

# The Costumer's Quarterly

Vol. 11, No. 3/4 1998

Special Double Issue\*





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The Costumer's Quarterly is published quarterly (ideally, sometimes a bit sporadically but we're working on it!)

Front Cover Photograph by Sally Norton

Back Cover design by Cha-Rie Tang for Father of Industrial Design Used with permission.

## At the Helm

Pat Ritter,  
atalanta@goldapples.com

The viewing pleasure as I get ready for this issue is haute couture from Paris. I'd always seen the "New from Paris" fashion show clips and thought, "Yeah, right, who'd wear that?" And how many of us have gotten that same sort of comment when telling a non-costumer about an exciting project in the works?

This is also the first time I've watched something like this from the position of being too involved in the International Costumer's Guild. I came across it chanel surfing and, during the introductory show (make-up featuring *Making Faces* author and face painter to the stars, Kevyn Aocoin), decid-



ed I had to watch.

As I watched this spectacle (spectacle is definately the right word!), there were presentations that would have been right at home at, say, World-Con, Costume-Con, Masque, or any such event. For example, a Calvin Kline exhibition started out with a train pulling into the show and discharging the models attired in variations on Mid-nineteenth century/American Western. (Hmmm, WorldCon 2001 will have as part of its facilities a train shed...)

All these presentations got me to thinking, what is the difference between couture and costume (aside from making \$10k and up per garment rather than just spending it)? They both begin with "c" as in "cloth," right?

*Couture* n. the business of designing, making, and selling highly fashionable, usually custom-made clothing

*Costume* n. a prevalent fashion of dress, including garments, accessories, and hair style

*Clothes* n. articles of dress; wearing apparel; garments

Which is why I've been defining costume as, "That which keeps the body from being nekkid and does it in an interesting way."

## About the Cover...

Anne Marie Firely, Autumn Carey-Adamme and Alexandra Garner are ready for A Darwinian Walk and Picnic presented by Dreamers of Decadence, The Greater Bay Area Costumer's Guild on Saturday, Oct. 10 1998. Strybing Aboretum (between 9th Ave. and 19th Ave. along Lincoln Way), Golden Gate Park, San Francisco.

Admission to the Aboretum is free. Bring your own picnic. Meet at 1 pm on the large grassy area just beyond the buildings at the 9th Avenue entrance.

You may want to arrive early so that you have time to visit Aboretum Library in the San Francisco Fair Bldg. Also look for great books on gardens at the Kiosk outside.

Botonist Colleen Sudekum will lead the walk through the primitive plant area beginning at 2:30.

Late arrivals join us in the fern grotto. Victorian/Edwardian walking dress requested. Those wishing to prepare themselves for the intellectual rigors of this afternoon may wish to peruse, "In Search of Flowers for the Amazon Forests" by Margaret Mee and "A Photographic Garden History" by Roger Phillips and Nicky Foy.

## ICG President's Message

Byron Connell, President, International Costumer's Guild, [bconnell@mail.nysed.gov](mailto:bconnell@mail.nysed.gov)

### International Costumers' Guild President's Message

Happy Holidays!

Happy Holidays to all (and to you, too, Mr. Scrooge)! At the beginning of this holiday season, I wish all costumers happiness (fabric), health (fabric), prosperity (fabric), and winning entries (and lots of fabric). I hope everyone enjoys the season.

### ICG Annual Meeting

In preparation for the Annual Meeting at CC 17, I intend to send the tentative agenda to all chapters in January so you will have the opportunity to consider the scheduled items and add others to it. We'll also post it on the ICG web site. I also will send and post any officers', staff, and committee reports that may be ready in advance of the meeting. The minutes of the 1998 Annual Meeting ought to be ready for publication in the fourth quarter issue of *The Costumer's Quarterly* [ed note: see page: XX].

I hope that every chapter will be represented at the Annual Meeting. If the chapter president (or designated representative) can't make it, please designate another chapter member

(or an ICG member from another chapter, for that matter) to represent you on the Board of Directors.

In order to vote at the Annual Meeting, either in person or by proxy, a costumer must be on the Treasurer's list of members whose dues are current. Article IV, Section 5, of our By-laws requires the Treasurer to make a complete list of current members not later than ten (10) days before the Annual Meeting (that is, by February 5, 1999). The only source of information for the Treasurer is YOU. Standing Rule 3 requires that each chapter send the Treasurer "a list of the names, addresses, and phone numbers (where provided) of all members for whom dues have been paid" by January 7th. It is essential that every chapter sends its list to Jana Keeler promptly in early January so that she can prepare an accurate list of the members of the International Costumers' Guild. It is that list that we will use to decide whether or not you may vote at the Annual Meeting.

Even if you are on the list, to vote you either must show up in person or give your written proxy to another ICG member (whose name appears on the list). There is no requirement that he or she be a member of your chapter. In January, we will send proxy forms to all chapters; please copy them as needed.

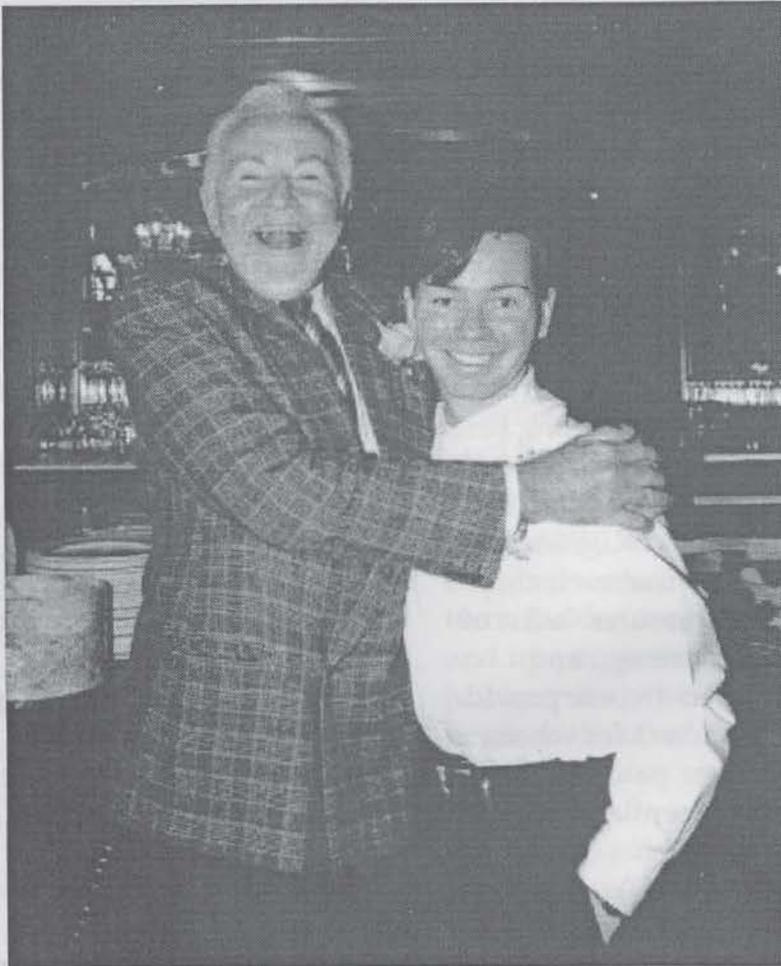
If you have any questions about the Annual Meeting, please contact me or another ICG officer.

### Chapter Newsletters.

Some chapters publish newsletters. A few of you do so regularly; others do so on a more casual schedule. Chapter newsletters are a great way to keep your members informed about what's going on. In addition, they're an excellent way to let other chapters and the ICG's officers know what's happening — if you send them to us and to the other chapters. According to our Standing Rules, it is customary for chapters to add the ICG President to the mailing list for their newsletters. At this time, I regularly receive the newsletters published by Guild West, the Greater Bay Area Costumers' Guild, and the St. Louis Costumers' Guild. I ask other chapters to add me to the mailing lists for their newsletters as well. In addition, I strongly suggest that you add Zelda Gilbert, our Corresponding Secretary (who is in charge of the Public Relations Committee), Pat Ritter (Costumer's Quarterly editor), and the other ICG chapters, too.

May you all have a Happy Hanukkah, Happy Kwanzaa, Joyous Yule, Glorious Saturnalia, and/or Merry Christmas, and a very Happy New Year!

## *Interview with Mr. Frederick Fox* *World Renown Milliner*



by Michael F. Kyne

Mr. Frederick Fox was the special guest this year at the Victorian Spring Racing Carnival. He judged a couple of days on the field, spoke publically at two luncheons and was a special guest at the Cup Eve Ball. But more importantly, he gave an informational talk at a soiree organised by the Millinery Association.

Frederic has been described by Stephen Jones as "the milliner

with the most technique in the world", and the "Hat Trends and Traditions" (1990) described his work as "witty, urbane, and perceptive." He was born in 1931 and spent his childhood in Jerilderie, a small town near Wagga-Wagga. His first hats were made when he was 12 years old. He did this by cutting up his mother's and sister's hats during the war years, when rationing prevailed. Everyone saw the hat and asked his mother where she had bought it.. From this day, Frederic was in business.

He would pick up old hats from neighbouring farms on his bicycle and return them a few days later in their new form.

At 16, Frederic moved to Sydney and after nine years of training in millinery, left Australia to bum around in the UK and Europe. When his money ran out, he decided to get a job and went to Bond Street in London (where all the good millinery houses were at the time) and started work immediately with "Otto Lucas". NO-one lasted there very long and after nine months, he let. He then went on to work in a millinery firm in Brook Street which made hats for Mardy Amies (the Queen's Couturier) which soon became Frederic's assignment. Frederic Fox later took over the firm and in 1956 Sir Hardy asked him to make hats for the Queen because he was not happy with the current milliner, which he accepted.

In 1974, Frederic Fox was awarded the coveted Royal Warrant as milliner to Her Majesty the Queen and this mark is on all his creations. Said Mr. Fox: "I could have applied and received it earlier, but no amount of Royal Warrants are any use to you if your stock is no good. So we got the stock right first, then the warrant."

With his new-found position came fame. "By appointment to the Queen" not only meant that the London society who wished to be associated with royalty

patronized him, but also women from all over the world followed the trail to his door. Some of the Queen's hats lasted for two to three years, some longer, however some of her hats were given along with co-ordinated outfits to relatives and friends who were not "well off."

Mr. Fox would work from the existing collection and then change things like making brims smaller, crowns higher, and so on. He said, "I always work with Hardy Amies and look at sketches and select shapes, then choose at the first fitting, do two more including the final hat with cloths on." (I can only assume he was talking about the cloths on Queen Elizabeth, not on himself and Sir Hardy.)

The alliance of milliner with couturier has been a long standing practice. It creates a total look consisting of line and good presentation. Mr. Fox also works with Anthony Powell, who recently made Glenn

Close's costumes for both *Sunset Boulevard* and *101 Dalmations*. They have collaborated on such projects as *The Muppets take Manhattan* and were responsible for that wonderful fashion parade where the voluptuous Miss Piggy was accused of being a diamond thief.

