

# Costumer's Quarterly

Volume 6

Number 3

Summer 1993





## FROM THE EDITOR



Welcome to the Summer 93 issue of the Costumer's Quarterly. You will notice that this edition of the Costumer's Quarterly is on schedule. I would very much like to keep to this schedule but, as I have noted in the past, it is quite difficult unless you highly skilled costumers write articles involving your areas of expertise. As you may have noted in the last CQ I have attempted to establish deadlines for each issue. The deadlines I set up in the last issue were not as well thought out as they may have been and with this issue I would like to modify the deadlines to those listed below. I am sorry if this has caused anyone any difficulty but I hope that the deadlines established below will enable me to get each future edition of the CQ out in a more timely fashion! Remember! I and the CQ still depend on your cooperation!

When you send in your articles please don't forget to include diagrams and pictures - particularly line art, which is particularly well suited for scanning into the computer.

Sincerely,

Jim Kovalcin, Editor CQ

### DEADLINES

Summer Edition - June 30  
Fall Edition - September 30  
Winter Edition - December 30  
Spring edition - March 30

## Costumer's Quarterly

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# Costumer's Quarterly

Volume 6 Number 3

Summer 1993

Edited by James Kovalcin

Cover by Susan Lynn Toker

With great thanks to the following people for submitting articles:

Paula Crist-Picket

Marji Ellers

CC 12 Committee

Christopher Ballis

Laurel Cunningham

Tony Lay

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# \$1.98 KLINGON

by Paula Crist-Pickett

Now that we all know how to build a proper Imperial Military Uniform out of all the proper and expensive materials, let's get down and dirty and build a combat uniform we can all afford. I will be honest with you; there is still a great deal of work involved in the construction. This article is a tie in to the other: **HOW TO BUILD AN IMPERIAL KLINGON UNIFORM**, which appeared in the Spring 1993 edition of the CQ. This is an outline simplifying some of the techniques in the other article. And all the steps won't be repeated again here, so you will have to refer to it as well to build your complete uniform.

To replace the leather you can use grey fabric and sew it the same way, in strips. You can use vinyl but it is harder to sew and is quite a bit **hotter** than even leather! When you are in your uniform at a convention all day, believe me, the heat factor is very important! The best fabric is a medium weight doubleknit. I found it on the sale tables for about \$1.19 per yard. I also got the cheapest short fur I could for the arms. For the metal parts I used very light grey doubleknit and cut plastic pieces in the metal shapes, covered them with this fabric and glued it down in back. I then glued it to the jacket and wings as I did in the good uniform. In this uniform I put the sleeves and front fur all into one unit so now the costume is one piece, a jacket that is velcroed together down one side of the front. The top front piece which looks like squares of metal can be a piece of fancy silver fabric. The collar, which was leather and plastic tubing, can just be black heavy fabric with a piece of buckram to stiffen it inside. The gauntlets I did in vinyl using the same pattern I did for the heavy leather ones. For the gloves, I just got the black stretch fabric ones, cut the fingers off and then sewed the edges so they

wouldn't unravel.

For the belt I again used black vinyl over belting while for the buckle [Diagram #1] we cut the shape out of black plastic, put

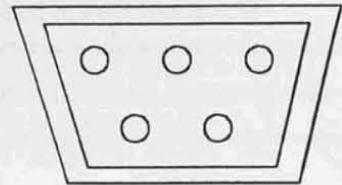
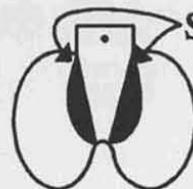


DIAGRAM #1

rivets on it and edged it with thin brass folded over the edges. If you paint the gold on, you risk the paint being chipped off very quickly because that area of the costume is the most bumped and touched. If you still want to paint it, then be sure to apply an overcoat of clear spray lacquer to protect the gold finish. The belting you can get at your local fabric store. You can use a thick piece of cow hide and cut it as the buckle and dye the leather black and then add the rivets. If you don't know how to do rivets, consult your local leather shop or western shop for details. If you find the belt too hard, just make a simple buckle of your own design. The lower ranks don't have the brass around the edge of the buckle anyway.

The spine down the back seems to be another tough part of the costume. Just cut the shapes out of plastic, cover them with the light grey fabric, and glue it down on the back. Sew each one down to the back, put the next one over it and then overlay them down the back of the uniform. To create the shape (curvature) of the pieces, use a black felt-tipped pen and draw the shading on each spine piece as shown in diagram #2.

For the Baldric sash use a silver fabric or a



SHADING  
WITH  
PEN

DIAGRAM #2

black and silver fabric, and wrap it over the belting. You can then decorate it with silver trim or put odd jewelry pins on it. There is a lot of cheap, weird looking jewelry, pins and earrings in all the stores now.

In fact, I have found the source of the original pins (symbols) Lt. Worf has on his chain Baldrick in Star Trek: The Next Generation. I am selling them for \$80.00 a set and \$5.00 shipping/handling. If you wish more information please write me at:

Kheldas vestai KLAVAC  
P.O. Box 9406  
Santa Rosa, CA 95405

If you wish to put symbols on your gauntlets, you can cut them out of gold vinyl and glue them on or you can cut them out of brass and glue them to the fabric, (which is cut out to the same shapes and is sewn to the gauntlet first). Just glue this to the stitched fabric with epoxy. For the arm symbol you can do the same using either gold vinyl or brass. You can glue the brass right to the fur without the extra fabric between. Or you can get a fancy jewelry pin and use it instead. If you are afraid of using brass, don't be. You can get it thin enough to cut with heavy shears. Check with your local hobby shop.

Well, in a nut shell, this is how to build an under \$50 uniform. Another suggestion about boots. You can get rubber riding boots fairly cheap at a riding shop and these come to right under the knee. You can use a piece of black vinyl and sew it to the pants creating the above the knee high boot effect. See diagram #3.

As a seamstress I would like to make a suggestion. To insure that your costume lasts a long time and wears well, I strongly urge you NOT to dye your fabric for this costume. Dye fades in the wash and also comes



DIAGRAM #3

off on this when you sweat a lot. In the long run you end up with splotchy fabric and an uneven color. You can get grey fabrics cheaply at your local shops. Color fast fabrics are the best and if you aren't sure then ask the sales person about proper fabrics. They are hired because they know about fabrics and sewing.

As a final note, I Built one of these low cost, low tech Klingon costumes and it is very impressive as a Hall Costume. It is rugged and if it gets dirty I just spot clean it with soap and water or cleaning fluid.

## Qa pla' Kheldas!

[from page 6 - Hall Costumes]

The other categories were Display and Presentation. At that time, in order to give the Hall Costumes their own area, we suggested that no costume worn in the halls (as a Hall Costume) may be entered in the Masquerade. This kept the dazzling Displayers from hogging all the awards.

At one time, shortly after Logan's Run, cons were overrun with children dashing about in skimpy folds of sheer lining fabric screaming and shooting at each other. Serious congoers objected to the commotion and perceived a lowering of standards in taste and behavior, even for us.

Robert Silverberg, than whom there is no greater fan of Masquerades, brought this to the attention of the Costumer's Guild. We collectively spoke against this abuse of our privilege to wear Hall Costumes and suggested other ways to have fun and win approval. The nuisance has either abated, or the children have grown up.

All costumers are still free to wear strange and wonderful clothing in the hotels; the guidelines are so broad there is room for everyone. I especially enjoy the Time Travellers from other centuries.

Judging a Hall Costume: **completeness**, **workmanship**, and **originality** are the qualities demanded. In an historical costume, be true to your period. Let me quote myself again:

**"Now go out there and have fun!"**

from "The Masqueraders's Guide, or Three ways to Have Fun With Your Clothes On".

