



*Costumer's
Quarterly*

Volume 6

Number 4

Fall 1993



FROM THE EDITOR



Welcome to my final edition of the Costumer's Quarterly. When I started this task in the first place I had intended at the time to do this job for three years, and here it is. I have enjoyed being editor and have learned a lot, but it is time for the CQ to move on. I very much hope that I have left the CQ better than when I took over and wish much good fortune to the new editor, Maura A. Rebholz. Please be sure to give Maura your support. There are never too many articles nor too much good art work! The job of editor is immensely easier when there are choices to be made! I sincerely thank all of you who have contributed to the CQ during my time as editor and I urge you to support Maura with all the enthusiasm you can muster!

Sincerely,

Jim Kovalcin, Editor CQ

After three years, CQ editor Jim Kovalcin is retiring his position as editor. I would like to thank Jim for his three years of service to the International Costumer's Guild. I would now like to welcome new editor Maura Rebholz. Maura has been in fandom for many years and has edited several other newsletters. Please join me in welcoming Maura and offering her your support.

Pierre Pettinger, President ICG

Hello everyone - Just a brief introduction to let you know a bit about your new editor. My name is Maura Rebholz and I have been involved in science fiction fandom and costuming for approximately 23 years. I love costuming and costume events but I can't really claim to be able to construct anything more complicated than a pair of baggy pants for my son. However, I tend to be found at costume events (cons, etc.) behind the scenes helping out (and getting a chance to drool at other people's hard work). I have some great plans for the Costumer's Quarterly but I do need a lot of help in the way of submissions and ideas/feedback. Send it in, I'm dying to get started!

Maura A. Rebholz, Editor elect!

DEADLINE

Winter Edition - December 15, 1993
Anticipated Mail Date - January 15, 1994

Costumer's Quarterly

17860 Newhope St. Suite A-296
Fountain Valley, CA 92708

Compuserve #72712,1411
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Published in association with:

The International Costumer's Guild
Attn. Debbie Jones, Corresponding Secretary
1444 Arona Street
St. Paul, MN 55108

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Volume 6, Issue 4, Fall 1993

Printed by
AlphaGraphics - Printshops of the Future
4095 U.S. Highway South
Monmouth Junction, New Jersey 08852

The Costumer's Quarterly is copyright © 1993 by James J. Kovalcin. All rights revert to the authors and artists upon publication. This magazine is distributed to all members of the International Costumer's Guild. Separate subscription rate is \$10.00 a year. [All checks payable to the "International Costumer's Guild" and mailed to Betsy Marks, ICG Treasurer, P.O. Box 1223, Beltsville, MD 20704-1223]. Unsolicited manuscripts are encouraged. No submissions returned without a self addressed stamped envelope. Send all correspondence to:

The Costumer's Quarterly
c/o Maura A. Rebholz
17860 Newhope St. Suite A-296
Fountain Valley, CA 92708

Advertising space is available at
the following rates:
Full page - \$25, Half page - \$15,
Quarter page - \$10, Business card - \$5.

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Costumer's Quarterly

Volume 6 Number 4

Fall 1993

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Cover art by Susan L. Toker

With great thanks to the following people for submitting articles:

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C. E. Ballis

Nora Mai

Toni Lay

Cat Devereaux

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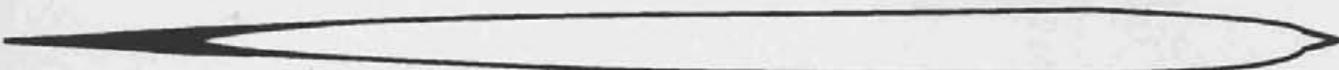
Wendy Purcell

Table of Contents

Beginner's Porcupine Quill Work -----	4
The Creation of Agalla-----	6
Australasian Sci/Fi Media Convention -----	8
Costume Trends in Middle Eastern Dance -----	10
Coming attractions -----	12
ConFrancisco; A Personal View -----	13
ConFrancisco; Masquerade Winners-----	16
Magic of Camelot -----	18
President' Message -----	21
Murphy's Laws of Sequins -----	22
Guild Chapters-----	23

Beginner's Porcupine Quill Work

by Susan L. Toker



My experimentation with quill work is really the fault of "The Last of the Mohicans", from a demonstration by a Lakota woman at our local museum. She talked about beadwork, quillwork and brain-tanned leather and demonstrated some of the basics of each. Er, I should also mention that I was "guilted" into writing an article. You can untwist my arm now, Jim.

Quills were used by Native Americans long before glass beads became available and still are used today. They were colored with natural dyes and were embroidered, woven, wrapped and strung. They were used to decorate clothing, moccasins, belts, earrings, pouches and other accessories.

Below is a sketch of a basic porcupine quill who's natural color is white with a brownish-black tip. The black tipped end is the "dangerous" end, sharp as a needle and with barbs on it to make them harder to withdraw. They are feather light, tend to fly everywhere and hide easily, and are brittle when dry. Take care handling them so that they don't get bent or broken and so you don't end up getting stabbed by them when you least expect it because they managed to get lost in your house. They come in different widths and lengths and have a hard outer shell with a soft center.

For a reference book I used "Guide to Indian Quillworking" by Christy Ann Hensler (\$7.95) that I bought at Tandys, along with a 1/4 oz box of undyed or washed quills (\$7.95). I have since found that there are resources for buying washed as well as dyed quills, and for less money. The best I have seen is Crazy Crow Trading Post which has a wonderful catalogue of all sorts of Native American supplies including quills for

about \$4.50 for a 1/4 oz undyed and \$5.50 dyed.

My one, only and yet incomplete project was to make an wrist band using quill wrapped leather 1/4 " strips. I made my biggest mistake in using a thin suede leather that is very stretchy. While I will be able to work around this, I hope, it is not a good backing choice. Non-stretchy materials that can be pierced by sewing needles are best, like raw hide, denim, canvas, ultrasuede, brain-tanned leather or heavy wool felt.

My first task was to wash the quills which still had an oily coating. The quills are light and they float. I filled a large pot with luke warm water and detergent and put the quills in there to soak. Periodically I would very gently stir them or rub them lightly with my fingers. You don't want to bend or abuse them or they will rip on you when you try to work with them.

After about half an hour I felt they were clean enough. I used one of those large, flat "splatter" screens, which I placed over the pot before carefully tilting it to drain the quills. I left the quills on the screen and ran rinse water over them to wash off any remaining detergent. Watch out because the quills will try to get everywhere. I let the quills dry out on the screen.

While the natural quill color is good for white, I wanted colors too. I decided to use basic Rit dye since I had some but I found that it took a long time to get the quills to absorb enough color. If you want to save yourself a bunch of time buy pre-dyed quills!

The book said that the quills should not be left in boiling water as it makes them too brittle to work. I use a large, junk aluminum pot that I picked up at a garage sale. I used about an inch of water in the pot, heated it below the boiling point and stirred in about a teaspoon of dye at a guess and

turned off the heat. I then added a bunch of quills. They floated, of course, so I would gently stir them periodically. After a few hours some of the smaller quills had absorbed color but most were either uncolored or lightly tinged. I left the pot over the pilot light area of my gas stove (so it would stay a little warm but not too hot). Two days later, after periodic stirring and even throwing in a bit more dye, the quills had finally become dark enough for my purposes. I am not sure if the process works better if you keep the water heated to below the boiling point, but I didn't want to let the quills get too brittle.