They have also worked with Diana Rigg a number of times, including the appalling *Evil under the Sun*. Apparently it was going to be fantastic but during the months set aside for filming on the Greek Isles it rained. And rained. And rained. Therefore the dull balcony scene would have been a grand beach picnic scene with huge hats and stunning frocks which had already been made but were never shot as the location had to go under cover. One wonders what happened to all these hats and frocks. In this particular case they went into a museum collection, but before that they toured England extensively for three years, being on display in various galleries.

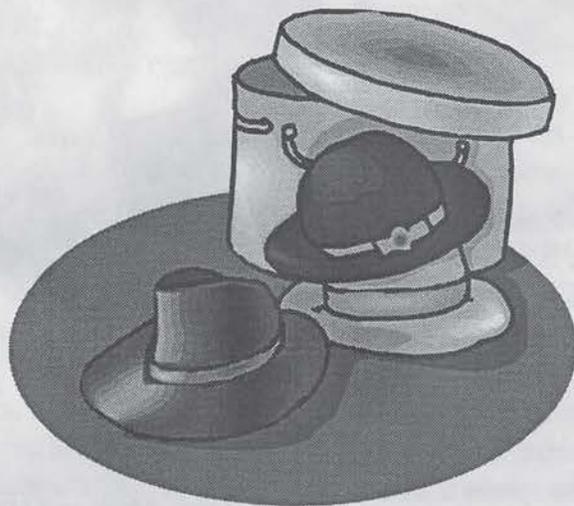
Apparently the gowns were really superb.

As the finally to the the informal talk with the Milliner Association, Mr. Frederic Fox received a certificate of Patronage - yes, the Patron of the Milliner Association is one of the world's top three milliners.

And finally, Mr. Fox's philosophy when making hats for women is like this: "The hat has to say something, not scream, 'Look at me.' I want my customer to look her best - full of confidence and be able to go on wearing it for a long time and still be in fashion."

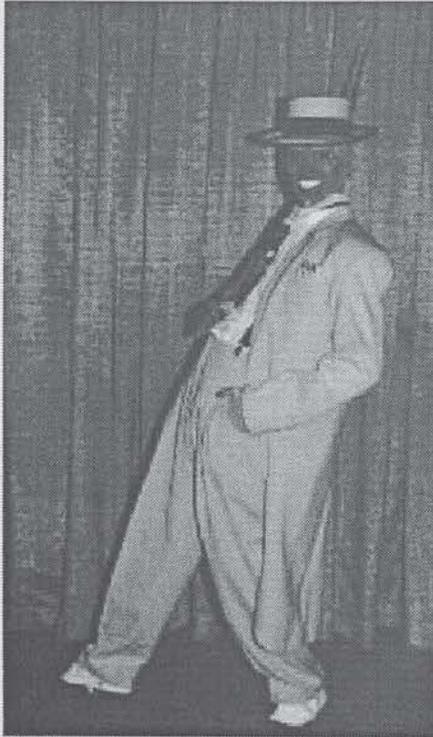
*Article reprinted from Coztume. Michael F. Kyne is a milliner living in Malvern, Victoria, Australia and is a member of the Australian chapter of the International Costumer's Guild.*

*Photo: Frederic Fox and Michael Kyne (Michael is the one without the beard).*



# Wide World of Sluts

by Jeff Morris  
(MorrisJeff@aol.com)



It's been a busy time for the SLUTs. Archon 22 was held the first weekend in October, and the chapter was present in full force!

Bruce Mai took Best In Show for "The Mask", complete with yellow zoot suit (he also won the coveted Slattern for having the most fun onstage); Daren Bost took Best In Class- Master for "Miller Time"; Tricia Overcamp & Scottie Raiche won Best in Class- Journeymen with "The Lost Clip"; Patrick Johnson won Judges Choice-Most Horrific for "Sentinel". In Workmanship, Bruce's "The Mask" won for Best Tailoring, Daren's "Miller Time" received "Best Use of Fur", Nora Mai was awarded "Best Fit and Fin-

ish" for "Lady Miss P.C.", and Patrick again won "Excellence in Armor" for "Sentinel".

And if that wasn't enough, Ramona Taylor served as Workmanship Judge and Pierre Pettinger as one of the Presentation Judges. So all in all, we kept pretty busy during the



Photo © 1998 Ken Warren

convention!

New officers were elected at the Annual Meeting, held at Archon. Bruce Mai takes the reins of the chapter as "El Presidente". Ramona Taylor becomes President of Vice, Karen Heim remains Treasurer, and Jeff Morris becomes Secretary, so he no longer has an

excuse to complain about the length of the meeting minutes when he puts the newsletter together. We're currently gearing up for two group presentations and making plans for panels at next year's "NameThatCon" and "Gateway" conventions and some of us are frantically cleaning our houses for the usual holiday parties. (And one particular person is getting the next issue of the Scarlet Letter together, but we digressÖ)

Jeff Morris/Secretary, SLCG Editor  
Scarlet Letter and All Around Fine  
Fellow



Photos:  
Linda Zang - Mask and Little Miss PC  
Ken Warren - Miller Time

## Costume-Con 20 Bids

(or why you should spend your hard-earned money to come to our con)

### Part 1 -

### Los Angeles California

We're bidding for Costume-Con 20 (CCXX) March 29-31, 2002. *and you can help!* Volunteer!

How can we make CCXX the best & most *fun* Costume-Con ever? What classes would you like to take that have never been offered? How can CCXX appeal to non-fan costumers? Will you teach a class? Volunteer! OK, so there's a sucker born every minute!

Committee, so far:

**Co-Chair:** Lora Boehm & Bjo Trimble;

**Secretary/Publications:** Joy Silisen;

**Master(s) of Ceremonies:** John Trimble, Ricky Dick;

**Treasurer:** Dennis Lenz;

**Hotel Liaison:** John Trimble;

**Security:** Jason Boehm;

**Displays:** Dana Ginsberg;

**Clubs/Group Liaison:** Kim Hallinger;

**Patron Goddess:** Peggy Kennedy;

**Errand Runner:** Kathryn Trimble;

**Regency Dance Instructor:** John Hertz;

**Unattached Supporters:** Bridget Landry, Dona Kerns, JoAnne Christy, Kathy Sanders, Joyce Best, Gordon Saunders, Sherri Taylor and Janet Baernstein.

Got a special job you'd like to do for CCXX? We need committee heads, security, runners, announcers, assistants, & other volunteers! Just want to follow? OK! Give us a call, tell us what you have in mind & we'll happily add your name to the next flyer!



### 20 Years of Costuming to Celebrate!

In 2002, it'll be 20 years since Kelly Turner & Karen Dick said, "Hey, kids, my dad has a barn, so let's put on a costume convention!" Since then, this exciting annual gathering of professional, semi-pro, & amateur costumers has been held across the USA & Canada.

Costume-Con grew into a fun sharing & learning experience, where every costumer, beginner or professional can show off to

peers and every photographer has a chance to record it. Some attendees arrive with enough outfits to change every hour, some live in blue jeans & message T-shirt all weekend except for costume contests. All that's needed for full Costume-Con enjoyment is to observe, share, ask questions, & meet fellow costumers.

We invite you to attend any Costume-Con & see what a wonderful time is in store for you! In Southern California, there is plenty for even your non-costumer relatives to do!

### We Plan a Terrific 20th Anniversary Fashion Show Retrospective!

We'll call on all former designers, models & costume-makers to delve into closets & attics to bring out past years winning entries to show off again. If it's too fragile to wear, we'll put it on exhibit.

### Going Hollywood

With this wonderful film & TV industry resource at hand, we can arrange for displays from personal collections, guest speakers, special classes that no other convention can match!

### More Masquerades!

No other convention but Costume-Con has a costume contest and/or fashion show every day — Historical, Re-creation (including movies & TV), Sci-

ence Fiction, Fantasy, & anything else we can fit in!

### *Late-Night Fix-Up Room...*

With irons, ironing boards, glue-guns, & power strips for your own sewing machine and/or serger. Bring unfinished costumes & props for a gab-fest while sequining those alien butterfly wings & swearing at Spandex™!



### *Brown-Bag Discussions*

Classmates, teachers, and interested bystanders can continue a morning class through lunch (or dinner) time to discuss interests in a relaxed atmosphere. Breakfast discussion groups are also being considered.

### *Vintage Tea*

Use all your Sense & Sensibility to show off that Vintage Auction find and win prizes in an elegant atmosphere!

### *Swap Meet*

Socialize while trading off thrift shop finds, that fabric which was So Right on the bargain table, beads destined to remain unstrung, Elvis costume rhinestones, scraps too pretty to throw away, and those UFOs (UnFinished Objects).

### *Classes*

A class supply list will be sent ahead of time to CCXX early registration members so they can arrive with needed supplies, ready to go to class & learn. A student store will offer some supplies; the Merchandise Mart will offer more.

*Want to Teach? Know Someone Who Can Teach? Got an Idea not Listed Here?*

**Know your fibers** Fabric identification, how to care for it, how to avoid expensive mistakes!

**Machine Embroidery** Beautiful ways to decorate costumes and clothing with metallic threads

**Prepare to Dye** Natural and synthetic dyeing for every need.

**Cloth Weaving** Change even the ugliest fabric to something unusual.

**Crazy Quilting** Use up all those glitzy scraps to make outstanding clothes & accessories.

**Pattern Drafting** Make an ordinary pattern into anything to fit your particular body type.

**Bad Hair Day?** Learn to con-

trol, colour & rearrange those disorderly locks (for males, too!)

**Hairpieces and Wigs** OK, so your real hair isn't right for that costume? Go for a fake!

**Props and Accessories** Learn to kit-bash props and accessories

**Becoming a Monster Movie** make-up, making prosthetics, application

**Penny-Wise Sewing** Serious thrift-shopping – What to look for and what to look out for.

**Update Your sewing Skills** Use those intriguing new tools:

serger, rotary cutter & board

**Cross-Dressing** Ever wanted to be a girl, boy, or friendly furry critter of any opposite sex?

**What's New in Notions?** Learn to use all the little goodies in those catalogues.

**Professional Costuming** How do you break into the field, & what do you do then?

**Historic Textile Prints** Are bright pink and international orange period?

**Bead and Button Making** Fimo™, cloth, paper & other materials.

**Costume Presentation** Learn to show off that costume so judges pay attention to it.

### *Why a Date Change?*

Costume-Con ranges from President's Day (February) which can get snow on the East Coast, to Memorial Day (May), a busy time in Southern California.

Easter weekend is slow for hotels, so room rates are reasonable and it was good for our Equicons, so children attending

CCXX will not get left out, even if there is no Equicon Easter ape (long story). Easter weekend is not written in stone for CCXX; it depends on which hotel dates are open.

### *What Else Do Voters Need to Know?*

We'll give attendees the biggest and best Costume-Con ever, honoring those who started these events with a great 20th Anniversary celebration. We'll also use the proximity of Hollywood and the film industry to the best of our ability. We are available to answer questions by and encourage your queries, input, and even queebs. Tell us what you have liked (or disliked) about former CCs, as well as what new things you'd like to see, or old favorites you'd like to see repeated. If you want to teach a class (or team-teach a class) let us know. If you know someone who might be a good teacher, or an interesting merchant, or some other great contact for CCXX, share the information. We can't do it without you, so talk to us!