# HALL COSTUME AWARDS

## HOW IT ALL BEGAN

by Marjii Ellers



Fans know we have always worn something special when we attend cons. We are a special group; more creative, less conformist, and we enjoy dressing up. A con teems with lame' suits and fluorescent shirts, cheerful rags you do not have a chance to wear elsewhere.

Actually, even before we had Masquerades, we were livening the hotel corridors with the Crossroads of the Galaxy.

When the Masquerades began, everyone who could make a good costume would enter, and some would win the recognition that talent deserves. Others could have great costumes if you saw them close up, but just did not impress anyone past the first row of the audience; a shame.

My province was the Masquerade, where I designed for the audience, and wore a gaudy patchwork velvet suit to direct a Masquerade and satin jeans to panels. I had fun, but many costumers were not happy with the unjust setup.

The number of entries in Masquerades grew to unmanageable sizes. In 1974, there were over 200 entries, making the time much too long, both for the audience and the contestants. The Sherlock Hoka almost passed out; some of the audience was gone by the time of the second run through and only the hardy friends and relatives were still there by the time of the awards. It was an endurance trial, all right. Mine was the last award, Best Fantasy, and I have never found out why it was not included in the printed records, but I suspect a very tired reporter just gave up after the Best of Show, Carol and Mike Resnick.

Bjo Trimble and others considered lots of ways to shorten the Masquerades, and yet not discourage costumers. After all, we are doing this for free, and our only pay is in recognition. If we could divert the less likely to win costumes in advance, we would have a better over-all show, and a chance to get out of our heavy,

uncomfortable wires, padding, high heeled boots and other paraphernalia minutes sooner. (Every minute is an age!)

The problem was how to do this without discouraging anyone. You cannot tell the designer and maker of a superb fantasy uniform that it is not good enough to show up under the lights. It is better than anything else backstage, in tailoring, braiding, fit and suitability; but it does not project.

### When a costume deserves recognition, it should have it!

Maybe we should try separating the categories of costume from each other, and give equal awards to each! For a small Masquerade I was about to direct, I went over the Mathom House and interviewed Bjo Trimble, who had discussed this many times.

Bjo Trimble defined the Hall Costume. Using her ideas, I wrote up the costume categories in the **Masquerader's Guide** sometime in the seventies. Using the second edition, here is the classic definition:

#### "EVERYDAY WEAR FOR ALTERNATE WORLDS"

"The look here is **easy, comfortable** and **appropriate** for wear in this world as well as in the imaginary scene. It must be neat and clean, A hotel convention **must not be turned off** be embarrassing semi-nudity or scruffiness."

Yes, it is all in the word **appropriate**. In the Masquerade, the shock value of nudity can be used sparingly to powerful effect; but the Hall Costume is **everyday wear**, not the beach.

[continued on page 5 - Hall Costumes]

# MY VIEW OF COSTUME CON 11

by Toni Lay

BOY, did I have a swell time! This was one of the best Costume Cons I've attended. It was informative and fun-filled, and most importantly, it was very friendly. There was so much to do and see, you didn't know where to start. I love cons like that.

The Riverboat Gambler Party on Friday night was supposed to have been held on a real riverboat, But I think it worked out much better in the hotel. As attendees entered, they were given play money for the card games and small carnival-type games. The cabaret began about two hours into the party. There were singers, belly dancers (females and males), comedians, magicians, whatever. I personally stuffed \$1.00 bills into various parts of the costume worn by Kaleed (aka G. Robert Moyer), the male belly dancer. Gee, that was fun! Some folks took the riverboat gambler theme to heart and came dressed in appropriate attire; other just wore costumes. I was too tired to change.

Ghods were there. Randall Gross, dressed as Jesus blessed us with a celestial visitation. It was strange to see JC eyeing the women and swigging a bottle of ale., but I suppose even deities need to chill out once in a while. I asked for his aid at the blackjack table (I was losing badly). He laid hands on the deck, blessed it (and claims to have shuffled them at the same time), but alas, my faith was not rewarded. I still lost. SO much for divine intervention.

I was the MC for the Saturday evening Science Fiction / Fantasy Masquerade. I was very nervous, but I was prepared. I'd asked for a blessing from JC earlier in the day so that I wouldn't make any mistakes, and I found an interesting piece of music for my entrance, so can I. I made certain I got to the Greenroom early so that I would have time to scan the entry forms and go over any unclear instructions

and/or introductions with the contestants. There were forty-four entries, however none were in the Junior Division.

The first presentation was very funny and that helped me to relax and enjoyed the evening. However, I did manage to totally screw up Julia Ann Hyll's presentation (I had a passage to read). Once again, so much for divine intervention. I went to her later in the Greenroom, threw myself at her feet and begged her forgiveness most humbly.

This was the first masquerade, as well as the first Costume Con, for two friends of mine. They entered with "Cloak and Dagger" and won a Workmanship award for Cape Construction and Best Re-Creation in the Novice Division. The Doll Show was excellent, possibly the best yet. My room mate Susan "Pella" Conner bought one of her Pern firelizards for the Doll Contest. She makes them from folding umbrella frames, this way they have movable wings. It won Best Fantasy.

Also in the room was the Gadget section. A lot of the sewing equipment I was aware of, but there were a few items I didn't know existed, like the Ace bandage-type craft gloves which help prevent your hands from getting cramped and tired while sewing. Neat!

The Costume Exhibit was wonderful. Lots of great stuff to look at close up and personal, including some very impressive antique items. And putting "Nebuchadnezzar" on the pedestal at the main entrance was sheer genius. This impressive costume certainly made the mundanes take interest.

Having the dealers room open to the public was good idea. After all, you can only sell so much to the convention membership. Diane Kovalcin, Elizabeth Mayberry, Denice Girardeau, Susan Toker and I, with Pella's help,

had our "Black Death Fire Sale and Glitz Emporium" table.

The Sunday Fashion Show was definitely a change of pace. Denice Girardeau, the Fashion Show Director, didn't want to do the usual fashion show and decided on a murder mystery. The people who make outfits for the show were cast as the characters of the piece (and allowed to read their lines on stage from index cards). Jim Kovalcin was the host, Alabaster Cookie, Londo Massey was detective Jake Bullet, and Susan, Pella and I acted as the Greek Ninja Chorus (and scenery changers). And aside from one scenery mixup, I think Denise succeeded quite well in putting on something different and entertaining.

Believe it or not, I missed the Historical Masquerade because I was too tired to attend. Now, I'm really sorry I missed it. All that evening I kept hearing how exceptional the quality of the costumes and presentations had been. There were even some Junior/Young Fan entries - a first for the Historical Masquerade.

Oh yes, the Sick Pups awarded the SF/F Spazzy to Arlen Feldman (again), for his "Cow-thulu" entry, and the Historical Spazzy to members of the St. Louis Ubiquitous Tailoring Society for their entry, "Love for Sale". The SLUTS even gave out their own award, the Slatern, in the SF/F Masquerade to "Dragula". Rumor has it that the Great White North Costumer's Guild are planning their own award, to be called the "Moosie".

I know there were some complaints that there were too many programming tracks. But then, people complain when there aren't enough panels, demos and workshops. Which all goes to show that you can't please everybody all the time. Personally, I'd rather a convention have too much to do rather than too little. I think it's much better if there is always something to do. Perhaps future CC Program Directors should set aside a free hour during the day for folds to do other things like eat, potty, and ravage the dealer's room. I did this at CC 5 which the NY/NJ Guild hosted and it seemed to work.