After the color was achieved I rinsed and drained the quills in the same manner as I did washing them. Needless to say, it took a couple of weeks to get enough different colors for the project I wanted to do.

I don't want to rehash techniques that are already well described, with illustrations, in the couple of books I have seen on quilling. If you are serious about trying it, get one. What I was doing was flattening the quills, wrapping them around the leather strip and securing them with thread which is well described in the Hensler book. I am going to mostly discuss the handling of the quills, which is applicable to most of the application techniques.

For a particular project you should pick quills that are about the same length and width to keep the look the same. This is similar to choosing the same bead sizes. I tried to use quills that were about 1 1/4 " to 1 1/2 " which allowed me to wrap them three times around the leather strip.

To soften quills in order to work them, soak a few at a time in a cup or bowl full of warm (100 to 150 degrees is fine), but not boiling water. Traditionally Native Americans used to place the quills along the inside of their cheeks for about 10 secs which was moist and warm enough (98.6) to soften them. However, this is very DANGEROUS as they could cause serious, even fatal, medical problems if swallowed.

When the quill has been softened, it is ready for flattening. To let the air out of the quill

as I flatten it, I poke a pin hole with a needle through the quill in the black tip section. Lay the quill on a flat surface and using the bottom of a spoon bowl, gently flatten the quill starting at the white (hair follicle) end. The quill is now ready to be wrapped, woven or embroidered.

Quills become hard and brittle as the dry and they dry fairly quickly, a minute or less. You can resoften them by sticking them back in the warm water (or holding them in your mouth if they are already attached). Experiment with a few of the less useful quills to get a feel of this technique before starting a real project.

Quills can also be strung and used rather like long bugle beads. You have to clip off the tips of either end and soaking them first might make this easier, and then just run a needle through them as you would with a bugle bead. Because they are fragile, you might want to use them on things that don't get a lot of abuse, like earrings.

Quill work can be combined with other techniques such as beading. I have only just begun exploring the form so I am no expert. The books have a lot of nice examples.

I have been keeping the quills for the current project in one of those plastic, multi-segmented craft boxes. It is not ideal in that the box holds static charges which in turn cause the quills to wander around within the box a good deal. You need to keep the quills contained since they are very good at wandering and poking through things.

I hope I have provided some basic info that will be useful to you. It is fairly easy to do, not too expensive, and very transportable.

Sources: Tandy Leather

Crazy Crow Trading Post
P.O. Box 314
Denison, Texas 75020
(903) 463-1366
FAX NO. 903-463-7734

Catalog \$3.00

The Creation of Agalla

or: From the Unpublished Novel by Betsy Marks

by Betsy Marks

Ok, so there's this book. Don't go looking on the shelves for it yet; I haven't given the first full draft to my editor yet. Not that it really matters, since the whole story is in my head anyway, including the background for the characters and their world.

Why is this important to costuming?

I've heard some fairly prominent competition costumers say flat out that they can't stand hearing the words "From the unpublished novel by ..." The mere mention makes their skin crawl. Why is that? I think it's mostly because the person or people presenting the costume in question haven't taken the time to help the audience relate to presentation, costume, or anything else about the character. Let's face it. The majority of the presentation panels I've seen, been on, or heard about say one thing very clearly. Pick a character and stick with it. If you are really lucky, that alone will get you recognized; however, depending on character recognition alone usually works best if you're Princess Leia, Vincent, or Batman. If you're the Federation Ambassador from the planet Fred, you'd better have something more in mind than simply walking on stage, turning in a circle, and walking off.

So, what do you do when your great inspiration hasn't been seen by most eyes, and certainly not by anyone in the house the night of the masquerade? Let me tell you a little about how *The Creation of Agalla*, our Costume Con 11 SF/Fantasy costume came to be.

At the core of the design is a poem, written to start off the book. The poem describes the basic religion of at least four of the worlds in an organization I've invented for the story. The poem is simply a lyrical creation myth for the Mother of all worlds. It describes the Mother, her

three Daughters, and her Son. In the poem, different aspects of nature are attributed to each member of the celestial family. In "reality", The Mother (Agalla) is the planet, the daughters (Arra, Asilla, and Aialla) are the three stars in the system, and the Son (Laddach) is the lunar satellite around the planet.

That's what existed when we had our first design meeting. When I got together with the other four people who were primarily responsible for the design, we discussed the poem and, in particular, the color scheme and who was going to be whom. As author and worldbuilder, I had the advantage of taking what I had already written in the poem, and expanding it so that we could come to an understanding of how this planet might look. My conclusion - a red giant, a white dwarf, and a star similar to our own Sol. This combination red-shifts all the colors on the planet, and precludes any true yellow or green. Thus we chose a palette which included teal vegetation; seas of pink and purple; and, because much of the planet is uninhabitable orange desert, the sky is usually a variation of reds, pinks, and red-oranges. That gave us our basic color scheme.

The basic design elements of the costumes: pants, long tunics, and flowing scarves/capes for the women, and dress-like robes for the man, were derived from the social climate of the society. (You try saying "Matriarchal Theocracy" three times fast.) Loose, flowing pants and long flowing tunics are infinitely more sensible than dresses ever were, and are the basic costume for the women on the planet. Since the society's ruling class is female, I found I had to invent titles throughout the book, wherever the familiar title implied that a female was doing a male's work. Thus all such titles as Goddess, Priestess, and Mistress have been replaced by words which mean nothing in English, except by context and implication in the story. That is why the Priestess,

who acted as narrator of our little mystery play, was called a "Naihla" (NAY-lah).

The next step was to determine style of the costumes and who was going to be which. The overall design had to take into account some fairly radical differences in body type. Terelynn Marks (The Allmother); Sharon Landrum, Jeannette Holloman, and I (the Three Sisters) - similar height, but different body types all; Deborah Feaster (the Naihla), and lastly "the male to be named later" until we found Michael Feely who fit the concept and was available for the event (the Son). Since the Sisters each represented a specific aspect of the planet, the design, fabrics, and colors were for the most part unique to each one. The other three characters each shared aspects of the sisters - Since the Allmother rules land, sea and life, we gave her the same bright colors as all three Sisters. The Naihla, which I saw as sort of the antithesis of what we commonly recognize as clergy in most of our earthbound societies, was dressed primarily in white, with rich accents in the colors of the Sisters. The Son, a thief who steals from his Sisters to create the people of the planet, was also dressed in white with the colors of the Sisters. However, the colors used were light, paler versions of those worn by the other family members.

I won't bore you with the shopping trips from hell, or the concentrated sewing time prior to (and during) the con. If you've competed, you probably know, and even if you haven't, the experience is something you've probably heard enough about.

Let's skip to the presentation work, shall we? It all started over a meal. I don't remember when in the process, but I seem to recall that it was still fairly early - after the shopping, but before the main work on the costumes was complete. I contributed the original poem, read it out loud, and said, "Too long." I got no arguments. There we were: Amanda Allen, Sharon, Deborah, and me, trying to make a nutshell of a world religion. It was really Amanda who came up with the wording for the presentation. Once we settled on language, and I had recorded music, we taped the intro and went to work out the choreography in a dance studio

belonging to a friend of Amanda's. I think we spent about two hours working out exactly how the movement would flow. Ron Robinson stood-in for Michael, since he wasn't able to come down to work with us in Maryland.