### *Meeting Facilities*

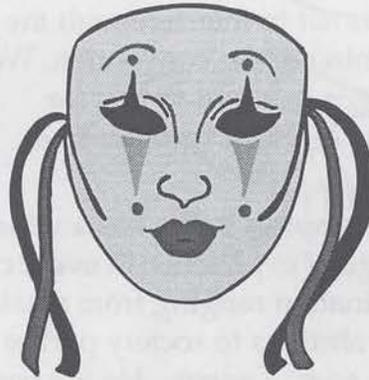
**Hotel Ambiance** Popularly known as "The Hotel of the Stars", celebrities often meet there for drinks or meals.

**Rooms Available** The Sheraton has 442 rooms, plus 25 suites.

**Amenities** Electronic key systems, in-room video messaging, free in-room coffee & tea, mini-bar, safe, non-smoking rooms, colour cable TV, daily

newspaper delivery, irons & ironing boards available.

**Exhibit Space** Size 25 meeting, display and ballrooms. Meet-



ing rooms, including the ballrooms, are on one floor.

Exceptions: Studio rooms are 5 steps down from Ballrooms. Hospitality suites (for classes and meetings) are on pool level or 2nd floor. Roof Garden is at top of hotel with a 270 degree view of the San Fernando Valley.

**Room Rates and Parking Fees** are under negotiation at present. There will be Parking Validation for speakers & guests.

**Convention Use** The meeting floor is CCXX territory for the weekend & can be kept open as long as we wish.

**Restaurant** There is only one place to eat in the Sheraton hotel, with indoor & patio dining, plus pool terrace dining. City Walk is a 4-minute tram ride or 10 minute walk, open to 10 pm, with food ranging from hamburgers to Wolfgang Puck pizza to Gladstone 4 Fish, steak house, & more! The hotel is discussing later restaurant hours, with extra help, but nobody can really guarantee what will

happen or who will be in charge 3 years from now. We're discussing breakfast buffets for quick meals, & sandwich bars to be kept open after the masquerades.

**Elevators** Small but work. They aren't needed to reach any meeting rooms except the top-floor Roof Garden. When a program is on at the top of the hotel, one elevator can be locked for an express trip.

**Handicapped Access** Newly installed equipment allows access to all meeting areas, including the Studio Rooms.

### *Transportation*

**Flying** The Sheraton is 6 miles from Burbank Airport, 25 miles from Los Angeles International Airport (LAX). Shuttle costs will be announced in the first Progress Report if we get the bid.

**Driving** The hotel is within view of the Hollywood Freeway (Highway 101), easy to reach by car from all points on the West Coast.

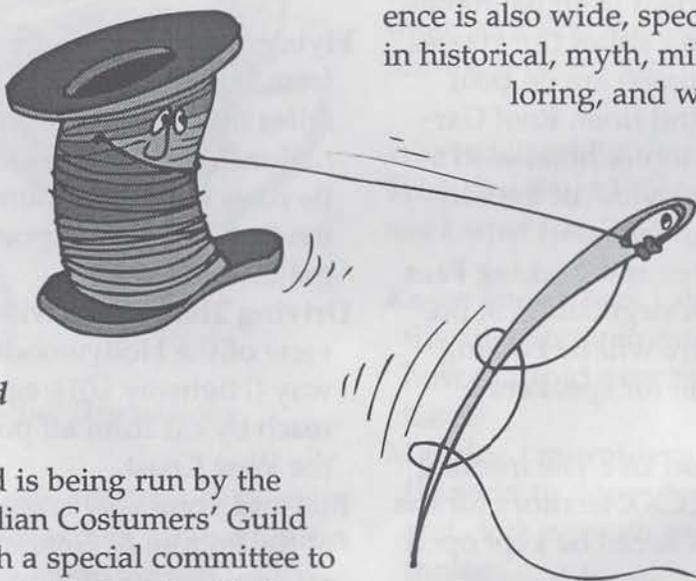
**Bus and Tram** City busses stop at the bottom of Universal hill, on Lankershim Blvd. A free tram runs every 15 minutes from the Sheraton to the Hilton to Universal Studios to City Walk, & then back down the hill to Lankershim.

*(ed note: shortly after submitting their bid, circumstances necessitated the withdraw of the CC in CA bid. Article is included in recognition of their effort with contact information excluded.)*

## Part 2 - Melbourne, Australia

Hello from the original bid for Costume-Con 20 for the year 2002. This message is for people interested in our bid and may answer a few questions. If you have any others, snail them to us at:

The Australian Costumers' Guild  
PO Box 322  
Bentleigh, 3204 Australia  
Tel. +3 9568 0708  
e-mail [stilskin@netspace.net.au](mailto:stilskin@netspace.net.au)



### The Bid

The bid is being run by the Australian Costumers' Guild through a special committee to work hand-in-hand with the Australian Costumers' Guild board of directors.

The chairman is Christopher Ballis, the treasurer is Paul Poulton. The bid has the full support of the Melbourne Convention and Marketing Bureau. The bureau is a joint state-municipal government body aimed at attracting important artistic events to Melbourne. They provide liaison between

the convention and sponsors, convention sites, airlines, etc. Their job is to see that we are funded, autonomous, and not screwed over by venues. Their job is *not* to interfere with the running of the convention. We are not required to pay for these services, they are free.

**Christopher Ballis** has a wide range of experience in event coordination ranging from small conventions to society parties and special events. He is a corporate journalist working in the Australian film industry in the areas of product booking and accounts. His costume experience is also wide, specialising in historical, myth, military tailoring, and wing-

things. He is a part time lecturer in the history of costume and fashion. Christopher is a founding member of the Australian Costumers' Guild and its current president.

**Paul Poulton** also has experience running conventions, all of them successful. His account experience includes more than ten years as a manager with one of the country's largest

retail stores. He is an accomplished costume reviewer and has dozens of costumes to his credit ranging from SF and fantasy to historical styles.

Interested bods include:

**Kathrine Ashton** wardrobe mistress, Crawfords Australia (the country's longest running TV production house)

**Angela DeIacovo** councillor in personal relationships

**Jeffrey Kennett:** State Premier (i.e. governor) and Minister for the Arts in the state of Victoria

**Ivan Devison:** Lord Mayor of the City of Melbourne

**Gail Adams** present Coztume (ACG newsletter editor),

recent vice-president of the Australian Costumers' Guild  
**Wendy Purcell** past president of the ACG and past vice-president of the International Costumers' Guild

**George Ivanoff** Accomplished performer, MC and hard worker

**Benjamin Carmichael** Communications specialist with a strange habit of standing around street corners dressed as a thin, blue alien

**Michael F Kyne** Leading milliner and past president of the Milliners' Society.

Others interested parties are the National Gallery (you know the gang with the Issey Miyake red fibreglass bustier and a sensational range of other costume), the National Trust (guardians of the past), several other costume and re-enactment groups, costume, fashion and textile indus-

try bodies... All these and others have expressed an interest in participating in the convention. We have also begun setting up special tours of the important Benalla costume museum and Sovereign Hill gold mining township.

### *The Convention*

We promise a true Costume-Con. The Australian Costumers' Guild has lots of experience running costume events including ICG-quality masquerades/costume parades, dinner dances, workshops, and less formal events. We can offer a wide range of good stuff for all costumers.

The good stuff includes: Friday night welcome party - come as your favourite Orstrayan (Australian); Official opening on Saturday morning; Masquerades/costume parades; Workshops; Saturday night dinner dance (costume or formal, of course!); Special guest speakers; The all important ICG business meeting; Seeding for

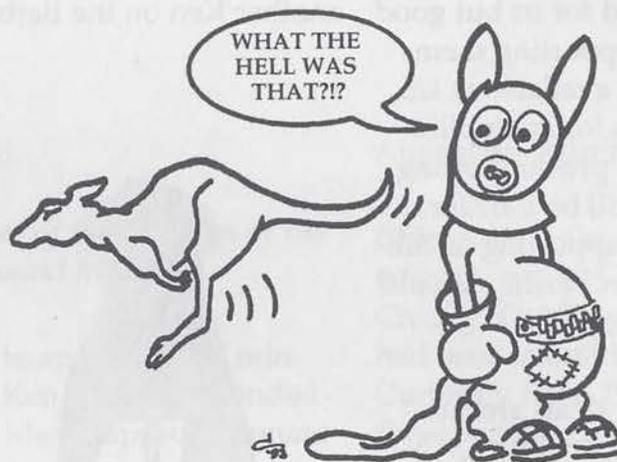


future cons (from any profit); Special costume exhibition including the work of guild members, pieces of historical importance, and a look to the future!

Expo and hucksters with swap-meet section for convention members (get all that stuff you can't normally find - maybe even a pair of kangaroo paw bottle openers such as seen in *Skippy The Bush Kangaroo!*) Your ideas! What would you want to see at CC20?

**When:** Second weekend of February, 2002.

This date has been chosen for very specific reasons, not least of which is the great weather in Melbourne at that time. By going at that time, we become the kick-off event for the annual Melbourne International Fashion Week, giving con-goers access to other fash-



ion week activities. For international visitors, other parts of Australia run events of costume interest around this time. For instance, on your way out, stop by Sydney for the Mardi Gras!

**Where:** Melbourne, Australia.

There are four hotel/conference centres in the city which can handle this event without compromise to quality and staging. Three of these venues are currently bidding for our business through the Melbourne Convention & Marketing Bureau. The best combination of price and facilities will be chosen in July, 1998.

**Money:** The convention fee will be set as soon as the venue has been selected. Our aim is to keep in line with costs of other conventions of this sort. For travellers into Australia, the Australian dollar is extremely weak compared with, say, the \$US which means that for every \$6.20 in US currency, you'll get \$10 Australian.

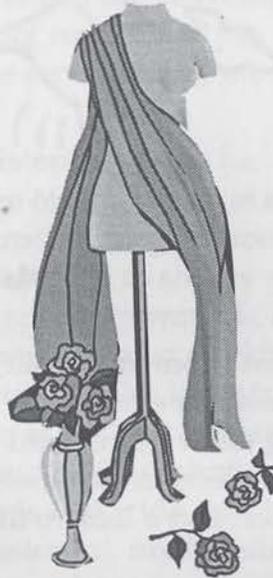
This trend has been in place for ten years and does not look like abating. It's bad for us but good for you. Pre-supporting membership is now available at US \$10. Contact us for an application form. This pre-supporting membership will be transferable towards supporting or full convention membership should the bid be successful.

**Travel:** Airline deals are currently being set up with QANTAS and Air New Zealand for people inside Australia and for travellers from elsewhere. We also hope to set up a set of friendly agents to help with travel arrangements. For those looking for accommodation on the cheap, how much cheaper can we offer than FREE! Many Australian Costumers' Guild members have offered accommodation for visitors around the time of the con. Interested people should write to us to be teed up with a costume-friendly family.

**Other Stuff:** Taking part in a Costume-Con outside of North America is a challenge the International Costumers' Guild and other costumers must meet.

We reject: \* The proposal that there be a rest-of-the-world Costume-Con. One International Costumers' Guild should equal one convention; \* The suggestion that Costume-Con is too young to go outside of North America. How many more decades should it take?

So join us in February, 2002, for Costume-Con 20 - we'll throw another Ken on the Barbie.



#### *Assorted Tidbits.....*

From Robyn Brough by way of Linda Lassman; Winnipeg, Manitoba: I was at the home of a friend of mine, and she puts an old mouse pad under her serger to reduce the vibration and the tendency of the machine to move around the table.

