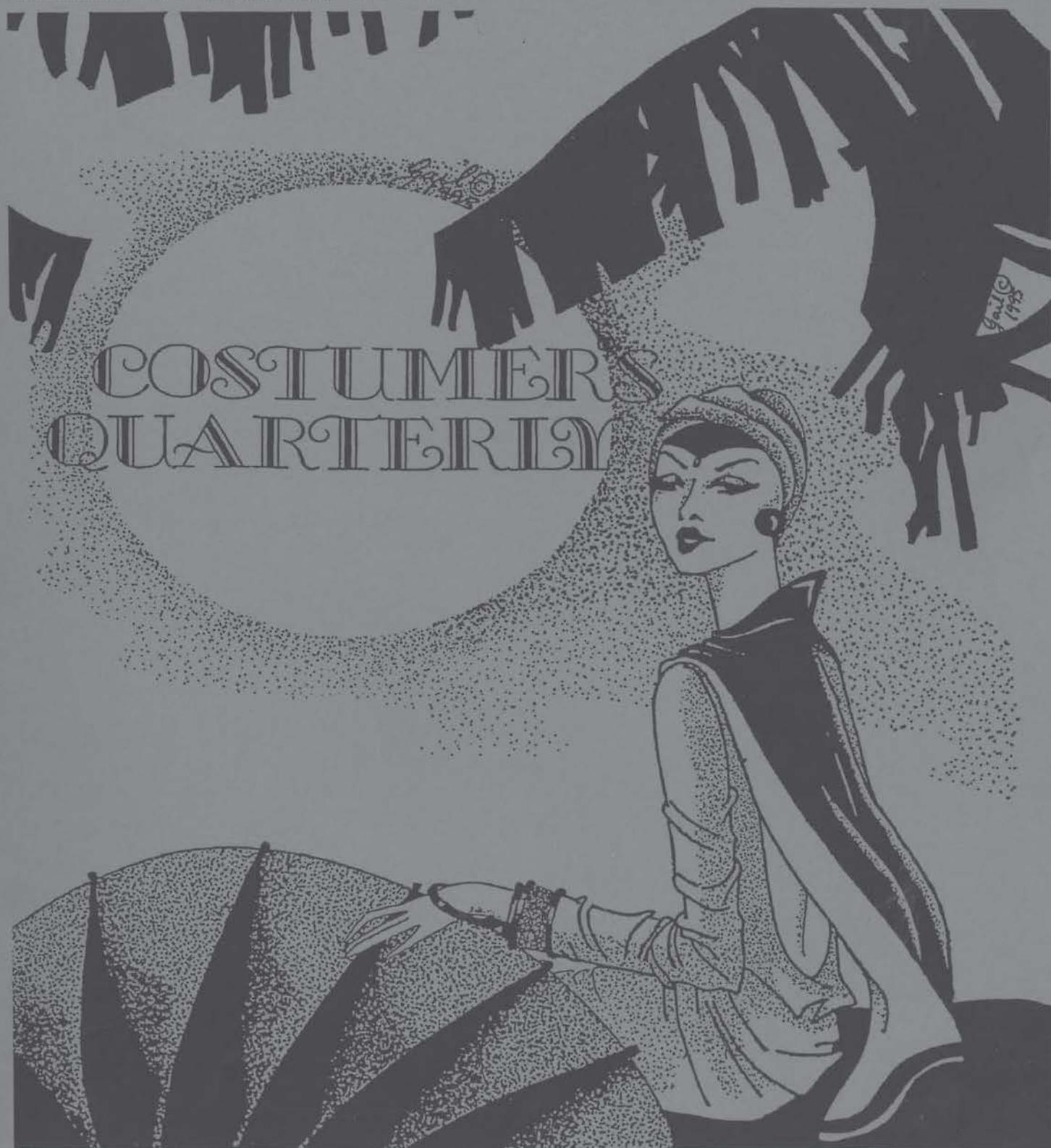


# Costumer's Quarterly

Volume 8

Number 4

Fourth Quarter, 1995



# From the Editor

Most of you will be receiving this issue with Issue 3 as well. For those of you who have not heard through your chapter's newsletter... The International Costumer's Guild's database got eaten by that lovely creature called a computer. It has been completely reconstructed via chapter information. I've been holding off on final formatting of chapter information and events until the very end of the year. I finally froze submission and completed the final paste-up... and started on the 1996 issues. Once our database is rebuilt (you'll be able to tell by the receipt of this issue), the *Costumer's Quarterly* will be out regularly.

The 3rd quarter issue (pink cover) has gone out only to people who I have been able to hand it to and Australia, which prints the *CQ* and generates their own labels. If you do not receive it within a week of this issue and you were a Guild member during the third quarter of the year, please contact me directly and I'll send out the issue. If you are a new member and are interested in back issues, contact me for a Table of Contents and pricing.

Just a couple of notes on this issue: There is a separate address for mailing information for "Coming Events". However, if you mail it to me, I will forward the information.

Also, I am looking for people to write articles about the ICG Lifetime Achievement award winners. Please contact me if you are in a position to do this and confirm that the article is not already under construction by another author.

As always, I desperately need articles. With the *CQ* not being "visible", not many think about articles. I would really like "discovery" articles, i.e., a new technique, a neat detail found during your research, etc. 600 to 700 words is a good length, especially if there is a picture or drawing with it. Go for it!!!

Cat



## Costumer's Quarterly

PO Box 94538, Pasadena, CA 91109  
 -or - 581 N. Fifth Ave., Covina, CA 91723  
 E-mail: 71053.3651@compuserve.com  
 818-339-9492

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 a 501(c)(3) non-profit corporation  
 Attn: Wendy Purcell, Corresponding Secretary  
 39 Strathmore St., Bentleigh  
 Victoria 3204, Australia  
 stilskin@netspace.net.au  
 US mail drop: c/o Cat Devereaux,  
 581 N. Fifth Ave., Covina, CA 91723

### 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 & David Devereaux:**  
 Copy Editors  
 All the *Costumer's Guild* West Folk that got together  
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Unsolicited manuscripts are encouraged, as well as art work, especially cover art! Any format is accepted including E-mail. No submissions are returned without a SASE. Photographs and sketches are greatly encouraged. If original photos are sent, we will scan them quickly and send them back in their SASE. If you scan them, please scan on medium resolution. Another option is a nongrainy photocopy - we can convert from color. We can scan typewritten pages automatically. Also we'll take handwritten pages. The only "payment" for inclusion in this magazine is *Glory* and an additional copy of the *CQ*. Send all correspondence to: The *Costumer's Quarterly*, c/o Cat Devereaux, 581 N. Fifth Ave., Covina, CA 91723.

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# Costumer's Quarterly

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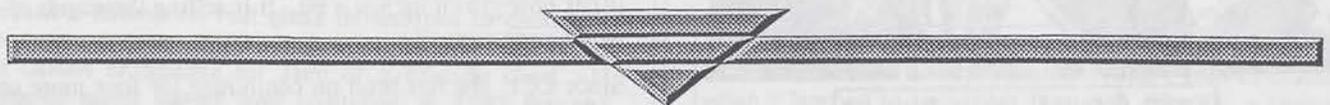
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# Karen

## 1995 ICG Lifetime Achievement Award Winner by Ricky Dick

Here we start a series that features costumers who have received special recognition with the International Costumer's Guild's Lifetime Achievement Award. This award is given at Costume Cons to honor Costumers who have given much to advancing our art both through performance and contributions to our community.

This issue will review Karen Dick. Besides a quick summary of her costuming and related adventures through the years, we also will present a pictorial journey that starts with some of her earlier costumes. Her remarks on these costumes are in the captions.



Karen Dick as *Leona the Lion Tamer* from the Futuristic Fashion Show at Costume con 8.

At Costume Con 13, held in Toronto over Memorial Day weekend 1995, the International Costumer's Guild presented Karen Dick with its Lifetime Achievement Award.

Karen, then Schnaubelt, grew up in the San Diego suburb of La Mesa, and started participating in fannish costuming in 1973. She attended Star Trek conventions, and the old EquiCons in the Los Angeles area. Times being what they were, her first costumes were of the High Fashion, Pretty Lady, Queen of the Universe variety. In the venues these costumes were competed, she did very well.

In 1975 she did the costume drawings and pattern grids for her father's book, *The StarFleet Technical Manual*.

Her first venture into WorldCon costuming was at IguanaCon in Phoenix in 1978. She entered Barbarella's green plate mail outfit. She was not given an award. That would happen more than once between then and now.

In 1981 at the Denver WorldCon, she led a large group of hard working friends to a 'Best in Show', with 'The Egyptian Gods'. This was followed in 1982 with a repeat 'Best in Show' in Chicago for 'PyroGenesis'.

While in Chicago, Adrienne Martine-Barnes told Karen and others about her idea for a convention for just costumers. While she did not think she could pull it off herself, she thought that anybody doing such large group costumes just might be able to.

So... Karen became Convention Chair for Costume Con 1. Of course, there were many other people who gave lots of time and energy working on that committee. Together they set in motion the international convention for costumers that is still going strong today.

Costume Con 1 also saw the beginning of the *Whole Costumer's Catalog*, which started out as Karen and her friends pooling together their 3x5 cards of cool places to shop. It has now grown up just a bit. It is selling thousands of copies world-wide annually.

