Jana Keeler, Greater Bay Area Costumer's Guild.

### 2. Minutes

The 1995 Minutes were published in the *Quarterly* (although it is yet to be received by many,) and in the mailing sent out to all chapters before the meeting. Moved by Jana Keeler, and seconded by Bruce Bryant:



to add the GBACG Clarification to the 1995 minutes.

Motion passed.

The Clarification will be published in a future *Quarterly*.

Moved by *Byron Connell*, and seconded by *Toni Lay*:

to change the order of the published Agenda, and go to New Chapter Admissions followed by Item II.E., the Report of the Pat Kennedy Memorial Committee.

Motion passed.

### 3. New Chapter Admissions

The South Bay Area Costumers' Guild requested recognition as a chapter. They were represented by Cat Devereaux standing in for Marjorie Wilser.

Moved by *Ken Warren*, and seconded by *Cat Devereaux*:

to recognize the South Bay Area Costumers' Guild as a chapter of the International Costumers' Guild.

Motion Passed.

The Costumers Guild UK (CGUK) requested recognition as a Chapter. They were represented by Zelda Gilbert.

Moved by *Betsy Marks*, and seconded by *Jess Miller*:

to recognize the Costumers Guild UK as a chapter of the International Costumers' Guild.

Motion Passed

ICG members cheered enthusiastically at the expansion of the ICG to a third Continent.

## REPORTS

### 4. Report from the Pat Kennedy Memorial Committee;

*Carl Mami*, as representative of the Committee to determine an appropriate memorial to Pat Kennedy proposed the changing of the name of the Guild Archives to The Pat Kennedy Memorial Library.

The Archives reside at Carl's home. The Archives have been there since 1986, as both Sick Pups and ICG archives.

Moved by *Byron Connell*, and seconded by *Mary Jamine*.

to change the name of the Guild Archives to The Pat Kennedy Memorial Library.

#### Discussion:

The archives contain videotapes from all Costume Cons except 10, 11 & 12, and photographs from CC1-10, & 13, as well as other photos submitted by individuals. The photographs are being moved to disk to be stored in a TIF format. When the new CD ROM reader is available, it is hoped that these photos will be made available at 500 photos per disk.

Carl requests that anyone who wishes their costume photos to be included in the archives send the pictures to him. The photos will be returned. (Please send return postage with the photos.) The archives has not used Guild funds, but has been maintained by the Sick Pups.

All of the official letters to the chapters by the ICG Presidents are included in the archives with the exception of the 1995-6 year. Two of the past presidents have already submitted all of their correspondences. The others are requested to do so.

All of the CostumAPA's starting with #6 are also archived as well as most issues of Squeals (the CGW newsletters). There are a little over 2 Gigs of information stored at this time.

Tapes of Fifteen WorldCon Masquerades and as many of the late John Fong's tapes as Carl was able to obtain.

Motion Passed.

The report of the committee is accepted and the archives are renamed. (Applause.) Peggy Kennedy says that Pat would have liked this.

If we are going to pursue the continuation or reinstatement to full 501(c)(3) status, all chapters should send their newsletters and scheduled events to the Pat Kennedy Memorial Library. This already existing archives can be supplemented to provide the documentation we need to substantiate our educational activities to the IRS.

#### Address of the Pat Kennedy Memorial Library:

Pat Kennedy Memorial Library  
Carl and Elaine Mami  
85 W. McClellan Ave  
Livingstone, NJ 07039

There is no email address at this time. Carl would love to get back issues of the chapters' newsletters on disk. IBM, any format.

### 5. Treasurers report

Gary Anderson reported that we have \$5331.31 in the account. We owe \$5150. This is only for the *Quarterly*. This does not include money owed to individuals. (amount unreported). The \$5150 amount is only an educated estimate. Specifics must wait on a final estimate from the *Quarterly* editor.

CGW has indicated that should there be a shortfall in the production and mailing of the back issues of the *Quarterly*, they would issue a grant to prevent bankruptcy.

