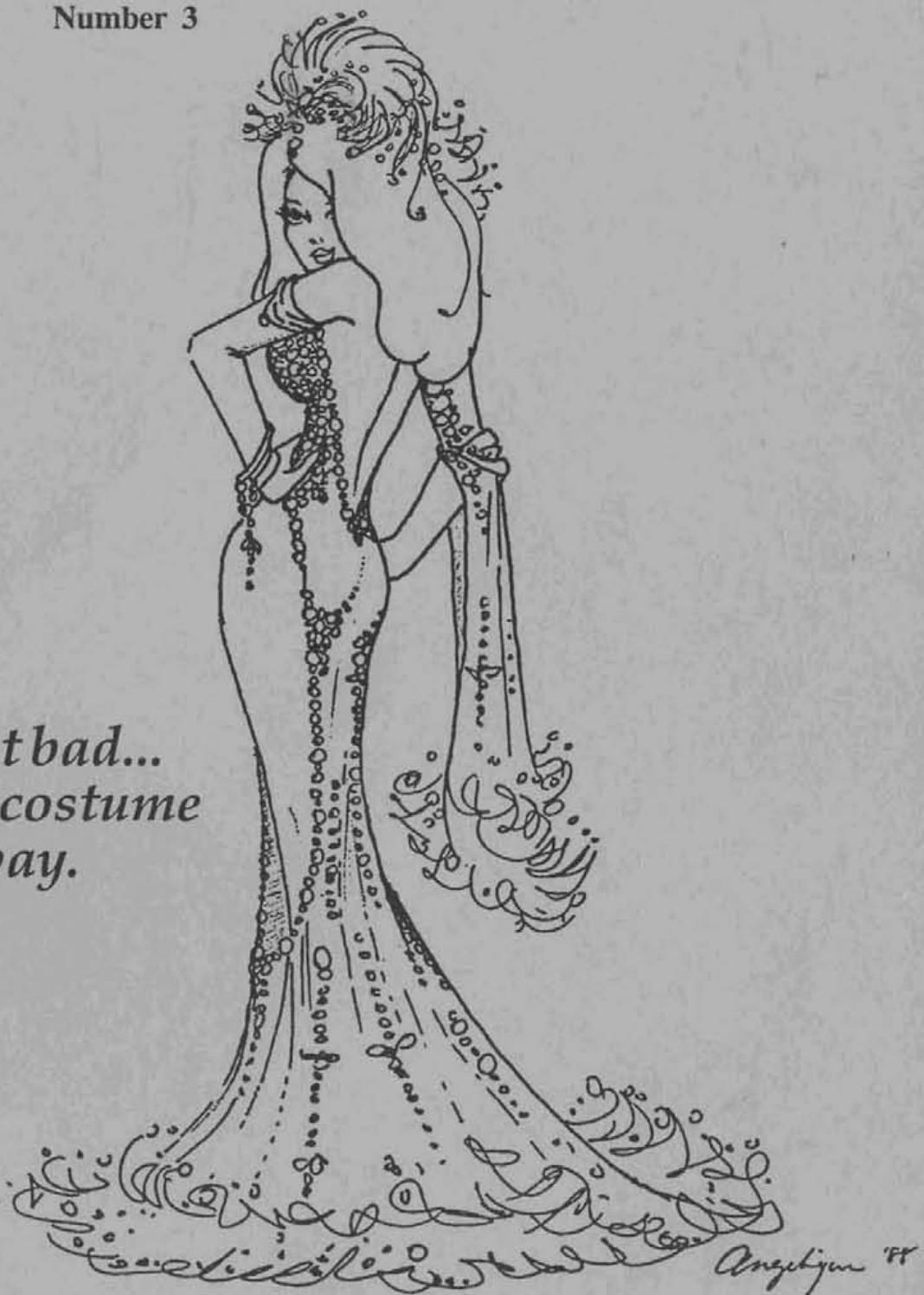


Costumer's Quarterly

Volume 2 Number 3

*I'm not bad...
I just costume
that way.*



From The Editors

Welcome to Volume 2; Issue 3! In this issue we have several diverse things for your enjoyment. We hope you like the contents. As of this issue, we are out of material to print! Remember: we need articles from YOU, our readers, to keep this thing going. If we do not get articles, this magazine will just dry up and blow away! We have had 6+ articles promised from various people, but so far, none of them has surfaced. I would like to especially thank Alix Jordan and Linda Bowland. 3/4 of this issue was provided by them! Otherwise this issue would have been only 6 pages long! THANK YOU!!

We hope you like the photos from Nolacon. Before anybody starts shouting "BIAS!" over which photos we print, please be aware that they were the only photos that we could get that had any hope of reproducing (we hope!). If your favorite costume is not included, it is because nobody sent us a clear, high contrast photo of it. Of the photos we printed, the Costume Con 6 photos were taken by David Bickford. From NolaCon, the on-stage pictures were taken by Joe Aspler. For more information about the pictures, see the "Chapter News" article.

While we are on the subject of WorldCons—see the notes about nominating for the Hugo awards. You may be able to nominate and not know it! Again, please see the "Chapter News" article.

Since we didn't have any historical costuming articles submitted for this issue, we are reprinting an article on dressmaking from a 1902 pattern catalog by the Standard Fashion Company.

As usual, we are in need of articles. "Articles" can be anything from a "handy household hint" that only takes a couple of lines up to a full-blown article on "how-to" make something. "How-to's" need not be limited to sewing. Artwork is also appreciated and can be anything from specific illustrations (or photos) to accompany an article to non-specific spot-illusions or costume-related cartoons.

We cannot promise you fortune, but we do promise you lots of *glory*. Contributors will receive a *free* copy of the 'zine in which their work appears, and your talent will be seen (and appreciated!) by roughly 300 costumers across the country.

Thanks for your help,

Kelly & Karen

Costumer's Quarterly

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Karen & Kelly Turner

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Costumer's Quarterly

Volume 2 Number 3

Winter 1989

Edited by Karen & Kelly Turner

Cover by Angelique Trouvere

With great thanks to the following people for submitting articles:

Alixandra S. Jordan Kelly Turner
 Animal X

Art by Linda Bowland, Melody Rondeau, Angelique Trouvere & Animal X

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The Art of Homemade Appliques — Part 2

or

"Hello, Eye Strain"

By Alixandra S. Jordan, Art By Linda Bowland

SETTING UP:

You have found some method of transferring your design to the material and are about to set up. How you go about this will depend upon whether or not you are backing it.

BACKED APPLIQUES:

If you are working with a simple outline (a circle or a square) cut the fabric out leaving an inch (Fig. 16)

more or less "seam allowance". Clip any curved edges. (Fig. 17) Turn and tack down (Fig. 18). Now cut a piece of felt (industrial grade is best), using the sewn piece as a template (Fig. 19).

(Even though you may be making a dozen or more appliques from the same design, remember that none of them will be exactly the same. Allow for this.)

Now stitch the two pieces together. (Fig. 20) Trim away any excess felt. (Fig. 21).

For more complicated appliques, you may want to sew the two pieces together first. (Fig. 22) and trim them to size afterward. (Fig. 23)

(You're on your own there. I gave up on backings before I got that far.)

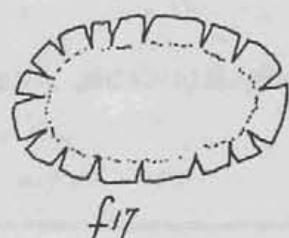
NON-BACKED APPLIQUES:

This is how I do my own work. You've got your design printed in some manner, on your fabric. Now you need to work it. There are several methods.

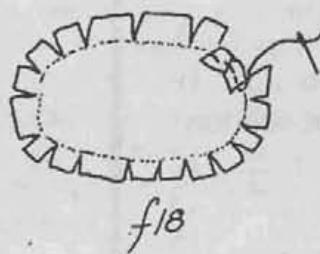
Usually, I simply cut around the design until I have a rough square to work with (Fig. 24). (Do not cut down