Since CC1, she has been on committee for four more costume cons, but has not let it slow her down on the competition front. She has won 'Best in Show' twice at WesterCon, BaltiCon,

CostumeCon, And WorldCon, in addition to over 75 other awards.

Since 1990, Karen has turned her hobbies into a business. Besides editing the *Whole Costumer's Catalogue*, she is a full time costumer specializing in the world of independent entertainers. She has done costumes for Clowns, Magicians, Side Show performers, and even world championship body building promoters.

Her newest *challenge* is Castle Blood, a uniquely dark, gothic Halloween attraction.

Karen says she's gotten awards in three decades so far, and would like to try for a few more.

\*\*\*\*\*

The *Whole Costumer's Catalog* is a source guide for costumers and all creative sewers. Now in its 11th edition, it is available for \$18.00 postpaid from "The Whole Costumer's Catalog", PO Box 207, Beallsville, PA 15313.

\*\*\*\*\*



Early costumes!

*Dejah Thoris* in 1978: "I always loved this character from the Burroughs *John Carter of Mars* novels. The Martians in the novels wore a LOT less clothing (just the harness part and nothing else!), but I felt I needed more fabric on me; hence, this design with a red satiny floor-length skirt. I spent a fortune on real glass rhinestones to decorate the harness; later cannibalized them and re-used them on *Queen of Spades* for *Turn of a Friendly Card*. I stopped doing *naked lady* costumes in 1982 though Marjii Eller is still my inspiration that it can be a life-long hobby!"

Our author: While vacationing in Borneo as a child, Ricky was kidnapped by natives who glued leaves all over his body. The experience marred him for life, so when he got older he became a costumer.

Only kidding...

Ricky Dick has been costuming since 1972 when, through Boy Scouts, he got involved in Native American PowWows on the East Coast. His interest in makeup and special effects led him to Fandom in 1981. In 1983 he opened a costume shop in New Jersey, and since selling it a few years later, has concentrated on custom-made costumes for other people.

His latest project, along with wife Karen, is *Castle Blood* -- a unique Halloween attraction that combines Gothic Halloween scares with role-playing games as the public is pitted against the customers, as they go from room to room in the Castle.



*Lady Valentine*: made for Aquacon in 1981. "I'm still proud of Lady V.--she was the first 'quantum leap' I took in costuming, when I learned to use more than *one fabric* in a costume! I believe Lord & Lady V. took 'Most Beautiful' type awards at both Aquacon and Westercon that year."

*Morgan la Fey*, Costume Con 6, 1988 Future Fashion show: "First time I figured out how many rhinestones it takes to make a costume sparkle like the glitzy Hollywood & Vegas ones. Morgan took 6 gross of rhinestones and thousands of colored sequin paillettes.

The best story about Morgan. I took her to the East coast and wore her for the Friday night Social at CC-5. There was a prom going on in the hotel at the same time, and the fashion that year was white tuxes for the guys and pale pastel formals for the girls. So Morgan comes out of the elevators, all black and red and gold and feathers and glitz, and the *prommies* in the lobby parted before her like the Red Sea."



*Leona the Lion Tamer*, Costume Con 8 Future Fashion Show: "First time I applied spandex on spandex. It was a major pain, but I got a workmanship award for it. I also was 90% through constructing the dress when I realized it really needed a lining and had to take it completely apart and start over (arghhh!)."

# *Henerietta II Act 4 Scene 3*

**paraphrased by Gorden Rose from Shakespere**

*As the next Costume Con approaches, many of us rush to design, to stitch, to document and to rehearse. As we get intense and closer to the deadline, it is always import to remember we're out there having fun. This next piece from Gorden was present at Costume Con 13 in Toronto and brought the house down.*

*As you are reading this, I'm sure you'll say, "I've been there!". Happy costuming... and remember Costume Con 14 is just around the corner.*

Picture yourself watching the play. The lights dim. The actor playing the king steps forward for his solemn speech about the battle that is about to take place. Hush now... Notice the glitter...

## **Henry**

This day is called the Convention of Costuming.  
 They that outlive this day and bring prizes home  
 Will stand a-tiptoe when this day is named  
 And rouse them at the name of Costume Con.  
 They that shall see this day and live told age  
 Will yearly on the vigil awe their neighbors  
 And say, "Tomorrow is the Historical."  
 Then they will strip their sleeve and show their seams  
 And say, "These sequins I had on the Fantasy masquerade."  
 Old costumers forget, yet all shall be forgot,  
 But they'll remember, with advantages,  
 What feats they did work that day. Then shall our names,  
 Familiar in their mouths as household words-  
 Elms and Schofield, Wilson-Anderson and Dick, Ellers and  
 Pettinger, and Toni Lay of the Moosie  
 Be in their sewing circles freshly remembered.  
 And Costume Con shall never go by  
 From this masquerade to the ending of the world  
 But we in it shall be remembered,  
 We Costumers, we happy few, we band of sewers  
 For those today who glue their sequins with me  
 Shall be my sister, be they never so talented  
 This day shall gentle their competitive edge.  
 And costumers elsewhere now abed  
 Shall think themselves accursed they were not here  
 And hold their talents cheap whiles any speak  
 That competed with us upon this Masquerade.



Costume Con 14 is coming this Memorial Weekend to Seattle, Washington. If you haven't joined yet, now is the time. This is the costume event of the year. It's a great experience. Just imagine spending the long weekend surrounded by costumes and costumers. During the day there will be panels and workshops on everything from beginning overviews to advance construction techniques. Some of the "Focuses" under development are 18th century, the jazz era, and costuming for dance. A special guest will be Bobbie Athay Chase teaching a workshop on Princess Lace. There are also plans for "the Laboratory", an area set up with fabric paints and fabrics where costumers are invited to "have at it"!

In the evening there will be two masquerade competitions: Science Fiction/Fantasy and Historical. This is the spot where you will see the grandest costumes of the year. Some will have been over a year in planning and constructions. You don't have to just watch. Join the competitions. They are both run on the division system so you compete only again people at your same skill level.

Sunday afternoon the fashion show will be a combination of two parts: Modeling of designs from the Future Fashion Folio and the Single pattern contest. The fashion folio, with the design winners of the Future Fashion Contest mails during the first quarter. It contains the instructions of how to reserve a design for the show. The Folkwear Single Pattern contest gives people a chance to use their imagination and talent to construct either the Tibetan Panel Coat or the more complicated Russian Cossack Uniform using any methods and materials.

Other events: A costume doll contest will be there for those who wish to work on a smaller scale. Judging will be Saturday. The Friday night social is themed around OZ, so chose costumes for the Emerald City! Don't forget to volunteer!!!

The addresses and rates for Costume Con 14 are listed under the "Coming Events" section in the back. Please come on up to play... and to learn!

# The Proper Taking of Measurements

- or -

## How to Take Measurements You and Your Stitcher Will Love

by Gail Wolfenden-Steib

An important part of any costume is proper fit. If your initial measurements are off, so will be the fit of your outfit. Here, Gail has given us a detailed chart along with instructions and definitions of each of the measurements.

The chart and figures may be copied for your use.

Before taking any measurements it is necessary to take several things into account. The individual being measured should be told how to dress before their measurement session. Some people prefer to take measurements over leotards or basic underwear. My personal preference leans towards the leotards or similar styles of low bulk clothing. Additionally, some people do not like to have their measurements taken (let alone written down); often the additional clothing helps to minimize their trauma.

It is important to remember what the end product of the measurements is going to be. Period looks often require a corseted body, paddings or other serious underproppers that alter the figure. Both men's and women's fashions may be subject to this type of alteration. Whenever possible the fully altered form should be measured to construct the garment. If at the time of the first measurement session the undergarments are not available, take only the measurements that will be needed to build them. Upon their completion, a second round of complete measurements should be taken; this is what the "final product" should be built from.

The sample measurement chart provided is designed for theatrical use; it asks for some additional information that the typical sweet friend might not require. Obviously, the name of the person being measured should be on the sheet. It is also helpful to know when the information was taken and have the contact information readily available. The "character" space could easily be used to reference the specific garment being made or to record the figure alterations that were made for this particular fitting. There are also several pieces of information

the individual being measured must answer honestly. Remember that the finished product might not fit properly if the information is inaccurate. Save the exaggerations for the drivers license!