It may be that I'm just tremendously slow and everyone else in the world with a serger has already thought of this, but I thought it was tremendously clever and wanted to share it with the other 2 or 3 people out there who might find this tip useful!

#### *And yet another....*

If you need a stiffener that is stiff but flexible for squeezing in luggage try Plastic Canvas as a foundation that you can buy at craft stores by the square or by the yard.

Stiff but flexible and can be cut with a scissors and put together by hand sewing or with thin florist wire.

Over on the FURSUIT furry costuming list, there are several people who have used Plastic Canvas as the structural framework for entire masks. The smallest size of electrical ties are also quite handy for putting it together. It can also be softened with a hair dryer or similar heat source and molded into shapes that will set firmly when cooled.

Some Plastic Canvas Mask pages:

<http://www.geocities.com/Area51/Lair/3507/jwphoto.htm>

<http://soli.inav.net/~fox/fursuit.html>

<http://members.tripod.com/~JamieWolf/jamie.htm>

Your Obedient Serpent, The Boojum Snark

# Minutes of the 1998 International Costumers' Guild Annual Meeting

April 6, 1998, as corrected and approved by the members.

## Meeting of the Members of the International Costumers' Guild, Inc.

### Call to Order

The meeting was called to order by Zelda Gilbert, Corresponding Secretary, acting for absent President, Joy Day. The agenda was distributed. The count of ICG members present was 36.

Chapter roll call (representatives present):

Australian Costumers' Guild  
Costumers' Guild West  
Greater Columbia Fantasy Costumers' Guild  
Lunatic Phrynge (Greater Philadelphia Costumers' Guild)  
New York/New Jersey Costumers' Guild  
Rocky Mountain Costumers' Guild  
South Bay Costumers' Guild  
Southwest Costumers' Guild  
St. Louis Costumers' Guild  
Western Canadian Costumers' Guild

### Determination of a Quorum

Count of proxies administered: 63 proxies, total. Combined with attending members, count was 99 members; quorum was

achieved.

### Approval of the Minutes of the 1997 Annual Meeting

Motion to approve 1997 minutes by Ken Warren, seconded by Carl Mami, approved unanimously.



### Approval of Chapters

New Chapters and reinstatement of formerly inactive New England Costumers' Guild as Northern Lights Costumers' Guild. They carried 14 proxies, with two members present. Total of 115 members represented.

Motion to accept Northern Lights Chapter made by Jess Miller (CGW), seconded by Byron Connell (Sick Pups).

Approved unanimously.

Chicagoland Costumers' Guild (also known as Chicago Mob or Chicago Outfit), paperwork had been submitted to Joy Day. Currently have 29 members, three present. Total of 118 members represented.

Motion to accept Chicagoland Costumers' Guild Chapter made by Rob Himmelsbach (Lunatic Phrynge), seconded by John O'Halloran (South Bay). Approved unanimously.

### Officers' Reports

**Recording Secretary** -- Katherine Jepson: Minutes submitted to The Costumer's Quarterly and distributed to chapter presidents. Some were not received, so additional copies will be supplied. Carl Mami requested copy for the Archives.

Plea for more information from chapters generally.

**Webmaster** -- John O'Halloran: The webmaster has created two mailing lists on e-mail for the ICG: one for the general membership, [icg-l@lists.best.com](mailto:icg-l@lists.best.com), and one for the officers of the ICG and chapter officers as well, [icg-officers@lists.best.com](mailto:icg-officers@lists.best.com).

The ICG website,

tume.org, is receiving about 1,000 hits per month.

ing and mailing systems are organised and can continue.

Book Club, and that it probably violates the waiver of release signed by masquerade participants. ICG is requested to look at the situation and decide whether action should be taken. Money generated by sales of this videotape support this group's WorldCon bid. The group (MCFI) is also known to be costumer-unfriendly. Does the ICG object, approve or have any opinion about this situation? Point of Information -- Janice Dallas, Sick Pups/CGW is a member of the SF Book Club, and was unable to obtain a copy of the tape; obviously limited supply ran out quickly. Discussion followed. Darla Kruger (CGW) will find a legal opinion (not legal advice in a formal sense) on the current or rewritten release as used on masquerade forms.

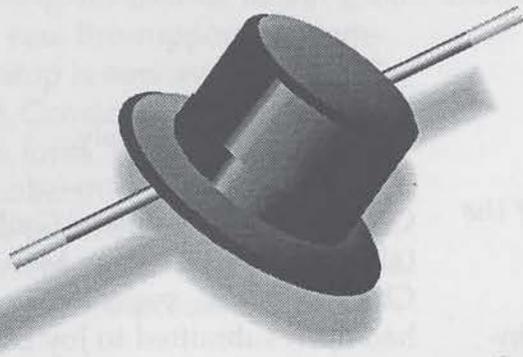
Motion by Ken Warren that the incoming directors appoint a committee to look into the issue and make a recommendation for how the ICG will handle such situations in the future; seconded by Carl Mami. Carried unanimously.

### *Announcements*

The Greater Columbia Fantasy Costumers' Guild has adopted the new nickname: "The Founders."

Rocky Mountain Costumers' Guild has a new mailing address:

c/o Mary Denise Smith  
4500 - 19th Street, #298



**Corresponding Secretary --** Zelda Gilbert: There have been many requests for information about the Guild.

**Archivist --** Carl Mami: The Archives have grown somewhat, but not as much as he would wish. Only two submissions from non-Sick Pup members. Plea for submissions of negatives, slides, or photos. He has six CD ROMs full, but they represent primarily Eastern costumers and costume events. Pat Kennedy's collection going back to 1972, and Bjo Trimble's collection going back to the 1950s is forthcoming. All Costume APAs are now included.

**Costumer's Quarterly Editor --** submitted by Sally Norton, read by Zelda Gilbert: Production declined over summer due to lack of funds for printing and declining health of editor.

3/97 issue was sent in February 1998, 4/97 issue will be out shortly; 1/98 issue projected publication by the end of April.

Sally tenders her resignation as editor due to ill health. Print-

### *Old Business*

#### **Tabled Vintage**

#### **Clothing Resolution:**

Motion to remove resolution from the table -- made by Carl Mami, seconded by Steve Swope. Carried. Motion opened

for discussion. On behalf of the CGW, Jess Miller moved that the motion be withdrawn. Darla Kruger seconded. Motion withdrawn.

### *New Business*

#### **The Costumer's Quarterly:**

Bruce Mai commented that their chapter (St. Louis) is still not getting their Quarterlies, and that communication is bad, generally. Discussion followed. Carl Mami suggested that the Archives take one issue per year to cover events, and would be willing to take on all but the production end of the Quarterly, generally. Byron Connell will appoint an editor within 30 days, and guarantees publication within 90 days of appointment. Discussion followed.

**Noreascon Videotape:** Ken Warren of the Lunatic Phrynge reported that a group called the Massachusetts Convention Fandom Incorporated (ran last Noreascon) produced a video of the Noreascon III masquerade that is being distributed through the Science Fiction

Boulder, CO 80304-0619

It was suggested that, since several chapters have new addresses, a new edition of the ICG flyer is required. Zelda will organize it.

### *Election of Officers*

Nominees:

Byron Connell -- President

Ken Warren -- Vice-President

Jana Keeler -- Treasurer

Steve Swope -- Recording Secretary

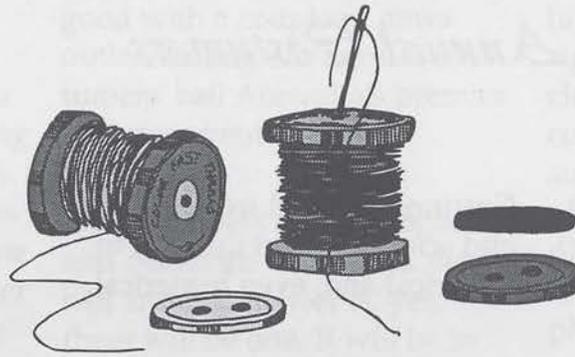
Zelda Gilbert -- Corresponding Secretary

Motion to close nominations for officers made by Carl Mami, seconded by Jess Miller, carried unanimously. Motion to recognize the entire slate of proposed officers made by Rebecca Brown, seconded by Bruce Mai. Carried with one abstention.

Motion to adjourn made, seconded, and carried unanimously.

Respectfully submitted,

Katherine Jepson; Recording Secretary



With discussions on 18th Century Seamen's Dress, 18th Century African-American Dress, 18th Century Scottish Dress, Studies on an English Frock Coat, 18th Century Textile Imports.

Lunch is included.

### **The Crispin Colloquy: Open Forum: The Towne Crier: Costume Symposium**

*Back to Our Roots II: The Impact of Immigration and Trade on the Development of 18th Century American Dress*

March 20th 1999. Clayton Hall Conference Center, University of Delaware, Newark, Delaware

### **Featured Speakers:**

Lawrence E. Babits, PhD; Professor, Maritime History, East Carolina University

Linda Baumgarten; Curator of Costume and Textiles, Colonial Williamsburg Foundation

Mark Hutter; 18th Century Tailor, Colonial Williamsburg Foundation

Deborah E. Kraak; Independent Researcher

Janice Pence Ryan; Costume Consultant

Naomi Tarrant; Curator of Costume and Textiles, National Museums of Scotland

### **Registration Information**

Registration in advance is required: \$65.00 per person

No registration after March 10, 1999. No registration at the door. Registration confirmation will be sent.

### **Mail Registration To:**

Symposium  
c/o D. L. Tidy  
1006 Hopewell Road  
Oxford, PA 19363-1149  
610-932-4994 After 6PM EST  
Fax 610-932-7946  
E-Mail: tidys@brandywine.net



Over heard at American Stitches at the Berina dealer across from the Lunatic Phrynge/ICG booth:

"So, what do you call that model [sewing machine]?"

"Chastity belt."

"What?"

"Well, it's a double-loc."

# Australia's Third Annual Costumers'

## Ball

By Christopher Ballis, Australian Editor

So, it's another ball down the chute.

The Australian Costumers' Guild's Third Annual Costumers' Ball was staged in Melbourne on Saturday, August 15. The feature event, the costume parade (exactly the same as what North American members call a masquerade) had presentations by thirty-three pre-registered entrants ranging from first timers to master level costumers.

We are very happy with the numbers - the cut off limit was actually thirty entrants but thirty-three were accepted to accommodate the usual ten per cent drop out rate; no one was more stunned than us when everybody turned up.



Costumes ranged from fantasy and science fiction through to historical and, even hysterical.

One of the highlights was not at the ball but after the ball when a group of us went along to a city nightclub. David Scanlon still dressed as a Pleistocene Philanderer caused a sensation and confused more than one trendy smart alek with his gibberish ooga-booga caveman talk.

The costumers' ball itself is a dinner dance which opens with a costume parade run along Costume-Con or Worldcon lines - the parade is early so entrants can take part in the rest of the night rather than hide backstage. It means they can actually change and eat while the judges are out and certificates are being prepared.

This year, the displays around the room reflected the work of the Australian Costumers' Guild members and of previous ball winners, and was -ahem - topped off by a sensational array of work by the Milliners' Society.

This year's technical set up went quicker and smoother than in previous years.