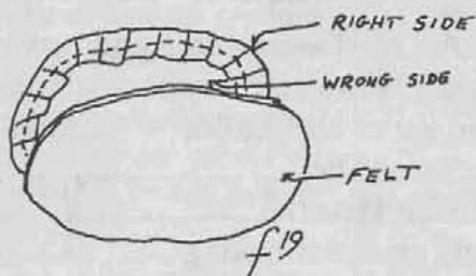
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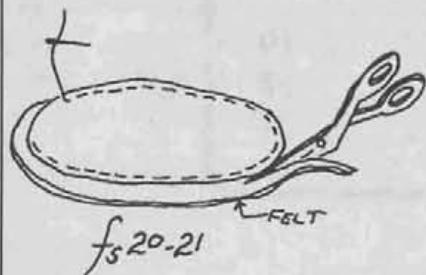
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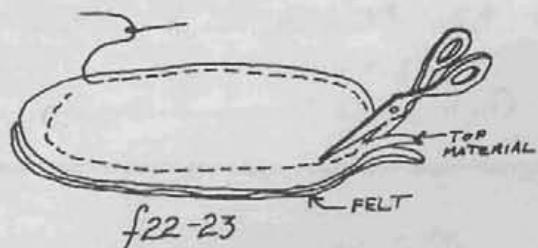
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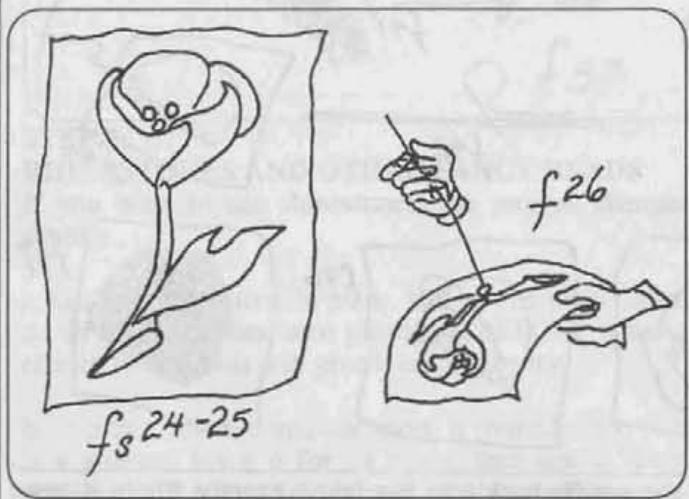
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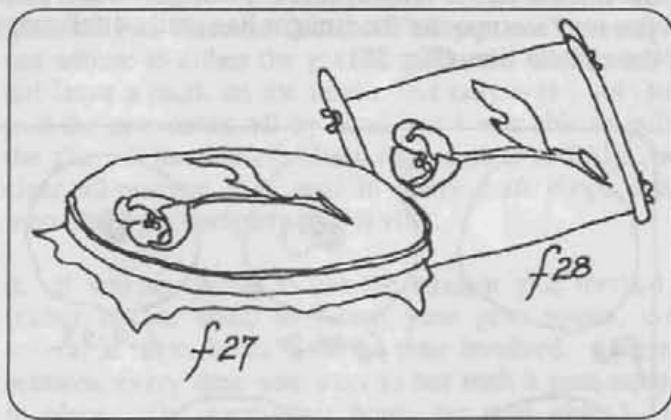
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between the fiddley bits at this point) (Fig. 25)

I then proceed to work it as if it was a loose piece of cloth (the way you work cross stitch or huck toweling). (Fig. 26)



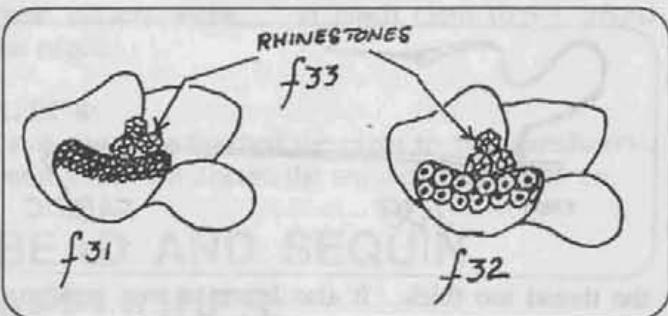
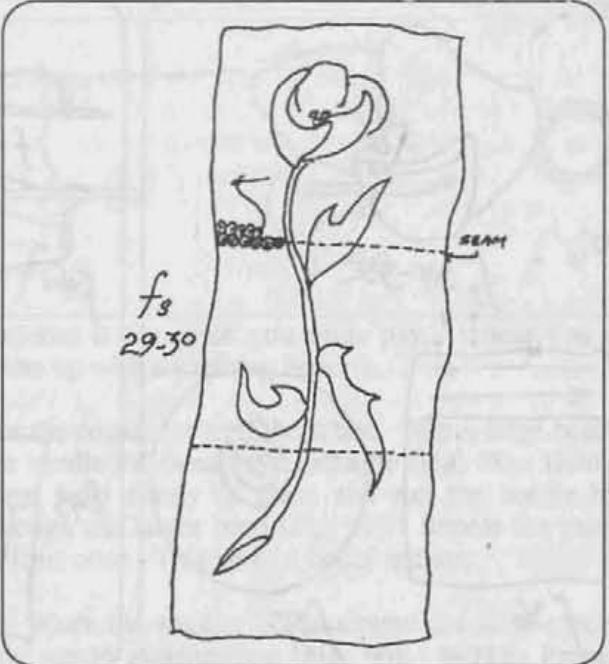
If you find this method awkward or you're working on a very large piece (over six inches across) you can use an embroidery hoop or stretch it on a needle work frame for easier handling. (Figs. 27 & 28)



If you're making something several feet in length, it is best to cut it into segments before working on it. (Fig. 29) Extra sequins can be added to hide the seam lines after it is attached to the costume. (Fig. 30)

TYPES OF APPLIQUE:

There are two types of appliques: BEADED (Fig. 31) and BEAD AND SEQUIN. (Fig. 32) Both types can be jeweled (Fig. 33)



BEADED:

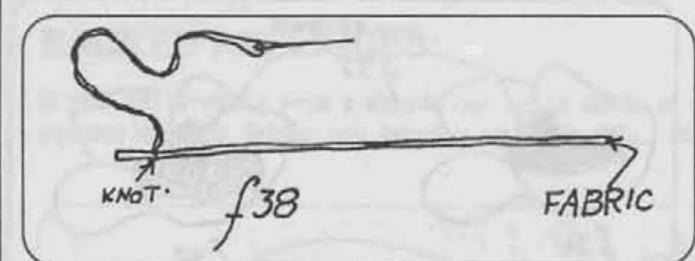
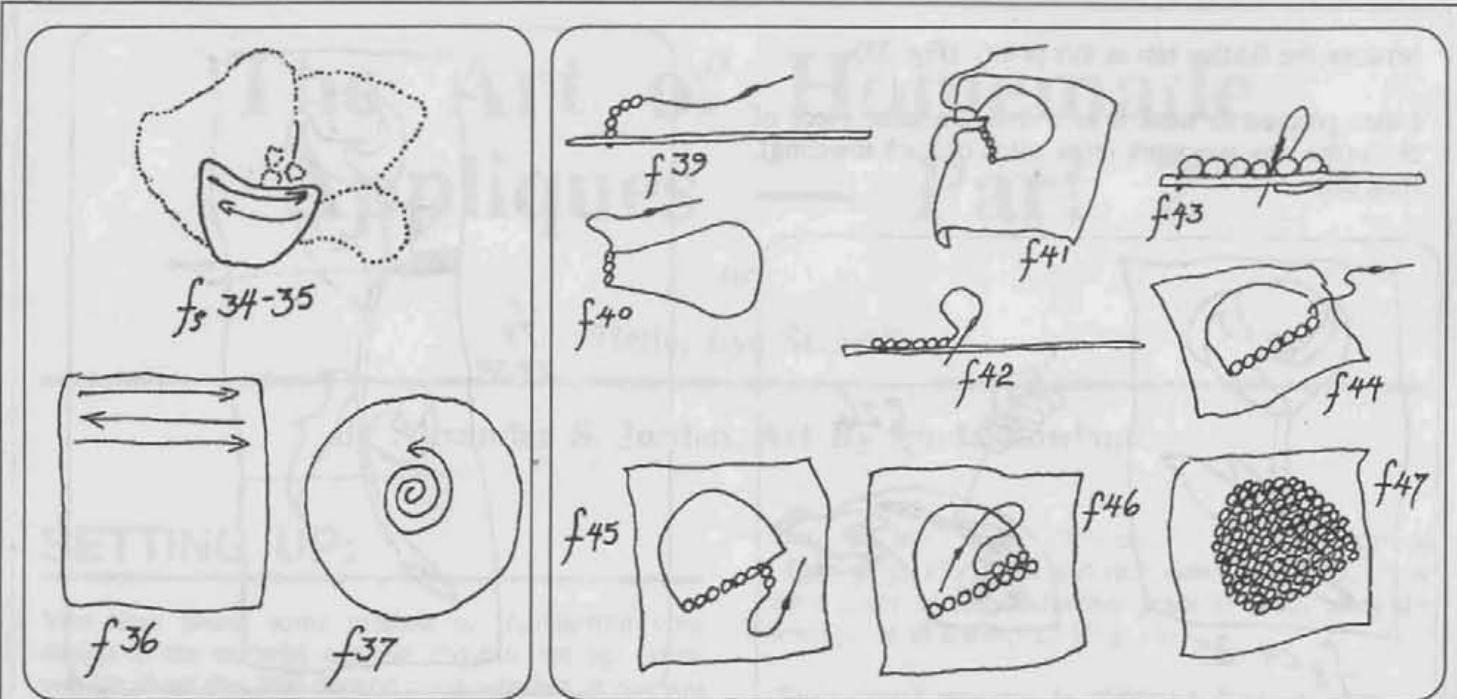
For this one, all that is needed are beads, thread, rhinestones (optional) and your piece of material. (For large pieces, it is probably a good idea to back it with felt, or work it on some type of hoop or frame simply because of the weight.)

STEP 1:

If you are using straight rochaille beads, choose a section near the middle of the piece. (Fig. 34) Decide what color this will be (if the applique is going to be multi-colored, or part of a multi-colored costume) and which way you want the stitches to go. (Fig. 35) If the line is horizontal or vertical, simply start at one end (Fig. 36) and work your way across. If the design is circular, start in the middle and work your way out. (Fig. 37) This avoids puckering.

STEP 2:

Knot your thread and bring it through the fabric at the starting point you have selected. (Fig. 38) Use double thread. (Waxing is up to you. It is a tricky point. Some times wax will stiffen the thread enough to get a stubborn needle threaded. Sometimes it makes



the thread too thick. It also leaves a wax residue on the beads that may impede shine. I tend not to use it with sparklies.)

STEP 3:

STRAIGHT LINES (Fig. 39) Put roughly six beads on the thread (less if it's a small area). (Fig. 40) Hold the beads on the fabric, following the line you have selected. (Fig. 41) Put the needle back into the fabric a fraction of a bead in front of the last bead on the thread (or the one closest to the needle). (Fig. 42) Pull taut. Now go back and couch the row you've done. (Fig. 43) Every second or third bead is usually good enough.