Height was an important factor, since the two tallest people in the costume were Deborah, who was on stage the entire time, and Michael, who was her equal. So was the size of the stage. I always hear the echoes of past presentation panels (K.I.S.S., Don't bore the audience, and Short is good, etc...), and since I was also looking for something more original than staffs/banners/swords of office, we decided to use Amanda's suggestion of bowls for the Sisters and the Allmother, to which we added a scroll for the Naihla and a staff for the Son. These props held the "magic" of our represented aspects.

The props could have been anything, really. The reason the costume worked as a whole was that we spent a lot of that rehearsal time establishing the characters, especially that of the male, around which a majority of the activity centered. When we got to Pittsburgh, we spent another hour or so in rehearsal, this time with Michael, using the tape-marked practice stage to get the remainder of the timing down.

After the masquerade was over, I knew we were successful in presenting the costume when I started hearing questions about where our idea came from. Nowhere during the presentation or afterwards in the credits did I mention the "unfinished novel". All that time, discussion and planning paid off in any number of ways, but the biggest pay-off of all wasn't the Best in Class, Journeyman award (although it was a huge and wonderful compliment, completely unexpected). As a result of the time and discussion, I now have a much firmer picture of the society about which I was writing in the first place. If you want to read more, watch for the book in a year or so. It's due to my editor by the end of June, 1993.

[Many thanks go to Amanda Allen, Ron Robinson, Tim Ramey, Laurie Pinsker and Hilary Holz, and Faith Baker, without whom we would not have made it to stage in the first place!]

DefCon - Australasian Sci/Fi Media NatCon

A Great Convention, A Masquerade Nightmare!

by C. E. Ballis

Australia's cheapest con this year was outside the country. Con going is expensive here; high con fees, expensive banquets, the usual purchases and meals, and dreadful accommodation rates. Committees are notoriously bad at negotiating with venues. If the con is interstate, transport will send you to the poorhouse.

Unfortunately for lit groupies, the National Media Convention is where the big masquerade action takes place, and 1993's Media NatCon (national convention) was in New Zealand, a country nearly 2,000 miles off our East coast. How this came about is another of those idiot ideas of fandom. Once upon a time the Australian Media NatCon decided it wanted to be Australasian, covering New Zealand, Papua New Guinea, and (!) Antarctica. No one thought New Zealand would ever bid but, after much tumbling of clowns, they did, brushing off an unpopular bid group who - well, you don't want to know ALL the nonsense that goes on here.

A combination of exchange rates and a good hotel deal meant that, for us on Australia's East coast, DefCon 1993 in Wellington, the capital city of New Zealand, was cheaper than many Australian cons, airfare included! It was double the value really, seeing DefCon also acted as New Zealand's own national convention.

It's a shame the low cost was drowned in other con's publicity, meaning only a handful of people from Australia went.

Passing through customs can be mind boggling if you are a costumer:

"What's in the bag, sir?"

"Well, um ..."

And one warning, do not carry your treasured headpiece through an airport in a home-made cardboard carton.

The con started midday Friday with some lightweight programming before the official opening ceremony that evening, an ice cream party with some unexplained "Russians" theme -- I felt obliged to dress as a monk. Why does

everyone call you Obi-Wan when you dress as a monk. Haven't these people heard of religion? Ghod!

I'll say here that all of us from Australia were amazed at the lack of hall costuming in New Zealand. There were some excellent examples from the locals but outnumbered by the dozen or so Australians present.

The membership quickly passes 300 which was 100 more than expected and the largest Australasian fan con in some time. After the opening, fans had a choice of going off to a nearby observatory to view a lunar eclipse or staying at the hotel to view Costume Con tapes courtesy of the ICG. Considering the cloud cover, I think we costumers were given the best show. I know a few costumers are dragging pinking shears across their wrists after seeing the discipline of support crews at American cons.

Saturday was programming proper after a quick trip to a nearby grocer's (they don't have supermarkets in Wellington - the nearest, I was told, was in Auckland, eight hours North).

The earliest panel I saw featured Australian fan guest Gail Adams with pro guest, Julian May. As well as an author, May is an accomplished costumer and that's where the discussion settled. I have to say, however, that I am dying to learn why she was thrown out of the S.C.A. !

Other guests of the con included Denis Skotak, the special effects director, and his wife, D.C. Fontana, script editor and production name. Among the most valuable and entertaining of talks was that of the other pro guest, author Larry Niven, in tandem with Frank Harris of the con's charity, the New Zealand Astronomy Center. To the question "Should we reply to a superior culture's transmission?"

Niven gave the best answer I've heard so far, : "If you won't, I will before some idiot does."

Saturday night was masquerade night. If the dearth of hall costumes disappointed us, the

New Zealanders made up for ti during the masquerade. There were four foreign entries plus seventeen from New Zealand, large for either Australia or New Zealand. There were some tremendous efforts including a Candy Man, a stunning Phoenix, an Assyrian Sun Deity, a Tennis Playing Borg (you may have seen him recently at ConFrancisco) and an Angel just too cute for words (great to see junior costumers getting involved after a long absence).

One costume stands out, Stephen Bagent's Terminator 2000, which could not be included for competition through late registration. Bagent realized that, to make a wearable skeleton, he needed to work double scale to avoid looking like a person with square lumps stuck on. He received a special achievement award from the wizard of Coz, the Australian Costumer's Guild, the first special award given in this part of the world.

Judges of the masquerade were Julian May, D.C. Fontana and Gail Adams, and it was a treat to see the entire judging panel were recognized costumers rather than guests thrown up because they are guests. Of the winners on the night, Australians found more than half the awards. Ken Haesler's Iron Man, a remarkable piece of work in cardboard and fabric, took the Construction Award. Robert Jan, in Klingon Armour, accompanied by Paula Ruzek in Trek uniform (metal, leather, foam & fabrics) were awarded Best Group, and my own Satan from Judeo-Christian Myth (latex, spandex, metal, timber, raffia, papier mache' & perspiration) took Best Presentation and Best in Show.

Given the quality of the costuming, the costumers were let down by the masquerade organization and by the audience. Flash photography, heckling, and undisciplined MC'ing, and the people getting in the way during the entrances and exits were only part of the problem. Entrance was made by walking down a narrow aisle, hip-deep in audience, from the rear of the auditorium. A lack of helpers, preparation area, and preparation marred some wonderful efforts.

The art show was fully set up by Sunday morning. No provision had been made for an art show seeing no one had shown interest before the con but, after requests during registration,

space was found in an alcove and, viola, an art show.

The main Sunday feature was a dessert banquet and presentation of awards, the con awards, and the Australasian Science Fiction Media Awards, or ASFMA's, pronounced like the wheeze disease. I am proud to report that my art show entry, 2001 Space Station, Costumer's Version (an empty bead spool pilfered from my partner in crime, Wendy Purcell), took Tackiest Entry Award. Monday, Bloody Monday, as we say during the last day of a four day con, the New Zealand fan guest, Mark Harris, shone this day as he chaired the business meetings.

The main topic of interest was the guidelines for costumers! Yes, those guidelines!

For those who came in late: a non-costuming, would-be King of Fandom introduced a set of masquerade rules into the constitution at last year's meeting. They had to be ratified this year. In short, the rules, err, sorry, guidelines, would set up permanent overseer of costuming (guess whose choice), they state that entrants would appear to be up to five times on stage (once for each judging category), would have to carry numbers on stage, and would be permitted to enter hired and bought costumes as original by altering them 10% (wear a hat?) On top of this nonsense, the rules pushed a baffling system for moving through divisions and made no provision for safety or organization.