The only problem we continue to have is too few bodies working backstage, something I am



sure most events like this suffer. But the team we had backstage, with two previous balls and a number of similar events under their belts, made a flawless show.

Even the judges were impressed with the running of the event. This year's judges for the parade were Malcolm Wilkinson, formerly of the Victoria State Opera costume department; Kerry Cumberbatch, wardrobe mistress with the Australian Ballet; and, a coup for us, Debbie Thearle, a former cutter with London-based Angels & Bermans, one of the world's leading costume houses. Of course, there was workmanship judging backstage, presided over by Wendy Purcell, former president of the ACG and a true pedant when it comes to workmanship.

We introduced a new category alongside the novice/journeyman/master options this year, Best Hire Costume. This is not a

category for people who have hired a costume for the night but a response to requests by a number of hire services wishing to display their work. Basically, Best Hire Costume is judged as master level, must be a costume made specifically for hire rather than a theatrical or other piece put into hire service, and judges look for such things as adaptability and accessorising as well as all the usual criteria costumes are judged for.

It was a bold experiment and one that worked, accounting for nearly twenty per cent of entrants.

Ball attendees and entrants came from as far away as Perth (3,000 miles west) and Brisbane (1,000 north). As producer of the night, I'm in no position to judge how the event went but I have heard plenty of good reports so our workers must have done their work well.

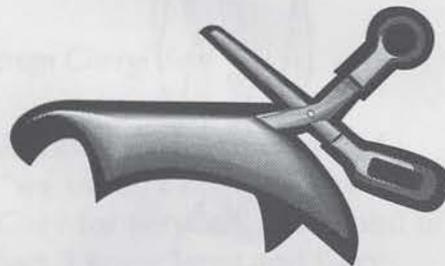
Public reaction has also been



good with a couple of news outlets calling our annual costumers' ball Australia's premier costume event (!)

We are already having requests and questions about next year's ball and the answer is, yes, there will be one. It will be in Melbourne in mid-August, 1999, and I invite anyone who is in the area at that time to join us.

*Christopher Ballis is the <ahem> President of the Australian chapter of the ICG, Chairman of Costume-Con 20, and Australian Editor of the Costumer's Quarterly. If he has a life outside costuming, we've yet to hear of it.*



## Book Review

by Alison Kondo

*Costuming From the Hip*  
by Dawn Devine Brown &  
Barry Brown (1997)

An excellent book on designing & constructing cabaret & folkloric Middle Eastern dance costumes for both women & men. It includes chapters on the design process, including constructing flattering costumes for many figure types, chest, leg &

hip coverings (including the right & wrong ways to create cleavage!), combining different costume elements, veils, accessories, embellishment techniques, costume care & handling, an appendix of belt patterns & an extensive bibliography.

The authors approach to walking the reader through the process of designing & constructing a flattering costume is very sensible & they give pattern diagrams for many of the garments, most of which are simple, rectangular shapes. Other useful topics discussed are working with a limited budget, with tips on how to get the most flash for your money; & how to home clean difficult materials, such as bead embellished velvet.

The book is heavily illustrated with excellent black & white line drawings & many of the costume ideas portrayed would translate very well to fantasy or science-fiction costume presentations, depending on the costumers choice of fabrics & embellishments.

I'd recommend "Costuming from the Hip" to both the beginning & advanced costumer. The 114 page, spiral bound book is available from

Dawn Devine Brown, POB 954; Davis, CA; 95617-0954 for \$23.50 (\$20 book, \$3.50 shipping).

## Gary Celebration

Compiled by Byron Connell (bconnell@mail.nysed.gov)

*This is a tribute to Gary Anderson, one of the founders of the International Costumer's Guild. After a protracted illness, he passed away leaving fond memories with those who knew him.*

*from Cat Deveraux*

For those of you who could not join us at the Celebration of Gary's life, I'm including a few words that were spoken there. Since so many joined in the toast, you should share in the words.

Stories were told. Insights were shared. Songs were sung. The Galactic Patrol formed a sword arch. "The Parting Glass" was played. A toast final toast was raised to our Gary.

The celebration eventually moved over to the house. It was still going at midnight... and (shock) there was still chocolate left! Stories were told into the wee hours. (Gary stories are the one thing we'll never run out of.)

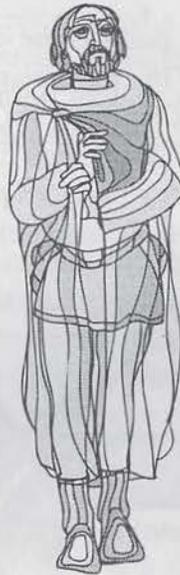
While there were tears that day, the warm fuzzies of friends sharing are what I shall remember the most.

-Cat-

*For Janet*

Dear Friends,

These times, these memories are the measure of the man. His measure, as it should be for any man, is his influence, his teachings. These were the gifts that he gave freely to all who would sit long enough to listen. He would punctuate his conversation with his ever-present, "Yeah... yeah... Well..."



We are supposed to be telling stories about Gary, so I will illustrate my ramblings here with a story. In 1989, I came over to the house for a visit. I had a business meeting nearby the next day, and Janet and Gary were kind enough to let me use the house as a waystation for the night. When I arrived, Gary and I wandered off into the office to fiddle with the computers and chat. We got to talking, and he launched off into stories about his early years as an engineer. I remember so distinctly my feelings of elated good humor. It was only

at 11:30 that he paused between stories to ask me why I was looking so down. He had noticed that I was looking down when I came in, but he said that he had waited patiently for me to say something. I admitted that I had been asked for a divorce two days before. But, I also had to confess that I was having the best time that I had had in weeks, so I didn't really want him to stop.

Gary's brows furrowed together, and he went, "Hmmmphff... Yeah... yeah... Well..." He then proceeded to give me two and a half hours of the advice that helped pull me through those hard times, and come out sane on the other side. He mapped out for me what I could expect to happen, what some of the pitfalls could be, and how to avoid them. He mapped it out with analytical genius, and gave me the information in terms that offered both hope and comfort. That is my story.

So when time comes to pass along something worthy that he said, don't forget to preface it with the simple phrase, "You know, I had a friend named Gary who used to say..."

In this, he will live on.

-Richard

*from Neola Caveny*

I will be with you in spirit, however, and already have champagne in the cooler for the

toast at 4:25 tomorrow.

I'm afraid the masquerade entry on which I once sought Gary's advice, at the first Costume College (I think), when he gave a presentation on Electronic Effects for the Complete Idiot (or something close), will never be presented (I am no longer with my friend in the power wheelchair that we were going to light up, therefore becoming a masquerade first, if I'm not mistaken - Damn!), but I would never even have conceived of the idea if I didn't know that Gary would be helpful with the technical aspects.

- Neola

*from Richard Payatt*

To Whomever Out There Might Be Listening: We are here today to remember Gary Anderson. He has left us all too soon.

Since most of us aren't too religious, and he certainly wasn't, we won't ask much of you. But we would like to ask you this: Put Gary in the front of the circle in that big filking room in the sky. Give him lots of time to sing all the songs that he knows. He's going to need lots of time; he knows lots of songs. And when he is done singing, make sure that you let him handle the recording and engineering of all of the tapes that come out of the filk room.

We promise you, they will be of a quality that even you will

have to admire. And when it comes time for us, each and singly, grant us that we may be able to find that filk room up there. We will want to see him. We will want to catch up on the gossip. We will want to listen to his advice, and learn a few new tunes from that amazing library in his mind.

Until then, help us keep him with us, by letting us remember his songs, his jokes, his counsel, and his smiling face.

He was a good man. We all will miss him very much.

Amen.

- Richard

*from Cheryl Serr*

Although my husband said "we haven't known Janet and Gary for very long", in point of fact, I knew Janet and Gary before I knew him!! Those of you in costuming are familiar with this kind of scenario - your first convention you stare at all the wonderful costumes, maybe even talk to a costumer (maybe one with a friendly smile and a tendency to wear lots of glitz). Then next time you actually make a hall costume, and attend a panel about costuming (maybe one where a friendly guy in a goatee tries to explain the basics of how to use fiber optics and batteries to light up your costumes). Then next year you actually enter \* A MASQUERADE \* (maybe one



where the nice goatee guy, working as a catcher, notices how nervous you are and cracks jokes to make you smile and relax). Novice leads to Journeyman, which leads to Master, which leads to Judging, and along the way the glitzy lady and the nice man go from being familiar faces, to people you look forward to seeing at the next con, to good friends.

To this day I carry a picture of him and Janet as the King and Queen of the Spider Court - in my little costume photo wallet-gallery. What I will remember most about Gary is his smile, his hugs, and his sweet willingness, at any time, to drop whatever he was doing to help you design or fix something. Backstage at Masquerades won't be the same without his backrubs.

We'll drink a toast from Texas for the Great Chief Ook that night.

- Cheryl & Don

from Bill Sutton

Being a full coast away I haven't had too many instances where we've been in direct contact, and in fact I can't remember the first time I met Gary. It seems like I've always known him, which may be one of the truest compliments I can give.

Some brief flashes of things:

- ◇ Discussing my (still very recent) stepfatherhood with Gary, who provided a willing ear and some very sage advice.
- ◇ crashing on their hotel room floor at one west coast filk con or another and being very embarrassed that I had to wake them up to get into the room.
- ◇ I always requested "that song that goes 'damn your eyes'" and I *still* never remember the name of the blasted thing. It was the song I always associate with Gary and I pestered



him for it many times.

I will miss him far out of proportion to the few times I really had a chance to spend time with him.

- Bill

from Gail Selinger

I wasn't a close personal friend of Gary's, but I've known him for years through fandom and conventions. He was one of those unique individuals that had the ability to not only light up a room but the persons inside it as well. Gary always had a smile to offer, a great joke, wonderful advice, and a helping hand. He had the magic to make you feel important when you spoke to him, and that special quality that your opinions were valid even if he didn't always agree with you. I will miss that laugh and devilish smile of his.

- Gail

from Franny Moore-Kyle

FOR GARY

I don't remember the details of my first meeting with my husband, but I remember the first words Gary said to me as though it were yesterday. It was Westercon 1979 in San Francisco at the Palace Hotel. It was a long, long-weekend, beginning on Wednesday and going through until Sunday. Early in the convention while waiting

for an elevator (of course) the doors opened to reveal my friend Eileen Aitken, who said, "Franny, this is Gary. He's from Ventura."

Later that weekend, after being chased out of the Grand Ballroom (lights out in the middle of Jacques Chrétien and we didn't miss a note) and singing Lord of the Dance (in the minor key) in the marble stairwells, Gary and I ended up alone together sitting on the floor outside his room. We couldn't go in, he told me, because a woman (not his wife) was asleep. We couldn't go to my room because my husband was asleep, sharing the room with three other women. So we spent the rest of the night sitting on the floor. I don't remember what we talked about, but I do remember hearing "O say can you see by the dawn's early light" from a nearby room as the remainder of the filking broke up.

That was the Westercon of the Drunken Spaceman, I believe, and Gary also appeared at the Fashion Show (a non-competitive costume event) as a litter carrier for a mermaid.

It was fifteen Westercons after that first one that I last saw Gary, in 1994 in Los Angeles. I wish I had as vivid a memory of that time as of the first, but how could we know it would be our last meeting? Even at forty and fifty respectively, we both still believed in immortality and forever.