Repeat until the line is completely covered. (Fig. 44) Diminish the number of beads as you run out of line. (Fig. 45)

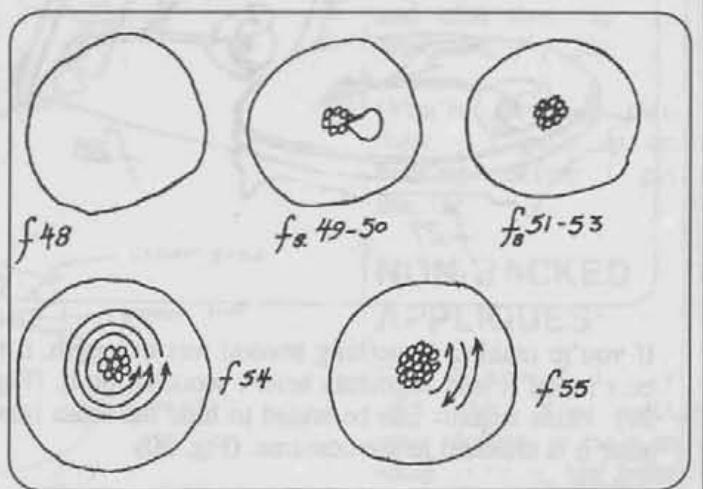
Start at the beginning of the next row and repeat the procedure (Fig. 46) Continue until the section is completed. (Fig. 47)

STEP 4:

CIRCLES. (Fig. 48) Place enough beads on the thread to make a small circle. (Fig. 49) There should be just enough room in the middle for one bead. Insert

the needle back into the fabric exactly where it came out in the first place. (Fig. 50) Now you have a loop. (Fig. 51) Couch it down. (Fig. 52)

Place one bead in the center (Fig. 53). Repeat the loop process until the circle is finished. (Fig. 54) or until the beaded area is roughly an inch across. At this point you may incorporate the straight line method following the circular line. (Fig. 55)

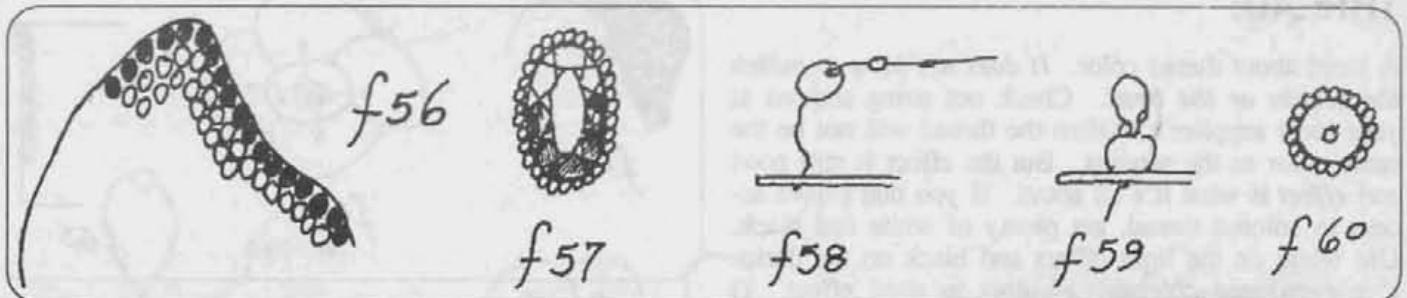


STEP 5:

Go on to the next section.

STEP 6:

Areas can be outlined in contrasting colors for added depth. (Fig. 56)



STEP 7: RHINESTONES AND OTHER FANCY BEADS

If you want to use rhinestones, the process changes slightly.

a. Glue the rhinestone in place. If it can be sewn down, do so AFTER it has been glued, but BEFORE it has a chance to dry. This will give it extra security.

b. If it is a sew-on, you can work it immediately. If it is a glue-on, leave it for 24 hours, then test it. Your applique will take a fair amount of abuse while working it, and you will want to make sure it is fastened securely.

c. If you decide to use a hot glue gun, it will be ready for immediate use. However, test it vigorously. (I did the entire bodice of a dress using BOSTIC hot melt glue, only to discover that their "all-purpose" glue did not adhere to either the gemstones or the cloth, but it did leave a mark on the fabric. Not only was I able to pull the gemstones off by hand, but I was able to pull the glue off the fabric!) These days, I stick to TAHL, a clear all-purpose glue sold in many craft shops and marketed by a company in Oakville.

d. If you are going to use the straight glue method, (either hot or cold) to fasten your gem stones, do several at once, because of the time involved. (Three minutes, every time you want to hot melt a gem stone in place. Or twenty-four hours for cold glues.) I usually have at least 15 appliques to each batch.

e. Now you can start to bead. Generally I prefer to frame the jewel with at least one "circle" of beads before going to straight lines, if desired (Fig. 57). It is easier to hide thread ends in the other beads. The old leaf in a forest trick.

f. If you are using large, fancy beads, be warned that they do not glue in place very well, at least not in this method. The glue always comes away from the bead.

g. If you are going to use oddly shaped beads, accept that they will have to be sewn down before you start your piece. (It may make the cloth awkward to sew,

but that is the price you must pay... unless you can come up with something better.)

Put the needle through the fabric. Slip a large bead on the needle followed by a rochaille (Fig. 58). Hold the large bead firmly in place and run the needle back through the larger bead (Fig. 59). Repeat the process at least once. This gives a better anchor.

h. Work the smaller beads around the large piece as you would a rhinestone (Fig. 60). NOTE: Propeller beads [aka Tri-beads — Ed.] do not work well under these circumstances. Too much cloth shows around the edges.

STEP 8:

Once you have finished the piece to your satisfaction, put it aside. I'll discuss the sealing process later on.

BEAD AND SEQUIN APPLIQUES:

Now we get to my favorite. For these, you need needle, thread, sequins, and rochailles. Plus any fancies you may want to use.

PLAIN SEQUIN AND BEAD APPLIQUES:

Sequin and bead appliques give you a greater scope for variety. It can be done monochrome (i.e. sequin, bead, and thread all the same color). It can be done with harmonious colors (i.e. gold bead, white thread, and orange sequin). Or it can be done in contrasts (i.e. white sequin, black bead with any color thread). I've gotten some interesting effects by not only using different colors, but different shades and finishes: several shades of blue; red sequins with gold beads; matte sequins with rochaille beads; or reflective sequins with matte seed beads. Even different textures can be achieved by using small, shaped sequins, such as stars to fill small areas.

THREAD:

A word about thread color. *It does not have to match the sequin or the bead.* Check out string sequins at your local supplier's. Often the thread will not be the same color as the sequins. But the effect is still good and *effect* is what it's all about. If you don't have access to colored thread, get plenty of white and black. Use white on the light colors and black on the darks. I've even used contrasting colors to good effect. (I once made a white headdress worked with blue thread. The effect was astonishingly good.) The only place that thread color is important is when using sheers. Then it is important to use a thread that will harmonize with the material, if it is impossible to find one that will totally blend in.

SEQUINNING:

Unlike beading, sequins do not have to be done in any particular direction. It is, however, advisable to do it by color (Fig. 61).

STEP 1:

Start with the background color (if there is one) then work out from there. Start in the middle of the design (Fig. 62) so that you don't crowd yourself. Do not worry if the sequins go over the edge of the design. *You want this to happen* so hang loose (Fig. 63).

STEP 2:

Each sequin is fastened in place by a single rochaille or seed bead. Bring the thread through the sequin. Add the bead and bring the thread back through the sequin (Fig. 64).

STEP 3:

The next sequin must overlap the first. (DO NOT PLACE SEQUINS END-TO-END.) This will give you a scaled effect and allow none of the material to show through (Fig. 65).

STEP 4:

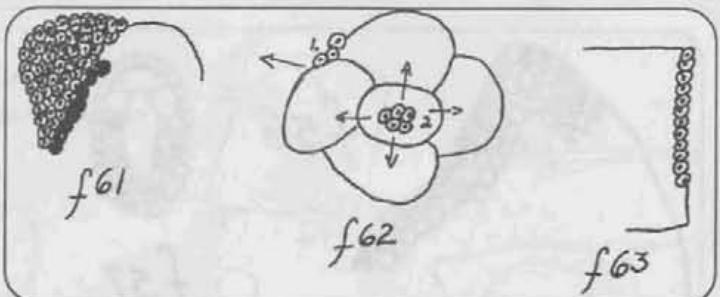
To secure the thread, retrace your steps and re-sew two or three sequins (Fig. 66). This is a secure anchor. If you are caught short on thread, simply snip and glue in place with tacky glue (Fig. 67).

STEP 5:

Rhinestones are mounted using the same method as described earlier.

STEP 6:

When the rhinestones are dry, work the sequins around them (Fig. 68). You may elect to frame the stones with beads first (Fig. 69), or you may fill in any gaps



between sequins and stones with individual beads (Fig. 70).

STEP 7:

Berry beads are placed on top of a sequin then anchored with a smaller bead (Fig. 71).

STEP 8:

Flower shaped are formed by stringing sequin, flower bead, dazzle bead (or similar sized bead), rochaille then running the needle back again (Fig. 72). Sew a few more sequins down then re-anchor.

FINISHING:

You now have an odd shaped piece of material with an applique worked on it (Fig. 73). If you've used a stretcher frame you may have several appliques ready to go (Fig. 74).

STEP 1:

Turn the piece over. You are now looking at the underside of the applique (Fig. 75).