Gary believes there is no danger of Bankruptcy at this time.

Cost of mailing the *Quarterly* goes up per unit as the number of members receiving the issue goes down.

There is a lot of work to do in order to produce a complete financial report. This is only a "snapshot" of the state of the Guild at the present time.

#### Discussion:

In response to a suggestion on possible cost saving format changes to the *Quarterly*, *Pierre Pettinger* the Vice President, suggested that cost containment be considered under New Business.

Moved by *Joan Brant*, and seconded by *Bridget Landry*:

to accept the Treasurer's report.

Motion passed.

### 6. Membership Report.

There is no written Membership Report. As best as can be determined, we have 940 members. This does not count the members in the two new chapters. There is also one member at large.

There are (with the two new chapters) 13 active chapters. The Midwest Costumers' Guild merged into the St. Louis Costumers' Guild. The North Virginia chapter was admitted last year, but has no representative at the convention. Gary has not heard from them, but we have no information about possible correspondence with the guild President. The New England Costumers' Guild was presumed extinct, but a member was at the meeting. He did not have authorization to represent the chapter, but will talk to the treasurer and president at his return. There are 13 active chapters, (and two ambiguous chapters.)

The thirteen active chapters are:

- Australian Costumers' Guild
- Beyond Reality Costumer's Guild
- Costumer's Guild West
- Greater Bay Area Costumer's Guild
- Greater Columbia Fantasy Costumers' Guild
- Greater Philadelphia Costumers' Guild
- New York/New Jersey Costumers' Guild
- Rocky Mountain Costumers' Guild
- Southwest Costumer's Guild
- St. Louis Costumers' Guild
- Western Canadian Costumers' Guild
- Costumers Guild UK
- South Bay Area Costumers' Guild

Moved by *Byron Connell*, and seconded by *Carl Mami*:

to accept the membership report and in addition that the Guild thank the Treasurer for his diligent efforts over the past year to re-establish the membership database.

Motion passed.

### 7. Parliamentarian's report, *Janet Wilson-Anderson*:

Thanks to the efforts of *Byron Connell* and *Betsy Marks*, all the chapters have up to date copies of the Standing rules and By-laws. There are some minor numbering problems.

The Vice-President ordered the correction in numbering of Standing rules 23 & 24 to 21 & 22.

Thorough review of the Standing Rules was not completed, and it was requested by the Parliamentarian that the committee be extended another year. (The dead have been resurrected and are sort of walking around. We can look into the underwear shortly.)

The Vice President ordered the extension of the committee.

Moved by *Betsy Marks*, and seconded by *Bruce Briant*:

to accept the Parliamentarian's report.

Motion passed.



#### 8. *Costumer's Quarterly* Report, Cat Devereaux:

The *Quarterly* is up to date in editing process. All back issues are completed, and the next issue is underway. Volume 8, Number 3 was printed, but not distributed because of the state of the database. Some few people received it by hand. It is in storage. The double issue to make up for 1994 volumes 3&4 will be coming out. The remaining issues are also up to date and ready to be printed.

Estimate on mailing date: approximately one month. It will go bulk, so no guarantee on arrival date.

All five issues should arrive within a short span of time.

The current editor's resignation is not immediate, and she will be available to help if needed.

Moved by Byron Connell, and seconded by Rob Himmelsbach:

to accept The *Costumer's Quarterly* Report and to thank Cat for her efforts.

Motion passed.

#### 9. Costuming Programming at WorldCon, Zelda Gilbert

If you are going to WorldCon and want to be on programming, please fill out the forms.

#### OLD BUSINESS

##### 10. Vintage Clothing resolution, Janet Wilson-Anderson

Moved by Janet Wilson-Anderson, and seconded by Carl Mami to table the vote on the Vintage clothing resolution until next year's meeting in Baltimore.

Motion passed. (Joy can deal with it.)