Gary was one of the few men who grieved with me when I lost a child, who celebrated with me when I lost weight, and didn't criticize me when I regained it. He was always supportive, always positive, and one of his hugs could banish the worst of the blues. I shared a great deal of my life with Gary, but the one thing I could never tell him was that if he had ever asked, I would have said yes in a heartbeat. Until the next time around, I love you, Gary.

- Franny

*from Ted Hammer*

I will always remember the fun times I had with Gary. The highlight of which was working with him on an award winning costume - the original Ook-Ooks. It was improvisation at its best. We hunted for the rocks we needed, and painted them the day before the masquerade. Our rehearsal was farcical - one of our group even got injured in the rehearsal, getting hit in the head with part of our prop. We continued on our misguided way by starting construction of our costumes 2 hours before we were to be in the assembly area. Believe it or not we did finish and got to the assembly area on time. From that time on we were as you would say a piece of work: hid under tables appearing to pick bugs off each other, presented our caveman "rockumentation" - the footnote stone was the killer, made our farcical presen-

tation of 2001 (Kubrick will never forgive us), and to top it all after we got called up to the stage to receive our award (I will never know why we received the award or why they allowed us on the stage), we started to make comments about the other award winners - lead by head Ook-Gary (Karen received "eat bird (that was on her hat) save woman for later").

Gary's sense of humor was unique, fun, and a pleasure to share with him. I will always



remember his precocious smile, a smile that said life should be lived to the fullest - but at all times with a free spirited sense of humor.

- Ted

*From Patti Gill*

**\*\* Gary Hugs \*\***

1987 was a crazy year for me. Philip and I moved from Mon-

treal to Maryland and shortly thereafter got divorced. The whys and hows aren't important here, but ending 13 years of marriage as well as a somewhat bitter break-up of a long-time friendship left me feeling pretty down. / Several West Coast friends stood by me however. I received cards from Janet and Gary cheering me up, as they'd "been there; done that". I didn't feel so alone.

Then, early in 1988, I married Steve. We had no money or time for a honeymoon so we waited and then went to Nola-Con (New Orleans Worldcon). I was still somewhat uncertain of how folks would react, seeing me there with Steve instead of their old costuming friend Philip. Standing in the hotel lobby I didn't see anyone I knew. Then out of nowhere I was enveloped the most wonderfully warm and welcoming hug that lifted me off the floor and swung me around. Who else but Gary - with Janet joining in as well. I certainly didn't feel down any more! It's like I always said: "Gary hugs - better than drugs"! I'm sure many, many of Janet and Gary's friends will agree.

So, good-by for now, Gary. Say hi to Pat and we'll see you on the other side - and I'll be waiting for my hug.

- Patti and Steve

## Events and Exhibits

*ed note: When requesting information, please include a SASE with your request. For international events, include SAE and an international reply coupon (available from the post office).*

A full renaissance fair listing was printed in the 98.2 issue. You can also find it regularly in *Renaissance* magazine (the listing in 98.2 was reprinted with permission of Kim Guarnaccia, Editor of *Renaissance*)

Listings are in a relatively chronological order. Events that are multiple dates are grouped together based on the first date.

### 1998

July 12, 1998 *Traditions N Transitions* For more information, call 650.723.1234 or e-mail [vintage@leland.stanford.edu](mailto:vintage@leland.stanford.edu)

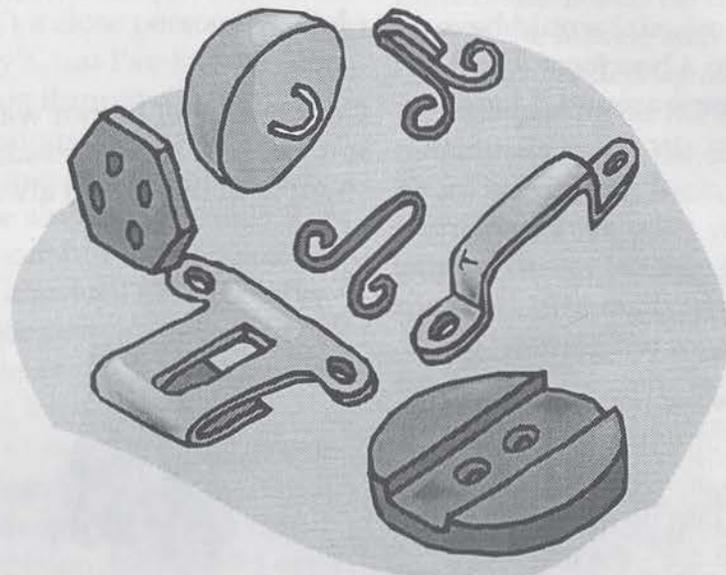
Through August 30, 1998: Fashion in Hogarth's Century Exhibition uses Hogarth's prints with details of clothes worn by servants, lunatics, workers, clerks, merchants, lords, ladies to explore Georgian dress. Gunnersbury Park Museum, Pope's Lane, London W3 8LQ (Tel.: 0181 7520686)

August 3-7, 1998: *The Arts & Crafts of Garment Making, The Cut and Construction of Medieval Dress*, a practical five day course with accompanying lec-

tures. Tuition by Jean Hunnisett, author of "Period Costume for Stage and Screen, Patterns for Women's Dress, Medieval-1500" Mrs. Hunnisett is an excellent tutor of costume making. Her previous costume work has been with the BBC (most notably worked on Glenda Jackson's costumes in Elizabeth R), film costumes, and

415.982.DECO.

Aug. 30, 1998 *Victorian Waist-Cincher Workshop* The Sewing Workshop (2010 Balboa St., San Francisco). Taught by GBACG member, Sheri Jurnecka. Fitting appt. must be scheduled before the class. Contact The Sewing Workshop at 415.221.7397.



Glyndebourne operas. Cost: £260, includes refreshments, lunches and basic materials. Held at Manchester Metropolitan University, Hollings Faculty, Old Hall Lane, Fallowfield, Manchester M14 6HR. Telephone: 0161 247 2662 Contact Gill Tromans [g.tromans@mmu.ac.uk](mailto:g.tromans@mmu.ac.uk)

Aug. 26, 1998 *Burn the Boa!* Hotel Rex, San Francisco, CA. Lecture and fashion show presented by the Art Deco Society of California. Cocktail Reception 6:30; lecture and fashion show 7:30-9 pm. Costume is not required but will certainly be admired. Call the Art Deco Society for more information

*American Stitches Sewing Expo*  
Sept. 18-20, 1998 Villa Park, IL  
Sept. 25-27, 1998 King of Prussia, PA  
Oct. 2-4, 1998 Novi, MI  
Oct. 9-11, 1998 Indianapolis, IN  
Oct. 16-18, 1998 Buffalo, NY

For info call (800) 594-9029 or [www.americanstitches.com](http://www.americanstitches.com)

Sept. 24 - 26, 1998: Textile Society of America's Sixth Biennial Symposium The Fashion Institute of Technology, New York Theme: *Creating Textiles: Makers, Methods, Markets*

Through Oct. 4, 1998 *Es Costumbre* Southwest Museum, Los Angeles. Early 20th century

festive dress, dance regalia and masks from Mexico.

October 2-4, 1998 Masque 6: Dress to impress. Albany Trust Hotel, Eastbourne. Theme: Foxes [as in Fox's Mask] <http://www/z9m9z.demon.co.uk/masque.htm> Cost: £22. Day memberships at the convention will be £10. Child and unwaged memberships are half these figures. Membership available from Masque, 43 Millbrook Gardens, Cheltenham GL50 3RQ. E-mail: [masque@z9m9z.demon.co.uk](mailto:masque@z9m9z.demon.co.uk)

October 2-4, 1998 Archon, Collinsville, IL Gateway Convention Center. <http://stlf.org/archon>

October 4, 1998: Bead Fair 11:30-5:30 pm, Byron Hall, Harrow Leisure Centre, Harrow (NW London) Contact Carole Morris for information. (01638 742024 ; e-mail [carole@morris-es.keme.co.uk](mailto:carole@morris-es.keme.co.uk)).

If you wish to have a stall, cost is £30 for 6 foot table, £15 for 3 foot -half of table. Please book for these by sending a cheque for appropriate amount to Evelyn Cohen, Bead Fair Co-ordinator, Oxbrook Cottage, Coombs, Nr. Lancing, West Sussex BN15 0RS, made payable to "Bead Society of Great Britain". Contact Evelyn on 01273 465394 for further information on stalls.

October 23 -24, 1998: Dress and Textiles in Burgundy and the Burgundian Nether-

lands 1363-1530 A two day conference organised by Medieval Dress and Textiles Society and National Gallery. Special booking concessions for MEDATS members. Contact Dr. Jane Bridgeman, 2 Granville Square, London, WC1X 9PF if you would be interested in giving a paper at this weekend, or know of possible speakers.

Through Nov. 29, 1998 *Fashion Pathways: American Indian Wearable Art* Denver Art Museum, Denver, Colorado.

Closes November 1, 1998 *The Goldstein: A Work in Progress* The Goldstein Gallery, Univ. of Minnesota. This exhibition explores the mission of collection, teaching, research, and outreach through clothing, textiles, and decorative arts. Questions, contact Mary Larson [mlarson@che2.che.umn.edu](mailto:mlarson@che2.che.umn.edu).

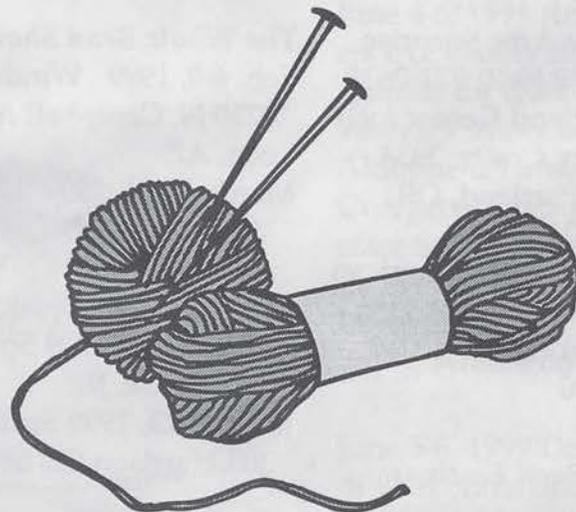
November 22, 1998: The Archaeological Gemmologist: Bead Society Talk An illustrated talk by Marjorie Hutchinson on ancient beads, stones, jewelery

etc. To be held on a Sunday, date to be announced. At Stefany Tomlin's home, 7 Douglas Court, Quex Road, West Hampstead, London, NW6 4PT ( tube stations at West Hampstead, Kilburn and Kilburn Park). (Tel.: Carole Morris 01638 742024)

Closes November 29. 1998 *The Ceaseless Century: Three Hundred Years of Eighteenth Century Fashion*, The Costume Institute, Ground Floor, The Metropolitan Museum of Art, NY. Eighteenth century dress and its abiding revivals — particularly the 1870's Goncourt revival, the 1950's New Look, and the 1980's extravagance — over two subsequent centuries are presented as an intriguing mystery of opulent materials and artificial shapes in examples from the Museum's renowned Costume Institute and selected loans. Visit the Met website at [www.metmuseum.org/](http://www.metmuseum.org/)

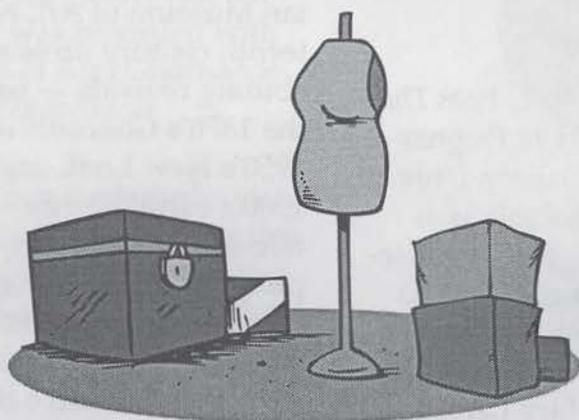
1999

Through January 24, 1999 *Head,*



*Heart, and Hands: Native American Craft Traditions in a Contemporary World* Ohio Craft Museum, 1665 West Fifth Ave.; Columbus, OH (614) 486-4402

January 7-9, 1999 *Kansas Theatrical State Board Conference* at Emporia State University, Emporia, Kansas. Please contact Dr. Max Fridell, State Director, at: POB 1942; Manhattan, KS 66505-194 e-mail: Dramax@aol.com



***Beadwork I: Up Close 1999***

Jan 15 - Feb 28, Textile Arts Centre; 916 Diversey Pkwy.; Chicago, IL 60614 (773) 929-5655

May 3 - June 18, West Valley Art Museum; 17425 N.