STEP 2:

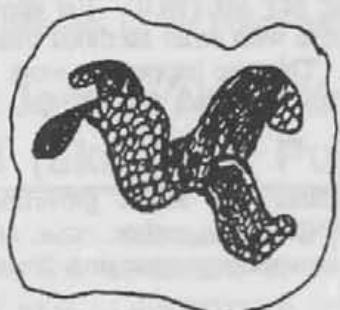
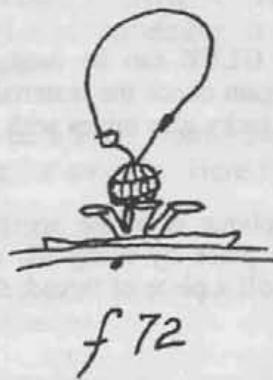
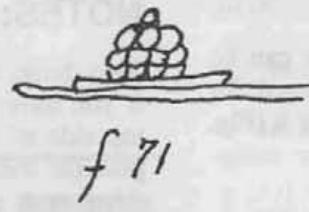
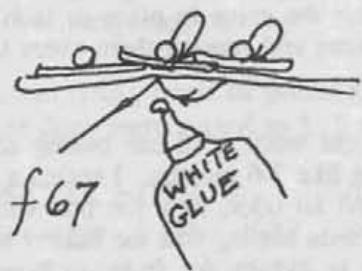
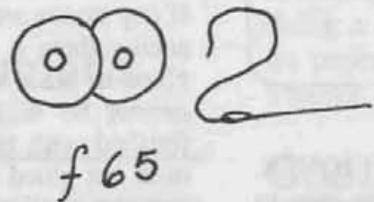
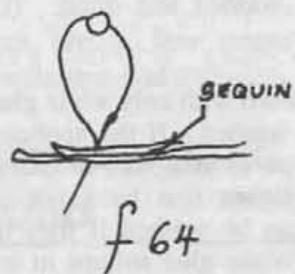
Smother this area in tacky glue. Make sure you go well over the edges. Let dry twenty-four hours (Fig. 76).

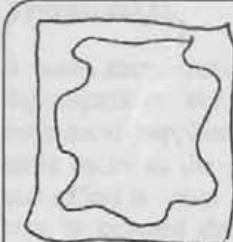
STEP 3:

Once the piece is dry, (the glue will be totally transparent) you can proceed to cut it out. Use a good pair of scissors. If it is a sequin applique, cut just under the lip of the outer sequins (Fig. 77). If you snip a thread the glue should cover for you; if you were generous with the glue.

STEP 4:

FOR USE WITH BEADED APPLIQUES. Glue back the same as with a sequin applique. You might be wise to put a thin, narrow layer of glue around the edges of the applique in case you snip a thread (Fig. 78). It will not be noticeable once it is dry. And it should not ruin the sparkle finish, if you are careful with the amount used. Trim excess cloth.

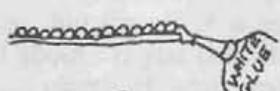




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f78

STEP 5:
FOR USE WITH FELT BACKED APPLIQUES.
 Do not bother to glue the backs. They never seem to need it.

MOUNTING:

Appliques should be mounted by hand. That is, attached to the costume by hand-sewing.

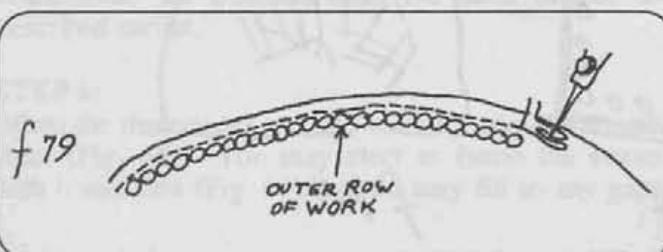
STEP 1:
HOT MELT GLUE can be used if the applique is large enough that it is at least 2 inches across; and the material will take the glue. Check the back of the applique as well as the costume material.

STEP 2:
TACKY GLUE can be used to fasten appliques in place. Again check the materials first. Also, I am not sure how tacky glue mixes with felt in this instance.

STEP 3:
 If the applique is of the sequin/bead type, it can be tacked in place by using the same method used for finishing off a piece of thread; that is re-sewing it (Fig. 66).

STEP 4:
 If you are tacking down a beaded applique simply couch it in place.

STEP 5:
 If you must machine stitch an applique in place, leave a fringe or flange of material for this purpose (Fig. 79). Stitch it down. Now hide the stitches with a row of sequins.



WASHING

If everything on the applique is sewn down and there are no stones or fancy beads on them, material permitting, the applique can be washed and dried. (Cold wash and dry.)

If any stones are fastened down with only white glue to anchor them it *cannot* be washed. If the applique is glued in place with any type of glue (hot or tacky) it *cannot* be washed. Appliques that have not been finished with tacky glue can be washed if they have been hot glued in place. White glue softens in water and the applique will fall off if they have not been anchored with thread. If you want to wash a costume that has appliques accented with glued on gemstones you can either hot glue the gems in place or tack the applique to your costume and *remove* them every time you wash the costume.

Another trick that might work is to use baking soda. But it takes something like 3-6 months. I sealed a felt hat that had developed an odor, in a hat box with a hefty dose of baking soda hoping that the baking soda would work here as it did in the fridge. When I opened the box in the spring, not only was the odor gone, but the soda had turned black and the hat was noticeably cleaner. Of course there is the fun of shaking out the baking soda afterwards, but it should work. You could try it, but I don't guarantee anything. It at least would handle body odor.

NOTES:

Two things that I should have mentioned earlier on. 1. If you have to cut the thread while the thread is on the top side of the cloth, cut it as close to the surface as possible then secure it with white glue. 2. The same thing goes if a thread breaks on a beaded applique. Repair the damage by securing the broken threads with glue, then replacing the beads.

That's it. These are the ground rules for my method. And it is just that: MY METHOD. I'm sure that there are people out there with other methods that work just as well for them. This one happens to work for me. If you want to try it, please feel free. If not, I won't be offended. Okay?

With special thanks and much groveling to Ms. LINDA BOWLAND, sister, author, artist, and resident Klingon, for the artwork accompanying this article.

Chapter News

Here are a few notes from various chapter's newsletters and minutes.

New England Costumer's Guild

In November they held a teeth casting/fabrication workshop and for the most part all went well. At this meeting everybody who came, went home with a completed casting.

Due to rising costs of publications and workshops, their dues were raised to \$15 a year.

SPECIAL NOTE: For anyone planning to attend Noreascon 3 (the 1989 World Science Fiction Convention). Denise and Steve Carter have agreed to make their Wilmington address available as a shipping address for receiving costume paraphenalia for the convention. Please notify them if you are planning to ship anything to them and please make sure that the boxes are clearly marked. They will make sure that everything gets to the convention!

Rocky Mountain Costumer's Guild

This latest division was organized last September at StarCon Denver. Several members of the Midwest Costumer's Guild were there to answer questions about the International Costumer's Guild and establishing a local Guild. To contact them, see chapter addresses on the inside back cover.

New Jersey/New York Guild (aka Sick Pups)

They have been discussing and proposing Guild Guidelines for masquerade competitions since it was a hot topic of discussion at the last ICG meeting at Costume Con 6. They are trying to get all of their recommendations down on paper before

the next meeting at Costume Con 7. Their recording secretary Denice Girardeau has been doing a terrific job at getting their thoughts down on paper and distributing them around the Guild. Thanks, Denice.

Costume Photos

The on-stage photos in the NolaCon pictorial were taken by Joe Aspler, the official photographer for the event. He is selling copies of his photos at the following prices:

Print Size	U.S. \$	CANADIAN \$
4 x 6	1.75	2.25
5 x 7	5.00	6.25
8 x 10	9.00	11.00

Joe can be reached at: 1100 Doctor Penfield Ave. #608, Montreal, Quebec, CANADA H3A 1A8. (514) 849-1460. Please remember it costs 30 cents to mail to Canada.

Also, we have received a letter from a New Jersey photographer looking for models. Here it is:

To Whom It May Concern:

I am writing in hopes that you can help with some work of mine.

I am an art photographer beginning to explore space and science fiction themes in my work. To date I have created photographs ranging from hard SF depictions of future technologies (e.g., space stations and colonies) to more impressionistic works (e.g., montages of people and stars).

I now want to go in directions not readily possible with standard models - depictions of aliens, humans in space and other unusual dress and some fantasy creatures. For this reason, I would like to recruit costumers for posed photo sessions.

My background in photography includes both studio and theatrical work. I

have been published in several magazines and newspapers. Any photographs I do of costumers will be of the very highest quality.

In exchange for such posing, I will offer costumers payment in either photographs or money or some combination. I will insist on photographed subjects signing a model release. This is necessary so that I may sell any photographs in which these costume images are included.

I currently plan to attend the Lunacon and Balticon SF conventions. I will come prepared to do studio images there. I will also welcome models to my home (I have a studio here) or travel to where they live - if such distances are within reason.

Can you help me reach costumers with this request? I may be reached either by writing to the below address or telephoning me at (609) 587-0921. There is an answering machine on the phone.

Thank you very much for your help.

Sincerely Yours,

Charles J. Divine
214 Park Lane
Trenton, NJ 08609

Hugos

The Hugo ballots have been sent out by Noreascon and are due back in their hands no later than March 15th, 1989. It is not widely known that, for the first time, members of the previous year's WorldCon (NolaCon), can NOMINATE for the next year's Hugos, *even if they are not a member of the convention*. They are encouraging the dissemination of ballots so that these members may get to vote since they are *not* sending ballots to members of NolaCon. This is why we are choosing to re-print the ballots here.