The figure diagram shows what measurements are taken where on the human form. Each measurement is numbered and corresponds with both the measurement chart and the following text:

*If at the time of the first measurement session the undergarments are not available, take only the measurements that will be needed to build them. Upon their completion, a second round of complete measurements should be taken.*

1. HEAD - measure around fullest part of cranium
2. NECK - measure around throat (ladies) or around the Adam's apple (men)
3. COLLAR - measure around the base of the neck
4. CHEST - Measure around the upper torso across the nipples; take this measurement with lungs relaxed and expanded
5. RIB CAGE (underbust) - Measure around the torso just under the breast

6. WAIST - measure around the center of the torso at the point where the body bends normally (I usually will have the individual tie a length of elastic around the torso and have them bend side to side. The elastic will settle at their natural waist. This also provides a reference line for future measurements.)
7. HIPS - measure around largest part of the buttocks
8. MAN'S SLEEVE LENGTH - measure from center back across the outside shoulder bone down to the wrist bone; the elbow should be bent while measuring
9. SLEEVE CAP TO ELBOW - measure from the outside edge of the shoulder bone to the elbow
10. SLEEVE CAP TO WRIST - see above; continue measurement to wrist bone; elbow should be bent

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>11. BICEP - measure around the largest point of the upper arm while relaxed and flexed</li> <li>12. ELBOW - measure around bent elbow</li> <li>13. WRIST - measure around wrist bone</li> <li>14. FOREARM - measure around widest part of the lower arm</li> <li>15. SLEEVE OPENING - measure around the widest part of the closed fist</li> <li>16. SHOULDER-BUST - measure from the center of the shoulder to the nipple, usually female only)</li> <li>17. BUST POINT TO BUST POINT - measure from nipple to nipple</li> <li>18. SHOULDER CAP TO CF WAIST - measure on the diagonal from shoulder cap to center front waist</li> <li>19. ARMSCYE - this measures the cap of the upper arm (i.e.. armhole of garment); the arm should hang down and the measurement is taken around it, as if there were a seam joining the arm to the shoulder; you would measure from the front seam to the back seam</li> <li>20. ARMSCYE TO ARMSCYE - measure across torso from armscye to armscye; measure both front and back</li> <li>21. ONE SHOULDER - measure from the base of the neck to the outside edge of one shoulder bone</li> <li>22. ACROSS SHOULDERS - measure across from the outside edge of the shoulder bone to the same point on the opposite side; measure both front and back</li> <li>23. CHEST WIDTH - measure from one side of the torso along the same line as the chest measurement to the same point on the opposite side; measure both front and back</li> <li>24. NECK TO WAIST - measure from the base of the neck (front = hollow "cup" formed where the collar bones meet; back = most prominent bone at the base of the neck) to center front/back waist</li> <li>25. NECK TO FLOOR - see above; confirm measurement to the floor</li> <li>26. SHOULDER TO WAIST - front = measure from the middle of the shoulder area between the neck and the outer edge of the shoulder bone down to the waist over the nipple; back = take the measurement from the same point on the shoulder down to the waist over the back shoulder blade</li> <li>27. SHOULDER TO FLOOR - see above; continue the measurement to the floor</li> <li>28. UNDERARM TO WAIST - measure from the bottom of the arm scye to the side waist</li> <li>29. UNDERBUST TO FLOOR - measure from the point just under the breast to the floor</li> </ol> | <ol style="list-style-type: none"> <li>30. WAIST TO KNEE - measure from the waist to the middle of the knee; be sure to measure from front, side and back</li> <li>31. WAIST TO FLOOR - see above; continue measurement to the floor</li> <li>32. INSEAM TO KNEE - measure from the center crotch to the middle of the knee; have the person being measured place the measuring tape at their center crotch, then take the measurement</li> <li>33. INSEAM TO FLOOR - see above; continue measurement to the floor</li> <li>34. THIGH - measure around the fullest part of the thigh</li> <li>35. KNEE - measure around the middle of the knee</li> <li>36. BELOW KNEE - measure around the area below the knee cap</li> <li>37. CALF - measure around the fullest part of the lower leg</li> <li>38. ANKLE - measure around the ankle bone</li> <li>39. DEPTH OF CROTCH - have the individual being measured sit on a flat, firm surface (counters or tables work great); measure from the side waist to the surface</li> </ol> <ul style="list-style-type: none"> <li>• The cape lengths are self-explanatory.</li> <li>• Fabric allergies are a good thing to have written down. People do not always remember to volunteer this information.</li> </ul> <p>Recommended reading:</p> <p>Emery, Joy Spanabel. <u>Stage Costume Techniques</u>. New Jersey: Prentice Hall, 1981.</p> <p>Hunnisett, Jean. <u>Period Costume for Stage and Screen Patterns for Women's Dress 1500-1800</u>. London: Bell and Hyman Limited, 1986.</p> <p>Thomas, Beverly Jane. <u>A Practical Approach to Costume Design and Construction: Volume II Construction</u>. Boston: Allyn and Bacon, Inc., 1982.</p> <p><i>Gail has a master degree in scenography with a costume focus from Arizona State University. She has been active in science fiction and fantasy costuming for 12 years. Notable costumes include the CC10 historical historical The Picnic, 'Best in Class Novice'. The 13' x 20' wing spans in Tribute to the Knight from ConFrancisco. Recient profession work includes: Colorado Shakespeare Festival as assistant costume designer for Macbeth; Ice Capade, costume staff, crafts artisan &amp; swing dyer/painter.</i></p> <p><i>Currently she is wardrobe assistant/costume shop staff for Ballet Arizona and resident costume designer for Phoenix Theater Cookie Company. Gail is in "bon-bon" hell this Christmas with 48 4-8 year old bon-bons ballerinas and the Nutcracker Ballet. (The costumes only get dry-cleaned at the end of the run, 36 shows later!!!)</i></p> |
|--|---|

# Measurement Chart

NAME _____	DATE _____
Character _____	Armseye _____
Phone _____	Armseye to Armseye F _____ B _____
Shoe Size _____ Width _____	One Shoulder _____
Head _____ Hat _____	Across Shoulders F _____ B _____
Height _____ Weight _____	Chest Width F _____ B _____
Dress/Suit Size _____	Neck-Waist F _____ B _____
Neck _____	Neck-Floor F _____ B _____
Collar _____	Shoulder-Waist F _____ B _____
Bust/Chest _____	Shoulder-Floor F _____ B _____
Expanded _____	Underarm-Waist _____
Rib Cage (underbust) _____	Underbust-Floor _____
Waist _____	Waist to Knee F _____ S _____ B _____
Hips _____	Waist to Floor F _____ S _____ B _____
Man's Sleeve Length _____	Inseam to Knee _____
Sleeve Cap to Elbow _____	Inseam to Floor _____
Sleeve Cap to Wrist _____	Thigh _____
Bicep Relax _____ Flex _____	Knee _____
Elbow _____	Below Knee _____
Wrist _____	Calf _____
Forearm _____	Ankle _____
Sleeve Opening _____	Girth _____
Shoulder-Bust _____	Depth of Crotch _____
Bust pt-Bust pt _____	Cape Lengths:
Shoulder Cap to CF Waist _____	Neck-Wrist _____
L _____ R _____	Neck-Knee _____
	Neck-Calf _____
	Neck-Floor _____

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Special Measurements: \_\_\_\_\_

Allergies: \_\_\_\_\_  
Notes (on back): \_\_\_\_\_

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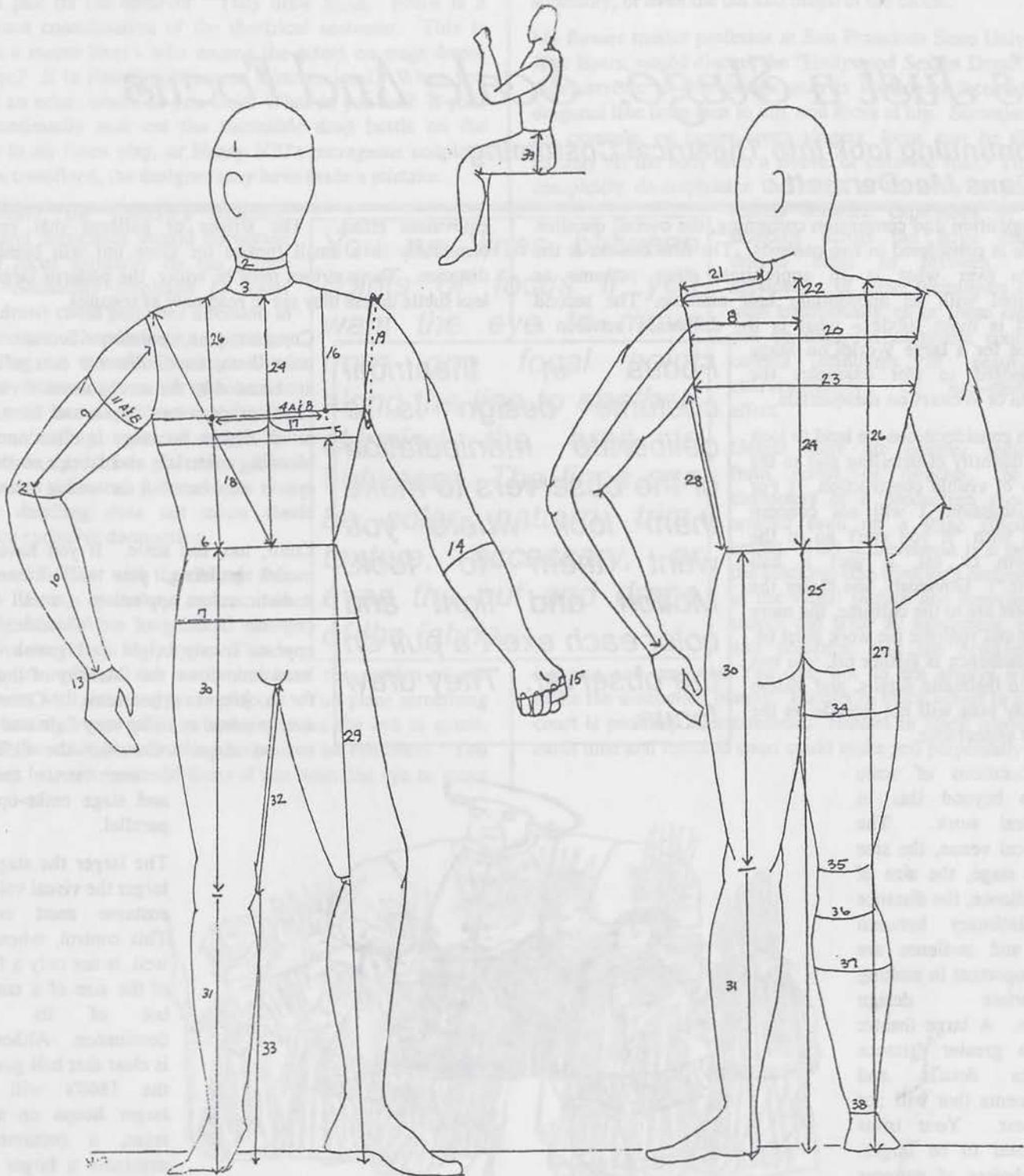