Avenue of the Arts; Surprise, AZ 85374-2579 (602) 972-0635

July 1-31, Portland Center for Contemporary Crafts; 3934 SW Corbett; Portland, OR 97201 (503) 223-2654

September TBA, 1999 American Craft Museum; 40 West 53rd Street; New York, NY 10019 (212) 956-3690

***Intergalactic Bead Festival***

"Out of this world bead selection! If it's bead related ... it's at our festivals!"

Jan 16-17, Clearwater, FL

March 13-14, Orlando, FL

April 10-11, Cincinnati, OH

April 17-18, Newark, DE

May 15-16, Nashville, TN

June 26-27, Asheville, NC

July 17-18, Newark, DE

Sept 25-26, Cincinnati, OH

Oct 9-10, Orlando, FL

Nov 20-21, Asheville, NC

Contact: Leo Kraus, Christopher England; P.O. Box 2239; Asheville, NC 28802; (888) 729-6904; (828) 669-1949; f (828) 669-9074; ibs@beadshows.com; <http://beadshows.com>

***The Whole Bead Show***

Feb. 4-9, 1999 Windmill Inn, 4250 N. Campbell Ave.; Tucson, AZ

March 12-14, 1999 Loew's New York Hotel, 569 Lexington Ave.; New York, NY

May 7-9, 1999 Hyatt Regency Oak Brook; 1909 Spring St.; Oak Brook, IL

May 21-23, 1999 Seattle Center, 305 Harrison St.; Seattle, WA

For info call: (800) 292-2577

Feb. 6-7, 1999 *Arti Gras: The Great Alaska Bead Festival* Egan Center; Anchorage, AK (907) 279-6316 f (907) 279-6316 awrc\_pbb@hotmail.net

***Fin de Siecle***

February 6, 1999 The 1790s

June 5 1999 The 1890s

Sainsbury Wing Theatre, The National Gallery, Trafalgar Square, London.

July 2-4, 1999: The Costume Society's Millennium Symposium: Arms and the Man: Royal Armouries Museum, Leeds. Details from Anne Thomas, Park House, 23 St Mary's Road, Ealing, London W5 5RA.

Feb. 12-15, 1999 *Costume-Con XVII* Cherry Hill Hilton, Cherry Hill, NJ. Contact Costume-Con XVII; P.O. Box 34739; Phila., PA 19101 or [www.libertynet.org/dvcg/ccxvii.html](http://www.libertynet.org/dvcg/ccxvii.html)

Feb. 19-24, 1999 *LunaSea: Five Fantastic Days of Fiber Fantasy* Destin, FL (800) 483-8749

March 4-7, 1999 *Sewing & Stitchery Expo '99* Western Washington Fairgrounds, Puyallup, WA. For info contact: Washington State University Conferences & Institutes (253) 445-4632

March 9, 13-21, 1999 *Beadcon '99* Chicago Midwest Bead Society. A week plus of workshops culminating in the Spring Bead

Bazaar. For information contact Ayla's Originals; 1511 Sherman Ave.; Evanston, IL 60201

### ***Tapestry Exhibition***

May 15 - June 2, 1999 Southwest Tapestry '99

Aug. 14 - Sept. 1, 1999 Pat Dozier/ Donna Lopez - New Tapestries

Sept. 17- Oct. 3, 1999 Eye for the Abstract

Tapestry exhibits at Weaving Southwest Gallery, 216-B Pueblo Norte, Taos, NM 87571 505-758-0433

May 15-30, 1999 Fibreworks '99, 21st annual fiber art show by Handweavers League of Oklahoma, at Kirkpatrick Center, 2100 NE 52nd St., Oklahoma city, OK 7311 Dustin Hamby 405-602-3717

May 20 to June 5, 1999 *Ancient techniques, Modern Interpretations*, exhibit by the third dimension portfolio group of the Palos Verdes Art ZVenter, including weaving. Gallery of the Fashion institute of Design and Merchandising 919 S. Grand avenue Los Angeles, CA 90015. 213-624-1200.

***RISD on the Road: Textiles***, exhibit of contemporary textiles by alumni of the Rhode Island school of design

May 20- June 10, 1999 at the Esther M. Klein Gallery in Philadelphia

Aug. 12-Sept. 3, 1999 at the Contract Design Centre in San Francisco.

Contact: Rhode Island school of design, 2 College street, Providence, RI 02903. p 401-454-6342 f 401- 454- 6647

May 27-29, 1999 *Albuquerque Fiber Arts Fiesta* New Mexico State Fairgrounds, Albuquerque, NM (505) 842-5140 For information send LSASE to FAF '99, P.O. Box 16443, Albuquerque NM 97191

### ***Potomac Craftsmen Gallery***

May 29 - June 27, 1999 Roots, exploration of cultural heritage in fiber works

June 29 - July 25, 1999 Tiny Treasurers, small fiber works

July 27- Aug. 22, 1999 Black, White, and Read all over, fiber exhibit incorporating text

Aug. 24- Sept. 19, 1999 Wired, emphasis on linear work, wirework, and electronic influences

Sept. 21- Oct. 24, 1999 Guess

Who? fiber work inspired by masks and costumes  
Oct. 26- Nov. 21, 1999 Under Wraps, sweaters, jackets, shawls, quilts, and throws  
Nov. 23, 1999- Jan. 9, 2000 Holiday Joy, gift show

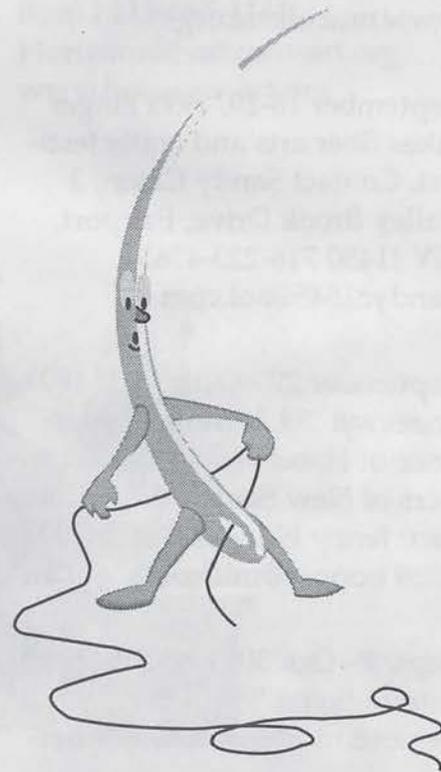
All exhibits at the Potomac Craftsmen Gallery, Studio 18, The Torpedo Gallery 105 N. Union Street, Alexandria VA 22314 (703) 548-0935

May 29-30, 1999 Great Lakes Fiber Show in conjunction with the Great lakes Sheep and wool show and sale, at the Wayne county fairgrounds, Wooster. Contact: Linda Reichert, 2474 N. Firestone Road, Wooster OH 44691, 330-264-9665 don47lind@aol.com

May 30 - June 6, 1999 *It's a Garden party!* juried exhibit of handspun and handwoven pieces by Virginia artisans at the Suffolk Museum, 118 Bosley Ave. Suffolk. Contact the Suffolk Museum 757-925-6311 or Mary Scott 757-986-2010, sheepman@gte.net

June 4-6, 1999 Annual conference of l'Association des Tisserands du Québec/Quebec Weavers' Association in Saint-Aldophe-d'Howard. Contact: Georgette Cappuccilli, 5980 Terrace Sirois, St-Huert QC, Canada J3Y 6S1 450-445-0906 or Lucie Gingras lucieg@webnet.qc.ca

June 5-6, 1999 Demonstrations of fiber crafts and natural dyeing at the huntington Library,



Art Collections, and botanical gardens, 1151 Oxford Road, San Marino, Ca 91108 626-405-2141

### *Tapestry Exhibition*

June 11 - Aug. 21, 1999 Exhibit of tapestries by Liza Collins at the Ursuline Hallway Gallery, Ursuline Campus

June 18 - Aug. 21, 1999 Abstract Craft, exhibit including fiber, at the Russell Hill Rogers Gallery, Navarro Campus

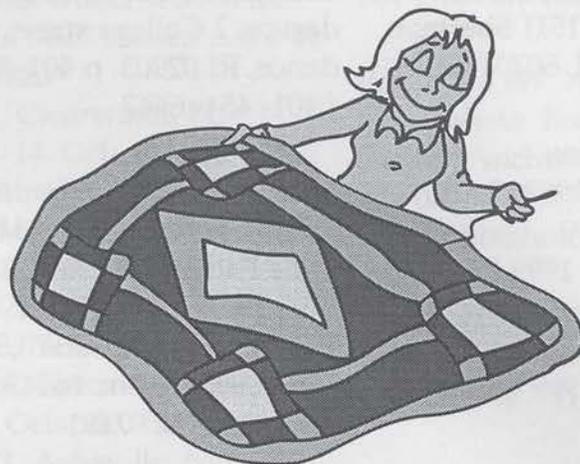
Sept. 9 - Nov. 27, 1999 Deborah Harrison and Robert Hills - Inter Lacement, exhibit of tapestries and rugs, in the Ursuline Hallway Gallery

Nov. 4 - Dec. 30, 1999 Exhibit of tapestries by Laura Foster Nicholson, in the Ursuline Hallway Gallery

Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. 210-224-1848 f 210-224-9337

June 11- July 12, 1999 *Fiber Celebration '99*, juried fibre show sponsored by the Northern Colorado Weavers' Guild at the Art Center of Estes Park, 517 Big Thompson Ave, Estes Park, CO 80517. Contact Helen Hart 7132 Cordova Drive, Cheyenne WY 82009. 307-632-6114 helzhart@aol.com