There has been much talk about costumers and hugos ever since the predecessor to this magazine, THE GCFCG NEWSLETTER (editors Marty and Bobby Gear) was nominated for a fanzine Hugo at the 1986 Worldcon in Atlanta (ConFederation). Last year, the Best of Show winner at the previous WorldCon's masquerade (ELRIC OF MEL-NIBONE with Adrian Butterfield, Victoria

Ridenour, Rusty & Dianne Dawe) came within a few votes of being nominated for the *Best Dramatic Presentation* Hugo.

This year, since Boston has (at times) been outright costumer hostile, there has been talk of trying to get several costumer oriented items nominated to make our presence known as a voting block.

"If we all work together, we can totally disrupt the system!"—Animal X

As printed in the New England Costumer's Guild newsletter and in CostumApa 30, Animal X made a(n off-the cuff?) suggestion that we nominate "The Costumer's Quarterly" for a Hugo for best fanzine. "Karen and Kelly have done a damn good job, and it certainly looks just as good if not better than most nominees for *Best Fanzine*. GO FOR IT!"

Also, she says, "Here is an idea whose time has come—nominate the NolaCon Masquerade for a Hugo in the category *Best Dramatic Presentation*. It won't win, but we could get it on the ballot. Those of you with hard feelings surely can put them aside for this gesture which could help us cast aside the aura of illegitimacy that some fan groups seem to attach to us. If by some utterly bizarre set of circumstances it won—like, for instance, the nuclear devastation of Hollywood combined with the surgeon general declaring that TV causes AIDS—the award should be accepted by the MacDermotts. As winners of Best in Show, they would represent the costumers themselves, who (after all) are the *Dramatic Presentation*".

Other potential costumer oriented hugos are:

Best Non-Fiction: The 1988 Whole Costumer's Catalogue (edited by Kelly & Karen Turner)

Best Fan Artist: I don't know about you, but we will be nominating the artists who regularly support the Quarterly. They are : Melody Rondeau, Animal X, and Linda Bowland. ♦

1989 Hugo Nomination Ballot—Instructions

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY BEFORE NOMINATING.

The accompanying ballot is the nomination ballot for the 1989 Science Fiction Achievement Awards (Hugos), for the best science fiction or fantasy works of 1988. To nominate, you must be a member of either Noreascon Three or Nolacon II (the 1988 Worldcon); only those Nolacon members who explicitly request ballots will receive them. Only Noreascon Three members will be entitled to vote on the final ballot. Please be sure to include the required information so that we can verify your membership. (Your membership number isn't required, but will make things a little easier for us; your name and address *are* required.) If you aren't a member yet, just fill out the required information and enclose the membership fee with your ballot. All nominations should be sent to **Noreascon Three; Box 46, MIT Branch PO; Cambridge, MA 02139**; and should be postmarked no later than **March 15, 1989** to be counted. (But we'll be counting the ballots about a week after that, so we recommend mailing earlier if you have any doubts about the speed of the mails; and if you're overseas, *please* use air mail.)

We're distributing these ballots early enough that most of you should get them a couple of months before the deadline. While we'd prefer that you not wait till the *very* last minute, we do hope that you'll take your time before voting. Don't nominate the first thing that comes to mind, but try to read as widely as possible. If you have a serious question about the interpretation of the rules, write to us and we'll try to answer it. (But don't ask us to count the words in a story for you; you can get a pretty good estimate by counting a typical page and multiplying.)

You may make up to five nominations in each category; but if you wish to make fewer nominations, or none at all in a given category, feel free to do so. (In fact, we recommend that you not nominate in any category you aren't familiar with.) The order of your nominations doesn't matter. Please don't waste a nomination on "No Award," which under the rules will automatically appear on the final ballot in each category. We've included spaces for "source" under the fiction categories; you don't have to fill these out, but you can do so if you think your nomination is one we might not recognize. (It's a good idea to look them up anyway, to make sure you've got the title right.)

PLEASE PRINT OR TYPE.

The final Hugo ballot will contain the five nominees (more in the case of ties) that receive the most nomina-

tions in each category. It will be distributed to Noreascon Three members only, in a special mailing around May 1, 1989. The voting deadline will be July 15, 1989. As always, the winners will be announced at the Hugo Awards Ceremony at the Worldcon.

The rules governing the Hugos can be found in the World Science Fiction Society Constitution, printed elsewhere in this Progress Report. The explanations below are an expansion and clarification of these rules.

General Rules:

Note that in spite of the official title (Science Fiction Achievement Awards), all the Hugos are for works of *either science fiction or fantasy*, however you may choose to define those two genres. The Noreascon Three committee is the sole judge of eligibility, but we believe in giving the voters the benefit of the doubt; in other words, anything that gets enough votes will be on the final ballot, unless it is clearly and unambiguously ineligible under the rules. If something is nominated in more than one category (a common occurrence), we also decide what category to put it in. All nominees will be notified of their nominations, and will have the opportunity to decline before the final ballot is printed.

Year of Eligibility:

All the Hugos are for works that appeared for the first time in the calendar year 1988. (The Campbell Award, which is not a Hugo, is for authors first published in 1987 or 1988.) For a dated periodical, eligibility is determined only by the cover date; that is, a "January 1988" magazine is eligible this year even if it really appeared in October 1987 (as at least one did). For anything else, however, eligibility is governed by the "publication date." This is an arbitrary date designated by the publisher to define "the time when the concentrated selling effort begins" (to quote a recent court decision), and is commonly several weeks after a book has been shipped to bookstores and placed on sale. Thus books that were on sale in December, or even November, 1987 may have had 1988 publication dates and still be eligible for this year's Hugos; please keep this in mind when considering your nominations. The publication date is often, but not always, listed on a book's copyright page; the copyright date itself is not conclusive, but you can use it to identify the year if you have no other evidence. (Note that published lists of "the year's best books" or the like can not always be relied on in determining Hugo eligibility, since some

sources list books by date of receipt rather than publication date.)

Serialized stories are eligible this year if the final installment appeared in 1988. The same rule applies to serialized dramas, e.g., a miniseries or multi-part episode the last part of which was broadcast in 1988. But while a *serial* (a single story appearing in two or more parts) is eligible, a *series* (a collection of more or less related stories appearing under the same overall title or with the same characters, but each complete in itself) is not eligible as a whole. (For example, *Star Trek* was never eligible as such, but a lot of individual episodes were Hugo nominees.) We are of course the final judges of what constitutes a single story—or “single dramatic unit,” as stated in the rule for dramas.

Category Definitions:

BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time during the calendar year 1988. (See above for rules governing date of “appearance” and serialization.) A novel originally published in a language other than English is eligible if either the original publication or the first English translation appeared in 1988.

BEST NOVELLA: Same as Best Novel, except that the length must be between 17,500 and 40,000 words.

BEST NOVELETTE: Same as Best Novel, except that the length must be between 7500 and 17,500 words.

BEST SHORT STORY: Same as Best Novel, except that the length must be less than 7500 words.

BEST NON-FICTION BOOK: Any non-fictional work relating to science fiction, fantasy, or fandom, first published in book form during 1988. Both “non-fictional” and “relating to SF, etc.” have traditionally been interpreted loosely; past nominees have included works of history, biography, bibliography, criticism, art books (including graphic novels and other heavily illustrated fictions), pseudo-nonfictional “reference books,” books about science (both real and pseudo-), and a bound fanzine. Worldcon committees usually have an interesting time deciding eligibility in this category; as noted above, we expect to be liberal about it, but there *are* limits...

BEST DRAMATIC PRESENTATION: Any production, in any medium, of dramatized science fiction or fantasy, which was publicly presented for the first time in its present dramatic form during 1988. (See above for the rules on series and “dramatic units.”)

BEST PROFESSIONAL EDITOR: The editor of any professional publication devoted primarily to science fiction or fantasy during 1988. A “professional publication” is defined as one with an average press run of at least 10,000 copies per issue. Those eligible

include magazine editors, editors of anthologies, and book editors at publishing houses.

BEST PROFESSIONAL ARTIST: An illustrator whose work appeared in a professional publication (see above) of science fiction or fantasy during 1988. (Note that the award is supposed to be for art published during the year, not a career award.)

BEST SEMIPROZINE and BEST FANZINE: Both categories are for generally available non-professional publications (press run under 10,000) devoted to science fiction, fantasy, or (for fanzines) related subjects, which have published 4 or more issues, at least one of which appeared during 1988. In addition, a semiprozine is a publication which during 1988 met *at least two* of the following criteria: (1) had an average press run of at least 1000 copies per issue; (2) paid its contributors and/or staff in other than free copies; (3) provided at least half the income of any one person; (4) had at least 15% of its total space occupied by advertising; or (5) announced itself to be a semiprozine. Publications meeting fewer than two of these criteria are fanzines.

BEST FAN WRITER: Any person whose writing appeared in semiprozines or fanzines during 1988.

BEST FAN ARTIST: Any artist or cartoonist whose work appeared in semiprozines or fanzines or through other public display (e.g., convention art shows) during 1988. Note that no artist is allowed to appear on the final Hugo ballot in both Professional Artist and Fan Artist categories in the same year.

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (*Not a Hugo*; sponsored by Davis Publications): Any writer whose first professionally published science fiction or fantasy story appeared during the calendar year 1987 or 1988. (Date of appearance is defined in the same manner as for the Hugos. “Professionally published,” as above, refers to a press run of at least 10,000.)

(Each Worldcon committee is entitled to add a special Hugo category to the ballot. The Noreascon Three committee has chosen not to use this option.)