I liked the idea of having a folder with inserts instead of a program book as it gave me

some place to put all the flyers I pick up from the freebie table. However, we should never again see badge pins hot glued to the backs of membership badges. While this seemed to be a good cost-cutting measure (and I understand why it was done), the badges were easily lost and/or rumped. (I save my convention badges, and put them in a scrapbook.)

I was in charge of setting up and running the Welcome Dwagon Table, and although this didn't turn out as well as I had hoped, I still feel it's a great idea and should be continued at future CC's. I was in charge of maintaining the Message Board, flyers/freebie tables, dispensing information and handling tours.

The Victorian Salon was very nice. It was great for cozy, informal discussions. The floor harp definitely added just the right ambiance to the setting. I understand that the Teddy Bear Tea was very well attended and many bears were donated for a children's fund. All in all, I really enjoyed myself at CC 11 and I think that Animal X & Co. did a great job putting it on!



How do I find my way to the Masquerade?

# Costume Con 11 Masquerade Winners

## Fantasy and Science Fiction Masquerade

### Novice Division

- Best Recreation:** *Cloak & Dagger*, Ann and Steven Lesniak  
**Best Built:** *House Dress*, Lisa Ashton  
**Best Characterization:** *Nutcracked*, Todd Hardy  
**Most Beautiful:** *Post-Technical Shaman's Dress*, Janice Dallas, designed & made by Janet Lee Retz  
**Best Presentation:** *Devil with a Blue Dress On*, Debra Mischke  
**Best Novice:** *A Horse of a Different Color*, Lynn Title

### Journeyman Division

- Best Recreation:** *The Sixth Doctor*, Steve Swope  
**Clothilde Award:** *"Inseam" Anna Jones*, Nova Serafino & Don Combs  
**Prettiest:** *Spirit of the Waterfall*, Elizabeth Mayberry  
**Most Fun:** *Space Rangerette*, DD Cups, Marian O'Brien Clark  
**Most Humorous:** *Dragula; Queen of Darkness*, G. Robert Moyer  
**Best Recreation:** *The Terror that Flaps in the Night*, Daren Bost  
**Best Concept & Execution:** *Blohole, the Goblin Trumpeteer*, Stephen M. Clark  
**Most Delightful:** *Cinderella's Wedding*, Anna Belle Gilbert  
**Best Journeyman:** *The Creation of Agalla*, Betsy Marks, Deborah Feaster, Terelyn Marks, Sharon Lundrum, Jeanette Holloman, Michael Feeley.

### Master Division

- Most impressive:** *Cyber Repo Men*, Scott Ross, Randal Gross  
**Most Delicious:** *Parfait*, Diane Kovalcin  
**The Flashback Award:** *Ode to the Sixties*, Kathy Sanders  
**Best Recreation:** *What am I Bid*, Melody Womack  
**Most Awesome:** *Fire Bringer*, Jim Kovalcin  
**Best Master:** *Prima Vera*, Jacqueline Ward

### Best in Show

- Field of Dreams*, Penny Lipman, Julia Lipman

## Historical Masquerade

### Junior Division

- Best Renaissance:** German Renaissance Children, Eddie & Elizabeth Abbott  
**Best in Class:** Lady Jane Grey as a Child, Caitlin Christianson

### Novice Division

- Honored for Research:** *Another Peacock Dress(?)*, Rebecca Tinkham  
**Honored for Excellence:** *A Day in the Country*, Betsy Marks  
**Honored for Excellence in Theatrical Dress:** *Costume for "The Sorcerer"*, Janice Dallas  
**Honored for Imaginative Use of Plaid:** *The Scotch Reel*, Michelle D. Lee  
**Best Cartridge Pleating and Piping:** *Her Best Dress*, Abigail Weiner  
**Most Humorous:** *Rudolph Valentino*, Daren Bost  
**Best Documentation:** *Minoan Priestess*, Marian O'Brien-Clark  
**Best Characterization:** *Widows of the Silver Screen; "Chinatown"*, Sherri Jurnecka

- Best Interpretation:** *Minoan Priestess*,  
Marian O'Brien-Clark
- Best in Class:** *Love for Sale*, Saint Louis  
Ubiquitous Tailoring Society (Karen Heim,  
Nora Mai, Catherine Peters, Steve Swope)

### Journeyman Division

- Best Use of Materials:** *A Daffodil Tudor*,  
Lynn Title

### Master Division

- Honored for Attention to Detail:** *1883 Bustle Gown*, Christine James
- Special Distinction for Research:** *Widows of the Silver Screen: "Gone With The Wind"*, Eleanor Farrell
- Special Distinction for Presentation:** *Widows of the Silver Screen: "Amadeus"*, Wendy Zrdowski (costume made by Autumn Adamme)
- Special Distinction for Elegant Detail:** *Widows of the Silver Screen, "Mary Queen of Scots"*, Jana Keeler
- Special Distinction for Handling of Materials:** *Widows of the Silver Screen, "Cyrano de Bergerac"*, Jwlhyfer de Winter
- Best Movie Re-creation:** *The Sheriff of Nottingham & Mortiana*, Angelique Trouvere, John Vengrouskie
- Most Beautiful:** *Silk Day Gown/Silk Evening Gown*, Cherie Moore
- Best Characterization:** *Theda Bara Vamps Again*, Alison Kondo
- Best Evocation of the Past:** *Afternoon Costume - 1909*, Patricia Ann Buard
- Judge's Choice:** *The Black Snake*, Gypsy Ames
- Best in Class:** *A Worth Wedding Dress*, Kathy Sanders

### Best in Show

- Regimental Daughter*, Jennifer Burnham

**Congratulations  
to all winners at CC 11!**

[Continued from page 19 - Australia]  
my partner -in-crime, Wendy], teams hagggle and wrestle over a pile of junk, and bribe judges with everything from membership tags to defunct cons to huge bags of stale candy and Harlequin romance books.

Costuming in Australia is alive and healthy and has a lot in common with costuming in the U.S., sharing interests and themes from science fiction, films and television shows, folk and fantasy. In short I guess we're just another bunch of people with sewing machines, anvils, ovens, and not enough time or money to pursue the ultimate dream - the killer costume.

[Continued from page 11 - Coming Attractions]

### **PhilCon '93**

- Dates: Nov 12-14, 1993 at the Adam's Mark Hotel  
Rates: TBA  
Address: PhilCon 93  
Box 8303  
Philadelphia, PA 19101  
Comments: GoHs Fred Saberhagen & David Cherry

### **OryCon 15**

- Dates: Nov 12-14, 1993 at the Red Lion/Columbia River Hotel, Portland, OR  
Rates: \$25 through 10/31/93, \$35 at the door  
Address: OryCon 15  
Box 5703  
Portland, OR 97228  
Comments: GoH Terry Pratchett

### **Context VI**

- Dates: Oct 1-3, 1993 at the Hilton Inn North  
Rates: Write for more information  
Address: Context VI  
P.O. Box 2954  
Columbus, OH 43216  
Comments: GoH Frederick Pohl

### **Star Trek: The Next Generation A Gallery Exhibit and Screening Series**

- Dates: June 4 - Oct 3, 1993 at the Museum of Television and Radio, 25 West 52nd Street, Manhattan, NYC  
Rates: \$5 adults, \$4 students, \$3 senior citizens and children under 13 yrs old.  
Information: Call Diane Lewis at (212) 621-6685  
or Michael Naidus at (212) 621-6785

# COMING ATTRACTIONS

## A Calendar of Costume related events

### Costume Con 12

Dates: February 18-21, 1994 at the Santa Clara  
Marriott, Santa Clara, CA.