DIAGRAM FOR TAKING MALE MEASUREMENTS  
(USE SAME LOCATIONS FOR FEMALE)

Measurement Chart

# It's Just a Stage: Scale And Focus

A continuing look into Theatrical Costuming  
by Dana MacDermott

In competition and convention costuming, the overall question of scale is considered in two contexts. The first context is the concern over what is an appropriate stage costume as contrasted with an appropriate hall costume. The second context is more subtle - what is the difference between a costume for a large WorldCon Stage as opposed to (for example) the BayCon or WesterCon masquerade.

In both considerations we tend to look at the quantity of detailing and to the quality of visible construction. (For this discussion, I will not concern myself with "if you can't go to the bathroom or eat, it isn't a hall costume.") Obviously, the closer the observers are to the costume, the more precise and realistic the work must be. If the audience is farther off, you can begin to insinuate details, and Velcro or safety pins will not intrude on the overall appearance.

Considerations of scale do go beyond this in theatrical work. The theatrical venue, the size of the stage, the size of the audience, the distance and intimacy between stage and audience are very important in making appropriate design choices. A large theatre with a greater distance requires details and adornments that will not disappear. Your trims will need to be larger, your choices of patterns and fabric must be altered. With increased size of theatre, you will find it necessary to become more bold in design choice for an

equivalent effect. The stripes or patterns that read so beautifully in a small theatre (or close up) will blend at a distance. Those stripes must be wider, the patterns larger and less subtle unless they are to read only as textures.

*Focus in theatrical costume design is a deliberate manipulation of the observers to make them look where you want them to look. Motion and light and color each exert a pull on the observer. They draw focus.*

Consider the painter, Seurat. His pointillism, small discrete dots of color, are blended by the mechanisms of vision to create other colors, depth and form. The art of design for stage is often an art of blending materials and fabrics so that the eye is convinced it is seeing something else.

Color, too, has scale. If you have done model building, you will know that realistic colors applied to a small object, (say the clothing of a 1/4" scale figure) appears overly bright and garish. You must tone down the intensity of the color for a proper appearance. Conversely, overly subtle coloring may fade and blend out on stage.

Consider the difference between street make-up and stage make-up as a parallel.

The larger the stage, the larger the visual volume a costume must control. This control, when done well, is not only a feature of the size of a costume, but of its visual dominance. Although it is clear that ball gowns of the 1860's will need larger hoops on a vast stage, a costume can dominate a larger space with use of materials and colors as well. This, folks, is a segue to the complex topic of focus.

Focus in theatrical costume design is a



Where do you look?

deliberate manipulation of the observers to make them look where you want them to look. Motion and light and color each exert a pull on the observer. They draw focus. Focus is a significant consideration of the theatrical costumer. This is true on a macro level - who among the actors on stage draws your eye? It is also significant on a micro level. When you look at an actor, where do you look? What do you see? If your eyes continually seek out the incredible drop bustle on the actress in an Ibsen play, or Henry VIII's outrageous codpiece has you transfixed, the designer may have made a mistake.

In general, the costume's structure, color, and decoration should encourage you to focus primarily on the actor's face. Secondary emphasis (a lesser visual draw) could pull your attention to the actor's hands, or, perhaps, depending on the characterization, to another relevant place on the actor's body. In a raucous comedy, that attention-drawing codpiece might be appropriate, provided you also draw attention to the actor's face, and the rest of the detailing does not allow the codpiece exclusive domination.

We are all familiar with the concept that certain lines, patterns, colors, or clothing shapes are considered more attractive on certain body types. This is largely the result of the manipulation of the pattern of eye movement with lines and areas of focus. You place something of contrasting visual effect where you want the eye to pause. This can be color, a contrasting texture, or an ornament. You run lines between points of focus if you want the eye to move

from one focal point along the line to another, skipping the area in between. The lines can be color, pattern, trim, texture, accessory, or even the cut and drape of the fabric.

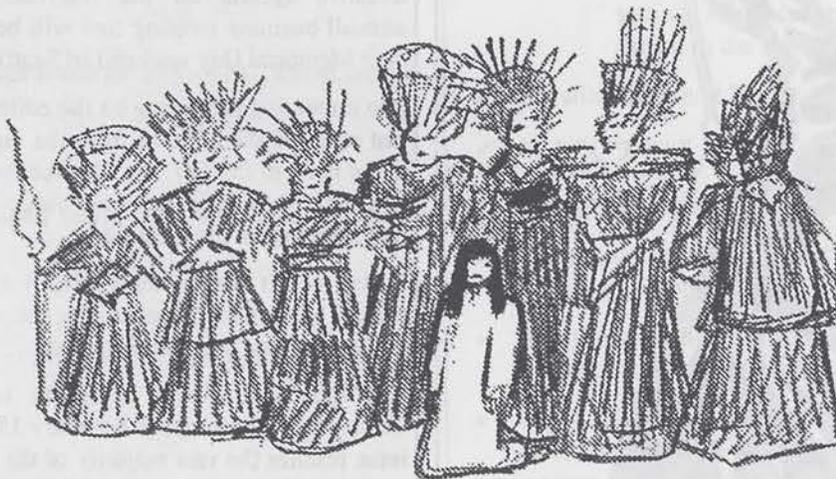
My former master professor at San Francisco State University, Jack Byers, would discuss the "Hollywood Sexpot Dress". The characteristic of this design gem is horizontal focus at bust, diagonal line from bust to hip, and focus at hip. Sometimes, as, for example, on larger opera singers, focus may be directed entirely off the body onto a sleeve, or onto the hair. This will completely de-emphasize the shape of the body as your eye

travels between explosions of color, skipping across the large discretely draped mass in between. The application of these techniques can be used traditionally as in these cases, or can be used for emphasis counter to current standards of beauty for characterization, or non-stereotypic effect.

Unless there are counter indications from script or director, the lead characters of a production should be noticed even on a stage filled with extras. This achievement is a factor of the blocking (the director's orchestration of the visual picture and movement on stage); the actor by movement, posture and presence; and the designers, by

lighting and costume. You can, but do not always want to, make the distinction blatant. Hamlet in black velvet in a pastel court is probably overstatement. Hamlet in black suede in an earth tone and textured court could make you perpetually aware

*You run lines between points of focus if you want the eye to move from one focal point along the line to another, skipping the area in between. The lines can be color, pattern, trim, texture, accessory, or even the cut and drape of the fabric.*



The Simple among the Complex -or-  
the Sacrificial Victim.  
Who draws the focus?

of him without ceasing to watch the other actors.

This type of focus can be considered an object and ground type problem. Something makes the actor or actors visually different from the background of other characters. This is, in the best of work, done with subtlety. The entire picture needs to create a coherent whole, with high points of visual interest. Your focused principals need to be part and yet apart. This balance of the visual picture is one area where all the rules and guidelines must become subservient to the artistic sensibilities and creativity of the costume designer.

Good use of focus is an artistic concept in costume design that usually does not manifest itself early in the development of a designer. It involves, also, a willingness to downplay some areas of a costume or some costumes in a presentation, to enhance the whole.

In competition costuming, this tradeoff is often poorly understood. Solid glitz is dazzling, but has an evening effect. There is no point of focus. A simple costume among a group of complex creations may be intended to be visual background, but functionally may actually draw focus from the more intricate elements. This is particularly true when intricacies

*Solid glitz is dazzling, but has an evening effect.*

begin to vanish because they are too small for the scale of the stage. The successful balancing of a group of costumes to achieve a desired effect requires a different level of artistic awareness than the design of individual costumes. This is true in both theatrical and competition costuming.

Many of us have elected to present our competition costumes in what is essentially a theatrical vignette. This format intensifies the similarities to theatrical costuming. Even if we have chosen to employ a more direct presentation style, the judicious application of theatrical techniques can enhance our costuming and give us greater control over the responses we elicit from the audience.