##### 11. Standing rules amendment; Standing Rule 18D

Moved by Janet Wilson-Anderson, and seconded by Byron Connell to change the order of the day, to move item 6A (of the Agenda) before item 5B (of the Agenda).

Moved by Janet Wilson-Anderson, and seconded by Carl Mami:

Motion passed.

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, and a copy to be sent to The Pat Kennedy Memorial Archives 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.

Motion passed.

##### 12. Discussion on The *Costumer's Quarterly*

Moved by Ken Warren and seconded by Carl Mami to wave the 45 day pre submission requirement to accept for consideration Amanda Allen's motion.

Motion passed.

This means the item may be moved to the floor.

The following submitted motions are being read (into the minutes) as a point of information to allow for relevant discussion:

Amanda Allen's proposal:

The ICG Officers and Board of Directors initiate a change in name for the publication (*Costumer's Quarterly*) and make it a requirement of the standing editor that the publication be delivered according to specified four issues per year or such number of issues that be deemed appropriate by the board of directors, and further that there be no motion to raise the subscription fee, with the exception to covering additional postage fees levied by the US Postal Service, until such time as the editor has attained a perfect two year record for publication of same.

Proposals Submitted by the New York/New Jersey Chapter:

The subscription fee for the *Costumer's Quarterly* shall be set at \$20 per chapter, per year. Chapters will receive a single Master copy of each issue on computer disk, and shall print and distribute copies from that Master. Chapters shall be responsible for all cost of reproduction and distribution, and may set such subscription fees as they see fit. The annual subscription fee for each chapter, shall be sent to the Treasurer. The corporation Treasurer shall remit the *Costumer's Quarterly* subscription fees to the editors as expenses are incurred.

The President is directed to designate the New York-New Jersey Costumer's Guild as a chapter as the editor of the *Costumer's Quarterly*.

Motion Two (aka The Canadian Motion)

to amend the language of Standing Rule 7 so that, in the three places where the wording says "Chapters outside North America", the wording be revised to "Chapters outside the United States". It will also strike the phrase "and \$10.00 US per year for members with mailing addresses in North America outside the USA."

Discussion on the *Quarterly*, 15 minute limit, 30 seconds per person:

Points raised included:

Paper cost was not mentioned in reasons for subscription increase.

Tabloid (Newspaper) format should be considered.

Electronic format proposed because of distribution problems. Hard copy could be supplied, too for chapters who don't have access to computers for the publication. Several computer formats would be available.

Probable that all machines/ chapters can't handle illustrations on disk or have the amount of memory needed.

Would require 13 publishers (who have the time and computer capacity) to find printers, handle distribution, collect and pay the money. It is hard enough to find one person, let alone one per chapter.

Would have inconsistent Quality.

Chapters already have their own newsletters to deal with.

Consistent quality publication is needed to speak for the organization, this wouldn't be one.

Probably would not solve delay problem.

\$20 limit questioned as unlikely to cover expenses.

Sick pups claim they can do it at this cost.

Different sized chapters end up with very different financial burdens.

Central person or people in charge really needed.

Canadian Chapter will be willing to undertake distribution in Canada, whether or not the NY/NJ proposal goes through.

We can go on to the electronic formats that are with the times, or stay behind the times.

Whatever we decide about the electronic format, we need to deal with the frustration of the members who are not getting the publication they are supposed to be getting.

According to the Treasurers Report, the estimates we have on the printing and shipping, and CGW's generosity we have enough to pay for the issues we now have, but we do not know whether ongoing dues can cover more *Quarterly's*.

We can have a *Quarterly* that works as it did in the past, if we, as chapters support it and the new editor. Instead of local distribution, we can send or collect articles.

Rational of proposal is that the Guild is an organization of Chapters. The proposal emphasizes the chapters, rather than the central Organization.

Cost of printing for a small chapter would be very high. Cost per issue is much lower done in one central printing.

Some local chapters have trouble getting just their Newsletters out.

We would lose bulk mailing cost break.

Motion would not effect back issues.