Rates:	ICG	OTHER	THROUGH
	\$40	\$50	9/6/93
	\$45	\$55	12/31/93
	\$50	\$60	at the door

Address: GBACG/Costume Con 12  
c/o Bruce McDermott  
2801 Ashby Avenue  
Berkeley, CA 94705

Comment: For more information write;  
Jana Keeler, Chair  
223 Addison Street  
San Francisco, CA 94131

### Costume Con 13

Dates: May 26-29, 1995 Toronto, Ontario, Can.  
Rates: \$25 US, \$35 CDN through 9/10/93.

Address: Costume Con 13  
Box 784, Adelaide Street P.O.  
Toronto, Ontario  
Canada M5C 2K1

Comment: For more information ;  
Compuserve: 76437,1712  
Genie: C.Lyon4  
Canada Remote: Martin Miller  
Fax: (416) 699-5512

### Costume Con 14

Dates: May 25-28, 1996 Seattle, Washington

Rates: To be Announced

Address: Costume Con 14  
Box 1095  
Renton, WA 98057-1095

### Arisia '94

Dates: January 14-16, 1993 at the Boston Park  
Plaza Hotel and Towers,  
Boston, Massachusetts.

Rates: \$30 in advance.

Address: ARISIA  
1 Kendall Square, Suite 322  
Cambridge, MA 02139

Comments: A Victorian Ball will be held in honor of  
Jules Verne.

### ConFrancisco - 1993

Dates: September 2-6, 1993 at the Moscone  
Convention Center, San Francisco, California.

Rates: \$95 through 12/31/92  
\$110 through 3/31/93  
\$125 through 7/16/93

Children's Rates:

Kids in tow [0-8] no charge  
7-12 years - \$30

Address: ConFrancisco  
712 Bancroft Road, Suite 1993  
Walnut Creek, CA 94598

Comments: 51st World Science Fiction Con  
"Dead" GoH is Mark Twain

### Conadian - 1994

Dates: September 1-5, 1994 at the Winnipeg  
Convention Center

Rates: US\$85/C\$95 through 9/6/93 [attending]  
US\$25/C\$30 through 9/6/93 [supporting]

Address: Conadian  
P.O. Box 7111  
Fargo, ND 58109

Comments: 52nd World Science Fiction Con with  
GoH Anne McCaffery

### Intersection - 1995

Dates: August 24-28, 1995 at the Scottish  
Exhibition & Convention Centre in  
Glasgow, Scotland

Rates: To be announced

Address: Intersection  
c/o Theresa Renner  
Box 15430  
Washington, DC 20003

Comments: 53rd World Science Fiction Con  
GoHs Samuel Delany & Gerry Anderson

### NASFiC '95

Dates: July 13-15, 1995 in Atlanta, GA

Rates: Write for more information

Address: NASFiC  
c/o NASFiC Atlanta 1995  
P.O. Box 47696  
Atlanta, GA 30362

Comments: In conjunction with Dragon Con.

[Continued on page 10 - Coming Attractions]

The Greater Bay Area  
Costumer's Guild  
presents  
Costume Con 12

**Dimensions in Design Showcase at Costume Con 12**  
*presented by Kevin Roche, Show Director, and featuring the following competitions:*

**Fashions of the Future   Art-to-Wear   Fabric Design   Folkwear Single   Pattern Contest   Dolls**

Please join us Sunday afternoon, February 13, 1994, at Costume con 12, for a live showcase of the results of several different competitions, including but not limited to works from the Future Fashion Folio (a Costume Con tradition). Following are descriptions of these competitions. If you have any further questions you can contact each competition's director, or write to Kevin at Costume Con 12, c/o Jana Keeler, 223 Addison Street, San Francisco, CA 94131.

Costume Con 12 is the annual convention dedicated to costuming of all types, with demos, workshops, socials, masquerades, and much, much more. It will be held February 18-21, 1994 at the Santa Clara Marriott, Santa Clara, CA. Membership is \$40 (Guild) and \$50 (non-guild) until September 6, 1993. For more information on CC12 write to Jana Keeler at the above address.

**Future Fashion Design Competition**  
*Aime Hartlove, Director*

The Costume Con 12 Future Fashion Folio will put the emphasis on APPAREL, not merely costume. The Categories will include (but are not limited to):

<b>Accessories</b>	<b>Headdresses</b>	<b>Swimwear</b>	<b>Bridal</b>	<b>Heavy Workders</b>
<b>Theatrical</b>	<b>Businesswear</b>	<b>Outerwear</b>	<b>Uniforms</b>	

It will also include the following **Special Categories:**      **Design Macabre**      **At the Ball**      **Hats!**

Awards will be given in all categories (1st, 2nd, 3rd place, if applicable) in addition to the prizes donated for the Special Categories. All winning entries are published in the Future Fashion folio, which will be mailed to all CC12 members in early October. You DO NOT need to be a member to enter! (See rules that follow).

Please bear in mind that the competition is for Clothing. When designing for the different categories, we'd like to challenge you to create designs more along the lines of what really might be worn in the future, not just a more "theatrical" approach (that's why we gave theater its own category). Don't forget about accessories: hats, shoes, purses—anything a being might wear. Naturally you may (and we hope you shall) design for aliens, but it must be clothing for aliens, not merely the aliens themselves. For example, Kzinti mourning wear... HeeChee spacesuits... Vagon bridals...

**Note:** For those of you new to Costume Cons, the Future Fashion Folio is a competition that takes place before the start of the convention. Everyone is invited to submit designs of future fashion wear to the Folio director (Aimee Hartlove) before the deadline in September. All the designs are reviewed and examined by a panel of judges. The winning designs are selected and put together in a booklet form which is sent to everyone who has bought a Costume Con membership. People then "reserve" the design they would like to make by contacting the Folio director. Working with the Sunday "Dimensions in Design Showcase" director, Kevin Roche, you can model the design yourself, make it for a friend, or ask Kevin to find a model to wear it for you.

### **Rules for the Future Fashion Design Competition**

1. All designs must be ORIGINAL IDEAS. You may draw your design on a traced figure or have someone else draw it. If someone other than yourself draws your design, please give them credit.
2. Artistic skill is not essential, but ideas are. If drawing isn't your strength, send a LSASE to Aimee's address and you'll be sent some figure outlines to draw over.
3. Your name and address must be clearly marked on the upper right corner of the BACK of EACH submitted design (NOT just on the envelope or on one design). Also put the CATEGORY you are designing for. All designs should be on white, unlined, 8-1/2" x 11" paper.
4. Number each entry in the upper left corner of the BACK of your design. Include the total number of entries in that mailing. Example: if you submit 5 designs, they will be numbered #1 or 5, #2 of 5, and so forth.
5. Back views, a description of your design, fabric preference or colors, construction details, or anything else you think will be helpful should be submitted on a separate piece of paper. In fact, we strongly encourage this—it gives you credit for your hard work and helps the person who might make your design understand better what you had in mind! If you are inspired by a particular media, please identify it. Entitling your entry would also be nice. (Examples of past titles: "Coalfire Formal", "Bride of the Handmaiden of Death".)
6. You may, and we encourage you to, submit your designs in color. However, we must have a black and white copy of your design for reproduction in the Fashion Folio. Please make sure your black and white drawing is clean and will reproduce well.
7. All submitted designs should be photocopies or any other clear, non-smudging reproduction. Please DO NOT send us original art. Please be neat! Make your design lines clean and clear.
8. Please specify the categories for your design. This allows us to judge your design against others for the same category. We encourage you to use our designated categories or, if you have your own category name, please state it. If no category is specified, we will choose the most appropriate. This is especially important if you are designing for one of our **Special Categories**, (see #9)—we may not know unless you tell us!!
9. Besides the stated categories, we have proposed (and those you may choose to name yourselves), there will be the following **Special Categories**:

**Design Macabre:** in conjunction with the theme of our Exhibit Room, there will be a special award for the best design(s) in this category that reflect the "themes of death, magic and the macabre in costume, clothing and accessories".