\*\*\*\*\*

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

**Submit Agenda Items!**

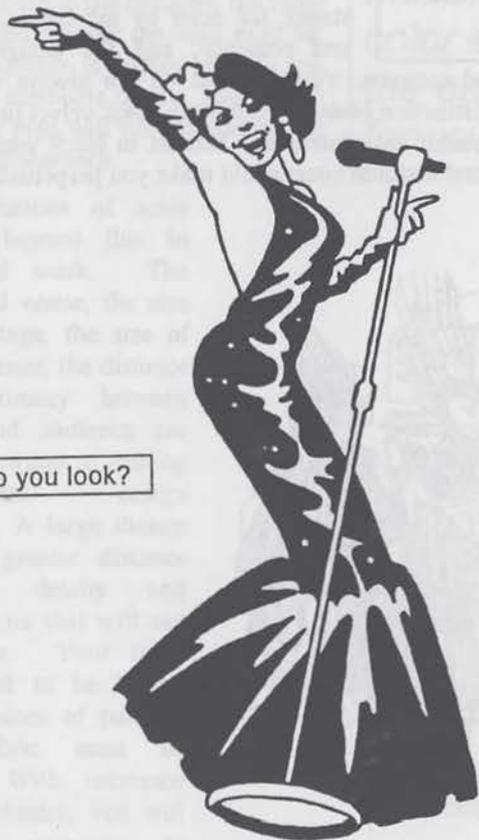
The next issue of the *Costumer's Quarterly* will publish a tentative agenda for the International Costumer's Guild's annual business meeting that will be held at Costume Con 14 over Memorial Day weekend in Seattle.

(No screaming or beating on the editor, please. Yes I know you just received the minutes from the last meeting. However, this is the issue of the *CQ* that they belong in. With standard bulk mailing times it is the only issue guaranteed to get to all members before the meeting.)

Please submit agenda items directly to President Ron Robinson. E-mail is [fanish@access.digex.net](mailto:fanish@access.digex.net). Items submitted to the Guild mail box will be forwarded.

Due date for agenda items, to be included in the next *Costumer's Quarterly*, is February 15th or two weeks after this issue reaches the vast majority of the membership... whichever comes last!

Where do you look?



# Knock It Off!!!

## Support Glove Pattern by Sheila Levine

*In these days of repetitive stress injuries, it is important to remember that our hobbies can cause problems too.*

*Trying to sew three gross of bead onto your neckline the week before a Costume Con will leave you with a sore back, stiff neck, blurred vision and aching hands. Always remember to take breaks. Not only will you feel better but often your stitching speed will improve when you're in better shape.*

*As more and more of us spend our work day at a computer, we come home with aching hands and wrists. If we then pick up hand work and spend another 3 hours on it, by bed time the ache can turn to pain and permanent damage can occur. There are exercises that will help and these are published in all kinds of popular magazines now-a-days. Follow their guidelines.*

*Sheila gives us a pattern that will also help. The instructions are for a serger. However, if you have a good stretch stitch with a finishing edge on a standard machine, this will work too. Experiment with your machine.*

*In the stores, support gloves retail for \$15 - \$20. These can be made for \$1.50 - \$2.00.*

### MATERIALS

*1/3 yard of nylon/lycra blend fabric (this will make at least 2 pair).*

### THREADS

*3 spools of woolly nylon, or one spool of standard thread and 2 spools of woolly nylon.*

### SIZING

*The pattern should be the same size as your hand. Once seams are stitched, the glove will actually be smaller than your hand. This "negative ease" creates the massaging action in the gloves.*

*The pattern should be the same size as your hand. Once seams are stitched, the glove will actually be smaller than your hand.*

## CUTTING

- Use sharp shears!
- Cut two gloves of lycra, with the greatest stretch going across the palm.
- Cut wristbands with greatest stretch going around the wrist as follows:

- Small - 3-3/4" x 5"
- Medium - 3-3/4" x 6"
- Large - 3-3/4" x 6-3/4"

## SERGER SET-UP

- Thread machine with 3 threads, using right needle.
- Use woolly in all positions (best choice), or use woolly in loopers and standard thread in needle. Adjust tensions so you have a strong, stretchy seam.
- NOTE: for the Bernina #2000 model, select setting #2-B (super stretch), using standard thread in the needles, and woolly in the looper.

- Set stitch length at 2 mm. TEST!!!

## CONSTRUCTION

- Fold glove, right sides together, at finger holes.
- Seam outside of palm, and thumb-side of palm, leaving opening for thumb.
- The thread-chain ends at the wrist opening may be clipped off, but the ends at the finger openings must be finished.
- Right sides together, serge the short ends of the wrist band to form a circle. Fold in half, wrong sides together. Line up raw edges, and divide into quarters.
- Divide wrist opening of glove into quarters, and match up with quarter-marks of wristband.
- Serge wristband to glove. Finish off thread tails.

## WEARING GLOVES

Insert your ring and middle fingers together through the center hole. If you use work or sport gloves, wear support gloves under those protective gloves.

## CARE

Hand or machine wash using warm water, and gentle agitation. Lay flat to dry.

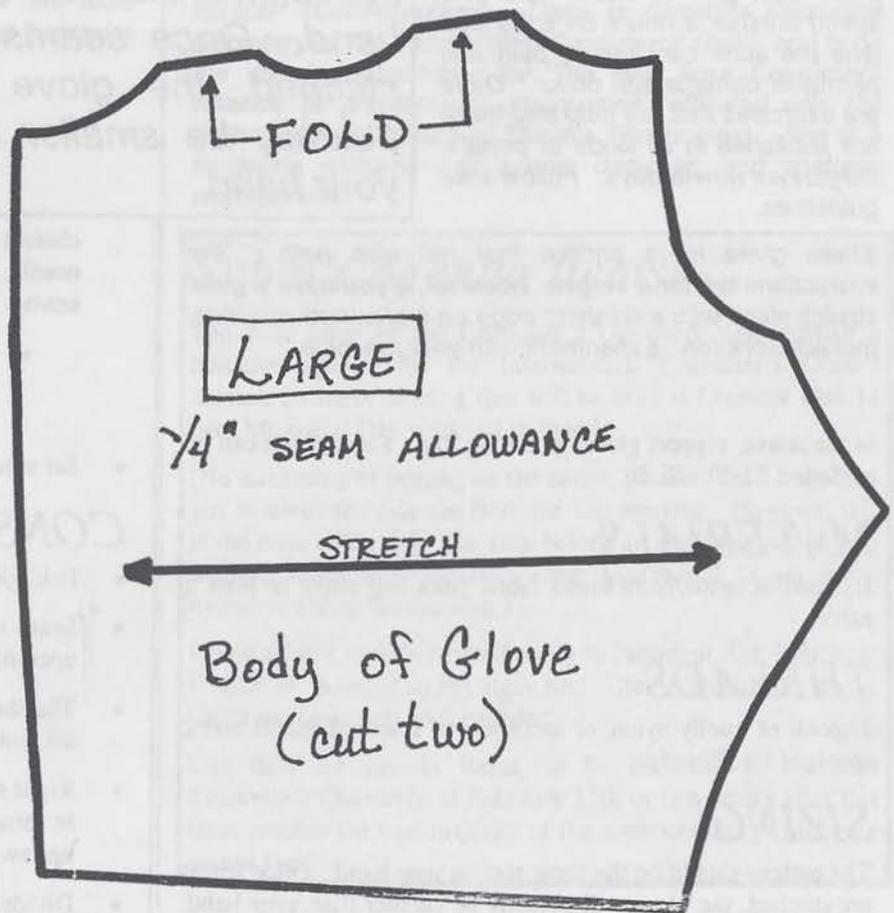
## ADVERTISED BENEFITS

- **HEAT** - generated by the body is contained within the tightly knit fabric. Heat helps stimulate circulation.
- **SUPPORT** - what support hose do for the legs, support gloves do for the hands and wrists. Leaves fingers free for full sensation and dexterity.
- **MASSAGE** - gentle rubbing action of the fabric occurs during normal activity. The more activity, the more massage.

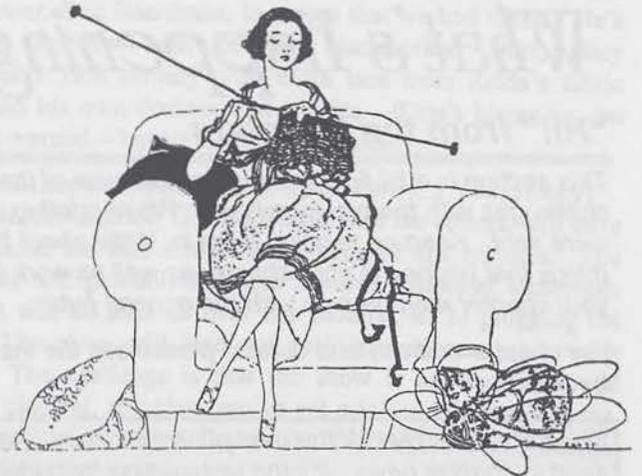
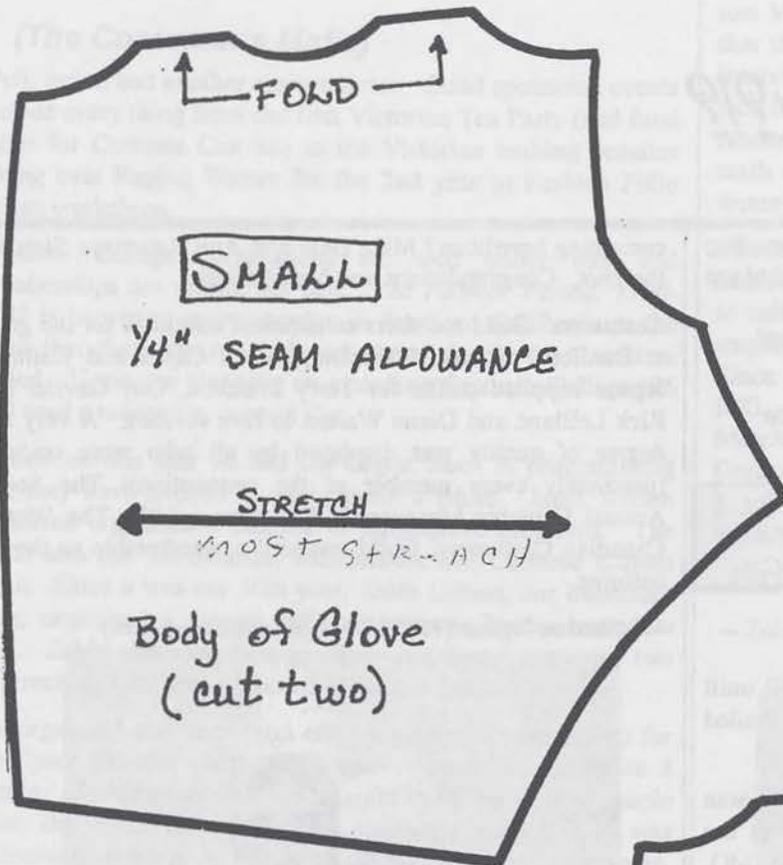