UK has different electronic systems.

Electronic Sophistication is not universal. This is not the time.

Moved by Ken Warren, and seconded by Byron Connell

to bring the NY/NJ Electronic distribution motion to the floor.

Moved by Byron Connell, and seconded by Ken Warren

to table the motion to the next meeting

Vote tally: 25 for, 123 opposed, 1 abstention

Motion fails, the electronic distribution motion is not tabled.

Moved by Gary Anderson and seconded by Brenna Sharp to call the Question

Question called

Motion fails

The New York-New Jersey Chapter withdraws the motion to appoint it as editor.

This leaves the *Quarterly* as currently constituted. The incoming President will have to appoint a new editor, due to Cat's resignation.

Moved by Janet Wilson-Anderson and seconded by Kate Morgenstern

to amend the language of Standing Rule 7 so that, in the three places where the wording says "Chapters outside North America", the wording be revised to "Chapters outside the United States". It will also strike the phrase "and \$10.00 US per year for members with mailing addresses in North America outside the USA."



Discussion:

The problems of *Quarterly* cost with individuals, who are members of domestic chapters, but live in other countries is not addressed herein. This will be taken up by the committee reviewing the Standing rules.

Motion Passed

13. Other New Business

Further *Costumer's Quarterly* discussions.

After the back issues are mailed, is there any more money to continue? And how do we establish good faith with the membership?

Moved by Betsy Marks, and seconded by Bruce Briant:

The ICG Officers and Board of Directors initiate a change in name for the publication (*Costumer's Quarterly*) and make it a requirement of the standing editor that the publication be delivered according to specified four issues per year or such number of issues that be deemed appropriate by the board of directors, and further that there be no motion to raise the subscription fee, with the exception to covering additional postage fees levied by the US Postal Service, until such time as the editor has attained a perfect two year record for publication of same.

Discussion:

It has been extremely difficult to justify paying for membership in the ICG to people who have been members for two years or less, because they have seen nothing from the ICG. This has been a problem since incorporation; there has not been a single year where all four issues have been delivered.

If we continue to allow the *Quarterly* to be optional, we have no method of communication and we have, as a result, no organization. If the cost is frozen, everyone should be willing to pay the cost they are acknowledging.

GBACG still has people sending the \$8, even though it is optional. It needs to prove itself. We can cut down the pages or the cover art to keep it within the \$8.

We can change it so that the fee includes the *Quarterly*, but as long as the *Quarterly* is sold separately, we can't do that.

The language of the Standing rules is unclear. When the Standing rules were written, it was assumed that the *Quarterly* was part of the membership.

No one wants to send money for what they are not receiving. This motion gives an ultimatum. But, "or else", what?

If we get the back issues out, and establish good faith, we do not have a problem, and we may not have an argument.

The problem is credibility all up and down the line. Can we tie in to this motion that the back issues must be sent within 60 days? And a guarantee of the next *Quarterly* within 120 days after that.

There are too many issues tied to one motion.

Can we use articles transcribed word for word from Newspapers, with credit given?

This violates copyright laws.

Moved by Janet Wilson-Anderson and seconded by Jana Keeler:

to table this motion to the next annual meeting.

The issue is one of credibility, and Janet has seen the masters for the *Quarterlys*, so she is optimistic. It had damn better well be fixed.

There will be a discussion on the *Quarterly* scheduled at a time other than the ICG meeting at the next convention.

Motion passed; The motion is tabled until the next annual meeting.

Betsy (as Con chair for CC15) requests the officers contact her before the convention to schedule the discussion.

14. Children and costuming

There has been concern stated about how Children do or do not fit in the Masquerade structure. Different things have been tried with varying degrees of success. Committee requested to study Children and Masquerades, and Children at Costume Cons, in general.

Committee: Dana MacDermott chair, Richard Stephens, Carl Mami, Bridget Landry, and Sandra Manning.