As a costumer, it was wonderful to hear that people as far afield as Canada, Alaska and other parts of the U.S. went out of their way to buy con voting memberships to squash these rules. From all of us down here to all of youse up there, Thank You!

The majority of the con's membership sat in on the discussion, some half hours worth, and of the fifteen speakers from both countries, no one could see the sense in them. In an act of sheer arrogance the proposer of the guidelines didn't bother to send a representative.

The meeting unanimously voted to dump the guidelines. There was an informal recommendation to consult the Guild's established procedures for help when needed. Hopefully, future con organizers were listening. We all know what the last few hours of a con is like, the Huckster's room starts to look like the final scene of *On the Beach* and the empty

[cont. p.20 Australasia]

Costume Trends in Middle Eastern Dance

by Nora Mai



GHAWAZEE COAT

Okay, it's a stretch, but many costumers (primarily female!) began their costuming careers as dancers because they didn't want to pay \$500 - \$1000 for a costume they felt they could produce cheaper -- if you don't count labor. I can trace the serious beginnings of my costuming "roots" to high school when I began dancing. My love of beadwork and glitz also dates from this period. So the connection, while tenuous to some, is definitely there.

I attended a dance seminar April 2-4, 1993 here in St. Louis, MO sponsored by my own teacher, Soraya. There were two performance shows. Friday was mainly for students and Saturday's show was more heavily professional dancers.

There were also dealers in the



BAROQUE SEQUIN SET

BAROQUE
SEQUIN SET

adjacent room. Our troupe performed both nights and as the "host troupe" we went first each night. First is never easy but our audience was very lively and appreciative, and made both shows go very well. Going first has one big advantage -- you get to see most of the show, so after we were done I got to relax and watch everyone else and take pictures. Mostly of costumes, some of them are fabulous, and it's pretty easy to spot the trends here.

First: Bad news for some of us; ethnic is out. That is -- "authentic" ethnic. The closest thing to an authentic style that is still popular is the beledi dress and no one from the Middle East would recognize it. Metallic fabrics, iridescent lace, oversize paillettes, and strategic cut-outs and inserts are the current details for the beledi dress; I even saw one in bright gold eyelash lame' which the wearer jokingly referred to as the "Chia dress". Our group did a traditional style cane dance on Friday in yelliks, caftans, and ghawazee coats, very little glitz, and we certainly stood out. There are more "glitter gypsies" than ever before.

Second: Austrian colored rhinestones were very big, long strands of them on bras and belts. I remember in particular a set almost covered in bright pink stones, the strung together kind you find by the yard in the bridal department. Another girl had amber and smoke, and of course there was a lot of



RHINESTONE SET

Aurora - Borealis. The rhinestone bra and belt sets were fairly simple designs; after all, you're dealing with straight lines. But the sequin and bead sets have gotten more elaborate, and dare we say it (dare, dare) gaudy!

Third: The above mentioned sets (sequin and bead) are based on baroque appliques, curls and plumes, with odd little shapes protruding outside the line of the basic shape. Brow bands, armbands, anklets, collars and wristlets all match in some of these sets. Subsequently the dancers don't wear much jewelry anymore, although I saw a lot of dangling rhinestone earrings.

And the most obvious trend - - - contrasting colors. Lime green with orange, purple with yellow; bright, loud colors, many in

iridescent and fluorescent combinations. Not a hint of pastels or muted coordinated tones, very few of these colors occur naturally.

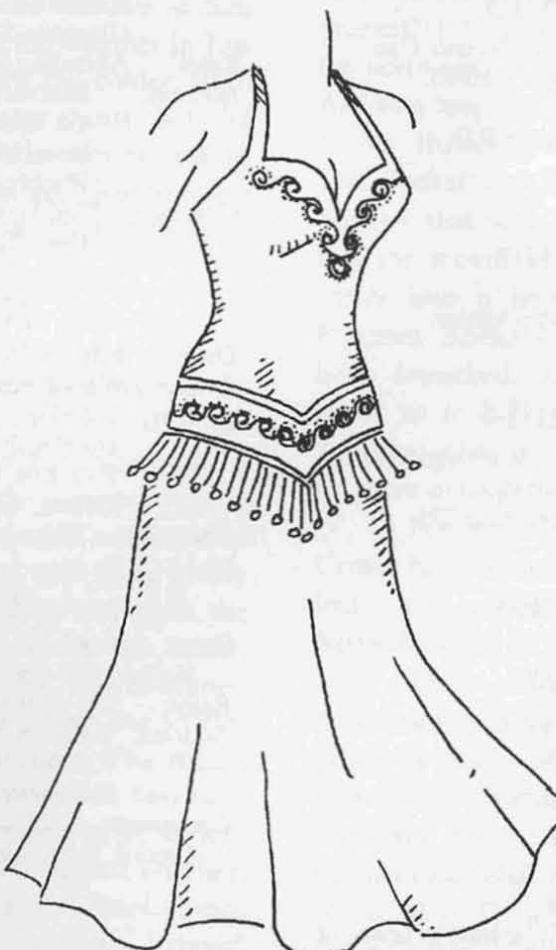
There are a few other lesser trends. Skirts are generally straighter with flounced hems or godet flares. Many are the "Spanish" type which curve up to a side opening and are edged with a deep or double ruffle. Boleros and vests are also popular. The rise in performers wearing body stockings might be attributable to the age of some of the dancers but even the very young and trim are wearing them more often. A lot of dancers are performing in heels now, also. Our troupe wore 1 1/2" to 2" heels for our routine and I've seen higher. They take a lot of getting used to, but aren't that difficult to move in. The reason for them is obvious -- they make the legs look longer and the dancer taller.



"SPANISH" STYLE SKIRT

One perennial is still going strong; Egyptian or "knee-knocker" fringe. This extra long, beaded fringe is still very popular for the amount of movement it adds to the dance. Chainette fringe, while still in use, is not seen as often as it once was; the beaded type of whatever length is far more common.

Dance costume trends tend to reflect whatever is newest or brightest in available fabrics and trims. Here in the United States, very elaborate and sophisticated styles have been the norm for some time. One wonders if they will reach a plateau soon and begin to return to simpler styles and more authentic materials that were popular some 15 - 20 years ago, or if they'll take off in a completely new direction.



"BELEDI" DRESS

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
\$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
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Genie: C.Lyon4
Canada Remote: Martin Miller
Fax: (416) 699-5512

Costume Con 14

Dates: May 25-28, 1996 Seattle, Washington at the Seattle Marriott Sea-Tac Airport Hotel
Rates: \$40 through 7/4/94, Supporting \$25
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.

Canadian - 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: Canadian
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: Attending \$85 through 9/15/93
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.

Balticon 28

Dates: April 1-3, 1994 at the Hyatt Regency Inner Harbor, \$90 single/double, \$108 triple/quad.
Rates: \$30 until 1/1/94, \$40 at the door
Address: Balticon 28
P.O. Box 686
Baltimore, MD 21203
Comments: GoH's Mercedes Lackey, Larry Dixon, Fredrik Pohl, Sue Wheeler & Duane Elms

[cont. p. 20 Coming]

CONFRANCISCO

51st World Science Fiction Convention

A Personal View!

by Toni Lay

ConFrancisco was a lot of fun, as WorldCons are supposed to be. And San Francisco itself is a very nice city. I wouldn't mind living there if I had to, because one doesn't need a car to get around the city with ease. Their public transportation system - busses, trolleys, and BART - is very good. The cable cars are primarily a tourist attraction.