**NOTE:** USE FABRIC WITH MINIMUM 12% LYCRA CONTENT.

# Support Glove Patterns

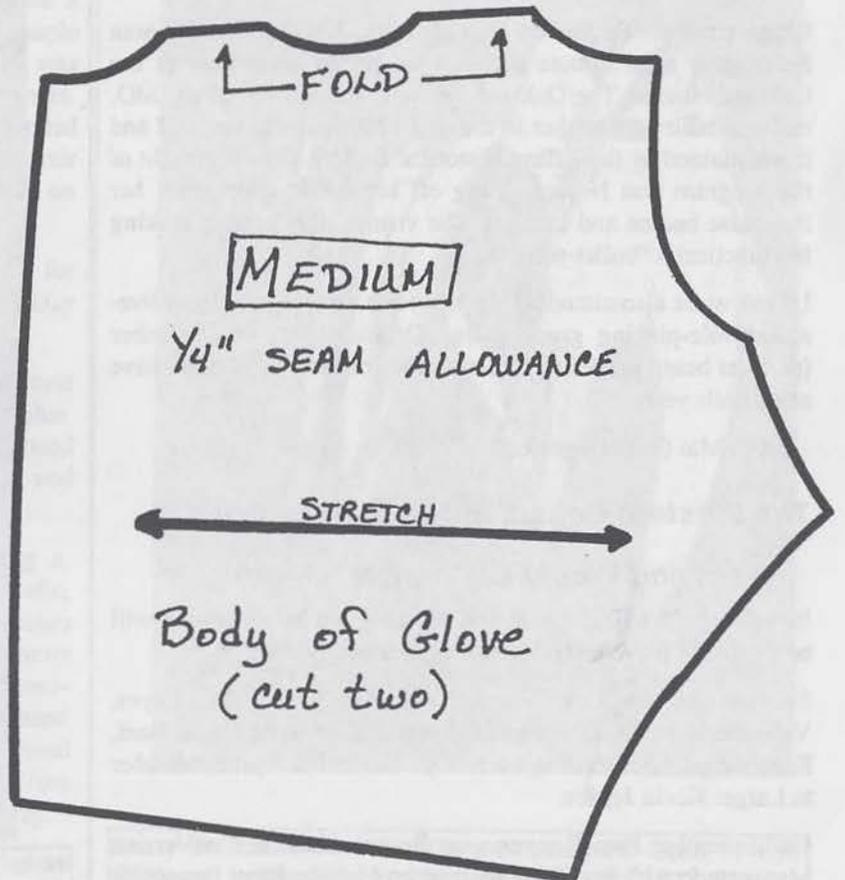


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## Support Glove Patterns

**NOTE:** USE FABRIC WITH MINIMUM 12% LYCRA CONTENT.



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WEARING GLOVES

# What's Happening?!?

## "Hi!" from the Chapters

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

*For chapter address and details, please see the inside back cover.*

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

### St. Louis Costumers' Guild (SLUTS)

CC16 information: Memberships for CC16 are now \$50 until Halloween, October 31, 1996. A Progress Report will be mailed out in the beginning of 1996.

Chapter news: So far, on October 29th, Nora Mai and Karen Heim gave a 20 minute program on period underwear at the Oakland House. The Oakland House is located in Affton, MO, and was built by a banker in the mid-1800s. It was restored and is maintained by the Affton Historical Society. The highlight of the program was Nora showing off her corset underneath her Polonaise bodice and extolling the virtues steel boning making her practically "bullet-proof"!

I think we're also attending some Winter festival by a local live-action role-playing group called Dragonslayers in December (perhaps being judges for the costume contest), but I don't have any details yet).

--Bruce Mai (b.mai@genie.geis.com)

### The Western Canadian Costumers' Guild

#### (Wild and Woolly Costumers' Guild)

Its official! We held a vote and are now and henceforward will be known as the Western Canadian Costumers' Guild.

Summer executive election results in! President: Eileen Capes, Vice-president: Judy Simpson, Treasurer: Wayne Carmichael, Recording/Corresponding Secretary: Katherine Jepson, Member at Large: Kevin Jepson.

Guild member Pam Bowyer wins Best in Show at ConVersion Masquerade with her Egyptian take on Medusa Jones (a popular alternate persona of hers). Wayne Carmichael takes Best Humor and his son Duncan wins Best Dinosaur . . . Is

costuming hereditary? Mike Dale and Ann Robertson Sims tied the knot. Congratulations and best wishes!

Costumers' Guild members constructed costumes for the guests at Banffcon! Sharon Wildwind, Eileen Capes and Katherine Jepson supplied outfits for Terry Pratchett, Guy Gavriel Kay, Rick LeBlanc and Diane Walton to rave reviews. A very high degree of quality was displayed by all who wore costumes (practically every member of the convention)! The Second Annual Captains Masquerade Ball was a hit! The Western Canadian Costumers' Guild awarded a membership to the best costume.

--Katherine Jepson (73622.2716@compuserve.com)



Nora Mai, St. Louis Costumers' Guild : Mardi Gras Funeral Wear: CC13 Fasion show 'Best workmanship and recreation of a design". Tie-dyed silk tail coat, fringed w/ tassels, peyote-stitched pony bead vest the colors of the rainbow.

## Costumer's Guild West

### (The Costumer's Mafia)

Well, we've had another crazy quarter. Guild sponsored events include every thing from our first Victorian Tea Party (and fund raiser for Costume Con 18) to the Victorian bathing beauties taking over Raging Waters for the 2nd year to Fashion Folio design workshops.

Costume College preparations are well under way and memberships are selling out fast. The *Pannier Period, 1720-1780* is becoming more popular in Southern California to the point that there are regularly scheduled dances for that time period. If you are planning on attending Costume College '96 and need a roommate, contact Cat.

At LosCon this year we had the largest block of programming that they have allotted to us in quite a while. Janet Wilson Anderson organized a number of informative programs. The Guild also ran the Saturday Masquerade and Costume Exhibit room. Since it was our 10th year, Zelda Gilbert, our illustrious Prez, organized a special 10th anniversary Terran Imperiam Ball. Zelda also won Best in Show and Best Master for two different costume presentations! (Is this a first?)

We organized costumes (and ending up writing the script) for the Space Frontier Festival's Future Fashion Show. Quite a number of young models were brought in by the festival people from the local Robert Powers modeling school. It was interesting putting a "one-size-fits-all" costume that was designed for a 26 on a size one, but we did it... and it looked cool! We did make-up, The models' mothers help with hair surprised at some of our requests. We had 35 costumes on stage on Saturday and 30 on Sunday.

It also looks like we will be doing a future fashion show for Heritage Park. If you are going to be in the area Mother's Day weekend, contact us and come and play.

Bridget Landry and Bruce Briant bravely ran a medieval clothing workshop for Cub Scout den leaders during October. Each of the pack leaders and the cubs that were there decorated a tabard and learned some basics about medieval color and heraldic symbols.

The best news, we had a "real" film crew over during a newsletter collating (director, interviewer, camera, audio, photographer and a couple of grips). They recorded two hours of tape though out the evening about our hobby with interviews from Zelda Gilbert and Janet Wilson Anderson. Besides "semi-candid" shots of the collating, a number of members discussed historical design (Janet), blackwork (Robin Pavloskie), hand sewing compulsiveness (Jess Miller and her rick-rack dress from CC14's fashion show) and fashion corsets (Kate Morgenstern).

Boy, that announcer looked cute with a corset! They ended up having as much fun as we did... and stayed around to ask more questions.

Part of the group did ultra fast costume changes (15 minuets for two Victorian ball gowns!) while others of us tried to explain that that was incredibly quick. For the finale, we dressed the interviewer, Eric Boardman, in pieces that we had there. He's wearing Robin's 16th century blackworked shirt, Gary Anderson's 18th century coat, extra lace from Zelda's fabric stash and his own dockers and tennies. (Don't blame us, we weren't warned -- but he looked pretty good.)