**At the Ball:** Kevin Roche, our own "Flashy Dancer," will sponsor an award for those designs meant to be worn to a ball--something one can sit in, stand in, eat in, and, most importantly, trip the light fantastic in! Your ball-goers don't necessarily need to be human (Kevin is threatening to design a gown for the floating beach ball alien from "Dark Star"), but your designs should combine elegance and practicality.

**Hats!** Hats seem to go in and out of style, but you can bet they'll always be here--in one form or another. From one galaxy to another, beings will adorn themselves with some kind of chapeau and we'd like to reward you for your best efforts.

Cash awards will be given to one entry from each of these categories, along with possible other awards we will announce in future Costume Con 12 Progress Reports.

10. We will accept entries postmarked up to our September 11, 1993 deadline. Enter as many designs as you wish and as often as you wish during this period.
11. We will accept reservations for entries beginning ten days after the Folio is postmarked. Designers, of course, get first dibs on their own designs any may indicate at time of design entry that they are reserving their own design. If we receive more than one request for the same design, the postmark is the determining factor.
12. Designs made up from the Future Fashion Folio will be modeled on Sunday afternoon as part of the "Dimensions in Design Showcase", which will be directed by Kevin Roche. If you have any questions about the show, please write to Kevin c/o the CC12 address
13. You do not have to be member of Costume Con 12 to enter this Design Contest. This contest is open to any interested person.
14. If you would like your designs returned to you, YOU MUST INCLUDE a Self Addressed Stamped Envelope (LSASE) large enough to hold your designs. Postage must be sufficient to cover your materials.
15. By submitting your designs to Costume Con 12, you agree to permit reproduction of the designs in the Fashion Folio, construction of the designs for the fashion showcase, and photographs and videotaping of the finished pieces for non-commercial use. All rights to the designs revert to the designer after Costume Con 12.

**Submission Deadline: September 11, 1993**

Please direct all inquires and send your designs to:

**Fashions of the Future**  
c/o Aime Hartlove, Folio Director  
3807 Canon Avenue, #A  
Oakland, CA 94602-2221

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### *Art-To-Wear Competition*

*Kevin Roche, Director*

We will be including a juried exhibition of wearable art on live models. By "juried exhibition" we mean that if the judges like it, it's in the show! If you have a work in progress or a finished piece you would like to showcase on a live model, this competition is for you. Both professional and amateur artists are encouraged to submit work. Please send inquiries and submissions marked Attention: Art-To-Wear, c/o Jana Keeler, 223 Addison Street, San Francisco, CA 94131. Submissions should visually document the piece as thoroughly as possible (photos are best: include a SASE for their return). PLEASE do not send the actual piece!

**Submission Deadline: December 31, 1993**

## Fabric Design Competition

*Jana Keeler, Director*

*Koret of California*, a San Francisco-based women's apparel company, is the sponsor of this competition. Ms. Jeanine Wilson, Art Director for Koret, will be judging all entries prior to the convention. The winner or winners will be notified by mail. Winning entries and other designs of note will be displayed at the "Dimensions in Design Showcase" on Sunday. Koret will present the winner or winners with a certificate and/or prize. CC12 hopes to sponsor a cash award as well. Although *Koret of California* cannot commit to producing winning designs into actual fabric in their line, they *may* consider an outstanding winner.

- You do not have to be a member of CC12 to submit designs.
- You may submit up to 10 designs. All submissions should be mounted (or created) on white Bristol board. The size should be 23" x 29". *Leave at least a 2" border of white around the entire design.*
- Stay within a 12-color range (you may use as many colors as you wish, just don't use more than 12). Include 1" square tabs of the colors used in your design on the bottom left portion of your board (this is where the 2" white border around your design will come in handy!).
- Include your name, address, city state, zip and phone number on the back bottom right hand corner of each submission. This is very important!
- Suggested categories include, but are not limited to, sportswear, career dressing, and casual.
- All entries must be sent to Jana Keeler, 223 Addison Street, San Francisco, CA 94131 before the deadline. If you wish to have your designs returned to you **MUST** include sufficient postage/shipping and a return address label. *Designs will not be returned without sufficient postage!*

**Submission Deadline: December 1, 1993.**

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## Folkwear Single Pattern Contest

*Kevin Roche, Director*

The single pattern contest is something new. We've picked two patterns for the contest from the Folkwear catalog. Contestants build these garments, embellishing as they please. On Saturday, February 12, a panel of judges will view all the finished pieces to select the winner(s). On Sunday, the award(s) will be presented (the publishers of Folkwear are providing the prizes) and all the entries featured as part of the "Dimensions in Design Showcase". Kevin expects this competition to be both fun and exciting; if you have stayed away from doing future fashion or wearable art because you balk at drafting patterns, this may be the contest for you! Here are some preliminary guidelines:

- Garment must be recognizable as that in the specific pattern. You may modify, embellish, and ornament the garment in any way you wish, but it should retain its fundamental shape and form. We have chosen the following patterns:
  - #501: Algerian Suit (from the Metropolitan Museum of Art's collection); includes men's and women's jacket, vest and trousers (you need not make all the pieces for your entry).
  - #150: Hungarian Szur (full length coat worn over shoulders as a cape); includes sizes for men and women.
- Pieces should be completed (minor finishing work excepted) when viewed on Saturday. (This means the submission deadline is the day of judging!)
- Pieces will be judged on originality, aesthetics, and workmanship.
- While registration is not required, it will make the director (Kevin) much happier if you would drop him a line stating your intention to enter a piece. This will give him an idea of

how much time and space to allot for judging. Send inquiries to the attention of:  
Single Pattern Contest, c/o Jana Keeler, 223 Addison Street, San Francisco, CA 94131.

**Submission Deadline:** Saturday morning, February 12, 1994 (judging day)

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## Doll Competition

*Ramona Johnston, Director*

The theme for the Doll Competition is "*A Child's Dreams and Nightmares Clothed in the Toys They Play with by Day*". To showcase some of the dolls entered, Ramona will be designing a three-story mysterious and enchanting Chateau, complete with grand spires, balconies, living quarters and a ballroom. There are obvious advantages to the smaller scale of doll costuming, and we challenge all interested parties to create dolls and costumes that will be limited only by your imagination. Following are several categories to spark your creative muse.

### Categories:

**Historical/Ethnic:** includes reproduction and interpretations of historically-based costumes (the doll body does not have to be historically based, or an antique).

**Science Fiction/Fantasy:** includes any doll dressed in futuristic or fantasy-based costumes. Don't limit yourself to the standard doll; dress a skeleton body, a mummy, or a strange humanoid alien. The Chateau will contain a dungeon, so imagine what might lived there. There will be an Invention Room, somewhat along the lines of the Edward Scissorhands mansion—consider creating a doll who is the invention of some psychotic master.

**Paper Dolls:** If you don't sew, or even if you do, this is the perfect category for you. Paper dolls can be made of paper or cardboard, up to a size of 11" x 14". The doll and costumes need not be on the same sheet. Each paper doll is limited to four costumes; however, you may enter as many dolls (with their accompanying 4 costumes) as you wish. We're looking for entire ensembles of apparel and accessories. (For example, *The Witch of Whisper Palace* and her accompanying costumes of daywear, evening wear, ceremonial garb and spell casting robes. Or perhaps a Terranial Star Fighter and his or her Vac Suit, Stealth Suit, casual wear and ceremonial uniform.) Paper dolls will be judged on originality, workmanship, creativity, line design and whether the clothes will actually fit the doll in question. PLEASE DO NOT CUT OUT YOUR DOLL OR COSTUMES. Paper dolls may also be considered for a Design Macabre award but are ineligible for a *Dolls That Can Be Played With* award as it is assumed that they are designed for play.