Committee Ineligibility:

No member of the Noreascon Three committee, nor any publication closely connected with a member of the committee, is eligible for a Hugo award. (In particular, *The Mad 3 Party*, published by the committee itself, is *not* eligible for Best Fanzine this year.) Note, however, that “committee” here refers to only the membership of Massachusetts Convention Fandom, Inc., the convention’s policy-making body, who are listed on page 1 of this progress report; all other members of the wider “committee” listed on pages 4 and 6 remain eligible.

1989 Hugo Nomination Ballot

PLEASE READ THE ACCOMPANYING INSTRUCTIONS CAREFULLY BEFORE NOMINATING.

BEST NOVEL

(author and title)

(source)

1. _____
2. _____
3. _____
4. _____
5. _____

BEST NOVELLA

(author and title)

(source)

1. _____
2. _____
3. _____
4. _____
5. _____

BEST NOVELETTE

(author and title)

(source)

1. _____
2. _____
3. _____
4. _____
5. _____

BEST SHORT STORY

(author and title)

(source)

1. _____
2. _____
3. _____
4. _____
5. _____

BEST NON-FICTION BOOK

1. _____
2. _____
3. _____
4. _____
5. _____

BEST DRAMATIC PRESENTATION

1. _____
2. _____
3. _____
4. _____
5. _____

BEST PROFESSIONAL EDITOR

1. _____
2. _____
3. _____
4. _____
5. _____

BEST PROFESSIONAL ARTIST

1. _____
2. _____
3. _____
4. _____
5. _____

BEST SEMIPROZINE

1. _____
2. _____
3. _____
4. _____
5. _____

BEST FANZINE

1. _____
2. _____
3. _____
4. _____
5. _____

THE FOLLOWING INFORMATION MUST BE INCLUDED:

NAME _____

ADDRESS _____

SIGNATURE _____

PLEASE CHECK ONE:

- I am a member of Noreascon Three. (Membership Number _____)
- I am not a member of Noreascon Three, but was a member of Nolacon II, the 1988 Worldcon.
(Nolacon Membership Number _____)
- I enclose \$ _____ for a _____ membership in Noreascon Three.

(Supporting memberships in Noreascon Three cost \$20.00, entitling the member to all publications and the right to vote on the Hugos and on the site of the 1992 Worldcon. Attending memberships cost \$70.00 until March 15, 1989, \$80.00 thereafter, and also entitle the member to attend Noreascon Three. Make checks payable to Noreascon Three.)

Send ballots to: Noreascon Three, Box 46, MIT Branch PO, Cambridge, Mass 02139, USA

Ballots must be mailed by March 15, 1989.

Reproduction of this ballot is encouraged, provided it is reproduced verbatim (including the instructions) and includes the name of the person or publication reproducing it. We would appreciate receiving copies of all such reproductions, if possible before publication (so we can check for errors).

BEST FAN WRITER

1. _____
2. _____
3. _____
4. _____
5. _____

BEST FAN ARTIST

1. _____
2. _____
3. _____
4. _____
5. _____

JOHN W. CAMPBELL AWARD (not a Hugo)

1. _____
2. _____
3. _____
4. _____
5. _____

The Stress Diet

As costumers, we have all been under stress at one time or another. Sometimes, it comes from discovering you just cut out 2 left legs out of VERY expensive fabric. Sometimes, is due to not being done with your costume the day before the masquerade. Sometimes, it is due to not being done with your costume AN HOUR before the event you need it for. I have found that the diet given below has a remarkable way of dealing with stress.

The Stress Diet

Breakfast

1/2 Grapefruit
1 Slice of whole wheat toast
8 oz. Skim milk

Lunch

4 oz. Lean broiled chicken
1 Cup steamed Zucchini
1 Oreo cookie
Herb Tea

Mid-afternoon Snack

Rest of the package of Oreos
1 Quart Rocky Road ice cream
1 Jar hot fudge

Dinner

2 Loaves of garlic bread
Large Pepperoni and mushroom pizza
Large pitcher of beer (light!)
Entire frozen cheesecake eaten directly from the freezer

Diet Tips

1. If no one sees you eat it, then it has no calories.
2. If you drink a diet soda with a candy bar, they cancel each other out.

3. When eating with someone else, calories don't count if you both eat the same amount.
4. Food used for medicinal purposes NEVER counts against your diet. Such as: Hot chocolate, brandy, toast, and Sara Lee cheesecake.
5. If you fatten up everyone else around you, then you look thinner.
6. Movie related foods don't count against your diet because they are simply a part of the entertainment experience and not a part of one's personal fuel. Such as: Milk Duds, popcorn with butter, Junior Mints, and red licorice.
7. Cookie pieces contain NO calories. The process of breakage cases caloric leakage. ♦

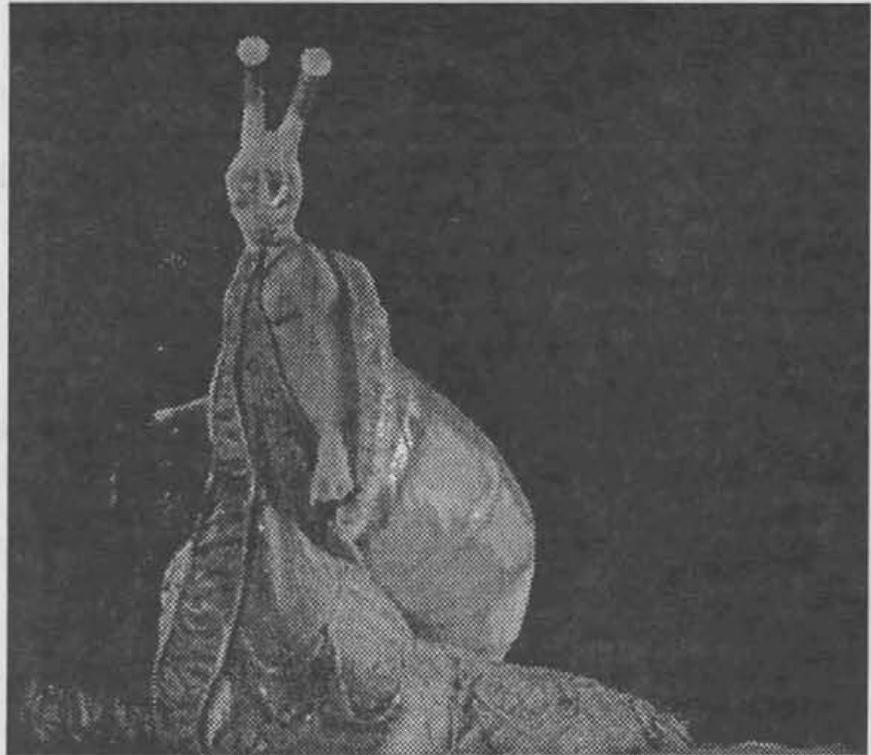


Diane Kovalcin as Madame Pompadour.
Photo taken at Costume Con 6.

The NolaCon Masquerade



Here are a few costumes from the Nolacon Masquerade: Above, *Golden Apples of the Sun* with Jacqui Ward, Mary Leppik, Steve Gill, David Graham. Below, *Beneath Alien Waves* with Dana MacDermott, Bruce MacDermott, and Jarod Hollander. Right, *The Stars My Destination* with Karen Turner.





Upper left, *The Awakening* with Susan Taubeneck, Betty & David Bigelow. Upper right, *The Alien Fate Of A Dallas Cheerleader* with Charmaine Severson. Left, *Musketeer From Mars* with Jennifer Tiffet. Below left, *Wedding of the Century* with Kathy Sanders and Laurraine Tutihasi. Lower right, *Dark Visions* with Ricky Dick and Sue Schroeder.





Points on Dressmaking

HINTS ON SHIRT WAISTS

THIS season promises to be equally prolific with any previous year in novel designs for shirt waists. Women generally have become so accustomed to the comfort of shirt waists that they are loath to discard them, and why should they? One is not bound up in them, as in a tight-fitting boned waist; they are loose and comfortable, and do not require the careful

fitting of the former, hence are more easily made. True, they must be of a good cut and carefully constructed, but even the most exacting work on a shirt waist is simplicity itself compared to the work of properly finishing a lined and boned waist.

A great advantage of the summer shirt waist lies in its adaptability to launder well. What greater comfort on a warm day than to discard a waist which has lost its pristine freshness, and don a bright, crisp one recently from the laundry, with the consoling thought that, after renovation, the first will be returned in a condition equal to new.

Neckwear for use with shirt waists is even more varied than heretofore. Stock collars, plain and fancy, will be worn in many instances, with the addition of the fashionable turn-over or protection collars. These are constantly being elaborated upon and novel designs of entirely new characters put forth. There are the turn-overs of nainsook embroidery which were the first to appear, then those of fine white or colored linen, which are purchased stamped, to be embroidered by hand, in colors. Next there are the little hand-made affairs of sheer white French nainsook, finished with two bias

folds, between which a herringbone stitch or faggoting is worked. These are especially dainty.

The very latest embellishment for shirt waists is a set of decorated linens known as the shirt waist set. This consists of a broad band to cover the centre box plait, a turn-over collar, and turnover cuffs to match. The addition of a shaped belt, pointed in the back and crossed in front, where it is held in position by a fancy pin, is of even more recent origin. These sets may be obtained in linen of almost all colors and various degrees of fineness. Those of very fine linen are exceedingly dainty, although those of the very coarse linen—almost sacking, and of this particular shade—are considered exceedingly handsome. The design is

usually very simple, though artistic, so that they may be readily embroidered in harmonious colors. These not only afford employment for leisure moments, but prove a most desirable accessory for one's wardrobe, as the plainest of shirt waists may be brightened and even appear dressy at a moment's notice by their addition.