The show they were taping for is called "What's Your Hobby?". Somehow the director, Gorden Recht, with the editors, will have to condense the tape down to a bit under ten minutes. The emphasis will probably be more towards historical recreation. Since it will be seen all over the country, we're plugging the ICG. The show will lead out their second season in early March. The challenge is that the show is on the Home and Garden channel, so unless you've got satellite, it's tough to see. If you get the station, call them at 1-800-ASK-HGTV for the exact scheduling in your area.

--Cat Devereaux (71053.3651@compuserve.com)

--Zelda Gilbert (zblgilbert@aol.com)



Merry Christmas from the Midwest Costumers' Guild! Pierre Pettinger in the "All Worlds Kriskindl" from CC13 Fashion Show. Dark green velvet robe edged with fur and holly.

### Beyond Reality Costumer's Guild

Hi! We're the Pacific North West chapter of the ICG... the Great Wet North.

One of our current projects is getting Candace Kling up to do ribbonwork classes next September. Of course, with the next CostumeCon being in the North West, we're all frantically sewing & painting & glueing & beading.... Come up and join us.

Our guild picnic in September had a great theme: Witch Trial Picnic and Party. We requested costumes for the 16th century or your best Witch or Warlock finery. We offered prizes for best Witch and Warlock costumes as well as best Witch Dish for the potluck. We also has a fabric swap.

Due to CC14 being in the NW this year, Beyond Con won't be held this year. For those who have not heard, Beyond Con is a weekend costume convention, with lots of hands on panels, chocolate chip cookies, costume tapes, shopping & chat that Joy Day, our president, runs each year in May/June.

Our monthly newsletter, Notions, runs book & movie reviews, real life costuming experiences ("You want how many sets of wings? By Tonight?!!") & other interesting articles. The Guild sponsors hall awards, does parties at cons & generally has a lot of fun while wearing unusual clothing (at least for this time & planet).

--Alison Kondo, Vice President of Gossip  
(74757.3710@compuserve.com)

### New York / New Jersey Costumers' Guild

#### (The Sick Pups)

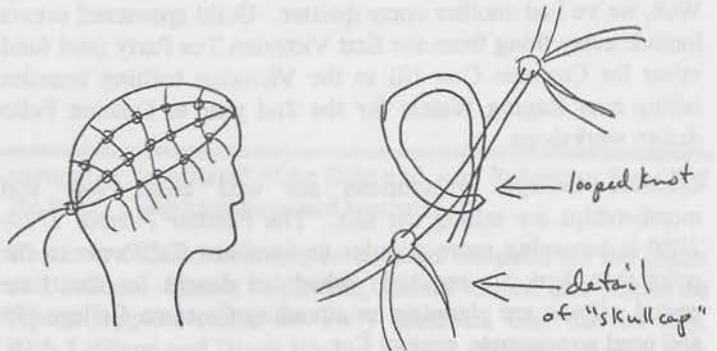
The Sick Pups Meeting in September featured a workshop by Susan DeGuardia on how to create wigs using braided nylon / polypropylene macrame cord. Here are the details:

We used 6 mm cord, but fatter cord would probably work too.

You start by making a loop around the circumference of your head. Knot it off, leaving dangling ends of about 3-4". Then create a webwork back and forth across the top, from side to side and back to front. You can leave ends dangling as you knot your webwork; they will become part of the wig later. (This is easier if a second person does it for you.) Then take loops of cord that are double the length you want your "hair" to be, double them together, and make a looped knot (take the two cut ends around the skullcap strip and back through the fold at the middle, then pull tight) at a point on the skullcap web. Do the same over and over until all of your skullcap strips are covered. Then unbraided each piece of cord and tease it out until it is fluffy. Trim your "wig" to the desired shape.

-- Tina Connell (70214.2676@compuserve.com)

(Editors note: If someone wants to do the LONG version of this article, with pictures, etc. going into the details and the pit-falls please contact me. It is a very versatile technique. -Cat-)



### Under Construction -- Guilds in the making San Jose & United Kingdom

Hi there. We're in San Jose, California. We're just in the process of founding a chapter. If you're in the area and want to know more. Please contact us.

WORKING TITLE of chapter: "Bombazine Bombers" (No "formal" name yet.)

CO-PREZ's, for now: Carolyn Kayta Barrows & Marjorie Wilser

To contact us: EMAIL: Take pick of carolynkayta barrows [103225.205@COMPUSERVE.COM], or: Marjorie Wilser [73130.475@COMPUSERVE.COM], PHONE: (408) 744-1963 (Marjorie); (408) 294-6713 (CarolynKayta)

To contact us in writing, please use the ICG address and they will forward it to us.

PROJECTED EVENTS: We are \*so\* new that plans are not set in cement: (1) Victorian Bathing Beauties, possibly at Capitola Beach, (2) "Found Items" Challenge ("Instant" costuming party), (3) Draping & weird shapes workshop, & (4) Maskmaking workshop

--Marjorie Wilser

\*\*\*\*\*

The ICG is working on expanding to a third continent! They're still in the planning stages, and hope to make a decision soon if they will petition to join at the Costume Con business meeting. These are a number of the people that have participated in the British "Masque" conventions. If you've got friends in the UK that might be intersted, we can start a mailing list for them. Please use the ICG mailbox to contact them. (Cat or Zelda Gilbert will have more information.) If you're e-mailabe, write them at michael.m.j.percival@rolls-royce.gold-400gb.

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

# Coming Events

collected by Byron Connell

February 2 -- 4, 1996

**Creamecon 2**, Glendale [Milwaukee], Wisconsin. Science fiction, fantasy. Events: Art show, gaming, panels, urban fantasy filk and poetry competition, workshop, masquerade. Guests of Honor: Lawrence Watt-Evans, Sue Weinlein; Art Guest of Honor: C. H. Burnett; Fan Guest of Honor: Richard Russell. Venue: Manchester East Hotel, Glendale; rates: single--\$74, double--84, triple--\$94, quad--\$104. Memberships: \$20 to 1/4/96; \$30 at the door. Information: Milwaukee Fictioneers, Box 37896, Milwaukee, WI 53237. (414) 223-3243

**Potlatch 5**, Portland, Oregon. Literary science fiction. Events: Auction, con suite, dance, programming, microprogramming. Venue: Imperial Hotel, Portland (800) 452-2323; rates: single--\$65, double--\$75-\$90, triple--\$90. Information: OR SF Conventions, Inc., Box 5703, Portland, OR 97228. (503) 232-1727. E-mail: davidl@ssd.intel.com. <http://www.teleport.com/osfci/>

February 8 -- 11, 1996

**Boskone 33**, Framingham, Massachusetts. Science fiction, fantasy. Events: Art show, dealers, no masquerade. Guest of Honor: Lois McMaster Bujold; Art Guest of Honor: Gary Ruddell. Venue: Sheraton Tara, Framingham. Memberships: \$33 to 1/15/96. Information: Boskone 33, P. O. Box 809, Framingham, MA 01701-02023. (617) 625-2311. <http://www.panix.com/mesfa/boskone/flyer.html>

**Radcon 2**, Pasco [Richland], WA. Civil liberties, gaming, science fiction, fantasy, historical recreation. Guests of Honor: Spider and Jeanne Robinson; Art Guest of Honor: Jerre Raven Amy; Special Guest of Honor: Guy Ammega. Fan Guest of Honor: Daron Fredericks. Venue: Red Lion Inn, Pasco (800) 547-8010; rates: single--\$57. Information: 2527 West Kennewick Avenue, #162, Kennewick, WA 99336. (509) 943-0713. E-mail: d.carson@bix.com. <http://www.seanet.com/users/warlock/radcon.html>

**Shevacon 4**, Charlottesville, Virginia. Science fiction, fantasy, media, comics. Events: Anime, art show, dance, dealers, gaming, workshops, masquerade. Guest of

Honor: Eric Kotani; Art Guest of Honor: Lubov; Special Guest of Honor: John Maddox Roberts. Venue: Omni, Charlottesville (804) 971-5500. Information: ThemeCon SF & F, c/o Harry Shiflett, Box 2672, Staunton, VA 24402. (703) 885-5530

February 23 -- 25, 1995

**Condor**, San Diego, California. Science fiction, fantasy, media, science, writing, comics, gaming. Events: Animation, art show, auctions, comics, con suite, dancing, dealers, films, gaming, panels, masquerade. Guest of Honor: Kim Stanley Robinson. Venue: Town & Country Hotel, San Diego. Memberships: \$25 to 2/10/96, \$30 to 2/23, \$35 at the door. Information: Box 15771, San Diego, CA 92175. (619) 447-6311.

March 1 -- 3, 1996

**Fairy Tale Masquerade Ball**, March 2, 1996, \$35 thru 9-30-95 / \$45 thru 2-15-1996, c/o GBACG, 5214-F, Diamond Heights, Suite 320, San Francisco, CA 94131, 415-974-9333, Enchanted evening: Buffet and dancing.