15. Replacement of Standing Rule 4.

Moved by Janet Wilson-Anderson and seconded by Byron Connell:

to delete current Standing Rule 4, and replace it with:

Each Chapter shall provide a list of its officers' names, addresses, telephone numbers and electronic addresses, if available, to the Corporation Treasurer or his or her delegate within 30 days after the Annual Meeting, and shall

indicate which officer is the chapter's delegate to the Board of Directors of the corporation (it shall be assumed to be the President if no other member is designated). The Corporation Treasurer or his or her delegate shall send a list of the names, addresses, telephone numbers and electronic addresses, if available of the officers of the ICG and other members of the Board of Directors, plus that of the Parliamentarian and *Costumer's Quarterly* Editor to all members on that list. The Corporation Treasurer or his or her delegate may also call for an updated list of chapter officers 30 days prior to any other meeting called by the Board.

Discussion:

Can we get lists of critical addresses to the membership? Needs to be a way for the individual member to go to the top, if they feel it is necessary.

Joy will maintain a list, and make it available in the *Quarterly*. There will be a monthly Presidents message sent out via e mail. If you don't have e mail, you can get it from your Board of Directors member. You can sign up to be on the list for receiving the monthly message.

If the contact list is printed in the *Quarterly*, what about the people who do not get the *Quarterly*?

That is a problem. But it is their choice not to get the *Quarterly*.

Motion passed.

16. Web Page

We have a volunteer to create a Web page: Sandra Manning.

We may have someone who will donate the page available to them from their Internet provider. There will be no cost to the Guild.

The Web page may be on line before the next meeting, and the information disseminated. There will be a report at the next meeting.

The GBACG will reference the ICG's Web page on theirs.

17. Written Copies of Motions

Moved by Ken Warren and seconded by Toni Lay

It shall be the responsibility of the President or his/her designated representative to provide 50 copies of any business items received 15 days in advance of the annual meeting to the meeting. Those bringing items not on the preliminary agenda to the meeting are requested to provide 50 copies of those items.

We need to have these so that members can follow what is going on at the meetings.

Motion passed

18. Election of new officers

The candidates for office are:

Joy Day (Beyond Reality Costumer's Guild), President;

Wendy Purcell (Australian Costumers' Guild), Vice President;

Gary Anderson (Costumer's Guild West), Treasurer;

Richard Stephens (Beyond Reality Costumer's Guild), Recording Secretary;

Jana Keeler (Greater Bay Area Costumer's Guild), Corresponding Secretary.

Elected by Acclamation

19. Costume Con 17 bid by the Greater Philadelphia Costumer's Guild.

The specific dates for the convention (1999) have not yet been set. Baptist Town has no interest.

The bid for Costume Con 17 was awarded to Greater Philadelphia Costumer's Guild.

20. Joy Day, the incoming ICG President, restated her interest in members signing up for her e-mail list for the monthly President's Message. She expects Great things and lots of Action strong on Communication in the upcoming year.

21. Motion to adjourn.

Moved and seconded simultaneously by large numbers of shouting members.

Motion Passed.

The Meeting was adjourned at 1:18

A Board of Directors Meeting was convened at 1:18.

Moved by Janet Wilson-Anderson and seconded by Betsy Marks:

...to ratify the results of the election.

Motion passed by acclamation.

The meeting was adjourned at 1:19.



# Coming Events

collected by Byron Connell

**Costume College 1996**, July 19-21, 1996, AirTel Plaza, Van Nuys CA, \$30 ICG / \$50 thru February 1, 1996, \$40 ICG / \$60 thru June 1, 1996, 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.

**WorldCon 54 / LA Con III**, August 29-September 2, 1996, Anaheim Hilton, Marriott Anaheim & Convention Center, \$130 thru 7-31-96, \$150 at door / \$30 supporting, LA Con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409. Big web site of information: <http://lacon3.worldcon.org>. Large masquerade, pre-registration only. forms due by August 15 to 13657 Rayen St., Arleta, CA 91331. Interested in exhibiting a costume there? Contact Cat at 818-339-9492. The world science fiction convention.