I'd been warned that the weather in San Francisco was not the same as the weather in Los Angeles. "Frisco is further north and colder. With this in mind, I didn't bring any shorts, but did bring a jacket. The weather was reminiscent of late fall in NYC, pleasant but brisk. I had to buy a pair of pantyhose to wear with my denim dress 'cause bare legs wasn't cuttin' it.

Wednesday:

I arrived in the afternoon and hopped the airport shuttle bus into downtown 'Frisco. I met Suford Lewis and family on the bus, along with a few other friends. Yep, there's a convention in town. The bus dropped me off at the San Francisco Marriott, a huge hotel with some lovely outside architecture. The hotel I was staying at, the Mosser Victorian, was right across the street. Robin Schindler, travel agent, fan and costumer, and Ladera Travel Agency, for whom she works, had blocked a group of rooms here. The rooms were small (the double I had contained two twin beds), but it was clean and comfortable. It was also \$59 a night including a \$5 breakfast voucher, and 2 blocks from the Moscone Center. Since there was no Wednesday con registration, I stayed in the room, unpacked and rested. My roommate, Weller, showed up later that evening.

Thursday:

After an early and excellent breakfast at the Market Roastery next door to the hotel, where the voucher was valid, I got over to the Moscone by 8:30 AM for early registration and to find out about the Costumer Tours that were offered in PR #6. To my disappointment, I found out they'd been cancelled due to lack of interest. (Lack of interest?!?!?) Registration opened in the lobby of the north side of the Moscone Center around 9:30 AM to a long line down the block and around the corner. However, it was uncomplicated and swift. The Pocket Program was a small spiral bound booklet that was extremely informative (except that the movie listings were all wrong!) and fit easily into a large pocket or small bag. The Program Books either hadn't arrived or hadn't been unpacked, but we were given a ticket to allow us to pick them up later. I got mine on Saturday when the line for the Program Book was far more manageable.

For some strange reason, the Moscone Center had restrictions on video taping so people had to sign a release and get their cameras tagged. No problems with still photography though.

There were fourteen tracks of programming, including one for kids, and primarily took place in the Moscone North. Masquerade Operations was in a large room in the Moscone South where the ballroom for the Masquerade and Hugos was located. Moscone North Hall D was large enough to hold the Dealer's Room, Art Show, Fan Tables (Worldcon bids, '94 & '95 Worldcon registration, and registration for other cons), a cafe, the Fan

Lounge, Exhibits, Sales-to-Members, and Information. In a small area of the hall, an environmental group had brought in some potted trees and park benches, set up a few speakers and played sounds of the forest and of the shore. This made for a very nice, peaceful, restful oasis from the swirling masses, an excellent place to catch your breath without having to schlep back to your hotel. I enjoyed sitting here so much I suggested to the Canadian people they do something similar. Well, they liked it so much that they are planning to do something similar.

I went over to Masquerade Ops to see what was happening and who was there, and was immediately recruited as a Hall Costume Judge by Leslie Johnston. Over the course of the con I also saw Rob Himmelsbach, Janet and Gary Anderson, Sue Kulinyi, Rick Foss, Bruce and Dana MacDermott, Julie Zetterberg, Kevin Roche, Deborah Jones, Eleanor Farrell, Marty Gear, Zelda Gilbert, Drew Snaders, Byron and Tina Connell, John Cryan, Adrian Butterfield, Betsy Marks, Joyce Best, Victoria Ridenour, Rusty Dawe, Pierre and Sandy Pettinger, Vicki and Ken Warren, Jana Keeler, Sue De Guardiola, and a slew of others whose names I can't remember.

Advance orders for the Masquerade video tape (\$20) were being taken. The first twenty-five (I was number twenty-four) would receive the tape Sunday afternoon, the rest would get theirs by mail.

I played the Masquerade tape when I got home. It's fine, but the Masquerade awards were left off. Luckily, not only did I take notes during the Masquerade, but the con's newsletter listed the winners.

The Dealer's Room was open for business in the afternoon. I shopped around for a while, but I wasn't inclined to purchase anything.

I didn't go to Opening Ceremonies, but I understand it started an hour late. Par for the course, I guess. Anyway, the Sick Pups who attended were so impressed with it that they awarded it the Spazzy. His Majesty Norton I, Emperor of the United States and Protector of Mexico was there to welcome everyone and Mark Twain offered a few comments.

The Con Suite and Costumer's Suite were

in the Parc Fifty-Five Hotel, some four blocks from the Moscone.

FRIDAY:

I do wish those who do the programming at Worldcons would recognize that Star Trek items are popular and assign them large rooms. I really wanted to see the "Klingon Dating Game" but the room was so packed there wasn't even space to stand at the door and watch. I was able to see another Trek panel, "Early Star Trek Fandom", because it moved itself to a larger room.

The Art Show opened in the afternoon. There was a lot of good stuff on display, but it seemed to me that overall, this was an expensive Art Show. It seemed like 80% of the items had minimum bids of \$100 or more. I've no idea how well the Art Auction did.

Emperor Norton I had a reception in the Con Suite at the Parc in the evening. The Con Suite was a ballroom and mezzanine overlooking the lobby. I arrived just as the drum & pipe band had started playing. I love bagpipes. I hung around for a while before going up to the Costumer's Suite.

Sandy Pettinger was sewing her Masquerade costume in the Costumer's Suite. Will these masters never learn? The Pettingers had driven out and brought just about everything with them, including two sewing machines. Sandy was using her new New Home machine and praised it to the skies. Well, she had a lot of us looking over her shoulder. It does excellent embroidery.

Sue de Guardiola was in charge of the Costumer's Suite and spent much of the time making sure there were enough munchies and sodas available, and generally did an excellent job of running it.

SATURDAY:

I started shopping the Dealer's Room. I managed to refrain from buying jewelry, especially earrings, but I purchased four t-shirts, my favorite being one that says, "Blessed are the Pessimists for they hath made backups." Some fans from Russia and the Ukraine has set up tables in the Exhibits area and were selling Soviet

memorabilia. I bought a KGB identification wallet, a Communist Party member wallet, two Soviet space program medals, a Moscow University t-shirts and their SF club's pin.

There was a long line waiting to get into the Esplanade Ballroom for the Masquerade. It held a little over 2,000 and I don't think everyone who wanted to see it got in. I was sitting in the last row, which was fine because I could stand up for a better look and not have to worry about blocking people behind me. There were fifty entries and no scratches, and no Young Fan entries. I thought the caliber was very good and I had four candidates for Best In Show. Rick Foss emceed the first part of the Masquerade and Marty "The Count" Gear hosted the second. In between there was a fifteen minute intermission which seemed to be appreciated by all.

At about entry #26, the Moscone's computerized house lights decided to put on a show. The lights would come on and go off; come on dim and go off; half would come on and go off; parts would come on and go off; you get the idea. And there wasn't a thing the Masquerade techs could do about it. It seems the computer went into emergency fail-safe mode and the possible culprit could have been electrical interference from a nearby Pacific Bell station. I'm pleased to say that the Masquerade continued in spite of this annoyance.