Last summer an effort was made to encourage the wearing of shirt waists open at the neck, and, although it found great favor, the fashion was considered only in its infancy.

The coming season promises to be replete with designs of this style, which are exceedingly comfortable for summer, and all seasons for those with short necks. It also displays to advantage a pretty throat, which increases its popularity with many.

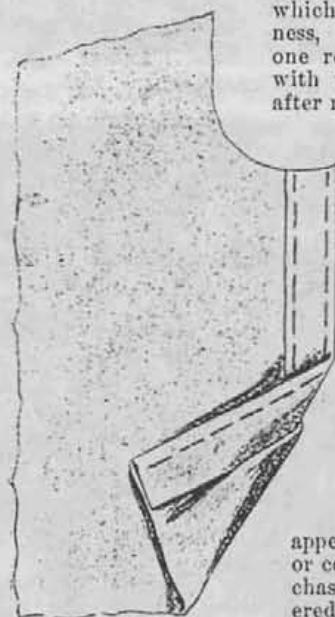


FIGURE I

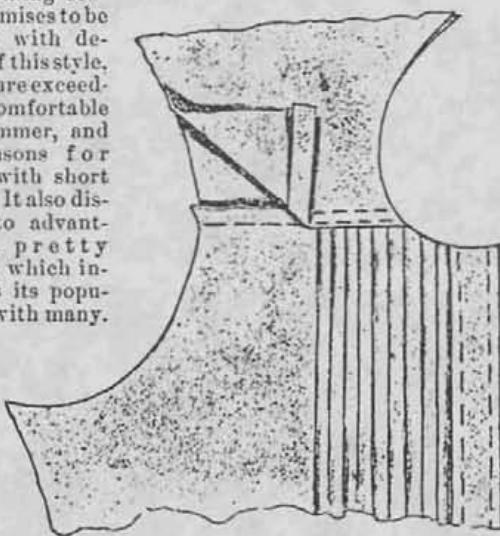


FIGURE II

Among the new distinctive styles the "Gibson" shirt waists may be given preeminence. These are characterized by the broad overlapping plait at the shoulder, which may be single, double or triple. Many of these are signalized by the absence of insertions or trimming of any kind, machine stitching effecting the only decoration.

In making a shirt waist the seams are joined in French style, the fulness at the back of the waist is gathered, two or three rows, and reinforced on the wrong side by a tape or strip of material. Some of the waists are arranged with tucks or plaits at the back (the "Gibson" designs have this feature); these must be arranged according to the perforations on the particular pattern selected.

The box plait at the centre of the front is made in several ways, the simplest, and that usually employed in our patterns, being illustrated in Figure I. The right front is turned under at the first perforations, which are usually about an inch and a quarter from the edge; now make a backward-turning tuck, folding the

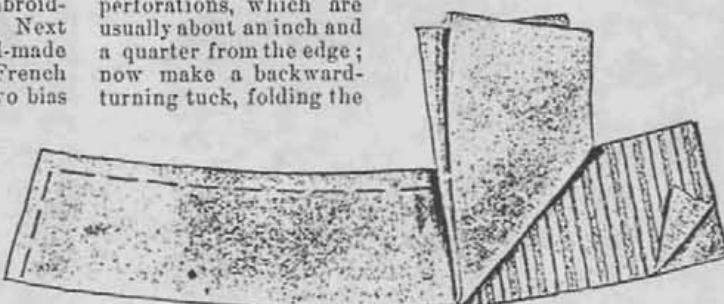


FIGURE III

material at the single perforations. This will just incase the raw edge. Stitch three-eighths of an inch from the edge for a tuck and three-eighths of an inch from the outer edge to simulate a box plait. The edge of the left front is

turned under for a hem, according to the directions on the label, and it is to this side that the buttons are sewed.

The fancy for yokes has revived, and the present output of spring and summer shirt waists shows a number with yokes in various outlines. In particularizing one for a method of making we will choose Pattern No. 7020. The front and back yoke of this pattern is in one piece, pointed in the centre of the back but perfectly straight across the front, where it extends somewhat beyond the natural shoulder line, forming a shallow front yoke without a shoulder seam.

The yoke is fitted over the back portion and stitched at the lower edge; the full front is arranged in tucks or gathers, as preferred, and joined in a seam to the under edge of the yoke portion, as illustrated in Figure II. This seam is turned up under the yoke; the front edge of the latter is then turned in and stitched down with one or two rows of fine machine stitching, this for the yoke forming an exceedingly neat and complete finish.

A very dainty conceit is the insertion of a narrow Hamburg, which resembles beading. This is not more than an eighth of an inch wide when finished, but there is sufficient margin when purchased to allow ample material for seaming.

This is joined to the edge of the back portion as just directed for the front; the seam is turned up and the yoke

stitched over this. The lower edge of the insertion is now joined to the front of the waist with the seam on the right side; trim this off close,

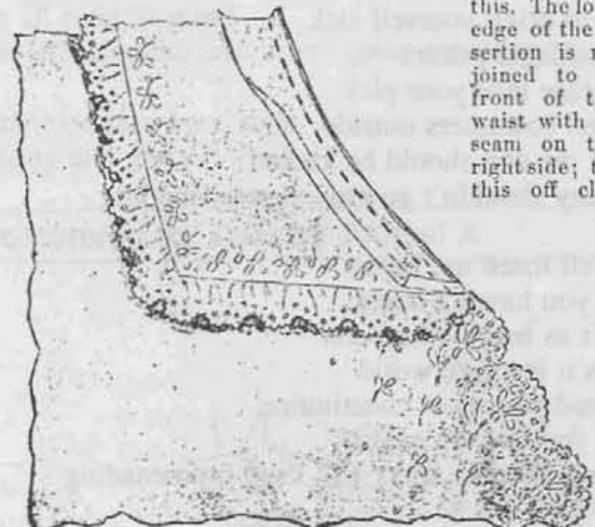


FIGURE V

turn, and stitch an even seam on the wrong side. Care must be exercised in the beginning, however, to trim the margin off the correct width, so that not a vestige of the margin may be visible when the work is completed.

Sleeves are joined in a French seam, and are either gathered into a wristband for a bishop sleeve, or finished with a shirt sleeve cuff; the latter is made three-ply, the outside and lining being of the material, with the interlining of coarse linen or muslin. Stitch a seam around all but the lower edge, then turn inside out and baste near the edge.

Slash the sleeve lengthwise where perforated on the pattern and stitch the underlap to the back edge of the opening. Stitch the short side of the overlap to the front edge, with the seam on the right side; turn over on the outside, turn in the edges, and stitch to position, including the upper edge of the underlap.

The lining and interlining of the cuff are now joined to the lower edge of the sleeve, the seam turned up and the upper or face of the cuff turned in and basted to position. Two rows of machine stitching are now worked, and complete a very desirable finish all around the outline of the cuff.

The neckband is cut three-ply and made and joined to the neck exactly the same as the cuff was made and joined to the sleeve.

Many of the shirt waist patterns are supplied with stock collars of various designs, and these are made in one color

to match the waist, or in combination with some other material, such as the collar of white, with the tie or other ornamentation of striped material. These collars are all made adjustable, the stock portion having four layers or thicknesses: the material, lining and two interlinings of coarse linen or muslin, as illustrated in Figure III. Stitch an even seam, turn inside out and baste the edge sharply.

The tie is cut from the material double, stitched on the wrong side, then turned on the right. If desired, the back ends of the ties may be stitched in the back seam of the stock, but there should be no tackings at the front, as the loose tie ends permit of more convenient laundering. The finished stock is pictured in Figure IV.

One of the prettiest of the shirt waist patterns is represented on page 32 as No. 7265. This is developed in embroidery, the edge of which forms the surplice fronts.

A cluster of tucks on the shoulder admits of a generous fulness over the bust. This is a very favorable example of the open-neck shirt waists, which are now receiving so much attention. The collar is cut from the embroidery, and, in this instance, edged with a narrow frill. This collar is unlined, the frill being joined in a French seam—that is, stitched on the right side first, then turned and the finished seam stitched on the wrong side. The method of joining the collar to the neck is as follows:

Baste the collar carefully to the neck, seaming in at the same time a narrow bias strip of lawn. (See Figure V.) Stitch by machine. Turn over the edges of the bias strip, then turn over all thicknesses, and baste near the seam after creasing with the thumb nail. This must be carefully done, so that one layer of material will not be held full while another is drawn tight. When this facing is perfectly flat and in the correct position it may either be stitched by machine or hemmed by hand to the front of the waist, as depicted at Figure VI.

This waist may be fastened in front with buttons and buttonholes, the latter worked in a fly and applied to the right side of the waist. The underlap is adjusted on the left side and to this the buttons are sewed. This presents a pretty finish without having the buttons visible. If preferred, the fronts may be closed with fancy safety or stick pins.

But few of the waists which are made from wash materials



FIGURE VI

for summer wear are made with lining, although portions for this are always supplied with Standard Patterns for shirt waists, and for full figures a lining is generally advised,

as it serves to give the blouse a better fit. When very sheer materials, such as batiste, swiss or all-over lace or embroidery, are used for the more elaborate shirt waists, the lining is frequently used, and is often of silk or of material which closely resembles silk, of a contrasting color to the goods employed for making the outer portions. For all-over lace or embroidery blouses this is especially effective.