**Astronomicon 5**, Rochester, New York. Star Trek, science fiction, fantasy, comics, gaming. Events: Art show, dealers, filking, panels, video, masquerade. Guest of Honor: Robert Sawyer; Art Guest of Honor: Tom Kidd; Fan Guest of Honor: Bjo Trimble. Venue: Radisson, Rochester (800) 333-3333; rates: single or double--\$65. Memberships: \$25 to 2/15/96, \$35 thereafter and at the door. Information: Rochester Fantasy Fans, Box 1701, Rochester, NY 14603. (716) 342-4697. <http://www.vivanet.com:90/freenet/r/rochesterfantasyfans/index.html>

**Johncon '96**, Baltimore, Maryland. Gaming, comics, science fiction, fantasy. Events: Gaming, anime, art show, con suite, dealers, filking, films, panels, seminars, masquerade. Venue: Inn at the Colonnade, Baltimore (410) 235-5400. Memberships: \$30 to 21/96, \$40 at the door. Information: HopSFA, Office of Student Activities, 122 Merryman Hall,

The John Hopkins University, 3400 North Charles Street, Baltimore, MD 21218.

March 8 -- 10, 1996

**Katsucon 2**, Virginia Beach, Virginia. Anime. Events: Anime, amateur film fest, art show, dance, dealers, modeling contest, anime-based game show, variety show, masquerade. Venue: Holiday Inn Executive Center, Virginia Beach (800) HOLIDAY; rates: \$65 (flat). Memberships: \$30 to 12/31/95, \$35 to 2/23/96, \$40 at the door. Information: Katsu Productions, Box 11582, Blacksburg, VA 24060. E-mail: katsucon@vtserf.cc.vt.edu. <http://elfie.beve.blacksburg.va.us/katsucon/katsuni.html>

March 15 -- 17, 1996

**Conamazoo 4**, Battle Creek [Kalamazoo], Michigan. Science fiction, fantasy. Events: Reception, anime, art show, con suite, dealers, gaming, filking, films. Guests of Honor: Pamela Dean, Jim Landis. Venue: Stouffer's, Battle Creek. (616) 963-7050. Memberships: \$20 to 2/14/96, \$25 thereafter and at the door. Information: Box 1546, Evanston, IL 60204. (708) 328-8765. E-mail: erik@mcs.com.

**Lunacon '96**, Rye Brook, New York. Science fiction, fantasy, science. Events: Costume programming, art show, art auction, con suite, dealers, panels, masquerade. Author Guests of Honor: Terry Pratchett, Esther Friesner, Visual Humor Guest of Honor: Phil Foglio; Fan Guest of Honor: Bruce Pelz; Special Origami Guest: Mark Kennedy. Venue: Rye Town Hilton, Rye Brook. Memberships: \$33 through 2/17/96. Information: Lunacon '96, P.O. Box 3566, New York, NY 10008-3566. E-mail: [lunacon@lunacon.org](mailto:lunacon@lunacon.org). <http://www.panix.com/lunacon/lunacon.html>

**Odyssey Trek '96**, Niagara Falls, Ontario. Star Trek, Star Trek: The Next Generation, Star Trek: Deep Space 9, Forever Knight, media science fiction and fantasy. Guests of Honor: Ethan Phillips, Deborah DuChene, Tonya Huff. Venue: Skyline Brock Hotel, Niagara Falls; rates: single or double--C\$65. Memberships: C\$38 to 2/15/96, C\$42 at the door. Information: 10 Highgate Drive, #13, Stoney Creek, Ontario L8J 3P7. (905) 573-2187. E-mail: bhagey@hookup.net

March 22 -- 24, 1996

**Coastcon 19**, Biloxi, Mississippi. Science fiction, fantasy, gaming. Events: Dances, films, gaming, masquerade. Guest of Honor: Elizabeth Moon. Memberships: \$20 to 1/1/96, \$25 to 2/29, \$30 at the door. Information: Box 1423, Biloxi, MS 39533. (601) 435-5217.

**Concept '96**, Montreal, Quebec. Science fiction, fantasy. Events: Art show, auction, dance, dealers, exhibits, model-making competition, video, workshops, masquerade. Guests of Honor: Terry Pratchett, Joel Champetier; Art Guest of Honor: Bob Eggleton; Fan Guest of Honor: Hal Clement. Venue: Holiday Inn Crowne Plaza Metro Centre, Sherbrooke, (800) 561-4644; rates: single or double--C\$85; triple or quad--C\$95. Memberships: C\$24 to 3/8/96; C\$29 thereafter and at the door. Information: Box 405, Stn. H., Montreal, Quebec H3G 2L1.

**Midsouthcon 15**, Memphis, Tennessee. Science fiction, fantasy, Star Trek, Blake's 7. Events: Art show, banquet, charity auction, con suite, dealers, filking, gaming, fan programming, SCA programming, Star Trek programming, science programming, read-a-thon, trivia, masquerade. Guest of Honor: Barry B. Longyear; Art Guests of Honor: Frank Kelly Freas, Laura Brodian Freas; Fan Guest of Honor: Cullen Johnson. Venue: Brownstone Hotel, Memphis, (800) 468-3515; rates: \$70 (flat). Memberships: \$25 to 3/1/96, \$30 thereafter and at the door. Information: Box 11446, Memphis, TN 38111. (901) 274-7355.

**Stellarcon 20**, High Point [Greensboro], North Carolina. Comics, gaming, Star Trek, Star Trek: The Next Generation. Venue: Holiday Inn Market Square, High Point. Memberships: \$15. Information: SFFF, Box 4, Elliott University Center, UNC-G, Greensboro, NC 27412. (919) 334-3159.

**Technicon 13**, Blacksburg [Roanoke], Virginia. Science fiction, fantasy. Events: Anime, art show, dance, discussion groups, filking, gaming, videos, masquerade. Guests of Honor: L. E. Modesitt, Lori Cole, Corey Cole; Art Guest of Honor: Ruth Thompson; Fan Guest of Honor: Kevin Mcelveen. Venue: Best Western Red Lion, Blacksburg, (540) 552-7770. Memberships: \$29 to 12/15/95. Information: VTSFFC, Box 256, Blacksburg, VA 24063. (540) 951-7232. E-mail: technicon@vtccel.cc.vt.edu

March 29 -- 31, 1996

**Prisoners of the (K)Night**, Toronto, Ontario. Vampires, Forever Knight. Events: Banquet, charity auction, con suite, dealers, gaming, official party (costumes encouraged), parties, trivia, videos. Venue: Holiday Inn, Yorkdale, (800) HOLIDAY; rates: C\$89 (flat). Information: David Gracey, 23 Oriole Road, #203, Toronto, Ontario M4V 2E6. (416) 925-9020. E-mail: ltdark@execpc.com/ ltdark. http://www.wexeccpc.com/ ltdark

**Novacon**, Washington, D. C. Star Trek, Star Trek: The Next Generation, Star Trek: Deep Space 9, Star Trek: Voyager. Guests: Robert Picardo, Dave McDonnell. Memberships: \$19. Information: One Trek Mind Productions, Inc., Box 3363, Merrifield, VA 22116. (703) 280-5373.

April and beyond

**Balticon 30**, April 5-7, 1996, Omni International Hotel, Baltimore, \$30 thru 12-31-95 / \$35 thru 2-29-96, Balticon, PO Box 3566, NY, NY 10008, Regional Masquerade.

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

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

**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. Pre-registration only / Sells out early.**

**WorldCon 54 / LA Con III**, August 29-September 2, 1996, Anaheim Hilton, Marriott Anaheim & Convention Center, \$110 thru 12-31-95 / \$30 supporting, LA Con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409, lacon3-info@netcom.com, The world science fiction convention.

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

**LoneStarCon2 / Worldcon '97**, September 3-7, 1997, San Antonio Convention Center / Mariott, \$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, \$40 thru 10-31-95 / Supporting \$25, CC16 c/o St. Louis Costumers' Guild, 7835 Milan, University City, MO 63130, b-mai@geni.geis.com. The ICG's annual convention. Friday night social "prom theme": Stairway to Heaven - Highway to Hell.

(Guild events are highlighted in the boxes.)

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

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

*I would be happy to include events that Guild members bring to my notice. 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's Guild West

P.O. Box 94538  
Pasadena, CA 91109  
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  
Newsletter subscription for ICG members - \$15/year  
Canada & Mexico - \$24.50/year  
International Air Mail - \$32.50/year

## Greater Bay Area Costumer's Guild

5214-F Diamond Heights, Suite 320  
San Francisco, CA 94131  
Voice mail: 415-974-9333

## Greater Columbia Fantasy Costumers' Guild

P.O. Box 683  
Columbia, MD 21045  
Dues: \$15/year

## Great Lakes Costumer's Guild

P.O. Box 573  
Hazel Park, MI 48030-0573

## Greater Philadelphia Costumers' Guild

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

## Heartland Costumers' Guild

c/o Richard R. Rathman  
1507 C. West 23rd Terrace  
Independence, MO 64050

## Midwest Costumers' Guild

P.O. Box 31393  
Omaha, NE 68104  
Dues: \$12/year

## 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.  
Manasa, VA 22113

## Rocky Mountain Costumers' Guild

2982 East Phillips Drive  
Littleton, CO 80122

## Southwest Costumers Guild

P.O. Box 39504  
Phoenix, AZ 85069-9504  
Dues: \$19/year

## St. Louis Costumers' Guild

(aka St. Louis Ubiquitous Tailoring Society: SLUTS)  
c/o Nora & Bruce Mai  
7835 Milan  
University City, MO 63130  
Dues: \$12/year single, \$16/year 'couple'

## Western Canadian Costumers' Guild Name Change

(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

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

The International Costumer's Guild's  
*Costumer's Quarterly*

P. O. Box 94538, Pasadena, CA 91109-9998

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