While the judges deliberated, there was a VideoPhone link to Arthur C. Clarke in Sri Lanka broadcast onto the large video screen (No! Not another Diamond Vision). Questions for the renowned author had been collected from the audience before the Masquerade had commenced. I tried to listen to the interview, but I couldn't hear Mr. Clarke's answers clearly, so I hung out in the ballroom's foyer, collecting votes from Sick Pups members for the Spazzy. The judges were gone for about an hour and a half. When everything was said and done and awarded, it was 2:00 AM.

SUNDAY:

I Had signed up to give blood today. Then one of the people from the blood center told me we were the most amusing people they'd ever encountered. They had to contend with vampire

jokes all weekend. While waiting to bleed, I watched a bit of "Bram Stoker's Dracula" video on the TV and someone had bought a large bunch of garlic bulbs and hung it over the door. The place smelled like a pizzeria.

I had no trouble getting into the Hugo Awards Ceremony; there were plenty of seats in the back. After the crowds for the Masquerade the previous night, I wonder how many people didn't bother trying to get in. Janet Wilson ANDerson gave a retrospective of the Hugo Awards, then the actual ceremony began. I'm sorry to say that "Costume Makers Art" did not win the Best Non-Fiction Hugo. However, the ST:TNG episode, "Inner Light" did win Best Dramatic Presentation. Afterwards, I went to the Costumer's Suite to hang out and party.

MONDAY:

I decided to skip the convention and do some sightseeing. This was my first visit to San Francisco and I wanted to see something of the city. I rode the trolley to the Marina area where the Palace of Fine Arts and the Exploratorium were located. The Palace of Fine Arts is a structure that was part of the Columbia Exhibition of eighteen-something-or-other which was saved from demolition.

The Exploratorium is a fantastic science museum where you get to touch things. I spent several hours there playing with everything. And the workshop where the displays are built isn't hidden from the public. There's only a three foot wall surrounding the area, but the best view is looking down on it from the second floor. I highly recommend this place!

The museum closed at 5:00 PM and I walked a short distance to the bay and took pictures of the Golden Gate Bridge and Alkatraz. I rode a bus to Fisherman's Wharf and had a look around that and Ghiradeli Square. I rode the cable car back to Market Street near my hotel. I was able to ride at the very front standing up. This was great for viewing but a bit scary going down those killer hills. When I got off at Market, I went into the BART station and rode it to the West Oakland stop and back.

[cont. p. 20 WorldCon]

ConFrancisco Masquerade Winners

Science Fiction/Fantasy Masquerade

Saturday, September 4, 1993

Masters of Ceremonies: Rick Foss & Marty Gear

WORKMANSHIP AWARDS

Workmanship Judges: Joyce Best & Aimee Hartlove

Novice:

Most Accurate to Source: *Catwoman* - Linda Drawbert

Best Use of Varied Techniques: *Mail Order Bride* - Lisa Ashtor

Best in Class: *Queen Magarita* - Vicky Dietrich

J Journeyman:

Best Use of Latex and Makeup: *A Ferengi in Genie's Clothing* - Andy Pischalnikoff

Best Sculpture in Class: *Shalyana-Dragon Qurren* - Sheri Cohen & Brian Giberson

The "Compulsive Fingers" Award for Embroidery: *Elise* - Zelda Gilbert

The "Perfect Finish" Award: *Katahira, Ainu Spellweaver* - Deborah K. Strub

Best Attention to Detail: *Genome 17: Combat Clone for the Ramsey Institute* - David Ramsey

Best Workmanship in Class: *Beauty and the Beast* - Don & Cheryl Serr

Master:

Best Applique: *Firebird* - Pierre & Sandy Pettinger

"To Dye For" Award: *Jabberwocky* - Deborah K. Jones, Eleanor Farrell & Terry J. Jones

"One Man's Junk is Another Man's Costume": *Tomb of Evil* - Joy Day and David Tackett

The "Jerry's Kids" Award: *Waiting for a Miracle* - Dana & Bruce MacDermott, Mark Bartlett, and Ari Hollander

The "Cutting Edge" Award: *From the Folded Universe* - Kevin Roche & Leslie Johnston

Best Workmanship in Class: *The Chancellor* - Paula Crist-Pickett, Vaughn Pickett, The Sword & the Stone, Tony Swatton, and the Fellowship Foundry

PRESENTATION AWARDS:

Novice: Judges - Alicia Austin, Adrian Butterfield and Rob Himmelsbach

Honorable Mention: *Dynatron: the Living Weapon* - Joe Eibe

Honorable Mention-Recreation: *Catwoman from Batman Returns* - Linda Drawbert

Honorable Mention-Humor: *Child of the Night vs. Buffy the Vampire Slayer* - Charlotte & Katy Young, Constructed by Paula Dilbeck, Charlotte & Katy Young

Best Paid Political Announcement: *A Reminder (He-Fan)* - Michael Urban

Best Schtick: *A Whole New World* - Keri Lyn & David Doering

Most Evocative: *The Green-Eyed Monster* - Mary Edgecomb
Best Concept: *The Queen's Royal Nightlight* - Vicki Glover and Doug Overton
Best Novice Recreation: *Christine in Don Juan Triumphant from Andrew Lloyd Webber's Phantom of the Opera* - Joy C. Sillesen
Best Novice Original: *Larnite-Xenasex* - Rusti Poffenberger
Judge's Choice: *Mail Order Bride* - Lisa Ashton and Lance Oszko
Best in Class: *Chess: The Elegant Game of War* - Bridget Landry, Bruce Briant, Kevin Hay, Jim Hay, Kate Morgenstern, Kathleen Spellman, Ingrid Lo, Kay Ledger, Keith Thompson, Helen Davis, Liz Crawl and George Popa.

Journeyman: Judges - Jan Howard Finder, Jana Keeler and Drew Sanders

Honorable Mention: *A Ferengi in Genie's Clothing* - Judy and Andy Pischalnikoff
Most Elegant: *Cyrena, Princess of Atlantis* - Barbara Lynn Higgins
Best Presentation-Journeyman: *Shalyana-Dragon Queen* - Sheri Cohen and Brian Giberson
Best Concept: *The Four Seasons* - David & Ellen Weingert
Best Recreation-Journeyman: *Elise* - Bree Schonbrun & Zelda Gilbert
Most Romantic: *A Klingon Quiet" Night at Home* - Richard Alfred, Denise Deojay, Storm Deojay & Steve Clelland
Most Elaborate: *Checkmate* - Deb & Rob Salisbury, Lynnette Dittl, Tom Nordues, Kathy King, Pat Bryan & Stuart Smith
Most Beautiful: *Nightwing, Tribute to the Night* - Gail Wolfenden-Steib, Karen Moore, Mark O'Green, Jennifer Roberson, Sam Stubbs, Larry Vela and Kathryn & Jennifer Placek
Best in Class: *Katahira, Ainu Spellweaver* - Deborah K. Strub

Master: Judges - David Cherry, Rusty Dawe, and Victoria Ridenour

Honorable Mention: *Firebird* - Pierre & Sandy Pettinger, T. A. Meserole, Michilina Pettinger and Daren Bost
Most Imaginative (and Fit to be Tie-Dyed): *Waiting for a Miracle* - Dana & Bruce MacDermott, Ari & Jason Hollander, and Jonn Blaker
Most Artistic: *Jabberwocky* - Deborah K. Jones and Eleanor M. Farrell
Best Original: *Tomb of Evil* - Joy Day, David Tackett, Jay Vosburgh, and Erika J. Kawmeyer
Best Re-Creation: *The Chancellor* - Paula Crist-Pickett, Vaughn Pickett, Margaret Mosby, and Neola Caveny
Best In Class: *Magic Carpet Ride* - Julie Zetterberg, Greg Sardo, Michael Citrak, Sue Frank, Dave Howell, Lincoln W. Kliman, John Moore, Bernie Strub and Betty Bigelow

Best in Show:
Beauty and the Beast
Don & Cheryl Serr, Marjorie Alpert, and Char Branstetter

Special Awards

Special Spazzy: to the Con Com and event director Karen Willson for the ConFrancisco Opening Ceremonies
Spazzy: *The Four Seasons* - David and Ellen Weingert
CostumApa Originality Award: *From the Folded Universe* - Kevin Roche and Leslie Johnston

The Magic of Camelot

-or-

So That's How They Do It!

by Cat Devereaux

Theatrical costuming is often very different from the "costuming" we do at our masquerades. This article will mention a few of the "tricks", details, and differences. Some of these can be used to help. Others are things to avoid.