**Arcon 20**, October 4th-6th, 1996, Holiday Inn Collinsville, \$25, Archon 10, PO Box 483, Chesterfield, MO, 63006. Big, costumer friendly convention in the midwest. Contract scorwn@crl.com for masquerade information.

**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](mailto: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.

**Dimensions In Design contest deadline**, November 1, 1996. (Formally the Future Fashion Design Contest.) For rules / send to designs to: Ricky & Karen Dick, PO Box 207, Beallsville, PA 15313-0207, 412-632-3242, [castleb@pulsenet.com](mailto:castleb@pulsenet.com). Special prize categories include: Best design w/ empty server cones, design for animated character, design for classic monsters, design for "Prom",

**Costume Con 15**, May 23-26, 1997, Radisson Plaza Lord Baltimore Hotel, Baltimore, MD, Memberships: \$50 until December 1, 1996 / \$25 supporting, both will include the Whole Costumer's Catalog. CCXV, 5400 White Mane, Columbia, MD 21045. [CCXV@aol.com](mailto:CCXV@aol.com). Two masquerades, Dimensions in Design contest and fashion show, single pattern contest, & doll contest. Friday night: Callahan's Cross-Stitch Saloon. Saturday: Murder on the Ornamental Express. 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, \$60 after / Supporting \$25, CC16 c/o St. Louis Costumers' Guild, 7835 Milan, University City, MO 63130, b-mai @geni.geis.com. Friday night social "prom theme": Stairway to Heaven - Highway to Hell. Two maqueards, \$1.98 costume contest. The ICG's annual convention.

**Costume Con 17**, Philadelphia, 1999 by the Greater Philadelphia Costumers' Guild. "A revolutionary Costume Con." More information is on the way! The ICG's annual convention.

## Pending Costume Con Bids:

**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!*

*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 chapter, The Grey Company, Western Australia

Dues: \$25/year, (Australian)  
household \$7 each extra, concession \$20

## Beyond Reality Costumer's Guild

P.O. Box 272  
Dundee, OR 97115

## Costumer Guild UK ☐ New

c/o Teddy, 12 Albert Road, LONDON, E10 6PD, (CGUK@ireadh.demon.co.uk)  
Dues: £12 per year. Associate: £5 per year

## Costumer's Guild West

P.O. Box 94538, Pasadena, CA 91109  
Hotline: 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

## Greater Philadelphia Costumers' Guild

(aka The Lunatic Phrynge)  
c/o Vicki Warren  
1139 Woodmere Rd.  
Pottstown, PA 19464

## 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

## South Bay Costumer's Guild ☐ New

(Bombazine Bombers)  
c/o Carole Parker  
600 Fairmont Ave.  
Mountain View, CA 94041-2135

## 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 Corresponding Secretary for information on forming a chapter in your own area.

## Guild Officers & other ICG contacts ☐ New

### President: Joy Day

PO Box 272, Dundee, OR 97115, 503-538-1617-evenings only!, hotfudge@teleport.com

### Vice President: Wendy Purcell

39 Strathmore St., Bentleigh, Victoria 3204, Australia  
US mail drop: c/o Cat Devereaux,  
581 N. Fifth Ave., Covina, CA 91723  
stilskin@netspace.net.au

### Treasurer: Gary Anderson

3216 Villa Knolls Dr., Pasadena, CA 91107,  
72437,674@compuserve.com

### Corresponding Secretary: Jana Keeler

c/o GBACG, 5214-F Diamond Heights, Suite 320, San Francisco, CA 94131, 415-469-7602

### Recording Secretary: Richard Stephens

11622 Admiralty Way, Everett, WA 98204

### Pat Kennedy Memorial Archives

c/o Carl and Elaine Mami  
85 W. McClellan Ave., Livingstone, NJ 07039. (Note: Chapter's please send copies of newsletters and relevant ICG information here.)

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



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