**Special Awards:** we may give the following special awards to dolls from any of the above categories (except as noted in Paper Dolls):

**Dolls That Can Be Played With** - these are the kind of dolls that a child could actually touch, dress and play with—as opposed to dolls that must be displayed under glass, never to feel human touch. An example of such might be the Mad Hatter dressed in elegant Victorian attire, complete with functional buttons, shoes, and top hat, sturdy enough for a child to undress and re-dress (yes, Velcro can be used as well as zippers).

**Design Macabre** - in conjunction with the theme of our Exhibit Room, we may give out special awards for those dolls costumed using the themes of death, magic and the macabre.

1. You do not have to be a member of Costume Con 12 to submit entries. However, non-CC12 members will be charged \$5.00 per doll entered.
2. We are asking that you pre-register so we know how much space to allocate to our display. Send a large, self-addressed, stamped envelope to: Doll Competition, c/o Jana Keeler, 223 Addison Street, San Francisco, CA 94131 for an entry form. **Registration Deadline: January 1, 1994.**
3. All dolls submitted must be clothed in original costumes; purchased doll clothes are not eligible. Dolls themselves may be purchased or made with the following size restrictions. Standing dolls may not exceed 16" and must include a stand if they cannot stand on their own (stand and tall headdresses are included in this size). Seated dolls may not exceed 16" when seated. If you have special needs, or have difficulty meeting this criteria, please write to Ramona at the address in #2 above or call her at 707/545-0694 and she will try to work something out.
4. Dolls will be judged on workmanship and originality on Sunday morning at the convention. Winners will be announced at the Sunday afternoon show.
5. Dolls may be mailed, before the convention, to Jana Keeler at the address in #2 above (in reusable containers with **return** postage and **insurance** fees included), or hand delivered to Ramona Friday at the convention (but again, you must be pre-registered!).

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### Costume Con 112 Programming

*Dana MacDermott, Director*

Costume Con 12 will feature over 200 hours of programming on diverse costume related subjects. There will be panels, demonstrations, lectures, slide shows, workshops, and round table discussions. In order to create programming that reflects the wide variety of interests and expertise found in the costuming community, please write to me with your suggestions, ideas, and general input and indicate, if appropriate, what you might like to teach. Please help design your convention by writing, calling or faxing me at the following location:

Dana MacDermott  
2801 Ashby Avenue  
Berkeley, CA 94705  
Phone: 510-486-8232 or FAX: 510-644-2880

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### Con Francisco Masquerade Update

The 1993 World Science Fiction Convention (WorldCon) Masquerade will be held **Saturday, September 4**, starting at **7:30 PM**, in the **Esplanade Ballroom** in the Moscone Center, downtown San Francisco. (Pre-registration is required to enter the masquerade, and the deadline for registration in August 1st.) Volunteers are needed to help back stage and check-in; this is a great opportunity to get a close-up look at the high quality costumes appearing on stage. All masquerade contestants and volunteers must be members of the ConFrancisco convention. Remember that the WorldCon masquerade is the largest science fiction/fantasy stage gathering of the year, and the San Francisco site of the 1993 convention practically guarantees that the show will be **spectacular!**

# COSTUMING DOWN UNDER

[OR HOW I MANAGE TO SPEND SIX MONTHS AND ALL MY MONEY FOR A ONE MINUTE PRESENTATION]

by C. E. Ballis

Considering Australia's position across the Pacific from the United States and the conditions its costumers often have to work under, Australia might well be the Wild West of costuming.

With three or four sizeable SF conventions every year [although, as of recently, professionals have put fan cons under threat] and a handful of one day mini-cons, there are plenty of opportunities for killer costuming on top of the regular fan club and SCA meetings.

Costuming in Australia is largely unregulated. A few traditions and common sense procedures are observed, but often a masquerade entrant won't know what they're getting into until the arrive at the con. Conditions for costumers really do race between the ridiculous and the sublime. A couple of years ago at the National Media Convention, usually the largest on in the country, I was stunned to find no rehearsal time had been allotted and no one around who was quite sure how to work the in-house stereo system! I hear some of you gasping, and I agree; a rehearsal is not necessary if staging is well planned and properly advised in the pre-con reports. Unfortunately, many con organizers slap something together on the day and hope the costumers will cope. This being the case, leading Australian costumers have begun hounding con organizers for rehearsal time, which is the only way to ensure the safety of themselves and their costumes. After a few brave souls complained, the con committee said it would be all right if we

wandered around the area and got a feel for the stage sections which had been set up. That night, while waiting to go on, most of the contestants were crammed into a stifling passageway beside the kitchen - someone told me I was *lucky* that the sheer bulk of my costume meant I had to wait outside of the auditorium and up some stairs. When each contestant stepped on stage we discovered the entire stage had been re-oriented. Before we could get our bearings again we were hit dead-on with one of the most high powered spotlights available . . . try that on six inch stilts in a seven stone [about 14 lbs ed], limited vision cyborg costume loaded with pyrotechnics!

The party afterwards, however, was a hoot: ever seen a cyborg dance with a predator in the pale moonlight?

Conditions worsened the following year with next-to-no lighting and an almost completely black backdrop. One costumer

had his leg gashed open when he became entangled in a table which shouldn't have been there, and the organizers, feigning the incident was not serious, tried to shoo away a registered nurse who had been called to lend assistance.

The news isn't all bad. A number of masquerades offer the most ideal conditions you can imagine. The masquerade coordinator of the most recent NatCon [National Convention] wrote us a personal note a couple of months before the con to let us know the colour of the



backdrop, the sound and lighting available, the exact size of the stage, and the stage access measurements. Everything that was promised was there on the night and everything that was rehearsed happened.

Australian cons attract between a hundred and two hundred people; in better financial times upwards of three hundred people were at the mercy of we dealers -um I mean-attended cons. The average masquerade has ten to twenty entrants, and usually there are five trophies up for grabs: **Construction, Presentation, Original Design, Reproduction and Group**. The awards are often arbitrary; my *Dr. Who* Tardis, which converted into a reproduction of a Gary Glitter costume, recently took an **Original Design** award. Construction is rarely judged with a close-up inspection.

Judging is usually done by the con guests, regardless of whether they're qualified. Thankfully, many of them have been to enough cons in the past to know what's what, and often a local fan, who knows the way across the eggshells, is there to steer them.

We have been lucky over the last couple of years that people with some theatrical training or technical experience have become involved in fandom, adding up to slightly better conditions and cheaper equipment hire.

Australian costuming is mostly associated with SF fandom and the SCA. Until recently, there have been no costuming groups, although a couple of handcraft groups made some provision. Even under these circumstances the dedicated Australian costumer feels far from isolated, and if in reality we are, it has only strengthened our resolve.

Australia's smaller population base plus our distance from the rest of the world make some materials and workbooks harder to get, and often more expensive. The costumer must make things easy by carefully searching out manufacturers, warehouses, and those quaint little stores that have been sitting on old stock for years [and, with any luck, don't know the value of what they have!]. Some costumers keep quiet about these special finds, but not everyone; most share information as well as techniques and experience.