Not too long ago, I attended a production of "Camelot" at the Orange County Center for Performing Arts. Robert Goulet' (Lancelot of old) was playing Arthur. Costumes were by Franne Lee. (I didn't managed to scam a backstage tour this time. However, if I had known I would be sitting in the 4th row, I would have brought a notebook.)

The show's Orange County stop was only a two week run. A traveling theatre company has many limitations placed on its costuming department that shows like "The Phantom of the Opera", stationary in Los Angeles, never had to deal with. "Camelot's" clothes must pack easily, clean quicker, need less repair. These costumes were worn by actors and actresses of different sizes and shapes, some have to be replaced without material being matched, and less crew has to play more parts (travel expenses mount up for chorus members).

Arthur

Arthur's first outfit (when he climbs the tree for "I Wonder What the King is Doing Tonight?") was a simple, very short tunic, tights and ren-fair shirt. (Remember, "Camelot" has always been fantasy.) The suede T's pattern was almost identical to the one in Winter

Schultz's "Elizabethan Costuming for the Years 1550- 1580". There were 8 pieces, seams on sides, front, back & at the "princess" lines. These were "X" laced together VERY neatly (maybe softly poly-boned.) The hem (yes, hem) of each piece was boned and weighted, because it hung smooth even when his arms were wildly gesturing (and from where I sat, the boning showed). At the very end of the show the identical pattern was used for young Tom (during the "Camelot" reprise), EXCEPT there were no weights or boning. Also the laces were pulled overly tight so that the seams puckered horribly, providing a rumpled appearance suitable for a young stowaway. The overall effect, to remind the audience of a younger Arthur, worked quite well.

The show used lots of poly blends and knits. They are easy to care for and do not crease. Men wore short T-tunics and thick tights. Belts sized the very short tunics. The men's legs revealed no jiggles or bulges, even up close. They were either all in incredibly good shape (not likely for a fast moving traveling show) or using power-net under the tights. (Substitute support pantyhose, or at least control top pantyhose [those may show a thigh seam].) The men wore the standard collared "ren-fair" shirt with belt and tunic for the Maying scene.

The chorus women wore neutral stretch knit, long sleeved undergowns. The skirts were full but the tops fit moderately tight. In "The Lusty Month of May" the women wore semi-sheer flowing sideless surcoats over these

(kinda). The dresses were based on a wide flower-decorated collar. This supported the sleeveless gowns with side openings. The fitting trick was that the collars had enough built-in support to allow the thin material to hang gracefully from anyone's shoulders. The surcoats were open to various levels and not tight-fitted. Though the colors and hand painting were similar, the dresses showed different levels of wear. They all blended together by careful choreography that did not crowd any of the stage area with too much of any shade or style.

This same thick collar "trick" was used to fit numerous other gowns and capes. Guenevere's velvet cape for the opening act had a collar of fur with large "pearls" and glitter bits hanging from the edges. For Lancelot's investiture, elaborate wide jeweled collars and crowns were added to the king and queen, transforming some nice subtle costumes into part of a striking, fast moving scene full of swishing circle capes and much glitter. It appeared that all the jewels and shiny were done with crystal. Short of mirror bits, it is the only thing that will sparkle enough for the audience in the balcony. The crowns would probably be constructed of papier-mache (if from an older show) or vacuformed. The edges of the crown are textured with thick cording for more of a 3-D effect. Gold paint and sparkling gems are added. (Side note: the program book shows Robert Goulet in a much simplified version of the crown. The crown was "glitzed" afterwards. The same photo also shows a front-close zipper on his "fleur-de-lis/English lion" tunic. Other photos show a different crown.)

Guenevere

Guenevere's costumes had no particular period. Just long skirts with rustling slips, narrow waists, long sleeves (including leg-of-mutton) and all kinds of scoop and V necks. Of course, following modern tastes, her hair is always down.

While not the most elaborate, her parti-colored gown was the most interesting for theatrical interpretation. The dress was rose and burgundy. The dark half "appeared" to be velvet to the point that my sister later called it "that half-velvet dress". The non-velvet half was standard woven material, not a very heavy weight. She swirled a lot in the dress. The way the hem behaved, the odds are that it was weighted. The "velvet" effect was achieved by laying a organza or sparkle(?) over a slightly different color cotton/poly(?) (Naw, I did not get the fiber content. I would have had to crawl on stage to get it and would have probably been thrown out before I saw the costumes in the final act. However, I was tempted.) OK, why would the costume shop "fake" velvet here while they used velvet at other times? Two different weights of material would not have flowed well in her skirt. The velvet would have been stiffer. Also, this material content makes laundering and storage much simpler. (This really matters to a traveling show.)

Except for the A-Maying dresses, most of the rest of the gowns had hems that were slightly padded or corded to give them a better sweep. This is a technique used in some historical dresses and quite often in petticoats. This gives fullness without a lot of petticoats. Also the added weight keeps the dress smoother. This is very important especially if the dress was not fitted to the actual wearer.

Arthur Again!

One of Arthur's changes was a very simple T-tunic that used a technique that we often forget about. Strips of velvet were cut and sewn with the nap revered on every other piece. This gave a very regal vertical striped tunic. Gold "L" shaped appliques were applied on the bottom of each strip. The designer chose a dark rich red so that there was a lot of contrast.

The investiture scene was done with Arthur's strip tunic and Guenevere's parti-colored velvet dress. Wide elaborate colors

were added over these. They were richly decorated and sparkled almost as much as the crowns.

Faux Pas

I have written a lot about the things that worked; now it is time to reverse directions.

The show's funniest faux pas was not Lancelot's white and gold soft plastic armor. (It worked from the balcony, I suppose. It needed stiffening.) Lancelot was accidentally comical from the moment he stepped on stage. The disaster was his scabbard (or actually lack of support straps). When he was not waving his sword wildly around, he had to keep one hand on his sword. This was to prevent the thing from wrapping around his legs. Occasionally, he would let go to handle required gestures and practically trip over the scabbard. This is the type of problem that is normally encountered with first timers at a masquerade (or amateur theatre). Many costume books show detail of real scabbards. Use them and check the weight of your sword. Is it heavier top or bottom? Plan accordingly.

In Conclusion

In summary, remember, theatrical costuming is much more concerned with the grand scale than any individual costume. Color is much more important than details or historical accuracy. Texture is also important because with the distances and the overpowering lights, only large differences are easily discernible. Also traveling shows need things that clean easily and pack easily. Difficult pieces will be saved for the most spectacular scenes where they will get little wear.