June 13 - Dec. 12, 1999 Weaving at the Margins: Navajo Men as Weavers, exhibit of contemporary work at the Museum of Indian Arts and Culture, Camino Lejo off Old Santa Fe Trail, Santa Fe, NM 505-827-6344 [www.nmculture.org](http://www.nmculture.org)



June 26, 1999 Carson Sierra Spinners and Weavers annual Jamboree at Nevada State Library and Archives, Carson City. Contact: Lu Weaver 775-465-2328 [nevadalu@tele-net.net](mailto:nevadalu@tele-net.net) Reynolds St. Cottage Grove WI 53527 608-839-4179 [schmitt@mailbag.com](mailto:schmitt@mailbag.com)

June 26-27, 1999 Fiber arts festival at the Museum of Indian Arts and Culture, Camino Lejo off old Santa Fe Trail, Santa Fe 505-827-6344 [www.nmculture.org](http://www.nmculture.org)

September 18-19, 1999 Finger lakes fiber arts and crafts festival. Contact Sandy Caton, 3 Valley Brook Drive, Fairport, NY 11450 716-223-4363 [Sandyc1545@aol.com](mailto:Sandyc1545@aol.com)

September 27 - October 1, 1999 *Loomcraft '99*, biennial conference of Handweavers and spinners of New South Wales. Contact: Jenny Hopper. +612 6559 2889 [hopper@midcoast.com.au](mailto:hopper@midcoast.com.au)

Sept. 9 - Oct. 30, 1999 Fiberart International '99, biennial juried exhibition sponsored by Fiber-

arts Guild of Pittsburgh, at the pittsburgh center for the arts and the Soccity for Contemporary crafts, Pittsburgh. For information send SALE to Sharon Keech, 310 S. Linden ave. Pittsburgh, PA 15208

Sept. 17-19, 1999 Albacon, Schencedty NY. [www.albacon.org](http://www.albacon.org)

Oct. 17, 1999 Uncommon Threads 11th annual wearable art fashion show and luncheon at the Oak Brook Hills Hotel and resort in Oak Brook. Juried show and sale to benefit The Fine Line Creative arts Center in St. Charles. For reservations or information, call THe Fine Line p 630-584-9443 f 630-584-9490, [FineLineCA@aol.com](mailto:FineLineCA@aol.com)

### **2000**

May 15-20, 2000 Textile festival in the Broerenkerk, Zwolle. Contact: Stichting Beeldende Amaterkunst, P.O. Box 13103, 3107 LC Utrecht, The Netherlands, +31 030 234 22 11 f +31 030 234 23 82, [sba@sbakunst.nl](mailto:sba@sbakunst.nl), [www.sbakunst.nl](http://www.sbakunst.nl)

June 19-25, 2000 *Convergence 2000* Weavers' Guild of Greater Cincinnati, Inc. For a prospectus, send \$5 check or money order to: *Convergence 2000*; Call for Entry; 4870 Gray Road; Cincinnati, OH 45232-1512 (513) 591-2500

## *Classes and Workshops*

1998

Oct. 23 - 24, 1998 Primary Colors and More, 10 am - 4:30 pm. Asian Art Museum, Golden Gate Park, San Francisco. A hands-on workshop led by textile artist Karen Urbanek. Learn the basic techniques for dyeing textiles using natural dyes, including indigo. \$60 Textile Arts Council members; \$75 non-members. Modest additional materials fee. Class limited to 16. Reservations required. Call 415.750.3627.



1999

May 7-18; May 24- June 4; June 21- July 2; July 5-15; Aug. 2-13, 1999 Classes in beginning, intermediate, and advanced weaving at the International Weaving school in Hadderslev (Denmark) Contact: Danish Weaving Center, Fjelstrupvej 34, 6100 Haderslev, Denmark. +(45) 74 52 76 75, f +(45) 74 53 42 22, wcenter@mail.danbbs.dk

### *Horizons*

May 30- June 5 Painted Fabrics and Silk Designs with Debbie Naithan

June 14-20 Japanese and African Textile Design & Dyeing Techniques with Mo Kelman

Aug. 29- Sept. 5 Hats, Bags, & Other wearables, felting workshop with Beth Beede

Horizons, 108 N. Main Street, Sunderland MA 01375 413-665-0300 f 413-665-4141  
Horizons@horizons-art.org  
www.horizons-art.org

### *Brookfield Craft Center*

June 4, 1999 Dyeing Workshop with Marilyn Bottjer  
June 6, 1999 Fibers Studio Set Up with Paula Scardamalia  
June 25, 1999 Rug in a day with Amy Oxford  
June 25-27, 1999 "Chrysalis" Shibori with Helen Souberyan

Brookfield Craft Center, P.O. Box 122, 286 Whisconier Road, Brookfield CT 06804 203-775-4526 f 203-740-7815 brkfld-crft@aol.com,  
www.craftweb.com/org/brookfld/brookfld.shtml

### *Haystack Mountain School*

June 13-25 Fiber-reactive Dyes on cotton fabric with duncan slade and gayle fraas  
June 27-July 9 Imprinting memories on pliable surfaces with Yoshiko Iwamoto Wada  
July 11-23 Felting with Layne Goldsmith  
July 25 - Aug. 13 Texture/Surface Manipulation in Weaving with Pauline Verbeek-Cowart  
Aug. 15-27 Surface Patterning, stitching, and indigo resist dyeing with Dorothy caldwell

Haystack Mountain School of Crafts, P.O. Box 518 Deer Isle, ME 04627 207-348-2306, f 207-348-2307, haystack@haystack-mtn.org

### *Arrowmont School*

June 14-18 Wild Headdresses with Jean Hicks  
June 21-25 Fundamentals of weaving with Jennifer Sargent  
July 12-16 Full web weave structure designing with Laura Strand

Aug. 9-13 Non-traditional  
Needlework with Barbara  
Schulman

Additional classes in basketry,  
beading, papemaking, and dye-  
ing. Arrowmont School of Arts  
and Crafts, P.O. Box 567 Catlin-  
burg TN 37738 423-436-5860 f  
423-430-4101  
arrowmnt@aol.com

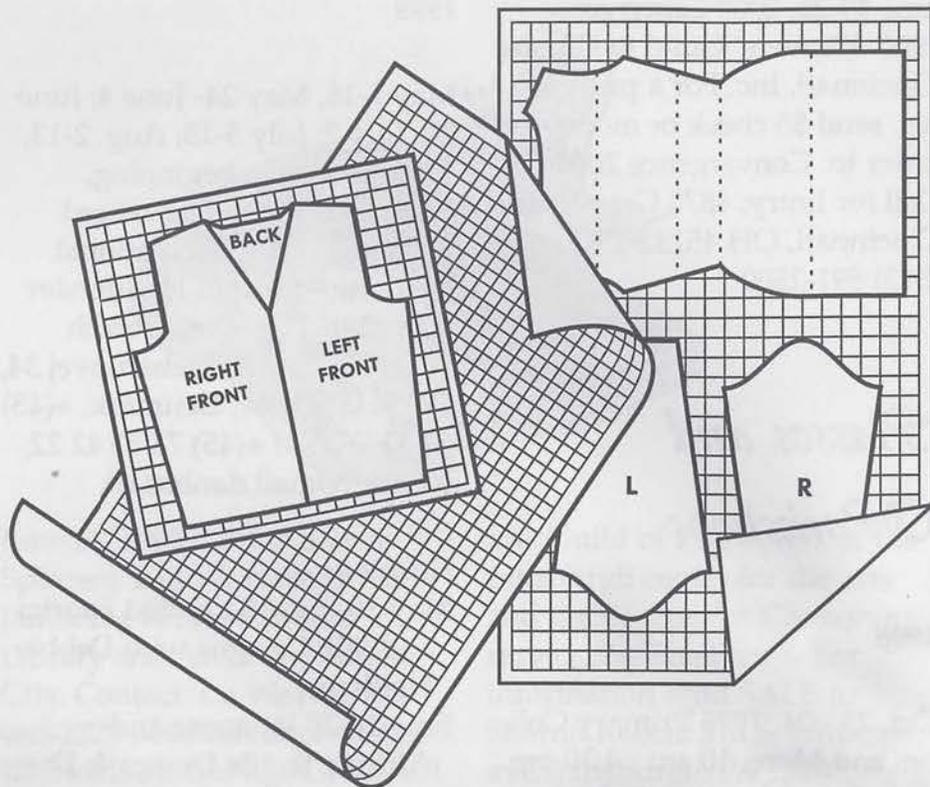
*NCSU College of Textiles*  
July 26-30, Sept. 13-17, Oct. 4-8  
Textile Fundamentals  
Aug 24-27, Oct. 19-22 Dyeing  
and finishing fundamentals  
Oct. 25-29 Introduction to Cir-  
cular and Warp Knitting  
Nov. 2-4 Basic Textiles

North Carolina State Universi-  
ty College of Textiles, Box 8301,  
Raleigh, NC 27695 919-515-  
3149, f 919-515-1342  
www.tx.ncsu.edu

July 1999 Billedvev, Norwegian  
Tapestry workshop with Ingeb-  
jorg Vaagen at Vesterheim Nor-  
wegian-American Museum,  
P.O. Box 379, Decorah IA 52101,  
319-382-9681 f 319-382-8828  
vesterheim@vesterheim.com

Sept. 6-15, Sept. 20-29, 1999  
Classes in weaving and embroi-  
dery offered by the China Inter-  
national Training Center for  
Weaving and Embroidery at  
Suzhou Silk Museum, Suzhou  
(China).

Sept. 9-12, 1999 High Country  
Fiber Arts Retreat in Heber.  
Workshops in Navajo weaving,  
beads, spinning, bobbin lace,



baskets, dyeing, and more.  
Contact: Karen Bessinger, P.O.  
Box 6847, Apache Junction, AZ  
85278 www.shore.net/~mary-  
walk/high country.html

Sept. 24-26, 1999 TWiNE retreat,  
tapestry workshops with Jean  
Pierre Larochette and Yael lau-  
rie on Martha's Vineyard. Con-  
tact: Julia Mitchell P.O. Box  
1512 Vineyard Haven, MA  
02568 508-693-6837 jrchr@vine-  
yard.net

Sept. 24-26, 1999 Novelty Yarns  
with Franie Philps. Sievers  
School of Fiber arts, Jackson  
Harbor Road, Washington  
Island, WI 54246 920-847-2264 f  
920-847-2676

Sept. 27- Oct. 1, 1999 New  
South Wales handweavers' and  
Spinners' guild workshops in  
spinning, weaving, felting, dye-  
ing, and braiding. Contact:

Jenny Hopper, Diamond Beach  
NSW Australia. 0265 592889,  
hopper@midcoast.com.au

Oct. 1999 - May 2000 Backstrap  
weaving with indigenous  
weavers in Antigua, sponsored  
by Art Workshops in  
Guatemala. For more informa-  
tion call 612-825-0747 f 612-825-  
6637 info@artguat.org,  
www.artguat.org

Ongoing

Tapestry Instruction with  
Archie Brennan and Susan Mar-  
tin Meffe, 252 W. 31st Street,  
#3, NY, NY 10001 212-594-5448

Coupeville Arts Center offers  
year-round workshops in fiber  
arts. Coupeville Arts Center,  
Box 171 Coupeville, W 98239  
360-678-3396 f 360-678-7420



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