Being so directly associated with fandom,

it is natural that costuming in Australia has found itself embroiled in fan politics. I once thought Bjo Trimble was being very witty when she told me that costumers need protection from non-costumers. In fact she was being accurate: Recently, a controversial set of guidelines have been proposed which have raised the hackles of many working costumers. If Australian costumers are not careful we are going to be stuck with rules that, among other things, set up an administrator-for-life, allow a store-bought costume to be entered into competition so long as it has been altered by 10%, offer an impossible ranking system, but at no time make provision for safety or the advancement of the art.

The non-costumer wearing costumes is another feature of Australian costuming, just as it is in other parts of the world, but here entry forms rarely ask the questions *Worn by* and *Made by*.

At a large con last year, a main prize was awarded to someone who had never been within a mile of a sewing machine, and just last week a fan told me with glee that she could finally get her next costume started because her dressmaker was back from vacation! Offered assistance in making the costume herself, she headed for the hills! Costume makers here have no problem with people modeling costumes made by others, but the models rarely give credit where it is due.

In contrast to these head-shaking events the quality of much of the costuming astounds and amazes. Because Australian costumers are so isolated, we must work harder.

Don't go away with the impression that con masquerades are the only place that costumes are exhibited. The more active fan clubs often see members arrive for meetings in costume, the clubs that exist only to share videos will have people come along dressed up.

Hall costuming is seen as just as fine an art as that of the masquerade, and of course there are banquets, banquets and more banquets as cons, clubs and other groups fundraise.

Among the best fun imported into Australian costuming over the last couple of years has been the Instant Costume Workshop [which I am content to brag about winning with

[Continued on page 10 - Australia]

# Shisha Mirror Embroidery

## Attaching mirrors to fabric

Step 1. Align the center of the mirror with the center of the circle in the transfer pattern and place the mirror against the fabric. Do not be concerned if the mirror is larger than the circle; this is done in purpose. If the circle of the transfer pattern is larger than the size mirror you happen to be using, don't worry, the framework of stitches will hide any outlines.

Step 2. Mark or imagine four points around the outside of the mirror as close as possible to its edges so as to form a square. Bring the needle up from the back of the material at point A.

Step 3. Bring the thread down along the right hand surface of the mirror and push the needle through to the back of the material at point B.

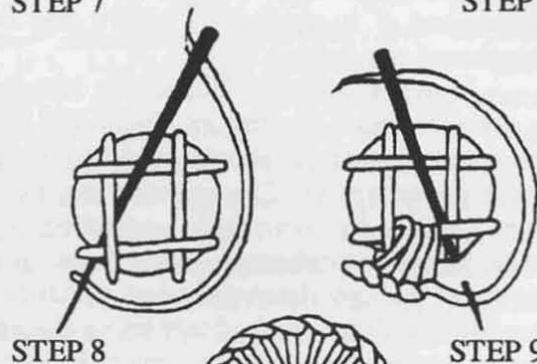
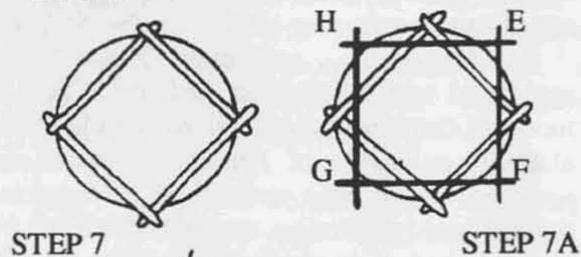
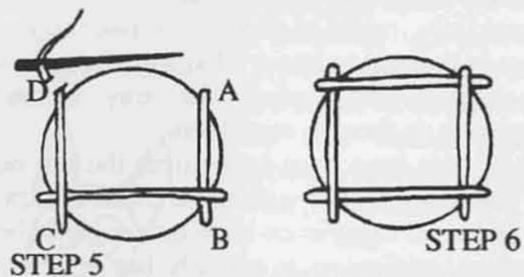
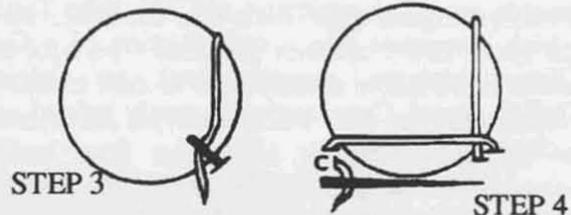
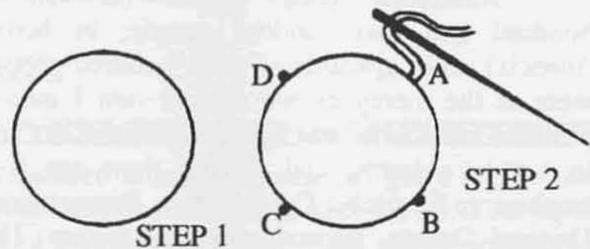
Step 4. Catch a small stitch at point B and bring the needle up next to it in the direction away from the mirror, toward the right. Bring the thread across the lower surface of the mirror and insert it at point C. Catch a stitch and bring it up slightly below the point.

Step 5. Bring the thread up across the left side of the mirror and insert the needle at point D. Catch a stitch, this time directly to the left of this point and bring the needle up.

Step 6. Bring the thread over across the top of the mirror, back to point A. The thread should then be anchored securely to the back.

Step 7. (Optional) If a stronger mesh is desired, give the whole stitched square a 45o turn and work a second square of stitches between the first.

Step 8. Once the mirror is anchored to the fabric, a buttonhole stitch is worked around the entire circle. Bring the needle up at point C. Keeping the thread flush to the fabric and to the right, bring the needle back toward you, catching underneath the



# FEAR OF FLYING

by Laurel Cunningham

There are as many different ways to make wings as there are costumers to make them. Besides their appearance, the most important function of the wings, for me, is that they be easy to put on and take off. This makes it simple to transport them and get them through doors and crowds, not to mention the all important bathroom trips.

When constructing the Gargoyle, the wings were to be rigid, resembling the stone carvings of the original sculpture. This particular gargoyle was named Biscornet of Notre Dame Cathedral. I was told that each of the gargoyle's had duties, and that this was to ward off vanity. In reality he is only half gargoyle, being constructed only from the waist up. I had to design and create a lower body for him.

The wings were made by layering a sheet of 3/8" foam over a foamcore base. The feather details were created by securing wire or 1/8" plexi strips through the foam into the foamcore either by stitching them or stapling them. In this way they pushed against the foam to form a padded soft sculpture effect. Added dimension was achieved by stuffing more foam under certain areas to puff them up. The wings were joined by a square piece of foamcore to form a base that rested against, and was attached to the harness. Though everything was originally hot glued, I have since discovered that upholstery adhesive works better on foam. The wings, (as well as the body suit and mask) were painted with an acetone based spray paint used to paint silk flowers. The colors saturated the foam, instead of just sitting on the surface, giving a richer appearance. The paint dries quickly, 5 to 10 minutes, but is essential to work in a well ventilated area because of the acetone fumes.

To attach the wings to the body, a harness was constructed which went over the shoulders and attached to a board on the back.

Two bolts protruded from the board, onto which could be slipped the base of the wings. Wing nuts (of course) secured the wings to the brace. The shoulder supports for the harness were crafted by forming plaster bandage strips over my shoulders to make a perfect fit, lined in foam for comfort. The ends of the bandages wrapped around the sides of a 5" by 7" plywood forming the back brace. The harness was further secured to the body by wrapping a long ace bandage around the upper torso and over the shoulder supports. This also flattened the chest to more closely resemble the original sculpture. The harness fit under the body suit which had a hole in the back where the bolts were. The foam on the back of the wings overlapped and velcro'd to hide the plywood base and screws. The Demons from Hell, or "LUNCH", as it was dubbed at Lunacon, is a perfect example of easy on, easy off wings. These costumes were originally designed to hit the nightclubs of Halloween. It was important that we be able to get in and out of cars, doorways, bathrooms, etc.