[from p. 15 WorldCon]

TUESDAY:

I went home.

The major complaint I heard was that the hotels were so far from the Moscone Center. That's not the fault of the Con Committee, they're not on the City Planning Board. Except for the ANA, the other hotels were 4 or more blocks away. This makes me wonder how Glasgow won against Atlanta for '95. There's only one hotel at the convention site and it has only 300 rooms. The rest of the hotels are a 20 minute walk away.

I don't know how many bodies actually attended ConFrancisco, but I did see a badge with eight thousand on it.

[from p. 9 Australasia]

soft drink cans are piling over the "Smokers Please" trays and threatening to consume the floor. The closing ceremony was quick and simple in keeping with the clever backdrop: cardboard stars with balloons for planets.

The hospitality of the New Zealand fans is something I'll recommend until the sheep come home, especially the members of Phoenix, Wellington's SF Society. Many went out of their way to show us the lurks, the perks and a good time. Another thing worth mentioning is just how well the con was administrated, DefCon had a minimal committee, Lana Brown and Donna Rapley with a small surround of aids, but problems were dealt with quickly so that, with the exception of the masquerade, you wouldn't notice they were there. We have yet to receive the final report detailing just how much the Astronomy Center will receive from DefCon but, with more members than expected, we can be assured they did well out of the deal, as did fandom!

WesterCon 47

Dates: July 1-4, 1994 at the LAX Airport Hilton
Rates: \$45 until 12/31/94, supporting \$25.
Address: WesterCon 47
c/o SCIFI
P.O. Box 8442
Van Nuys, CA. 91409
Comments: GoH's George R.R. Martin,
Real Musgrave & William Rotsler

Costume College 1994

Dates: July 8-10, 1994 at the Sheraton Newport Beach
Rates: ICG mem. \$25 until 2/21/94, \$35 until 6/10/94
non-ICG \$35 until 2/21/93, \$45 until 6/10/94
Address: c/o Costumers' Guild West
P.O. Box 6066
Altadena, CA 91003
Comments: Time Traveler Gala tickets \$25 [ICG],
\$35 [non-ICG]



President's Message



by Pierre Pettinger

CC 11 BUSINESS MEETING

Two major items of business were taken up at the CC11 minutes: trademark/copyright & an amendment to the ICG Guidelines.

Trademarking "Costume Con and CC"

The first item of business was the possibility of trademarking the name Costume Con and CC to protect them from spurious use. Prior to the meeting, the originators of the name, Karen Dick and Kelly Turner, both indicated that they would support the concept, provided it was made clear that the ICG was only holding the trademarks for CC and did not own them itself.

After considerable discussion, it was decided to set up a committee to study the problem. I have appointed Vice-President Pat Kennedy to chair this committee. If you have any thoughts or expertise, or wish to volunteer to serve on this committee, please contact Pat. This committee is due to report at the Annual Meeting at Costume Con 12.

Guild Guidelines Update

Steve Swope of the St. Louis chapter proposed an amendment to Guideline 15 that would have closed a loophole. The original Guideline read:

Once a person has won at a level, they may then claim to be ranked as such. In other words, a person is called a "Journeyman" after they have won in the Journeyman category.

Steve's amendment would have changed the Guideline to read:

Once a person is required to compete at a level, they may then claim to be ranked as such. In other words, a person is called a "Journeyman"

after they are required to compete in the Journeyman category.

After the item came up for discussion, a motion was made by the CGW to table the amendment to a special meeting at ConFrancisco. The motion for special meeting failed. And an amendment to Steve's amendment was proposed which would have eliminated Guideline 15 entirely. This means that the ICG would not recognize any title, regardless of which division a person competes. This amendment to Steve's amendment passed. The entire new amendment was then tabled to the Annual Meeting at CC12.

Due to the complexity of the issues, and since we will be sending out proxy ballots, I would like to publish two position papers on this issue to appear in the Costumer's Quarterly. Please submit papers to me by Nov 30, 1993. My address is:

Pierre Pettinger
2709 Everett
Lincoln, NE 68502

I can also accept papers electronically at the following addresses:

Compuserve: 76264,637
GENie: P.Pettinger

I will select the two papers which best present the arguments for both sides of this issue.

Costumer's Quarterly

Editor Jim Kovalcin announced he would be giving up the editorship of the Quarterly. I would like to thank Jim for his three years of [cont. p. 22 President's Message]

[from p21 President's Message]
service to the ICG.

Costume Con 14

The site of Costume Con 14 was chosen at CC11. Seattle won the bid with the con to be held in May of 1996, hotel to be announced.

CCXV Bid

The Greater Columbia Costume Con Fifteen Bid Committee has announced that the Greater Columbia Bid Committee has chosen the historic Radisson Plaza Lord Baltimore as the proposed site for Costume Con 15, May 23-26, 1997. The Lord Baltimore was built in the 1920's and has just undergone a major renovation to restore it inside and out, to its original splendor. With over 400 large rooms and more function space than any CC could fill, the Lord Baltimore should be a comfortable home to CCXV.

Even the most jaded (or harried) costumer will find someplace to spend a few hours away from the hot glue gun and sequins with Baltimore's Inner Harbor, the U.S.S. Constellation, the National Aquarium, the Babe Ruth Museum, Oriole Park at Camden Yards and the Edgar Allan Poe House & Museum nearby.

Travellers to Baltimore will find easy access to just about anywhere: Routes 95 and 83 from the North, Route 95 from the South and Routes 70 and 40 from the West. The Baltimore-Washington International Airport (BWI) is just South of the city and has regular limo and taxi service. Baltimore's Pennsylvania Station, giving AMTRAK access, is only minutes away by taxi. Those of you sailing in can make reservations for your ship with the harbormaster.

For more information contact:
Greater Columbia Costume Con XV Bid Committee
c/o Rule
5400 White Mane
Columbia, MD 21045
or
betsy@access.digex.com
Compuserve:76264,363

Murphy's Laws of Sequins

by Wendy Purcell

(Only one Australian term needs clarifying. "Cotton" is "thread", even if it's cotton-poly or silk.)

- 1) The cotton always breaks on the sharp edge of the sequin.
- 2) The cotton always tangles on the sequins you've already sewn on.
- 3) The cotton always knots.
- 4) The seed beads' hole is always smaller than the needle.
- 5) Twenty percent of your seed beads do not have holes at all.
- 6) You will put the needle back through the seed bead and the sequin causing both to fall off.
- 7) No matter how tight you sew on a sequin, ten seconds later it is loose and dangling.
- 8) You always sew the sequin and your costume to the leg of your track pants (or whatever you are wearing).
- 9) Your sequin and seed bead container tip over open (or even more likely) fall from the front passenger seat to the floor of your car as you brake to avoid hitting a distracted pedestrian who is busy admiring the costume they have just picked up from the hire shop (covered in sequins sewn on by someone else). You spend the next two hours picking up the sequins.
- 10) You never have as many seed beads as sequins.
- 11) The sequins start to fall off before you even start to wear the costume.
- 12) On the night you first wear the costume, no matter how tight the sequins were sewn, people will follow you around and hand you sequins that have fallen off.
- 13) You spent weeks sewing on five thousand sequins and someone tells you that it is quite a nice costume, except for the sequins.

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!

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PO Box 6066, Altadena, CA 91003.
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members in US, ICG subscription -- \$15.
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Ferndale, MI 48220-1012

Great White North Costumers' Guild
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