In Defense of Costumes

by Alixandra Stephany Jordan

Tune: Fleshpots of Venusberg, Green hills of Harmony, Banks of Copper's Lake,
Banks of Scilly (verse only)

The hallways are filled up
With hall costumes bright
Soft feathered headgear
And French corsets tight
Bob Silverberg's hiding out
Shivering with fright
As the Costumer's go promenading

CHORUS:
So run! Quick! Put on your costumes
Sackcloth or Satin or Mr. Spock ears
For It's Worldcon; a time for fiesta
As the costumer's go promenading

Some costumes are satin
And some are lame
Some made of curtains
Bought just yesterday
Of metal and spandex
And sequin hairspray
As the costumers go promenading

Some are made with great skill
And others with none
Some stay together
But their make-up runs
It doesn't matter
They're all here for fun
As the costumers go promenading

The militants this year
Have donned spear and ax
They're hunting an author
With swords on their backs
With nooses and torches
and vampire bats
As the costumers go promenading

The Costumer's suit
Is where it's all at

No dope or liquor
We're too hight for that
Our vampire party
Had two-hundred bats
As the costumers go promenading

Some folks think a Worldcon
Is to drink yourself sick
Or illegal poker
Please take your pick
And costumers outside
Of the con should be kicked
They shouldn't go around promenading

Well listen up, bigots
If you haven't heard
It's as much a free con
As it is a free world
Read your own constitution
If you haven't heard
And the costumers will keep promenading

Sure some of us get tight
And others are rude
We have our own in groups
Our own share of feuds
But if trufen are saints
Your brain come unglued
As the costumers keep promenading

Authors can get drunk
And drunks can cause fights
There's no costumes in poker
That goes on all night
But beautiful costumes
Should be banished from sight
To keep the costumers from going promenading

We're no better or worse
Than the regular crew

You say Fen don't want us
But do they want you?
God or McCarthy,
Which one are you?
To say costumers can't go promenading?

And the Boston committee
Tells us costumes are wrong
No one really wants us
The show was too long
But they can't explain
The large milling throng
Who watch costumers go promenading.

It's all right to be
A John Norman fan
Drunk and disgusting
Is "just being a man"
For warfare and weapons
It's all right to stand
But let's stop the costumers going promenading

Well costumes have style
Beauty and grace

Carnival unites
The whole human race
Maybe it's old Earth's
Last saving grace
To have costumers going promenading.

All the world over
People dance and wear masks
To honor their folklore
Their gods and their past
The longest tradition
Don't end it at last
Send the costumers out promenading.

So put on your bright things
Paint your face with grease
Pagan or Star Trek
Madman or Priest
Fill up the hallways
For world beauty and peace
Join the costumers going promenading ♦

Costuming for Cats by Animal X



Chain of Command

Cribbed by Alixandra Stephany Jordan

The Judge:

Leaps tall buildings with a single bound; is more powerful than a locomotive; is faster than a speeding bullet; walks on water. Thinks that she/he is God.

The Organizer:

Leaps short buildings in a single bound; is more powerful than a switch engine; is just as fast as a speeding bullet; walks on water if the sea is calm. Talks with God.

The Master of Ceremonies:

Leaps short buildings with a running jump... and favorable winds; is almost as powerful as a switch engine; is faster than a speeding BB; walks on water in an indoor swimming pool. Talks to God if special request is approved.

The Master Costumer:

Barely clears a quonset hut; loses tug-of-war with a locomotive; can fire a speeding bullet; swims well. Is occasionally addressed by God.

The Artisan/Craftsman Costumer:

Makes high marks on the wall when trying to leap small buildings; is run over by locomotives; can sometimes handle a gun... without inflicting self injury; dog paddles. Talks to animals.

The Journeyman Costumer:

Runs into buildings; recognizes locomotives two out of three times; not issued ammunition; can stay afloat with life preserver. Talks to walls.

The Novice Costumer:

Falls over door steps when entering buildings; says, "Look at the choo-choo"; wets him/herself with water pistol; plays in mud puddles. Mumbles to him/herself.

The Den Mommy/Daddy:

Lifts building and walks under them; Kicks locomotives off the tracks; catches speeding bullets in their teeth... and eats them; freezes water with a single glance. SHE/HE IS GOD!!!

(Please note that I did this one back before I had even entered a Costume Con. I was definitely a Novice then—Alix.)

Costuming for Cats by Animal X



Famous Cat Lie #763



VEN Costume Con 8

FASHIONS OF THE FUTURE

DESIGN CONTEST

What kind of clothing will be worn in the future?

How will men, women, children and other beings dress?

What will they wear for work, play, sport, festivals,

fancy dress, ceremonial or religious occasions?

CASH PRIZES: Cash prizes will be given for winning designs in three categories: Heavyworlders, Star Trek Duty uniforms, Star Trek Dress Uniforms.

All winning entries will be published in the CC8 Future Fashion Folio. And they may be constructed for the Future Fashion Show.

You need not be a member of CC8 to submit designs.

Complete rules for this contest are on the back

Mail all entries or questions to:

CC8 Future Fashion Design Contest

c/o Fran Evans

11030 Moorpark #28

No. Hollywood, CA 91602



DEADLINE FOR DESIGN SUBMISSIONS: SEPT. 15, 1989

DESIGN THE FUTURE!

The Eighth Annual Costumer's Convention

Feb. 16 - 19, 1990 Red Lion Inn Ontario, Calif.

Coming Attractions

A calendar of costume related events

Renaissance Pleasure Faire

May 6 — June 25, 1989

Moorpark Farms (take Highway 23 N. to the Tierra Rajada turnoff)

Prices: \$14.50 adults, \$11.50 seniors and students, \$7.00 kids.

This is the current information for the Southern California faire. Things may change... we'll keep you posted.

TackyCon Party West

April 1, 1989 — 7:30 p.m. to ???

LASFS Clubhouse, 11513 Burbank Blvd.

N. Hollywood, CA

This is the Guild West's party to come dressed as dreadfully as possible.

Military ReEnactor's Ball

April 8, 1989 — 5:00 p.m. to midnight

On the Queen Mary, Long Beach

For further information contact Carol Helms—
(805) 496-2774

\$35 per person

Period military attire required. 1775-1890.

Limited to 250 people.

Costume Con 7

Dates: May 26-29, 1989

Rates: \$35 until May 15, 1989

\$40 at the door.

Address: P. O. Box 2323

Empire State Plaza Station
Albany, NY 12223

This is the next Costume Con on the East Coast. It features all of the Costume Con standards, plus a few new twists. These include a gorgeous hotel (The Desmond Americana Inn) whose interior is done as a colonial village. To honor the hotel's decor, a special award will be given for the best American Colonial Costume (1750 - 1780). Also, all spectators of the masquerades are requested to come masked. A simple domino would suffice,

but they're really hoping to see some originality. Prizes will be awarded. Watch these pages for future developments.

Noreascon 3

Noreascon 3 is the World Science Fiction Convention for 1989. It is located in Boston, MA.

Dates: September 1-5, 1989

Rates: \$70 until March 15, 1989

\$80 until July 15, 1989

\$?? at the door.

Address: Box 46 MIT Branch PO,
Cambridge, MA 02139

This is the biggie for Science Fiction/Fantasy costumers. Probably the largest masquerade of the year. (50-100 entries, about 5,000 in the audience)

Costume Con 8

Dates: February 16-19, 1990

Rates: \$25 from Sept. 11, 1988 - June 10, 1989

\$30 from June 11, 1989 - Feb. 1, 1990

\$40 after Feb. 1 and at the door

Address: 3216 Villa Knowles Dr.
Pasadena, CA 91107

This is the next Costume Con on the West Coast. It offers great facilities and a competent staff. Proposed programming items unique to this Costume Con include the Great \$1.98 Everyone is Equal, Design and Make it on the Spot competition. This event will challenge the creativity of all participants, who will be provided with a large pile of materials and given one hour to build an entire costume on the spot. Another special event is the Hall Costume Competition on Saturday themed "A Salute to Hollywood". Those wishing to make costumes based on movie sources are invited to show them off at this time, and perhaps win a prize! Buy your membership now while they are cheap!

Is there a convention or exhibit that we should be listing?? If so, LET US KNOW! We can't know everything on our own. We rely on our membership for our info, so speak up! ♦

Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine, a local newsletter, meetings, and local discounts. We would like to welcome our latest chapter: The Wild and Woolly Costumer's Guild in Alberta, Canada. Here is a list of all chapters:

Greater Columbia Fantasy Costumer's Guild
P. O. Box 683
Columbia, MD 21045
Dues: \$12 a year

Costumer's Guild West
c/o Janet Anderson
3216 Villa Knowles Dr.
Pasadena, CA 91107
Dues: \$15 a year

Southwest Costumer's Guild
c/o Wykle
835 West Linder
Mesa, AZ 85202
Dues: \$12 a year

The Great White North Costumer's Guild
c/o Costumer's Workshop
Box 784 Adelaide St. PO
Toronto, Ontario CANADA M5C 2K1
Dues: \$12 a year

The NY/NJ Costumer's Guild
(aka The Sick Pups of Monmoth County)
c/o Mami
85 West McClellan Ave.
Livingston, NJ 07039
Dues: \$12 a year

Midwest Costumer's Guild
c/o Pettinger
2709 Everett
Lincoln, NE 68502
Dues: \$12 a year

Wild and Woolly Costumer's Guild
P. O. Box 1088 Station M
Calgary, Alberta, CANADA T2P 2K9
Dues: \$12 a year

New England Costumer's Guild
(aka The Boston Tea Party and Sewing Circle)
c/o Carter
120 Eames St.
Wilmington, MA 01887
Dues: \$15 a year

NOTE OUR MODEL IS WEARING
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HER FEW REMAINING BRAIN CELLS...



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