These wings were lightweight fabric, draped and stitched over a "skeleton" consisting of a wooden dowel approximately 48" long, onto which was duct-taped a 1/4" Plexiglass rod approximately 48" long, overlapping the two for stability, so that the entire length of each wing-skeleton was about 84". The plexi rod I use is called innerspace, and is used in picture-framing to separate the cover-glass from the artwork. The weight of the cloth was just heavy enough to bend it into a nice wing-like curve, and as you walked it flexed, making the wings bounce up and down a bit which was kind of a nice effect.

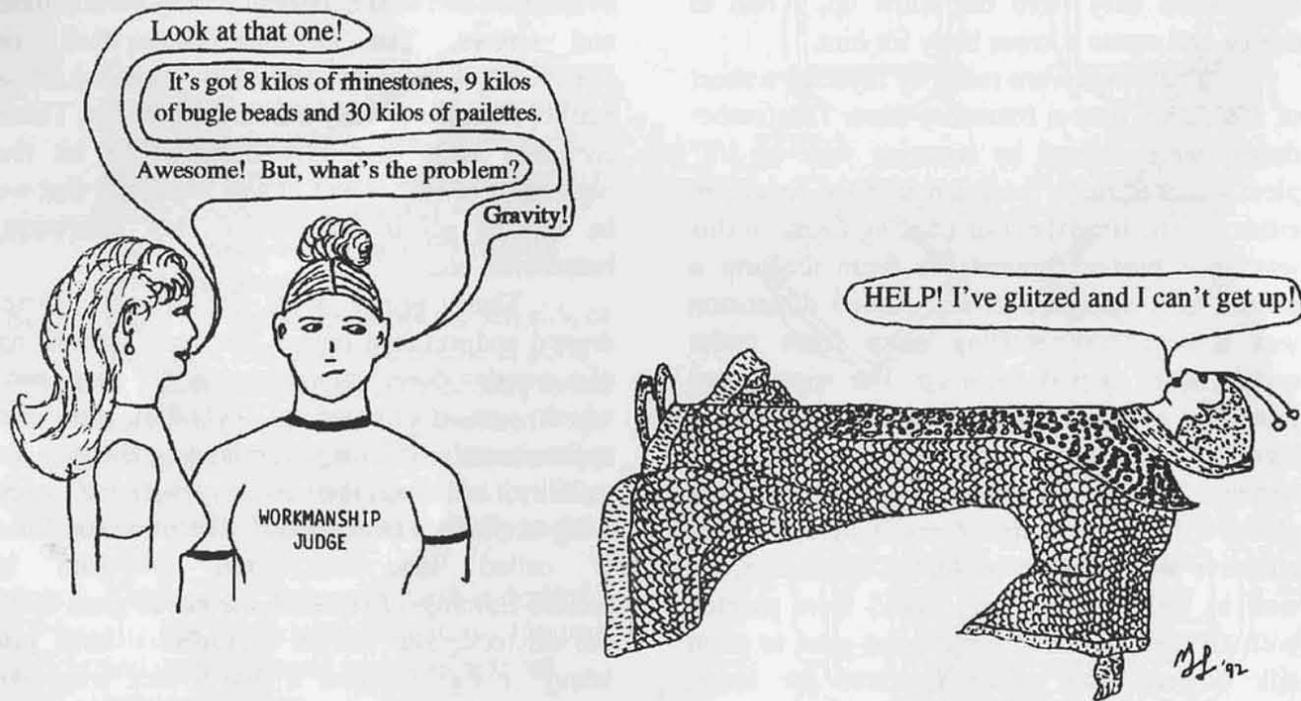
The harness of these wings was a 6" by 10" rectangle of gaterfoam. (This is like foamcore, but sturdier and more rigid because it is covered with wood composite laminate instead

foamcore, but sturdier and more rigid because it is covered with wood composite laminate instead of paper.) Two 13" by 1" plastic tubes were hot-glued onto one side of this base. The other side, facing my back, had a pad of foam glued down for comfort. Two straps were hot glued to the top, bottom and sides to go over the shoulders, through the crotch, and around the waist. The harness was worn under a spandex body stocking. Two small holes were cut in the back, (glued to prevent unraveling), so that the dowels of the wings could slip into the tubes and thus flapping all over the place. One side of the tube was flattened by hot gluing a piece of gaterfoam inside the tube to make a flat surface, so that it would not swivel. Both wings could be slipped in and locked in place in under a minute.

The straps were virtually invisible under the body suit and the back was covered by a wig and the draping wings.

This harness isn't too comfortable at first because of the "wedgie-factor", but you get used to it and you don't have to remove it to use the bathroom. (Don't forget to put a snap crotch or invisible fly in you body stocking!)

Something I discovered in making wings is that every different kind of wing needs a different kind of harness because the shape, materials, and center of gravity when it is attached to you is always different. Trying to get wings to sit correctly on your back is a challenge. But costumers love a challenge so don't be afraid to try! Your idea may take off!



## WORKMANSHIP JUDGING

# Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine. Some chapters also have a local newsletter, meetings and local discounts. We are 16 chapters and still growing!

**Costumer's Guild West**  
c/o Liz ,Martin Gerds  
8124 Loyola Blvd.  
Westchester, CA 90045  
Dues: \$14/year

**Greater Bay Area Costumers' Guild**  
2801 Ashby Avenue  
Berkeley, CA 94705

**Great Lakes Costumers' Guild**  
3268 Goodrich  
Ferndale, MI 48220-1012

**Great White North Costumers' Guild**  
c/o Costumers' Workshop  
Box 784 Adelaide St. PO  
Toronto, Canada M5C 2K1  
Dues: \$12/year

**Greater Columbia  
Fantasy Costumers' Guild**  
P.O. Box 683  
Columbia, MD 21045  
Dues: \$15/year

**Heartland Costumers' Guild**  
c/o Shirley Schaaf  
1818 Washington  
Kansas City, MO 64108  
Dues: \$10/year

**The Lunatic Phrynge Costumers' Guild**  
c/o Vicki Warren  
1139 Woodmere Rd.  
Pottstown, PA 19464

**Midwest Costumers' Guild**  
c/o Pierre Pettinger  
2709 Everett  
Lincoln, NE 68502  
Dues: \$12/year

**New England Costumers' Guild**  
(aka Boston Tea Party & Sewing Circle)  
c/o Eastlake  
925 Dedham Street  
Newton Center, MA 02159  
Dues: \$15/year

**NY/NJ Costumers' Guild (Sick Pups)**  
c/o Mami  
85 West McClellan Avenue  
Livingston, NJ 07039  
Dues \$20/year

**North Star Costumers' Guild**  
(The Minnesota Mafia)  
c/o Sherrin Houtman  
3237 Garfield Avenue South, Upper  
Minneapolis, MN 55408

**People Your Mother Warned You About**  
c/o Animal X  
7201 Meade Street  
Pittsburgh, PA 15208  
Dues: \$8/year

**Rocky Mountain Costumers' Guild**  
7121 South Webster Street  
Littleton, CO 80123

**Southwest Costumers' Guild**  
c/o Kim L. Martin  
P.O. Box 39504  
Phoenix, AZ 85069

**St Louis Costumers' Guild**  
c/o Nora & Bruce Mai  
7835 Milan  
University City, MO 63130

**Wild and Woolley Western Costumers' Guild**  
c/o Katherine Jepson  
19 Taraglen Court NE  
Calgary, Alberta Canada T3J 2M6  
Dues: \$20/year

THE INTERNATIONAL COSTUMER'S GUILD'S

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